

MUSIC WEEK



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'Mr K-tel' re-enters fray with Dino

A NEW company formed by the man known as the K in K-tel is set to enter the competitive market of TV advertising.

Raymond Kives, who helped start K-tel, worked for the company for 22 years — including a seven-year spell as president — before setting up the K-Tek Corporation in Canada in 1985.

He then bought a number of companies in Germany, Australia and other countries with affiliates in the US and Ireland. Now he feels the time is right to expand into the UK with Dino Entertainment.

"Although I never started in England until this year, we were very involved in licensing TV promoters companies here like Stylus and Telstar," says Kives.

"It was always our intention to set up a company here but we

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● THE RECORDS placed in positions 27 and 49 were inadvertently transposed in last week's singles chart. Don't Be Cruel by Bobby Brown should have appeared at 27, while Rick Astley's Hold Me In Your Arms should have been at 49. We apologise for any inconvenience caused by this error.

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MCPS left standing in Euro royalty race

THE UK's mechanical rights body is in danger of coming last in the race to win lucrative contracts for the pan-European collection of royalties.

WEA and EMI are poised to join the fellow multinationals in paying record royalties to writers and publishers by means of central li-

ensing, but both are reported to have chosen Continental organisations with which to make a deal. This will leave the UK's Mechanical Copyright Protection Society out in the cold.

It is understood that WEA has approached GEMA in Germany and EMI is in preliminary dis-

ussions with SACEM in France with a view to securing deals similar to those already agreed by Holland's STEMRA with both PolyGram and CBS, and the GEMA-BMG contract which is nearing completion.

The BMG deal is subject to acceptance of its terms by British publishers, whose royalties have so far been excluded from the central licence. The terms have recently been discussed between GEMA and the Music Publishers Association, whose council met to consider them last week. MPA president Frans de Wit says that there are "positive developments in the BMG-GEMA situation" but he is unwilling to predict a date at which the MPA will permit UK royalties to be paid via GEMA.

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EMI/Chrysalis insist: 'Wright keeps control'

A DECLARATION of independence is being made by Chrysalis in the wake of the agreement that will see EMI acquire half of the record company.

Both sides of the deal are adamant that Chris Wright's company will continue to go its own way — both financially and creatively.

Says EMI Music Worldwide president Jim Fifield: "We understood from the start that we are interested in keeping Chrysalis independent from EMI.

"The intention is to have a supervisory board to deal with policy issues and financial limits — but operating responsibility will clearly rest with Chris Wright and his

management team."

Fifield adds that one of the attractions of the deal is the resulting involvement with an independent A&R source and that it is in EMI's interests to exert no influence on Chrysalis's creative decisions.

"A&R, promotion, marketing the look of the company and the way it represents itself to the creative community and to the retailers will all rest with Chris Wright," he comments.

The supervisory board will consist of four representatives from each company and, though he says the organisation is at an early stage, Fifield maintains there will be no chairman with a casting vote.



CHRIS WRIGHT: problem solved

Wright admits that, for Chrysalis, the link with EMI will solve many problems. "We were getting to the point, particularly with the label in the US, where people were concerned as to what the long-term health and viability of the company was.

"This was obviously impacting on our ability to trade in the marketplace.

"This deal enables us to go out in the marketplace to acquire talent and we will have the financial power to do just that."

It is proposed for the two com-

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Stylus shares are up for grabs

A BUYER is being sought for the issued share capital of TV merchandising company Stylus Music.

Much of the equity is currently owned by finance houses, who now want to divest themselves of their holdings.

A letter from Lloyds Merchant Bank circulated among the finan-

cial community states: "Lloyds Merchant Bank has been requested by the shareholders of Stylus Music Limited to seek a purchaser for the whole of the issued share capital of Stylus."

A statement promised by Stylus had not been received by MW at press time.

The deal: EMI gets half, Chrysalis gets £46.2m cash

THE ASKING price for 50 per cent of Chrysalis Records is marginally higher than had been expected by the music industry. It was anticipated that the transaction would be done for some £40m, but the real figure is £66.2m more.

That sum will be presented in cash and a further amount of up to £14.6m will be due dependent on profit and volume growth over the next four years.

EMI also has an option to acquire the other half of Chrysalis after March 1993, with the rider that poor trading could mean that it takes up the option at an earlier date. Similarly, Chrysalis could, after March 1993, require EMI to purchase its interest.

The deal covers only Chrysalis's record operations and excludes its publishing arm and other, non-music business interests.

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● **MURRAHI** (above) are touring throughout April and May to support the release by Artists of their second album, *The Beautiful*.

● **THE COMMODORES** are playing 15 dates in April to coincide with the release on Monday (3) of their new album on Polydor, *Rock Solid*.

● **4AD** is releasing an album from *The Pixies*, *Doitlike*, on April 17 to tie in with the band's 19-date tour.

● **EPIC** is releasing a single, *Liar's Rose*, from *Tommy Wymette* (below) this week to tie in with her performance at the Wembley country festival. An album is set to follow in April.

Police swoop on West End record store

Court conviction halts trade in stolen CDs

A TRADE in stolen compact discs has been halted by police, an action which involved the arrest of staff at a West End record store.

Only one man was charged in connection with the case, however, *Cyril Offiah* — brother of *Widnes* rugby league player *Marlin Offiah* — was convicted by a majority verdict at Southwark Crown Court of handling 25 stolen CDs. He was given a 12-month conditional discharge.

The court heard that Offiah claimed he had not known the tapes were stolen and said he had bought them from "a guy in an East End, Commercial Road pub".

Charles Vaudin, prosecuting, said police pounced on Offiah after they had seen him and another man making a deal with staff

at the Cheapo, Cheapo shop in Rupert Street, London.

He went on: "Offiah was seen to show a bag containing a number of CDs to the man behind the desk. They were emptied on to the counter and staff were seen to undo the cellophane on the discs.

"Money changed hands and officers saw the wad go from staff to Offiah. Everyone involved was immediately arrested and taken to the police station."

Counsel added that the discs included material from *Michael Jackson*, *Bon Jovi* and *Belinda Carlisle*.

Filmtrax unveils Novello label

FILMTRAX, OWNER of the wide-selling 100 Greatest Classics series, is launching another classical label in April. Called *Novello Records*, it follows the acquisition of the famous classical publisher, *Novello*, and will feature on some of its *Novello* composers.

"We want to make *Novello Records* a label of musical worth," says

Christopher Todd *Label*, classical label manager, *Track Records*. The first six titles — four new recordings and two historical reissues — will be available on all three formats by April 1.

It will be a full-price label with dealer prices £6.05 for CD and £4.24 for LP/tape. Distribution is by *BMG*.

MUSIC WEEK



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Send Music Week Directory form to subscriptions event on January 1989.



Savage reveals six-track, one side single

SAVAGE RECORDS is releasing a one-sided six-track single this week as a special promotion for the label's rock acts.

The single will have a suggested retail price of 99p and of 100 selected stores across the UK between March 28 and April 4, the single will be played between 12 noon and 2pm.

The single features three artists and as part of the promotion *Savage* will be putting a full page ad in *Sounds* on March 28.

Wembley Group trebles profits

THE WEMBLEY GROUP has reported pre-tax profits for 1988 of £7.1m — an increase of nearly £5m on the previous year's results.

Not included in the figures are two payments of more than £4m each relating to property leasing and sales.

The group, responsible for concerts at the Wembley complex, claims to have broken the world

record for aggregate attendance at one venue when more than 1/2m people saw *Michael Jackson's* seven concerts.

There were a total of 12 concerts in the stadium last year and a spokesperson says that although only *Cliff Richard's* appearance has been confirmed to date, there are another six concerts provisionally booked. Two of these will "be confirmed shortly," she says.

BMG confirms classical reshuffle

THE APPOINTMENT of Peter Battershill as the new classical marketing manager, *BMG Classics*, has been confirmed.

But *Keith Shadwick*, who looked after both jazz and classics, has been retained on a consultancy basis.

"Peter has a wealth of experience in matters classical having previously worked at *Conifer* and *Chandos Records*," says *Gareth*

Harris, senior director, *BMG Enterprises*.

"The company's commitment to classical music has been well documented and the necessity to develop new artists and market their careers with expertise is the goal that has been set for both Peter and *BMG Classics*."

Battershill says: "I am glad to be here. It is an enviable challenge."

Directory

RECENT MOVES: *New Note Distribution* to Unit 2, Orpington Trading Estate, Sevenoaks Way, St Mary Cray, Orpington, Kent BR5 3SR. Telephone and fax numbers are unchanged... *Ay Jay Productions* to 1 Bulwer Road, New Barnet, London EN5 5JD (01-441 2195)...

Shadwick will assume a marketing consultancy role, initially working on the worldwide exploitation of *ACA's* jazz catalogue. "The renewed interest in jazz can be currently witnessed by the rise of new young stars," comments *Harris*. "The *ACA* catalogue has extensive jazz repertoire that will be marketed through the *Bluebird* and *Novus* labels."

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Amie knocks hardware's tape levy "indifference"

THE UK's music hardware industry has been attacked for not giving record companies sufficient support in fighting for their rights. Hi-fi retailers and manufacturers are being accused of adopting a dog-in-the-manger attitude over last year's battle for a blank tape levy and other protections within the Copyright Act.

Speaking to a meeting of the Television & Radio Industries Club, PolyGram chairman Maurice Oberstein said: "We felt a lack of empathy from the hardware side when the Copyright Bill was going through Parliament."

Pointing to what he said was the £200m the record companies invested each year in creating new music, he stated: "We like to be looked upon as equals by you people."

"We would rather you did not take the dog-and-manger attitude as happened during the passage of the Copyright Bill. You should have realised that a blank tape levy was not going to destroy your business and hurt your family and children and prevent you from enjoying your holidays in Majorca."

Earlier, Oberstein had appealed for both sides of the music industry

to work for common goals, saying that software and hardware interests needed each other.



OBERSTEIN: "We should be equals and partners"

Four charged following latest BPI piracy raid

THE TRUE extent of the BPI's latest anti-piracy raid in Hertfordshire is coming to light this week.

The raid in Buntingford, eight duplicating machines were seized along with 13,000 cassettes and approximately 200,000 inlay cards. The anti-piracy unit says indications from the seizure suggest that the pirates were manufacturing around 170 titles.

The raid followed a lengthy investigation by the APU and during the operation the unit was assisted

by police from No 5 regional crime squad in Brentwood and Bishop Stortford CID.

Unit co-ordinator Tim Dobin says he is delighted with the outcome. "It was a long-term investigation and we are pleased that we have eventually come up with a result at a factory that was capable of producing about 5,000 to 10,000 tapes a week," he says.

Four men have been charged in connection with the illegal operation.

Dealers get their first chance to try out EROS

DEALERS WILL have their first opportunity to get hands-on experience of the new Electronic Record Ordering System when the EROS roadshow gets under way this month.

A large trailer van equipped with three EROS machines will visit 14 cities across the UK to give demonstrations of the new system which was rolled up by PolyGram, EMI and BMG.

The roadshow begins at the Crest Hotel, Erskine Bridge on April 17 followed by: Dalhousie Castle, Edinburgh (18); Newcastle Moor House (19); Harewood House, Leeds (20); Manchester United Football Club (21); National Maritime Museum, Birmingham (May 2); Stapleford House, Melton Mowbray, Leicestershire (3); Cambridge Post House, Histon, Cambridgeshire (4); Brentwood Moor House (5); Waddington Hotel, Ayrbridge, Bristol (8); Reading Moor House,

Oxford (9); Spiders Web Hotel, Walford (10); Croydon Golf House (11) and Crest Hotel, Eastleigh or Holiday Inn, Portsmouth (12).

Growth markets help boost Woolies' profit

WOOLWORTHS STORES achieved an 11.3 per cent rise in profits to £50.2m in the year to the end of January.

Overall, the group's parent company, Kingfisher, made a 52.3m profit a rise of 29.5 per cent compared with the previous 12 months. Chief executive Geoffrey Mulcahy says he attributes the success to "targeting attractive growth markets, building market leadership and managing costs".

WEA's senior vice president — classical repertoire from April 3.

WEA international chairman Ramon Lopez says Andry's classical experience and A&R knowledge will make him particularly valuable to the company.

'Mr K-tel'

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were waiting for the right situation. We wanted a product with a difference."

That product is the California Origins — cartoon characters that originated from ads for the food of the same name. A single and album will be the end product of Dino's first TV campaign.

Kives says the company plans to release an album every four to six weeks of product ranging from current pop and dance material to cartoon characters. The Chipmunks, it will be distributed by PolyGram.

But he says Dino has no intention of turning the TV merchandising market into a brawl. "We are not trying to fight the other guys like Styler and Telstar. We are trying to find a gap in the market," he says.

"The edge we have on the others is that we are an international company. But the reason that the market is so competitive is because major record companies are also heavily involved now."

"The day of the conventional TV advertiser is going because with the big record companies involved, other companies have to have completely different products since they don't have such easy access to current repertoire," says Kives.

The TV advertising market in the UK is probably the best in the world. It has a huge concentration of people in a very sparse market. The people are inclined to buy specialist product and the British seem to collect things, like records, more than any other race in the world," says Kives.

K-tel is now headed by Kives' cousin Philip Kives and he sees the situation as friendly competition.

CDs down again at PolyGram

POLYGRAM IS introducing another round of compact disc price cuts from April 1.

In addition to reductions on single discs (MW, March 11), the company is to drop the dealer price on double-CD sets. Full-price pop product is going from £13.98 to £10.35 and mid-price pop from £9.78 to £6.99.

EMI/Chrysalis

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panies to share some administrative services — such as security and computer operations — but Wright and Field say this will not lead to any job losses.

● More details next week.



WRIGHT AND Field shake hands on the deal, watched by (from left) Chrysalis executive vice president Joe Kiener, EMI international director of business affairs Guy Marriott and president of Chrysalis international Doug D'Arcy.

MCPS standing

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Meanwhile, the PolyGram-STEMRA central licensing scheme is reported to be suffering massive teething problems with an estimated £50m in record royalties unable to be distributed because of problems with copyright ownership information. De Wit comments that it is unclear whether the fault lies with PolyGram or STEMRA but he adds that the MPA is fully aware of the problem and is ready to take positive action.

"Although we support positive li-

censing, we allowed the deal to go through on the basis that copyright owners would not be negatively affected in economic terms, he says.

Meanwhile, MCPS is not in a strong position to bid for central licensing contracts, but the formulation and acceptance of a new membership agreement which it intends to present to UK publishers. The draft agreement, due to be presented for approval to the MPA council at its April meeting, would give MCPS a mandate to conclude licensing agreements with record companies or the BPI on behalf of all copyright owners in musical works.

BRIEFING

WASHINGTON: The Recording Industry Association of America has come up with some interesting results in its statistical overview of 1988. In its consumer profile it remarks that the most regular customers under 35 are in the 15-19 age group with one of the least regular being the 30-34 age group. Also, 80 per cent of buyers were white with only 12 per cent black, 57 per cent were male with 43 per cent female. In terms of anti-piracy activity, the number of referrals rose from 682 in 1986 to 1,077 in 1987. Seizures included 1m plus inlay cards, 2.5 million feet of tape and 37,000 finished counterfeit cassettes. There were 15 arrests made.

PARIS: The French music festival Le Printemps de Bourges is set to take place April 1-9. The line-up includes Stevie Wonder, Kool & The Gang, Womack & Womack and The Pogues. There will also be a house evening and a number of French acts. The event will be broadcast live every afternoon on the radio to north America, Europe, Africa and south east Asia.

MOSCOW: Andrew Lloyd Webber's Requiem has made its debut in Russia with three nights at the Tchaikovsky Concert Hall. Webber's name was first known in Russia through Jesus Christ Superstar which was never released in the country but was widely available via home taping.

MADRID: In 1988, the Spanish record industry sold 45.2m units which made it the second best year in the industry's history. Sales totalled about \$329m which is a 20 per cent improvement over 1987. This was helped by a 121 per cent increase in compact disc sales to 2.5m units and a 19 per cent increase in LP sales to 17.8m units. There was also a 12 per cent increase in cassette sales to 23.3m units. There was a big fall in the singles market though, with sales dropping by 56 per cent to 365,000 units. 12-inch singles fell 10 per cent to 1.2m.

JOHANNESBURG: South Africa's first non-racial record industry awards were held this month and were jointly sponsored by the OK Bazaar retail chain store and one of the state-run TV channels. There were 12 categories of award and there were won by black artists.

Andry to join WEA

WEA IS continuing its thrust into the classical market by appointing former EMI Music Worldwide director Peter Andry.

Andry, due to become a part-time consultant after more than 20 years with EMI, is to become

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VANGUARD 

Linking up with computer logic

WHEN EX-NURSE Carol Sullivan opened Newbury Record Centre a year ago she had all the experience necessary to know what a customer wants — she was a punter herself. And one thing she was sure about was that everyone likes efficient service particularly when it comes to tracking down the record that you seek.

"When I opened the shop I assumed that *Music Master* was the bible but on many occasions when I used it to order things it was incorrect," says Sullivan.

"I also realised that in many cases ordering a record can take a very long time and I just thought there must be some way of getting round that. I wanted to offer a special service in ordering.

"I felt strongly that there must be a way of getting the information system computerised and through that be able to keep in contact with someone at record companies and keep the information up to date. Therefore, the customer will get exactly the details they need.

"Naturally, I then had the idea of linking it to the BPI so that we could also supply the chart because in the past I have often not been able to get hold of it until Thursday," says Sullivan.

Her next step was to contact about 30 computer consultants to

'I realised that in many cases ordering a record can take a very long time and I just thought there must be some way of getting round that'

put her ideas to. Eventually, she found one that was willing to help her develop them.

"The basic idea that we developed was to have a dumb terminal on the shop counter just for information, but it can be linked on an order basis," says Sullivan.

She has already talked to a number of other retailers about the system and many believe that they would consider linking up to it as long as the major record companies were also taking part.

Sullivan is in the process of sending out information on the system — Muzik Computer Update — to all the major record companies and having meetings with them to

explain how it works.

The system will be linked to the British Telecom PSS network which means that all charges through it are considered local calls. Sullivan is also prepared to install lease lines so that the service will be free for the major companies.

"I have to convince the record companies because if one of them doesn't take part I don't think many people will be that interested," says Sullivan.

But one thing she had not planned on was EMI, PolyGram and BMG setting up its Electronic Record Ordering System. "It certainly came as a shock," she says.

"I had been planning my system for a long time and then one of the reps came in and said that someone was doing exactly the same thing. I certainly hadn't planned to be in competition with them."

In fact, Sullivan is due to meet EMI this month and discuss both projects and is anxious that a workable solution can be found.

Meanwhile, she is offering three options to prospective customers. Option one is a single terminal for an index system only which costs £425 plus £250 annual subscription.

Option two is an ordering system of £1,500 plus £250 subscription. Dealers may also want another terminal so that ordering can

be done at the rear of the shop and indexing done on the counter.

The final option is for dealers who already have a terminal and just want the interface kit and modem which costs £370 plus £250 subscription.

The system enables cross-referencing so that details can be found by simply entering the artist, album or single or similar basic information.

Record companies can input back catalogue information into the system free while other releases will cost £5 each. One charge covers all formats.

They will also have the opportunity to place computerised ads for particular releases that will be flashed on screen as soon as the terminal is switched on.

Sullivan has seven staff helping her set up the project which is based at the Newbury shop and her home in Basingstoke. She hopes to employ more people as the system takes off.

"It's very exciting at the moment and I'm confident that it will all go well," she says. "I know there are a lot of new releases all the time but I really don't think it should be that difficult to keep on top of the changes."

● For more details of Muzik Computer Update, telephone Newbury (0635) 31451.

REPORT OF THE WEEK



MARK FINLAN is PRT's sales rep for central southern England and parts of the south coast.

He joined the company four years ago and previously worked for A&M and CBS Records as part of their regional promotions departments.

Finlan, who lives in Sutton Scotney, near Winchester in Hampshire, is married with two daughters and his hobbies include many sports which he enjoys both playing and watching.

Close Lobsters

New LP 'HEADACHE RHETORIC' (FIRE LPI7) OUT NOW

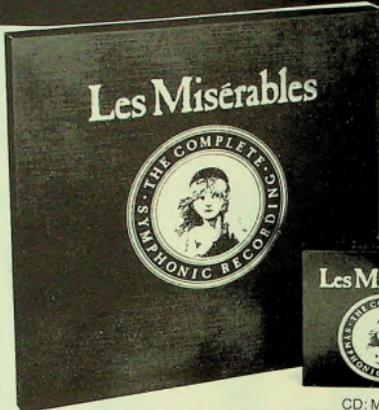
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FIRE RECORDS

OUT NOW!



LP: MIZ 1



Cassette: MIZC 1



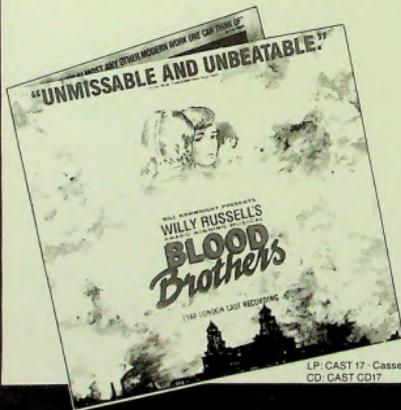
CD: MIZCD 1

Les Misérables

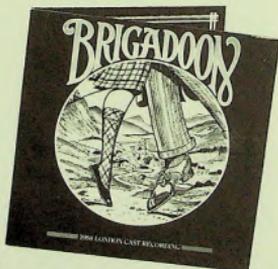
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Major national press advertising campaign during April 1989

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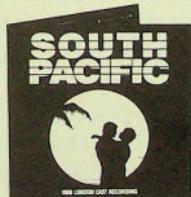


LP: CAST 17 - Cassette: CAST C17
CD: CAST CD17



LP: CAST 16 - Cassette: CAST C16 - CD: CAST CD16

The 1988 West End cast on tour from June 1989: Plymouth, Eastbourne, Bournemouth, Bristol and throughout the UK till June 1990.



LP: CAST 11 - Cassette: CAST C11
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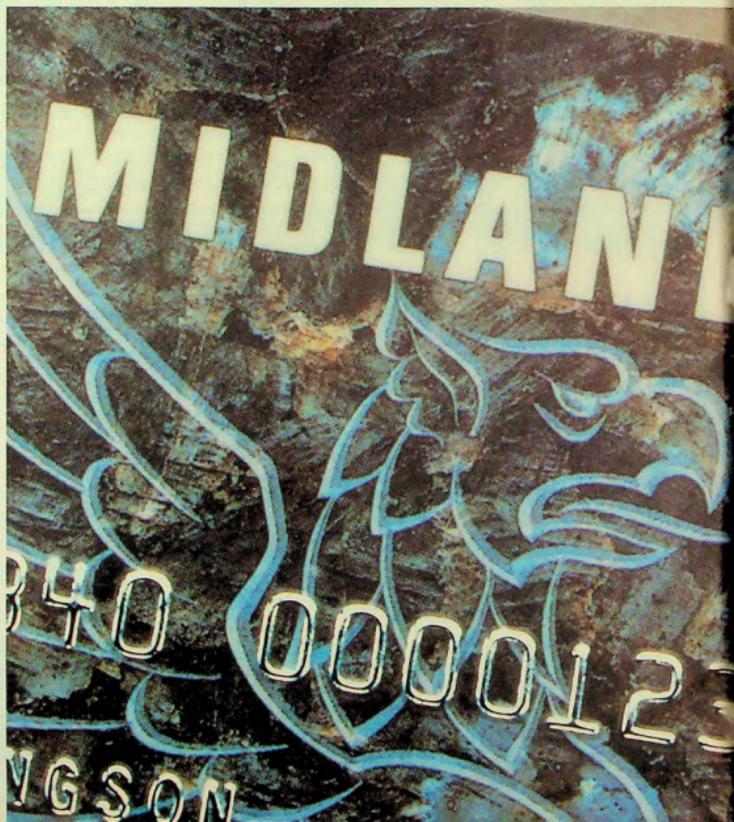
But it's also designed to make your life easier.

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MIDLAND

Cash heads Route 89

by Dave Lasing
JOHNNY CASH and Reba McEntire will be heading the Country Music Association's Route 89 campaign in May.

Cash will be performing at four venues with his full US roadshow which features June Carter and John Carter Cash. The dates are Cambridge Corn Exchange (8), Nottingham Royal Centre (9), Glasgow SECC (11) and London Royal Albert Hall (13). Rodney Crowell will support Cash at all except the Cambridge concert.

London's Dominion Theatre is the setting on May 7 for the UK debut of MCA star McIntire who appears with her American band. The concert, like other Route 89 shows, is promoted by Asgard's Paul Finn.

Ten other artists will be taking part in Route 89 through personal appearances or live concerts.

TOP 10 COMPILATIONS LPS

- 1 THE KENNY ROGERS STORY Liberty DMV29 (E)
- 2 ANNIVERSARY - 20 YEARS OF HITS Tammy Wynette Epic 4520371 (C)
- 3 GREATEST HITS RCA PLR017 (BMG)
- 4 DOLLY PARTON'S GREATEST HITS Dolly Parton RCA PLR4422 (BMG)
- 5 THE VERY BEST OF JIM REEVES Jim Reeves RCA PLR017 (BMG)
- 6 DIAMOND SERIES Dolly Parton (Demos) RCA CD90108 (BMG)
- 7 IN GOLDEN GREATS Gene Campbell (EW EMV2) (E)
- 8 VERY BEST OF DON WILLIAMS Don Williams MCA MC34014 (F)
- 9 THE COLLECTION Jim Reeves Collector CCSF183 (BMG)
- 10 BEST LOVED FAVOURITES Reba McEntire RCA HE71946 (BMG)



K D LANG performs a burning rendition of the Roy Orbison classic *Crying at Canada's recent Juno Awards. Lang held on to her tenure of best female country vocalist while also being elevated to best female vocalist per se. Lang is set to build on her Route 89 impact with a national tour rolling out on this year's campaign. The portraits are good.* **KF**

● MULTI-INSTRUMENTALIST Charlie McCoy makes two London live appearances this week. He will be at the New Regency on Thursday (30) and The Borderline (1). McCoy's session credits include Elvis Presley and Bob Dylan as well as most leading Nashville artists.

REVIEWS

EARL THOMAS Conley's *Hits and Keith Whitley's Don't Close Your Eyes* are two value-for-money releases at mid-price timed for Wembley by Lee Simmonds at RCA. Both add extra tracks to their corresponding US releases and the Conley album is ideal for newcomers to one of the Eighties' most consistent and expressive hit-makers. As a former associate of Ricky Skaggs, Whitley's honky-tonk and bluegrass background will stand him in good stead with the New Country audience. **DL**

PINTO BENNETT and The Motel Cowboys are consolidating their UK popularity with a third album called *Pure Quill*, on P.T. Records. Bennett, who hails from Idaho, has a deft ability to balance, upbeat, poignant and occasionally epic material. That all of the songs possess a story adds to *Pure Quill's* credibility and Bennett is about to

renew his assault on the US market where success has so far eluded him. Meanwhile there's still time to catch him on the last leg of his current UK tour. **KF**

THE TITLE track from the new album by female duo *Two Hearts*, also on P.T. Records, is picking up nicely. *Two Hearts*, *One Lover* is a good indication of what Ginny Brown and Tammy Cline serve up throughout, with their smooth vocals doing justice to solid songs such as *Midnight Girl*, *Sunset Town* and *I'll Be Faithful To You*. *Two Hearts*' stage show, which is an extension of their performances in the West End musical *Pump Boys And Dinettes* is on the road until the end of March. **KF**

TRAX MUSIC'S *Big Country Classics Vols 6-10* are five more albums of US country number ones from the Fifties and Sixties. Six and seven contain many early gems like *Hank Snow's I'm Movin' On* and *Kitty Wells'* original *Honky Tonk Angel*. Trax has even got a *Presley Track* (*I Forgot To Remember To Forget*) out of its distributor BMG. The Sixties volumes have more familiar crossover material from such singers as *Johney Horton* (North To Alaska), *Leroy Van Dyke* (*Walk On By*) and *Bobby Goldfador* (*Honey*). It's a pity about the lack of sleeve information and unimaginative design. **DL**

A FLURRY of release activity from Pickwick is capitalising on the spring resurgence of UK live events. *Tonya Tucker* and *Tammy Wynette* yet for attention on *Country Collection Volume Four*, and the selected artists — who also include *George Jones*, *Janie Fricke* and *Marty Robbins* — reflect a move to introduce a broader cross-section of talent into the series. *Country Stars* similarly travels the artist spectrum, featuring *Patsy Cline*, *Waylon Jennings* and *Crystal Gale*, while *Ricky Skaggs Live In London* captures his Dominion Theatre concert in 1985 and anticipates his return to these shores later in the year. **KF**

● MANY THANKS and best wishes to MW's long-serving country columnist *John Tabler*. Reviews this week are by *Karen Faux* and *Dave Lasing*.

TOP • 20 • ALBUMS COUNTRY

1st April 1989

- | | | | |
|----|-----|--------------------------------|---|
| 1 | 1 | LYLE LOVETT & HIS LARGE BAND | MCA MCG6037 (F)
C/MCG6037/CD.DMG603037 |
| 2 | 2 | COOPERHEAD ROAD | MCA MCF3426 (F)
C/MCF3426/CD.DMG3426 |
| 3 | 3 | FROM THE HEART | Telstar STAR2327 (BMG)
C/STAR2327/CD.TV2327 |
| 4 | 4 | BLUEBIRD | Warner Bros 957761 (W)
C/9257764/CD.9257762 |
| 5 | 5 | DON'T FORGET TO REMEMBER | Ritz RITZLP0043 (SP)
C/RITZLP0043/CD.RITZCD105 |
| 6 | 5 | ONE FAIR SUMMER EVENING | MCA MCF3435 (F)
C/MCF3435/CD.DMG3435 |
| 7 | 9 | I NEED YOU | Ritz RITZLP0038 (SP)
C/RITZLP0038/CD.RITZCD104 |
| 8 | 8 | SWEET DREAMS | MCA MCG 6003 (F)
C/MCG 6003/CD... |
| 9 | 7 | OLD 8 X 10 | Warner Bros WX162 (W)
C/WX162/CD.K9254662 |
| 10 | NEW | LUCINDA WILLIAMS | Rough Trade ROUGH130 (RT)
C/ROUGH130/CD.ROUGHCD130 |
| 11 | 10 | ALWAYS AND FOREVER | Warner Bros WX107 (W)
C/WX107/CD.WX107CD |
| 12 | 11 | TWO SIDES OF DANIEL O'DONNELL | Ritz RITZLP0031 (SP)
C/RITZLP0031/CD.RITZCD107 |
| 13 | RE | STORMS OF LIFE | Warner Bros 9254351 (W)
C/9254351/CD.9254352 |
| 14 | 15 | LONE STAR STATE OF MIND | MCA MCF3364 (F)
C/MCF3364/CD.MCA05927 |
| 15 | 20 | BUENAS NOCHES FROM A LONELY... | Reprise WX193 (W)
C/WX193/CD.WX193CD |
| 16 | 18 | PONTIAC | MCA MCF3389 (F)
C/MCF3389 |
| 17 | 13 | SHADOWLAND | Warner Bros WX171 (W)
C/WX171/CD.WX171CD |
| 18 | 14 | GIUITAR TOWN | MCA MCF3335 (F)
C/MCF3335/CD.DMG3335 |
| 19 | RE | WATER FROM THE WELLS OF HOME | Mercury 8347781 (F)
C/8347784 |
| 20 | 16 | LITTLE LOVE AFFAIRS | MCA MCF3413 (F)
C/MCF3413/CD.DMG3413 |

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Soul train steams on

by Andy Bevers

THE RARE Groove craze of 1987 may have fizzled out, but there is still a big following for classic soulful dance tracks—particularly those from the late Seventies and early Eighties.

The sound's appeal is widespread: London pirate radio stations give it plenty of air-time; Essex and Kent soul-boys buy the records to bring back sweet memories; reggae sound systems spin them alongside JA cuts and the modern soul scene laps up the less funky tracks.

The resulting market is substantial enough for major labels to get involved. RCA has just released the third volume of its excellent Rare compilation series and Capitol has issued the first of its Capitol Classics collections.

Independent labels are also getting a slice of the action.

Threeway Records made its first release back in 1976, but it was not until last year that the company really made a name for itself when it reissued Randy Brown's classic 1978 LP, *Welcome To My Room*. This generated so much interest that the label got Randy to record a new single in London. Are You Lonely was his first commercial release for six years. It has sold well in the UK and is now attracting interest from the US and German Markets. A new Randy Brown LP is planned for later this year.

The label released its first compilation last year. *Time Is Right* is an excellent collection of tracks recorded for CBS between 1977 and 1984. Stand-out tracks include Ned Daheny's *To Prove My Love*, *Chemistry's Can You Feel My Love* and the title track by MCB. The people behind Threeway Records opened the *Time Is Right* dance rariety shop in Islington's Chapel Market in November and are planning to release the second *Time Is Right* compilation in the Summer.

Graphic Records is also catering for the same market. It started life last year as Kiss Records, when it released the Salsoul I compilation

which featured great tracks from the likes of Loleata Holloway and Double Exposure. With the current popularity of Salsoul-influenced garage sounds, the LP should continue to sell well.

The label's name was changed to Graphic for the next releases in the order to avoid confusion with the Kiss FM pirate radio station. *Boogie Tunes* Volumes 1 and 2 brought together in-demand soulful dance tracks which were originally released between 1975 and 1986. Highlights include Taana Gardner's *Work That Body* and Melba Moore's *Standing Right Here* on Volume 1 and the hugely-popular *Body Fusion* by Storvur and All About *The Paper* by The Dells on Volume 2.

The latest compilation from the label is the first of a new series which will showcase the work of individual producers. Graphic's A&R co-ordinator, *Spridzy* Wasker explains: "With dance music, the producers are generally more influential and more consistent than the artists, so we decided to bring them to the forefront!"

The series kicks off with Darryl Payne's *Top, Present and Future*. The LP features five new productions, including Brian Keith's *Touch Me*, and three old recordings, including a 1983 Will Downing song.

Swift TKO

THE UK has a new world champion. Johnny Oakley beat off the US contender at a packed Albert Hall with his ultrafast and accurate hand movements, superb sense of timing, nifty footwork and brilliant co-ordination.

But Johnny is not the new Mike Tyson; more the new Grandmaster Flash. He is better known as Cutmaster Swift, the new DMC World DJ Mixing Champion.

From the eight international DJs in the World Finals, Aladdin (the US entry) and Cutmaster Swift stood out from the crowd. And it was the latter's originality and showmanship which won the award.

"The most important thing is to be different — you have got to have your own style," he says. "I saw what Cash Money was doing when he won last year and I knew I had to incorporate some things to take it still further," says the new 20-year-old champion, adding, "If I am not eating or sleeping, then I will be mixing." **AB**



CUTMASTER SWIFT: New DMC World DJ Mixing Champion

Motor City Techno 'crats

SINCE 10 Records released its Techno compilation in the summer of last year, little has been heard from Detroit's dance music makers. Of course, Big Fun by Inner City and its follow-up, *Good Life*, were both big hits. But generally the three main Detroit artists have been so busy producing and re-mixing tracks for other artists, they have had little time for their own recordings.

Derrick May, for example, has worked with Yello and Andranelin MOD and is now remixing some Nitzer Ebb tracks, while Juan Atkins has remixed songs for Coldcut, Yazoo, The Style Council, The Tom Tom Club, and the Beloved. And among the many artists who used Kevin Saunderson's remixing talents are The Wee Papa Girl Rappers, Neneh Cherry, Paula Abdul, and New Order.

But now Kevin Saunderson's KMS label has issued a new compilation, called Techno-1, which showcases the latest recordings from the Detroit crew. Although it will not be given a UK release, 5,000 copies have been imported and several of the tracks will be released over here as singles or on other compilations.

The LP also provides an interesting indication of the way that the Detroit scene is developing.

The stand-out track is the superb *Definition Of Love* by Kays. Produced by Kevin Saunderson, it has a similar feel to his Inner City recordings which makes it ideal for both club and radio play.

Another impressive track on the LP is *Illusion* by R Tyme, a Derrick May produced instrumental with a more traditional techno feel.

Other Detroit recordings to watch out for include the new Inner City single, *Am'n* by Nobody Better, which is not as strong as *Good Life* or *Big Fun* but should still chart. 10 Records will also be releasing *You're My Type* by One On One — Juan Atkins' most commercial recording to date and should crossover. **AB**

C O L U M N

[SEE with surprise that, as of last week, *Like A Prayer* had not actually hit the Dance chart opposite (on an account of mild sarcasmic comments) but the **ASADORA** album like *A Prayer* (Sire WX 239) probably will as it contains several genuinely good dance tracks! Other pop stuff to note includes the **Danzon** featuring **PAT & MIKE** (*Hawaii Stopped Dancing* '74) [PWL Records PWL 131]; typical bouncily chugging **JODY WATLEY** *Let Love* (MCA Records JW 1); percussively busy minimalist **Chia** remaking **PAUL RUTHERFORD** *I Want You* (Fourth & Broadway 128RW 124); competent though routine lightly juddering jiggly **FIVE STAR** *Heartbeat* (Top PE 42693); attractive light smoochy **YANESSA WILLIAMS** (*Don't Leave Me This Way*) (Polydor/Wing WINGX 4).

The big real dance crossoverers however will be the leaping hip house **ICE FLOIGHT** *Planet E* (RCA PT 49404), ressed classic stroboscopic soaring **TEN CITY** *Devotion*, and a couple of UK singles with different parrotal import versions, the ressed and remixed underground house **A GUY CALLED GERALD** *Voodoo Ray* (Rhomb XRB8004), of which the new UK version is flipped by a much smoother **Frankie Knuckles** remixes on the lush ballier value import *Workin' Wax-038* — no trace of the funk being heard however on the pop aimed still occasionally whithering album, **A GUY CALLED GERALD** *Hot Lemonade* (Rhomb RA 1), via *Red Rhino* (The Cartel) — and the **George Clinton/Funkadelic** '74 funk backed husky rock **DE LA SOLA**, *Me Myself And I* (Big Life BLR 71), the UK version being scabiously reworked by **Richie Rich** and flipped by their earlier *Janie* (Taught Me) while the import has four different versions plus three bonus cuts, in a gimmicky double spiral groove (Tommy Boy TB 926).

Other import 12-inches include the piano jangled wailing and moaning though lockin' groove **VILLMA WRIGHT** *You're Not Right* (SuperTronics RY-028); jittery leaping electro-house **UNKNOWN DJ** *Beatronics* (Techno Kut 1207); funky samples prodded jauntily hip-hopish **THE OYBEZ** *Jan Jam* (If You Can't Repeat It's 15458); and **Teddy Riley & Gene Griffin** producing (so inavertably swingbeat) *aggy* soulful *WHEEL MADE IT* together (Virgin 0-95654); the same team's perhaps over *jittery* galloping 1987 *WHEEL MADE IT (THE NEW ALBUM)* **EDWARDS** *Boys* (Sound Pak

SPR-1025). **Leary Mutsaers** *Natural Four* soul slow/rear moving groove breathily melodic **DAVID BECK** *Can This Be Real* (King Street Records KS 2007 7); **James Brown & Frankie 'Bonos'** created variously tempoed electronic *comely* jingly leaping **GROOVES** *New Grooves* (Hungaröve NG 012); samples wove simple starkly cantering techno **BEAT-2-365** *Sample Talk* (KMS Records); **KMS-016**; house samples backed jingly leaping **THE RUGGERS** *Can't Wait For Love* (Animal Records AD 1922); not for airplay (for heterosexual reasons, actually); samples skidded/jerky bounding **CLUBS** *So Hot* (Bassment Records BM-9974) (with similar "psycho/dick" references). The soundtrack album **Loon On Me** (Warner bros 1-25843) is attracting some attention on import for its tracks by such as **Daddy Kane**, **Russane Skunk**, **Ferde** *Mr's* and **TiKA**, while a solidly pop album selling here is **KOLL B&P & DJ POLO** *Road To The Kicks* (Cold Chilli 925 820-1).

Other UK singles to look out for include the linkily weaving ressed **DAVE COLLINS & JACQUI JONES** *Love Tonight* (GFI Records 12 COLLINS 4); an exciting jingly striding swingbeat-ish **EL DELARGE** *Red Love* (Motown TZ 42686).

Birmingham-born gospel grounded soulful's tartly jazzy funkish repetitive soul **ZORRO** *You Don't Waste No Time* (Westside Records WSR1 13); jerkily burning rap **ULTRAMETRIC MC's** *Give The Drummer Some* (RFR FXR 22); **Public Enemy** inspired grind rap **FRESH SKI DAMES** *Kicking A Live* (Mango Street 125 407); throbbing and tangling mournfully moaned **Over You** *Jack Trax JTX 24*; ressed and much remixed new **Charles B** *Lock Of Love* (Desire WANTX 138); **Mervin Guy** *ash* attractive jiggly soul swingbeat remixed **TONY STONE** *Can't Say 'Tive* (Ensign ENTX 622); **Smekley Robinson & The Miracles** *reaving* *pricy* jiggling swingbeat-ish (but too busy) **YODL** *Second* that Emotion (CMAH ONE6604). Disputed (polydory for copyright) **THE NEW ALBUM** **EDWARDS** *Boys* (Sound Pak

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TOP DANCE SINGLES

1 APRIL 1989

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORDING
1	3	1	SOUL II SOUL/C. Wheeler	KEEP ON MOVIN'	Virgin TEN(X) 263 (E)
2	5	2	Faule Abdul	STRAIGHT UP	Sireen/Virgin SRN(T) 111 (E)
3	6	3	Donna Summer	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers UT780(T) (W)
4	4	4	Alyson Williams	SLEEP TALK	Daf Jean/CBS 654567-(654566) (C)
5	1	5	ONE MAN	CHANCELLOR	Profile -(PRO 7241) (Imp)
6	23	2	PEOPLE HOLD ON	COLETTA Liza Stansfield	Ahead Of Our Time CCUTS(T) (W)
7	48	2	MUSICAL FREEDOM	Paul Simpson Feat Adevo	Coaltempa COOL(C)182 (C)
8	20	4	GOT TO GET YOU BACK	Kym Mazelle	Synco/pete/EMI (12)ST 25 (E)
9	3	2	DON'T BE CRUEL	Bobby Brown	MCA MCA(T) 1310 (F)
10	4	1	BEG YOUR PARDON	Kan Kan	Atlantic A 8949(T) (W)
11	8	1	I'D RATHER JACK	Keymoko Girls	PWL PWL(T) 25 (P)
12	34	2	HAVEN'T STOPPED DANCING YET	Fat & Mick	PWL PWL(T) 33 (P)
13	7	3	TURN UP THE BASS	Tyrone/Kool Rock Steady	Hfr/London FFR(X)24 (F)
14	6	7	HEY MUSIC LOVER	S Express	Rhythm King LEFT 30(T) (T)
15	12	3	ROUND & ROUND	New Order	Factory FAC2637(12-FAC263) (P)
16	5	2	CELEBRATE THE WORLD	Womack & Womack	4th + B way/Island (12)BRW125 (F)
17	4	1	BLOW THE HOUSE DOWN	Living In A Box	Chrysalis LIB(X)5 (C)
18	11	6	LEAVE ME ALONE	Michael Jackson	Epic 6546727 (12-6546726) (C)
19	16	7	DAYS LIKE THIS	Sheena Easton	MCA MCA(T) 1325 (F)
20	19	5	INDestructible	Four Top/Smoke Robinson	Arista 112074 (612074) (BMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORDING
21	17	6	Loogy D	THIS IS SKA	Big One VVB(B)13 (I)
22	36	2	A Guy Called Gerald	VOODOO RAY (EP)	Rham!-(RS 8804) (A)
23	NEW	1	DREAMTIVELY	Vanessa Williams	Wing/Polydar WING(X)4 (F)
24	14	3	YO YO GET FUNKY	DJ Fat Eddie	DJ Int./Westside DJINT(7) A
25	15	2	REACHIN'	Phase II	Republic-LIC(T)006 (I)
26	21	3	BIG BUBBLES, NO TROUBLES	Ellie Regan & Howard	RCA PB42089 (12-PB4209) (BMG)
27	44	2	THE REAL LIFE	Corporation Of One	Desire -(WANTX16) (PAC)
28	18	2	HIGH ROLLERS	Top 1	Sire/WEA W5754(T) (W)
29	45	9	SELF DESTRUCTION	Stop The Violence Move...	Live -(BOPST1) (BMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORDING
30	22	15	Bobby Brown	MY PREROGATIVE	MCA MCA(T)1299 (F)
31	NEW	1	WEE PAPA GIRL	BLOW THE HOUSE DOWN	Wave JIVE(X)197 (BMG)
32	35	2	Jungle Brothers	BLACK IS BACK/STRAIGHT UP	Cape SI GEE(T)15 (I)
33	24	9	Tone Loc	WILD THING/LOC'ED AFTER DARK	Delicious/Island (12)BRW121 (F)
34	NEW	1	KECHIA JENKINS	I NEED SOMEBODY	Bay Begg CBET72 -(CBZ1224) (W)
35	28	11	Ten City	THAT'S THE WAY LOVE IS	African A 8963(T) (W)
36	4	1	Rob Base & DJ E-Z Rock	IT TAKES TWO	Beat CBET74 -(CBZ 1224) (W)
37	NEW	1	K.C. FIGHT	PLANET E	RCA PB49403 (12-PB49404) (BMG)
38	2	1	Kiera (With 5 Wilson)	THIS TIME	Arial 112001 (12-612001) (BMG)
39	35	12	Raze	BREAK 4 LOVE	Champion CHAM12167 (BMG)
40	37	13	Adelle	RESPECT	Coaltempa/Chrysalis COOL(X)179 (C)
41	27	4	JACK QUARTZ	A LA VIE A L'AMOUR	PWL Confidential PWL(T) 30 (P)
42	29	3	M.C. DUKE	I'M RIFFIN' (ENGLISH RASTA)	Music Of Life/NOTE 25(NOTE 25) (P)
43	32	7	Style Council	PROMISED LAND	Polydor TSC(X)17 (F)
44	37	3	10 DB	SECOND THAT EMOTION	Crush ONE6104 (12-ONE6040) (K)
45	NEW	1	MONSIEUR M	2 HOT 2 STOP	Blaze/Polo BSS(12)T (BMG)
46	NEW	1	MONSIEUR M	HARD TO HANDLE	Blaze/Polo BSS(12)T (BMG)
47	NEW	1	CHINA CHINA 14	PARANOIMIA '89	Art Of Noise China CHINA14 (12-CHINA14) (F)
48	23	4	45 KING	THE KING IS HERE/THE 900 NO.	Dr Beat/Filmtrax -(DRBX91) (BMG)
49	31	9	Yaz	FINE TIME	Big Life BLR 6(T) (T)
50	NEW	1	Hernandez	ALL MY LOVE	Epic HER(T)1 (C)

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REGGAE CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORDING
1	(1)	1	FOLLOW ME	Chamion/Blue Disco	SMD 029
2	(2)	2	TWO TIMING LOVER	June Davis	Five Style FS20
3	(3)	3	LOVE ME SASSY	Top Cat	Deane Tones DT001 (P)
4	(5)	4	WILD GILBERT	Ladyfinger 2776	
5	(6)	5	YOUNG AND THE GREEN	JOHNNET P + THELLER U	Teddybear W97 37
6	(15)	6	WHO SHE LOVE S	Boyz n the City	House 14/Gem + LaneSD 1037
7	(17)	7	I WANNA BE LOVED BY YOU	Paula Lee	Fusion FS2127
8	(12)	8	UNDEVELOPMENT	ELVIS + MARSH	Armed AR 83
9	(4)	9	ACID FRUIT	Paul	S.C.O.M. SB 89053
10	(7)	10	UNFORGETTABLE	Gregory Isaacs	Pikout PKC 20

REGGAE CHART

1	(1)	1	REGGAE HITS VOL. 5	Various Artists	Jay Beat JB1 1005
2	(2)	2	NUPF CRISIS	Carlton	Blue Mountain BML 212
3	(4)	3	ROUGH MEAN AND IRKIE	Various Artists	Badman SA REGS11 (P)
4	(1)	4	TOOT 104	Various Artists	Synco/pete ST 11
5	(1)	5	LOVE LINE	Frankie Paul	Glassy GGL 003
6	(5)	6	SPECIAL REVIVES LOVERS CLASSICS	Various	Fusion/FADP 008
7	(8)	7	FASHION PAPER BOYS	Various	Sire/Sire SP1 01
8	(11)	8	KING TUBBY SOUND CLASH DUB PLATE	Various	1000 440 3040
9	(12)	9	MIC SLASH	Poppy/Superhits	Fusion/FADP 007
10	(9)	10	ROUGH AND RUGGED	C. Dennis + S. Banks	Super Pines SP1 10

NEW RELEASES - DISCOS

NEVER KNOW WHAT YOU GOT	Archie Moore	Body Music BT 018
AT THE DANCE	Johnny Summers	Archie AR 011
IF I DIDN'T LOVE YOU	Johnnie Trenches	Body Music BT 022
GIRL YOU LOVE ME	Pepe San	Greenhouse GHD 236
I AM THE DANGER	Indie U	Blue Case BC 0039
HEAR ABOUT MY LOVE	Carl Martin + Dearly Lily	Greenhouse GHD 237
THIS IS SKA REMIX	Loogy D	Big One VVB(B)13
HARD TO HANDLE	Various	Always 124MG 102
WE NEED A HALL OF FAME	Black Horses	White Label SAH 005
LOVE ME SOME MORE	Soy	Blue Mountain BML 525

ALBUMS - NEW RELEASES

HAPPY FAMILY	Missy Doreal	BAS Records BAS 2033
BOWLED OVER	John Mack	Always ARP 021
REGGAE DANCE HALL	Various Artists	Island 8481 7733 (Imp)
RESPECT DUB ALWAYS	Various Artists	14 Records 12302 (Imp)
SOUNDCLASH SPECIAL VOL. 2	Various	Dennis Star SP5P 8903 (Imp)
SOUNDCLASH SOUND	Various	World Explorer WE1 12

TOP 10 ALBUMS

1	3	Various	Telstar STAR 2245/STAC 2245 (BMG)
2	1	Bobby Brown	MCA MCF345/MCF3425 (F)
3	2	De La Soul	Big Life DLSL(P)/DLSM(C) 1
4	5	RAW	Daf Jean/CBS 483292/1463293 (C)
5	4	ALYSON WILLIAMS	20 HIP HOUSE HITS
6	NEW	Various	Stylus SM974/SM974 (STY)
7	6	FOUNDATION	African WX249/WX249C (W)
8	NEW	ANOTHER PLACE AND TIME	Donna Summer WEA WX219/WX219C (W)
9	8	ROAD TO THE RICHES	Kool G Rap & DJ Polo Cold Chillin'/92SR201/92SR204 (W)
10	NEW	ORIGINAL SOUNDTRACK	S Express Rhythm King LEFT18/LEFT8 (C)
11	9	KARYN WHITE	Warner Brothers WX235/WX235C (W)

TOP 10 BUBBLERS

1	1	Jimi Polo	FREE YOURSELF Urban/Polydor -URBX36 (F)
2	2	Cookie Crisp	GOT TO KEEP ON Hfr/London FFR(X)25 (F)
3	3	LUCKY CHARM	Boys Motown ZB487 (12-ZT4268) (BMG)
4	4	RHYTHM IS THE MASTER	DJ Chuliver & Kool Chip Phonogram -(RBT5751) (Imp)
5	5	UPTIGHT	Disco 2000 KLF Communications D2003(T) (W)
6	6	YOU WERE THE ONE	Danzit Urban/Polycom URB(X)32 (F)
7	7	COCON	(FROM HITMAN & HERB) Timester Lison DOLE(Q)8 (P)
8	8	YOU COULD BE FORGIVEN	Horse Capitol (12)C1514 (E)
9	9	REQUJEM	London Boys Taldex/WEA Y2345(T) (W)
10	10	NEVER STOP	Red Rhino Europe -(RRE8) (APT)

GEE STREET & W.A.U. RECORDINGS

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EITHER'S DEBUT ALBUM, "PROJECT ONE"

THE BEST THERE'S BEEN THE BEST TO COME • LOOKING FAST FORWARD TO THE SUMMER OF '89
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CONTAINS THE DANCE SINGLES ASHRAM HOUSE • MR LOVE • LET JIMI TAKE OVER
CONTAINS THE DANCE SINGLES ASHRAM HOUSE • MR LOVE • LET JIMI TAKE OVER

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Wembley Stadium turns the twin towers towards radio

by Nick Mackay
WEMBLEY STADIUM Limited is applying for a local radio contract, following the IBA's decision to award incremental ILR contracts in existing broadcast areas.

The Hounslow contract is expected to attract stiff competi-

tion but Wembley is "quite confident" of gaining IBA approval.

Spokeswoman **Candida Judge** says that the company submitted its application on March 14, only after close consultation with the local community.

"We have done a reasonable amount of research in the area, and have spoken to community leaders about their specific needs," Judge explains.

Wembley seeks the new station, Go West, providing a service for minorities. Foreign language programmes are also envisaged. Less commercially viable forms of music, such as Bhangra and World music, will be catered for.

Judge says that Wembley's decision to go into radio is twofold: "Firstly it's because of who we are; we have a tremendous impact on the local community, attracting up to 8m visitors each year to our events." It is for this reason that Wembley claims to have a high commitment to community relations. The second reason Judge gives is that because these links already exist, Wembley is in an ideal position to supply the service.

If the company, which has announced a 25 per cent increase in profits last year, is successful, it will fund the station on its own. However, the station will be set up with the help of an advisory committee comprising company representatives and community leaders.

"We have a lot of experience in the leisure market and have both the financial resources and the local links to ensure a good service," says Judge.

Piccadilly merger fails, green light for Oyston

by Bob Tyler

MISS WORLD, owners of the Red Rose Radio Group have come a step closer to buying Piccadilly Radio. In a tense and complicated shareholders' meeting last Monday, Miss World managed to defeat Piccadilly's proposed merger with the Midland Radio Group by a slim 0.66 per cent. This was the result of a clever move by Owen Oyston, chief executive of Miss World, who proposed a motion to change the order of voting, to enable the Midland vote to be made first. With the Midland merger narrowly defeated by Piccadilly's shareholders it leaves them with only two choices, to vote independent, or to accept the take-

over by Oyston. However, the board of Piccadilly, except for one director, are recommended to shareholders to take the offer from Miss World.

It is still not a complete victory for Oyston. Piccadilly shareholders have still to vote on an amendment to the company's ownership rules and finally on the takeover. A small number of shareholders, Albin Trust and Harvey Goldstein's Allied Entertainment, plus one director are against any takeover by Miss World.

Uncertain that Oyston could get the required majority on these issues he forced another adjournment until March 30 to negotiate a switch of sides.

COMPACT



- 1 - **LINK A PLAYER**, Madonna Epic
- 2 - **ANYTHING FOR YOU**, & Notorious B.I.G. Epic
- 3 - **HOW I FEEL**, Vanessa Williams/PolyGram
- 4 - **A NEW NAME, SIMPLY RED** Hellos
- 5 - **SINGULARIAE: THE STYLE COLLECTOR**, The Style Council Polydor
- 6 - **SOUTHRIDE**, Taste Mercury/Phonogram
- 7 - **DON'T BE CREEL**, Bobby Brown MCA
- 8 - **UNFORGETTABLE 2**, Version AMCA
- 9 - **ORIGINAL SOUNDTRACK**, Blytheyn King Epic
- 10 - **ARCHITECT HEART**, Tomaz Stavaros WEA
- 11 - **7 STORM**, Sam Brown A&M
- 12 - **THE BAWM AND THE COOKED**, NYC London
- 13 - **4 3 21**, Depeche Mode Mute
- 14 - **THEIR LOVING HANDS**, Buddy Holly Telex
- 15 - **TRAVELLING WILBERTS**, Travelling Wilberts/Warner Bros
- 16 - **CHERIE TO CHERIE**, Version CBS
- 17 - **THE GREATEST HITS COLLECTION**, Ronanzone London
- 18 - **MYSTERY GUY**, Roy Orbison Virgin
- 19 - **THE MARGUET - 30 LEGENDARY YEARS**, Polygram
- 20 - **BAD**, Michael Jackson Epic

Compiled by Gallup for the *BPi Music Week* and *BBC 4* 1988

B R I E F

● **LBC RADIO** has, for the second time, applied to the IBA for permission to split its transmitters to run two services. The first request was refused on the grounds that LBC's franchise is for news and information only. Copsen-Gardiner, LBC managing director, says: "we want to widen our appeal and address a younger element, within our remit of news and information. In order to implement this type of programmatic service music would be used."

● **BBC GREATER Manchester Radio** says its popular music show *Meltdown* will be back on March 29. Every Wednesday at 6.30 pm, the programme will feature an "incredible range of music" from the hardcore hip hop of the Ruthless Rap Assassins, live acoustic sessions from The Fixxes, Zulu gospel from the Holy Spirit's Choir or "hybrid houses from BOB STEE". The *Meltdown* team, Joanne Cartwright, Alison Martin and Phil Korbel also promise more live and recorded sessions and the recording and broadcast of gigs from the North West area.

● **NODDY HOLDER** has signed on with **BRMB's XTRA-AM** to host one of their prime time weekend shows. The show, to be broadcast every Sunday from 1 to 3 pm, will feature hits from the Seventies. Programme controller of XTRA, Phil Riley says: "I'm delighted that Noddy has agreed to do a show for us. XTRA-AM is all about playing classic hit music and Noddy knows more about that than almost any other rock star today."



NODDY HOLDER: Cum on feel the noise on BRMB

● **EMAPVISION** is to launch **Radio 4** & **Music**, a new fortnightly news magazine for the radio and music industry, in June. Managing editor Brian Davis says: "The music coverage will be directly related to radio. It will be about jocks and their choice of music, about bands that are breaking and those who are going to get the highest exposure. The main emphasis will be towards ILR stations, Radio One, BBC local regions and will give some coverage to pirates. There will be some international coverage and we will look at the growth of satellite and the future of radio and its affinity with the music business." **Radio 4** & **Music** will be distributed by controlled circulation, although a small number of news stands in the London area will carry it.

KEY	A=Radio 1 B=Radio 2 C=Radio 3 D=Radio 4 E=Radio 5	RADIO 1		RADIO 2		RADIO 3		RADIO 4		RADIO 5	
		11	12	13	14	15	16	17	18	19	20
ABDUL PAULA Straight Up		16	11	A	B	29	24	A			
ALMONO, MARC Only The Moment	Parlophone	B	—	—	—	—	—	—	—	—	—
ASWAD Beauty's Only Side Deep	Mercury	11	—	—	—	23	11	—	—	—	—
BAD COMPANY Live Through This	London	11	16	—	—	21	25	—	—	—	—
BANGLES The Eternal Flame	CBS	14	8	—	—	24	27	—	—	—	—
BEE GEES Robin Say To All Your Tears	Mercury	—	—	—	—	5	—	—	—	—	—
BEE GEES Ordinary Lives	Warner Brothers	12	12	B	B	22	14	—	—	—	—
BONO, JETTYE Do The Tosty	Orbitone	—	—	—	—	—	—	—	—	—	—
BOY MEETS GIRL Bang Down The Moon	RCA	—	—	—	—	8	20	—	—	—	—
BREATH DON'T TAKE ME	WEA	5	—	—	—	24	37	—	—	—	—
BROTHER BONDON Can You Keep A Secret?	Parlophone	14	12	B	B	23	19	—	—	—	—
BROWN, BOBBY Don't Be Cool	MCA	—	—	—	—	—	—	—	—	—	—
BROWN, SAM Stop	A&M	8	11	—	—	21	37	—	—	—	—
CAPADIA, JIM Some Cars Running	Island	—	—	—	—	10	23	—	—	—	—
CARRACK, PAUL Don't Shed A Tear	Chrysalis	13	11	B	B	21	31	—	—	—	—
CHARNELL One Man	Geophony	7	5	—	—	22	16	—	—	—	—
CHEEK, TOM Don't Walk Away	A&M	4	6	—	—	15	19	—	—	—	—
COLD CUT Maybe Hold On	A&heav Of Our Time	19	15	A	A	26	13	—	—	—	—
CONNELL, TOMMY F I've Never Meant Again	CBS	—	—	—	—	6	4	—	—	—	—
COSTELLO, JULIE Veronica	Warner Brothers	21	22	A	A	30	40	—	—	—	—
CULT, THE Fearless	Beggan Banquet	4	4	A	B	6	6	—	—	—	—
DARE Nothing Is Stronger Than Love	A&M	—	—	—	—	2	13	—	—	—	—
DANCING QUEENS, THE G's Got Rhythm	CBS	10	23	B	A	20	26	—	—	—	—
DEACON BLUE Myself And I	CBS	10	23	B	A	20	26	—	—	—	—
DE LA SOLA Luis Myszal And	Unlabeled	6	—	—	—	—	—	—	—	—	—
DIESIE PARK WEST Like Prices Do	Food	4	—	—	—	—	—	—	—	—	—
DONOVAN, LASON Too Many Broken Hearts	PWL	20	22	A	A	26	39	—	—	—	—
DORSEY, GAIL ANN Just Another Dream	WEA	6	—	—	—	—	—	—	—	—	—
DUSTY, SHIRLEY Don't Stay This Time	MCA	—	—	—	—	28	47	—	—	—	—
ELVIS BEGG'S HOWARD Bygones Bubbles	RCA	4	5	—	—	12	16	—	—	—	—
ESTERAN, GIBBY Don't Step Away From You	Epic	12	15	A	A	24	37	—	—	—	—
FISHBONE Mo And Ho	Epic	12	8	—	—	—	—	—	—	—	—
FOUR TOPS, THE Indestructible	RCA	11	14	B	B	24	38	—	—	—	—
FRAZER CHORUS Typical	Virgin	4	—	—	—	9	—	—	—	—	—
FUZZTOWN International Race	WEA	22	21	A	A	19	22	—	—	—	—
GIPSY KING'S I Wanna Be Like You	At	4	—	—	—	—	—	—	—	—	—
GOODFIE MR MACKENZIE The Butler	Capitol	10	11	B	B	18	25	—	—	—	—
GUNS N' ROSES Paradise City	Geffen	10	11	B	B	18	25	—	—	—	—
HALLIDAY, TOM Time Turns Around	Asylum	6	—	—	—	—	—	—	—	—	—
HERNANDEZ All My Love	Epic	14	10	B	B	7	7	—	—	—	—
HIGHWAY Your Love	Mercury	5	—	—	—	6	—	—	—	—	—
HOLE Live Through This	CBS	4	—	—	—	—	—	—	—	—	—
JACKSON, MICHAEL Leave Me Alone	Epic	16	15	—	—	26	38	—	—	—	—
JOHNSON, HOLLY Americana	MCA	—	—	—	—	—	—	—	—	—	—
KONIG, KIM I Beg Your Pardon	Affinity	17	10	A	B	21	37	—	—	—	—
LIVING IN A BOX Blow The House Down	Chrysalis	17	20	B	A	24	37	—	—	—	—
LOVE & MONEY Jocelyn Spector	Fonitone	13	10	—	—	21	23	—	—	—	—
MALCOLM JONES My World	WEA	9	7	—	—	7	—	—	—	—	—
MADONNA Like A Prayer	WEA	21	28	A	A	30	41	—	—	—	—
MAZZELE KYM Goo To Get You Back	Synco/eps	—	—	—	—	—	—	—	—	—	—
MEN THEY COULDN'T HANG Back, Steam, Speed	Silverline	—	—	—	—	17	15	—	—	—	—
MIDNIGHT Oil Beds Are Burning	Spinnaker	4	6	—	—	19	13	—	—	—	—
MOORE, Gary Ready For Love	Virgin	8	—	—	—	7	—	—	—	—	—
NEW ORDER Rude, Raw And Ready	Phonogram	17	19	A	A	25	30	—	—	—	—
NETTIE, YETI You're That Old	WEA	4	—	—	—	7	—	—	—	—	—
ORISON, ROY She's A Mystery To Me	Virgin	22	15	A	A	21	—	—	—	—	—
PERFECT DAY Jane	London	—	—	—	—	11	14	—	—	—	—
PITNEY, KEN I'm Over	Epic	—	—	—	—	8	16	—	—	—	—
PRINCE AND THE NEW POWER GENERATION	Chrysalis	13	12	B	B	12	27	—	—	—	—
PRINCE AND THE NEW POWER GENERATION	Chrysalis	13	12	B	B	12	27	—	—	—	—
ROACH OBEY My Brother Jack	PWL	20	20	A	A	19	31	—	—	—	—
ROACH OBEY My Brother Jack	CBS	20	18	A	B	25	29	—	—	—	—
SHOCKED, MICHELLE Waters I Grow Up	London	5	8	—	—	—	—	—	—	—	—
SIMPSON, PAUL/ADEVA Musical Freedom	Columbia	—	—	—	—	11	13	—	—	—	—
SOUL 2 SOUL Keep On Moving	10	9	10	—	—	25	39	—	—	—	—
SOUTHSIDE JOHNNY On The Air Tonight	RCA	5	4	—	—	14	21	—	—	—	—
SPINNING RESIST Nothing Has	Parlophone	18	19	B	A	24	29	—	—	—	—
STARBUCK, DOWN To The Train's First Road	Warner Bros	19	20	A	A	28	34	—	—	—	—
SWING OUT SISTER You Can't Have Me	Virgin	9	—	—	—	6	—	—	—	—	—
XPRESS Hey Music Lover	Rhyme Inc	8	8	—	—	12	12	—	—	—	—
YAKI I Second The Emotion	Cash	—	—	—	—	12	—	—	—	—	—
YOU'RE THE BEST	Epic	13	6	—	—	10	—	—	—	—	—
YOUNG, TRAVIS	Merge	15	13	B	B	—	—	—	—	—	—
ZION AND CITY LOVERS	Sings	13	11	B	B	24	37	—	—	—	—
ZION AND CITY LOVERS	MCA	12	10	A	A	14	16	—	—	—	—
ZION AND CITY LOVERS	WEA	12	10	A	A	29	32	—	—	—	—
WE FAN GIRL KAPPERS Blow The House Down	Jive	—	—	—	—	6	6	—	—	—	—
WILD WILKIN' ROUND Up, Baseball! Down	Epic	8	—	—	—	5	—	—	—	—	—
WILD WILKIN' ROUND Up, Baseball! Down	MCA	13	13	B	B	37	38	—	—	—	—
WILLIAMS, ALYSON Step To This	Daf Jive	15	14	B	B	23	23	—	—	—	—
WILLIAMS, VANESSA Dreaming	Wing	6	6	—	—	19	21	—	—	—	—
WOMACK & WOMACK Celebrating The World As It Is	16	15	B	A	B	28	38	—	—	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Foxon at 01 387 6611 ext 274. Records are eligible for the grid if they are on the current Radio 1 playlist, or if they are on more than a Radio 1 list well as monitored by Radio 1's scanner computer or if they are featured in 10 or more local ILR playlists (A & B lists).

TOP · 75 · ARTIST · ALBUMS

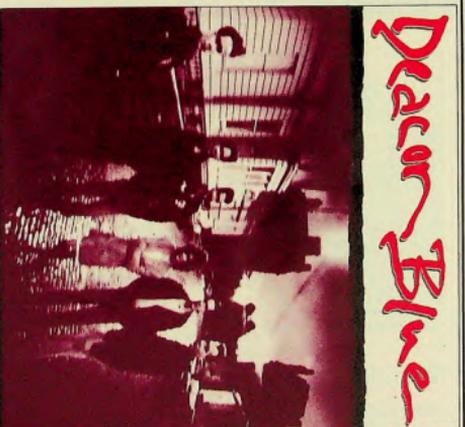
MUSIC WEEK

1 APRIL 1989

INCORPORATING LP, CASSETTE & CD SALES

W

1	NEW LIKE A PRAYER ★ CD	5m WM239
	Madeira	
2	ANYTHING FOR YOU ● CD	
	1 Gloria Estefan And Miami Sound Machine	4pc-44115-1
3	A NEW FLAME ★ CD	
	2 Simply Red	Edim/WEA W21C
4	DON'T BE CRUEL ● CD	
	8 Bobby Brown	MCA W2C215
5	NEW ORIGINAL SOUNDTRACK ○ CD	
	3 Express	Caplan/King/Blue LTT118
6	SINGULAR ADVENTURES OF THE STYLE	
	4 Sade Concert	Parlof TSCVI
7	SOUTHSIDE ○ CD	
	3 Texas	Maverick/Phonogram 881171
8	STOP! ● CD	
	6 Sam Brown	AA4 AAA 5195
9	ANCIENT HEART ★ CD	
	7 Toniio Thomas	WEA W210
10	BAD ★★★★★★ CD	
	10 Michael Jackson	4pc-45079-1
11	MYSTERY GIRL ● CD	
	11 Roy Orbison	Virgin V2576
12	THE GREATEST HITS COLLECTION ★★★ CD	
	9 Bonhomme	London K4M 5
13	THE RAW AND THE COOKED ● CD	
	14 Fine Young Cannibals	London E28041



New Album

When the world
knows your name

13 songs including the singles

wages day

real gone kid

LP • MC • CD

35	OPEN UP AND SAY ... AAH! ○ CD	Capitol E57 7699
	34 Poison	
36	NEW LIGHT THROUGH OLD WINDOWS ★★ CD	
	39 Chris Rea	WEA W2100
37	GREATEST HITS ★★ CD	
	41 Fleetwood Mac	Wesley Brothers W2 211
38	WATERMARK ★ CD	
	30 Erno	WEA W2199
39	RATTLE AND HUM ★★★ CD	
	46 U2	Island U 77
40	FLYING COLOURS ★ CD	
	42 Chris de Burgh	AA4 AAA 5258
41	JULIA FORHAM ● CD	
	35 Julie Fordham	Green/Yingie CICA 4
42	HOLD ME IN YOUR ARMS ★ CD	
	38 Rick Astley	MCA R 71912
43	THE FIRST OF A MILLION KISSES ★ CD	
	40 Ferguson Anderson	MCA R 71196
44	RADIO ONE CD	
	43 Jimi Hendrix	Centri Collections CSC19 212
45	LIVING YEARS ● CD	
	50 Mike & The Mechanics	WEA W2203
46	3 FEET HIGH AND RISING	
	33 De La Soul	Capitol/Tammy DLSR1
47	RAW CD	
	54 Alysoun Williams	DH/Real CS4 642701
48	FOUNDATION CD	
	44 Ten City	Atlantic W2399
49	G 'N' R LIES ... ○ CD	
	59 Guns 'N' Roses	Caplan W218
50	THE ULTIMATE COLLECTION ★★ CD	
	48 Bryan Ferry/Mojo Masters	60/Virgin LCR72
51	PUSH ★★ CD	
	58 Bros	Caplan 860291
52	THE LOVER IN ME CD	
	49 Sheena Easton	MCA WCG 6036
53	INTROSPECTIVE ★★ CD	
	45 Pat Sharp Bros	Parlof/MCA KCS 7325



LISA STANSFIELD: with the Coldcut chops

Hold steady

by Andy Bevers

LISA STANSFIELD began her singing career in the working men's clubs around her native Rochdale, performing covers of "really dodgy songs like Kids in America." Now her latest record, *People Hold On* recorded with Coldcut, is packing the night club dance floors and is shooting up the charts.

So how did she make the transition? After becoming fed up with singing in the clubs, she started writing songs with Andy Morris and Ian Devaney whom she knew from school. They formed Blue Zone, got signed to Arista and released some singles. One track caught the attention of Jonathan Moore and Matt Black of Coldcut. Black explains: "We started playing one of the group's B-sides, called Big Thing, on our Kiss FM radio shows — it's a great shuffling soul song. It was not until a few weeks later that we discovered that Blue Zone were managed by Big Life who also marketed our Ahead Of Our Time label."

Coldcut used the connection to get Devaney and Morris to play on their *Stop This Crazy Thing* single and asked Stansfield to contribute backing vocals to a track called *My Telephone* for their forthcoming LP.

"After we had recorded that, we had some spare time and one backing track left over," says Moore. "We had been discussing the positive aspects of the lyrics of deep house and garage tracks such as Ce Ce Rogers' *Someday* and Phase II's *Reaching* and decided that it was worth doing something along the same lines." So, *People Hold On* was born.

Now that Blue Zone have helped Coldcut with their last two singles, Black and Moore will be working on the next Blue Zone single. This will be released on Arista under Lisa Stansfield's name, and there will be an LP to follow.



KENNY MOORE: life beyond Tina

Moore's the merrier

by Nick Robinson

KENNY MOORE is the ever-smiling keyboard wizard who has backed Tina Turner on stage and on record in recent years. When Turner decided that it was time for a change, Moore found himself in the deep end looking for a way up, but the confident American didn't stay down for long.

He already had a music publishing company, *Fingerprints*, which provided an outlet for his craving to write songs. But when he left Turner he realised it was time to start playing and recording his own work. "Tina Turner was the top and I could not get any further. I paid my dues during those eight years with her and when I left I certainly didn't want to take a step backwards," he says. "My thing has always been writing songs but I decided I wanted to do it all myself for a change."

At his home in Switzerland, he continued to write until he visited London at Christmas last year. "I had met Dave Stewart and Annie Lennox a while back and during my visit I went to Dave's house," says Moore. "We wrote a little together and this year he told me to see his record company *Anxious*."

This he did and it wasn't long before Stewart called him back to say they wanted to sign him.

Now Moore is back in England promoting his debut *Anxious* single *Love Is The Key*, a deep house track with that familiar keyboard sound. "I don't want people to think that dance stuff is all I do though. I don't want to be stuck with any stigmas and that's why I have a big and varied catalogue," says Moore.

His band is predominantly Swiss but he has also been working with the likes of PP Arnold, Judy Cheeks, Eric Robinson and Linah. And more so than ever, he's wearing that big grin on his face. "I've been playing piano for 34 years and I'm still doing it and I'm still learning and I'm still having lots of fun."

have toured with both the Jesus and Mary Chain and the Wedding Present. The fact that the band is fronted by two sisters — Rosie and Rachel Carlisle — has resulted in the non-conscience girls being unambiguously labelled with the likes of *The Primitives* and *The Darling Buds*. "We don't mind so-called 'girly bands' but we don't feel comfortable with that image. There's nothing wrong with using your body," they argue. "Morrisey and Prince both get photographed in very erotic poses and still get taken seriously but it's very difficult to do that if you're female and exuding sexuality."

Boys in the bubble

by David Giles

WITH BIG BUBBLES, *No Troubles* in the chart, it comes as a surprise to learn that Ellis, Beggs & Howard have only played together on stage 25 times! Such is the confidence and exuberance of the three performers, you'd have thought they were old hands. "We don't think 'small,'" says vocalist Austin Howard. "We aspire to bigger things, rather than just accepting being in the running."

Austin met Simon Ellis (keyboards) and Nick Beggs (bass, formerly of *Kajagoogoo*) when the three of them were hanging out in the studios of PARC music, to which they were all signed. Then they got a recording deal with RCA and were thrown in at the deep end with a European tour with T.Pau. But their blend of pop, rock and soul has been going down well enough to suggest that a headline tour cannot be far away. The stage is where they are happiest, particularly Austin, with his acting background (the studied theatre history at college) evident in his flamboyant role as frontman.

They're no slouches in the studio either, as the first LP *Homelands*, demonstrates. It highlights the band's agility in both funk (*Big Bubbles*, *No Troubles*) and rock (*Two Lonely Hearts*) camps. Comparisons with *Rachford* and *Living Colour*? Ellis is not so sure:

"I think we're love people like them behind — we aspire to all the massive bands of the Seventies. We want to get that sound, that feeling, that atmosphere around us ..."



THE HEART THROBS: causing a scandal of their very own

Solid soul

by Selina Webb

JAZZIE B is the main man, motivator and media face of *Soul II Soul*, a 12-piece posse of dance enthusiasts spawned from London's warehouse culture.

Besides making some of the classiest, smoothest dance music around — check out the current 45 *Keep On Movin'* — *Soul II Soul* have a record and clothes shop in Camden, an electronic engineering company which designs and builds PA systems, offices with a pre-production suite out back and the ambition to forge an ever-expanding sub-cultural industry carrying Jazzie's Funky Dred motto: "A happy face, a thumping bass for a loving race". Already they service their peers with sound equipment, parties, records, clothes, new musical experience and, above all, the confidence to realise their own aspirations.

Now there are plans for a *Soul II Soul* magazine and Jazzie says he would ultimately like to see his gang involved in airlines and a contemporary art school.

In the midst of such frenzied business activity, it's fitting that *Soul II Soul* should have signed to Virgin dance subsidiary 10 Records. Jazzie and Virgin's entrepreneurial boss have not yet met, but it's amusing to speculate what could happen when they do. "Ain't nobody else done it like that," says Jazzie of his ascendancy from *Fisbury Park* anonymity to successful businessman and, most recently, chart buster.

"It's not the traditional way of running things. We're all young people who've come together through cultural or family ties, or simply because we came from the same neighbourhood or the same schools."

Jazzie B and his partner Dadda began forging their "sound system" on the north London blues scene of the late Seventies, gradually picking up like-minded multi-cultural members until, to coincide with a residency at the Africa Centre in 1984, they earned a reputation as London's premier underground sound. Already popular with the dance scene in Japan, *Soul II Soul*'s first chart hit has set them up for far wider acclaim in the UK. Their debut album, *Soul II Soul Club Classics Volume 1*, is due out on April 10.

Mix 'n' match

PRODIGIOUS SLEIGHTS of hand, flashing feet and an acrobatic nose, a stage like a giant turntable, a show of incredible mixing pyrotechnics by DJs from around the world, some of the hottest dance acts of the moment: a glittering combination guaranteed to make the World DJ Mixing Championship at **The Royal Albert Hall** an unforgettable experience.

As if this wasn't enough, there were appearances by many of those who won artist awards but weren't performing. **Mark Moore** of S'Express, **The Pet Shop Boys**, **Yazz**, **The Pasadena's**, **Cold Cut**... they just kept coming. Possibly the best danced/hip hop evening all year.

Ten finalists battled for the coveted title, wildly cheered and applauded by an audience largely composed of DJs and practically no dance label crowd. The contest, recorded for television by the BBC, was judged by a panel which included last year's winner, **Cash Money**, **De La**, **Tim Simenon** and **MW's** James Hamilton. The audience showed greatest interest in unreleased and unfamiliar records, although any Public Enemy track was guaranteed a rousing response. Overall winner was **UK's Cutmaster Swift** from Manchester. Beginning his six minutes of magic with **Alyson Williams'** *Sceptical*, his spectacular performance was a wild blend of dancing, superlatively mixed dance beats and scratches (without the aid of headphones) — and multi-pitched noise. In second place, but only by hair, was 17-year-old **DJ Aladdin** from LA.

Behind him to watch, he sped both decks up to produce some stunning hip hop tricks. Third place was won by Finnish contestant **DJ Elliot Mesa**, "The Bedroom Mixer," who created some lovely itchy rhythms using **Another One Bites The Dust**.

Between the DJ's artistic and technical feats a galaxy of dance artists, including **DMC award** winners, kept the pace hot. **Roxanne Shante** (Best Hip Hop Female Vocals) wowed everyone with her distinctive throaty voice and appealing style. **Inner City** and **Kevin Saunderson** got everyone into the groove with their house rhythms on **Go Live** (Best Dance Record); then there were **Alexander O'Neal** (Best Male Vocalist), **Big Daddy Kane** (Best Hip Hop Male Vocalist), **Will Downing**, **Alyson Williams** and the pace dropped with **Chanelle's** limp pop, and **Sheena Easton's** performance of her new single *Days Like These* left the audience unmoved. But last, resplendent in purple sequins, came **Chaka Khan**, her classic *Ain't Nobody* showing off her gutsy, lusty lows and piercing highs. SARAH DAVIS



CRAZYHEAD: from the stable that brought you *Desert Orchid*

Another winner from Dessie

CRAZYHEAD GAVE the impression of a breath of fresh air in Dublin's smog-filled city as they continued extensive touring to promote their *Have Love, Will Travel EP* (Food/Parlophone). The title track of which is culled from their deservedly re-released 1988 platinum *Desert Orchid*.

On the night the band looked extremely fired, but the faithful at **The Boggot Inn** rallied sufficiently to indicate the combined potential of Crazyhead plus audience on promotion of the gig listed several conflicting dates not only resulted in low media turn-out, but an audience number best described as respectable. Considering the album was barely available in Ireland the first time round, then that could also be chalked-up as an achievement.

Nevertheless, Crazyhead battled on giving us a succession of blitz-or-miss tunes taken predominantly from the aforementioned *Desert Orchid* in a manner seemingly more mechanical than passionate. That *Kinda Love*, *Jack The Scissor Man*, *I Can Do Anything* and the delightfully-titled *What Gives You The Idea* That You're So Amazing, Baby? are most definitely the type of songs — and convey the spirit and attitude — which an increasingly sizeable quota of the population would like to see in the upper regions of the charts.

PAUL O'MAHONY

Beyond a joke

THEIR FIRST BRISK tour since establishing themselves as chart regulars saw **Brother Beyond** packing **HammerSmith** Odeon to the rafters with screaming teens. A deafening shriek greeted the band as they took the stage and proceeded to obliterate all but the rhythm of their first two numbers, throwaway fillers designed for this very purpose. With hysteria at this level, though, music takes a backseat to the show, the visual display. Unfortunately, in **Brother Beyond's** case, this didn't amount to very much.

There was little in the way of a backdrop — just occasional pro-

jections of symbols like fish and hearts and song titles. The performance looked either showmanship of choreography, apart from a full routine involving singer Nathan and the female backing singers during their lumpy cover of *Culture Club's* *Time*. Musically the drums, bass and keyboard carried the songs through efficiently. There was a guitar, although the owners hands spent more time above his head, exhorting the audience to clap, than on the fretboard.

BB's act is nothing more than a celebration of oddness for the benefit of the girls. Showing off, in other words, rather like a vaudeville of walk-whirling brickets. An approach which is great fun for them at the moment, but casts growing doubt on their ability to pursue the course beyond the knicker-wearing stage.

DAVID GILES

Colour supplement

LIVING COLOUR have worked hard to create a visible profile in the UK since the release of the *Vivid LP*, and their billing as support to **Anthrax** finally proved to be rather appropriate.

The **Hamm-Smith** Odeon was two-thirds full to witness the band demonstrate their unique brand of rock and soul, with guitarist **Vernon Reed** proving himself a demerol champion. His focalist **Corey Glover** wasn't short on profile either as the band, not surprisingly, concentrated on the more metallic end of their musical spectrum, with **Cliff O'Personality** and the cover of the Clash's *Should I Stay Or Should I Go* standing out as highlights. A performance full of confidence from a band surely set to headline next time around.

As for **Anthrax**, these dates represented the opportunity to maintain some momentum until they can schedule a full UK tour. Both live and on record they remain intense to the extreme, but there was proof tonight that the band are beginning to grow up. With the likes of **Be All, End All**, *Now It's Dark* and *Anti-Social* they have the strength of new material to complement the humorous antics displayed during *Indians* and more particularly, the *I'm The Man* rap, full of comic caps.

However, with the show being chaffy one dimensional, it's indeed the element of humour that remains their main means of escape from their self-imposed musical straight-jacket.

KIRK BLOWS

Back on the Mary chain

CANADA'S **Mary Margaret O'Hara** is certainly an uncanny performer. One arm constantly shadowboxes and one leg keeps kicking an imaginary dog but it's all in accordance with an inner sense of rhythm and timing that gleefully and quite unselfconsciously stretches and breaks the skin of what are nearly orthodox folk and country-based songs.

The voice too is a swooping, gasping vehicle that moves on and off the microphone but, oh boy, does it still swing! She even said "sorry" mid-song, like she got a note wrong. O'Hara may look distracted, but really she's just conducting her own heartbeats. At **Annie Hall** with the heart of **Patsy Cline**, or **Patti Smith**.

Behind her at **London's Duke Of York Theatre**, O'Hara's five-piece band is sublimely sympathetic, playing with the restraint of a 3am jazz combo. Songs of uncertain love or the unsettling *Body In Trouble* are easily matched by the uplifting joy of *A New Day* or *Year In Song*.

It took four years to get the album out, but just the one sitting to complete the copious work of the added knowledge that the world's finest female singer-songwriter can also turn it on every night.

MARTIN ASTON

Pere drops cult status

PERE UBU'S move to Phonogram looks set to prove to be the beginning of a new era in the band's career. Having spent a good few years as one of those cult bands on the sidelines of the indie scene, **David Thomas** and his band have opted for a new record company and, in many respects, a new sound.

This was previewed at the group's gig at **The Mean Fiddler** in Hartsden where hundreds of Ubu fans packed out the venue probably in anticipation of many of the old classics.

The fact that they left the venue in an enthusiastic mood seemed to suggest that after hearing the more commercially-minded new songs, they weren't too disappointed in Ubu's change of direction. Older, more off-beat material, like *Modern Dance* was left for later in the show while new songs like the excellent new single *Wooling* For *Mary* were performed enthusiastically earlier on. Although **Thomas'** meandering vocals remain, the new songs are more guitar-based, direct structure. Solid, ringing riffs now replace the chime rhythms of the past to form a much more cohesive mix.

NICK ROBINSON

HEAVY METAL ALBUMS

This Month	Label	Catalogue No.
1 NEW A GRAVEYARD OF EMPTY BOTTLES <i>Days Of Tomorrow</i>	Capitol	CS 8702 (40)
2 APPEAL FOR PROTECTION <i>Queen Of Roses</i>	Capitol	CS 8722 (2P)
3 HYSTERIA <i>Cliff Anderson</i>	Blackburn/Parlophone	BBP/MS 252 (9)
4 OPEN UP AND SAY... AHHH <i>Iron Maiden</i>	Capitol	CS 8725 (9)
5 NEW RADIO <i>One Hot Shit</i>	Collector	CCS 213 (3) (BMG)
6 THE LIES, THE SEX, THE DRUGS... <i>Queen Of Roses</i>	Geffa	W 2113 (8)
7 VIXEN <i>Yes</i>	EMI	EMD 330 (8) (EM)
8 NEW JERSEY <i>Bad Company</i>	Mercury	UMPS 95 (2)
9 STREET REAR <i>Yankee Doodle</i>	Mercury	UMPS 97 (2)
10 INTUITION <i>Yes</i>	Mercury	UMPS 97 (2)
11 AFTER THE WAR <i>Gay Moore</i>	Yngve	YV 275 (2)
12 STATE OF EUPHORIA <i>Archie</i>	Island	IS 979 (4)
13 SOFT METAL <i>Van Halen</i>	Sire	SR 348 (8) (S)
14 RECKLESS <i>Iron Maiden</i>	ABM	ABM 313 (2)
15 THE GREAT RADIO CONTROVERSY <i>Isis</i>	Isis	W 204 (2) (EM)
16 19 FOLK SYMBOLS <i>Let Zaplers</i>	Atlantic	4552 (8) (8)
17 HITS OUT OF HELL <i>Wet Leg</i>	Capitol	CS 8724 (2)
18 SUPPERY <i>When Wet Leg</i>	Capitol	CS 8724 (2)
19 BAT OUT OF HELL <i>Van Halen</i>	Cleburn	CL 102 (4) (C)
20 SOMEWHERE IN TIME <i>Iron Maiden</i>	Atlantic	4552 (8) (8)
21 SKID ROW <i>Skid Row</i>	Atlantic	4512 (6) (M)
22 A SHOW OF HANDS <i>Yes</i>	Mercury	UMPS 83 (4) (M)
23 POWERSLAVE <i>Yes</i>	EM	EM 97 (2) (M)
24 NEW A HOLYCAT IN YOUR HEAD <i>Excess Maiden</i>	Head	Excess HMR 1 (P)
25 THE SEVENTH SON OF A SEVENTH SON <i>Iron Maiden</i>	EMI	EMD 370 (8)
26 QUICK MASTERS <i>Yes</i>	Mercury	UMPS 98 (3) (P)
27 THE NUMBER OF THE BEAST <i>Yes</i>	Mercury	UMPS 98 (3) (P)
28 WHITESNAKE <i>1987 Whitesnake</i>	EMI	EMD 352 (8)
29 THE HOUSE OF LORDS <i>Rock On! Lords</i>	RCA	BM 852 (8) (BM)
30 HELIX <i>HELIX</i>	Amigo	AM 270 (2) (M)
31 PRONG <i>Prong</i>	Mercury	UMPS 98 (2)
32 LIVE AFTER DEATH <i>Iron Maiden</i>	EMI	EM 97 (2)
33 FABULOUS DISASTER <i>Disaster</i>	MNR	MNR 20 (2)
34 SMASHES, THRASHES & HITS <i>Yes</i>	Mercury	UMPS 83 (2) (P)
35 THE THIEVING MAGPIE <i>Iron Maiden</i>	EMI	EM 97 (2)
36 ELIMINATOR <i>Yes</i>	Warner	WBR 272 (4) (M)
37 PIECE OF MIND <i>Iron Maiden</i>	EMI	EMD 360 (2)
38 OVER THE EDGE <i>Iron Maiden</i>	Empire	EMPI 20 (1) (C)
39 GREATEST HITS <i>Iron Maiden</i>	EMI	EM 431 (4) (C)
40 ARE YOU SITTING COMFORTABLY? <i>Yes</i>	Square	YNGVE 83 (2) (P)

Compiled by Music Week Research/ Gallup from a nationwide panel of 366 shops.

TOP 75 SINGLES



MUSIC WEEK

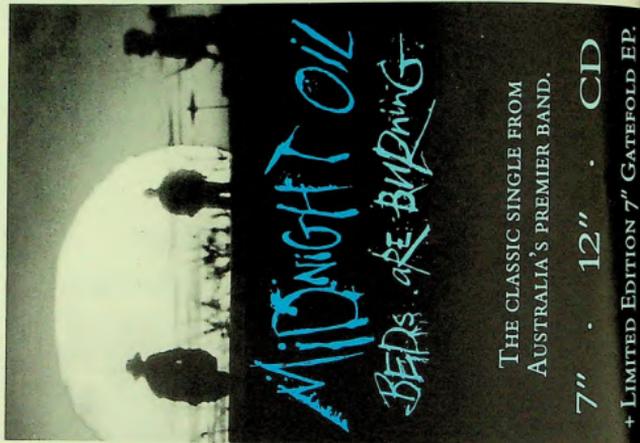


Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 530 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

No	Artist	Single	Label
1	Like A Prayer	Madonna	Sire W 25387 (W)
2	Too Many Broken Hearts	Jason Donovan	PMI PWL (U) 32 (P)
3	This Time I Know It's For Real	Donna Summer	Werner Brothers U 7780 (U) (W)
4	Straight Up	Paula Abdul	Sire/Warner Bros. SMT (U) 111 (E)
5	Keep On Movin'	Scott 56 featuring Carol Wheeler	10 Topps TENX 28 (E)
6	Paradise City	Guns N' Roses	Geffin/Geffin 29 (W)
7	Can't Stay Away From You	Gloria Estefan & Miami Sound Machine	Epic 651447.7 (61) 644 (E) (C)
8	I'd Rather Jack	The Reynolds Girls	PMI PWL (U) 25 (P)
9	Help	Bananarama-La Niña Neco Neco	London (LON) 222 (P)
10	I Beg Your Pardon	Kan Ya	Atlantic A 893 (U) (W)
11	International Rescue	We've Got A Fuzzbox And We're Gonna Use It	WEA TZ 24 (U) (W)
12	Stop On	Sam Brown	ARM AMY (U) 440 (P)
13	Eternal Flame	Bangles	CBS BANG (U) 3 (C)
14	Don't Be Cruel	Bobby Brown	MCA MCA (U) 3110 (P)
15	People Hold On	Goldcut featuring Ute Stenfeld	Ated Of Our Time COOT 5 (U) (UK) (P)
16	I Haven't Stopped Dancing Yet	Pat & Mick	PMI PWL (U) 20 (P)
17	Sleep Talk	Alyson Williams	Del. Jam 654638.7 (12-454638.6) (C)
18	Love Changes Everything	Michael Ball	Warr/Warner Bros. BUR (U) (P)
19	One Man	Charles & Charles	Goldwyn/Capitol COOL (U) 18 (C)
20	Leave Me Alone	Michael Jackson	Epic 654877.7 (12-454877.6) (C)
21	Hey Music Lover	54yress	Rhythm English/Warner LEPT 30 (U) (UK) (W)
22	Fire Woman	The Cult	Reprise/BMG B6G 23 (U) (W)

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No	Artist	Single	Label
41	Love In The Natural Way	Kim Wilde	MCA KMT (U) 11 (P)
42	Indestructible	Four Tops	Arista 112874.1 (12-412874) (BMG)
43	Turn Up The Bass	Tyree feat. Kool Rock Steady	Hit/London FRQ (U) 24 (P)
44	Veronica	Eric Clapton	Werner Brothers W 25387 (W)
45	Wages Day	Deacon Blue	CBS DEACT (U) 8 (C)
46	Big Bubbles, No Troubles	Ellie, Beigg & Howard	10 Topps TENX 25 (W)
47	My Prerogative	Bobby Brown	MCA MCA (U) 1299 (P)
48	Beds Are Burning	Midnight Oil	Sire/Warner Bros. SMT (U) 3 (C)
49	Let's Go Round There	Dorling Budd	Epic BLOND (U) 3 (C)
50	Dancercama	Jigae Jigae Spiritnik	Parlophone 12555.3 (E)
51	Jocelyn Square	Love Aid/Money	Featuring/Phonogram MONEY 71 (U) (P)
52	Got To Keep On	Cookie Crew	Hit/London FRQ (U) 25 (P)
53	Beauty's Only Skin Deep	Acward	Morgan/Island (12) WANG 105 (P)
54	Don't Walk Away (Remix)	Tom Childs	ARM AMY (U) 442 (P)
55	Requiem	London Boys	Telstar/WEA TZ 24 (U) (W)
56	Days Like This	Sheena Easton	MCA MCA (U) 1325 (P)
57	Don't Tell Me Lies	Breathe	Sire/Warner Bros. SMT (U) 139 (E)
58	Everything Counts	Dry-Catchy Inside	Mega 1125 (ONG) 16 (UK) (2P)
59	Anti-Social	Anthrax	Island 1205-497 (P)
60	Monkey Gone To Heaven	Prince	4AD (12) AD 94 (UK) (P)
61	End Of The Line	Traveling Wilburys	Willy-nilly/Warner Bros. W 2537 (U) (W)
62	The Monkees EP		Arista 12212 (E) (BMG)



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Capitone Records

Artist	Track	Label
THE TIME KNOW IT'S FOR REAL	1	WE'VE GOT A FEELING AND WE'RE COMING LIVE
SLEEP TALK	2	10
THE BEEBEE	3	10
BEAT YOUR TAILOR	4	10
LET'S GET TOGETHER	5	10
THE WOMAN	6	10
ONE MAN	7	10
TOO MANY BACKS BEATS	8	10
MUSICAL FREEDOM MOVING ON UP	9	10
THE BEATNIG GENERATION	10	10
GO! (I'VE GOT THAT FEELING)	11	10
GO TO GET YOU BACK	12	10
THE BEEBEE	13	10
LET'S GET TOGETHER	14	10
THE WOMAN	15	10
ONE MAN	16	10
TOO MANY BACKS BEATS	17	10
MUSICAL FREEDOM MOVING ON UP	18	10
THE BEATNIG GENERATION	19	10
GO! (I'VE GOT THAT FEELING)	20	10
GO TO GET YOU BACK	21	10
THE BEEBEE	22	10
LET'S GET TOGETHER	23	10
THE WOMAN	24	10
ONE MAN	25	10
TOO MANY BACKS BEATS	26	10
MUSICAL FREEDOM MOVING ON UP	27	10
THE BEATNIG GENERATION	28	10
GO! (I'VE GOT THAT FEELING)	29	10
GO TO GET YOU BACK	30	10
THE BEEBEE	31	10
LET'S GET TOGETHER	32	10
THE WOMAN	33	10
ONE MAN	34	10
TOO MANY BACKS BEATS	35	10

23	BLOW THE HOUSE DOWN	Living in A Box	Chrysalis (UK) 1515 (C)
24	ROUND & ROUND	New Order	Fantasy FAC 2837 (12" FAC 2837) (P)
25	FAMILY MAN	Roc-A-Fella	CBS FORTNITE (C)
26	THE BEATNIG GENERATION	The Beatnigs	POPS EPIC/EMU 118 (C)
27	CELEBRATE THE WORLD	Womack & Womack	Atlantic 8295 (12" 8295) (12" 8295) (P)
28	AMERICANOS	Holly Johnson	POPS JACA MACK 11 (12" 11) (P)
29	GO TO GET YOU BACK	Kym Mazelle	Synergistic BM 12517 (12" 17) (C)
30	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva	Capitone/Chrysalis COOLUX 182 (C)
31	I DON'T WANT A LOVER	Texas	Mercenary Photographers TEA 11 (12" 11) (P)
32	BELEFAST CHILD	Simple Minds	Virgin SWMT 13 (12" 13) (C)
33	BABY I DON'T CARE	Transvision Vamp	POPS JACA MACK 11 (12" 11) (P)
34	CAN YOU KEEP A SECRET? (89 Mix)	British Sea Power	Paralogue 12 (89) 12 (P)
35	ONLY THE LONELY	Pilot	Swan Vinyl SWN 11 (12" 11) (C)

cooltempo

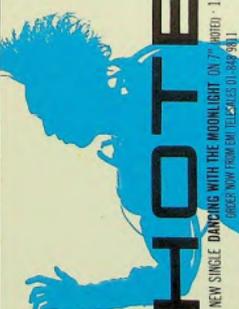


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No 1	LIVE A PRAYER Madonna	POP	See W 7558(T) (M)
2	TOO MANY BROKEN HEARTS Jason Donovan	POP	See W 7558(T) (M)
3	THIS TIME I KNOW IT'S FOR REAL Donna Summer	POP	See W 7558(T) (M)
4	STRAIGHT UP Paulo Abdul	POP	Warner Brothers W 7558(T) (M)
5	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	POP	See W 7558(T) (M)
6	PARADISE CITY Guns N' Roses	POP	See W 7558(T) (M)
7	CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine	POP	See W 7558(T) (M)
8	I'D RATHER JACK The Remondas Girls	POP	See W 7558(T) (M)
9	HELP Bonnie Raitt	POP	See W 7558(T) (M)
10	I BEG YOUR PARDON Korn Kam	POP	See W 7558(T) (M)
11	INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonna Use It	POP	See W 7558(T) (M)
12	STOP Sam Brown	POP	See W 7558(T) (M)
13	ETERNAL FLAME Bangles	POP	See W 7558(T) (M)
14	DON'T BE CRUEL Bobby Brown	POP	See W 7558(T) (M)
15	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield	POP	See W 7558(T) (M)
16	I HAVEN'T STOPPED DANCING YET Pat & Mick	POP	See W 7558(T) (M)
17	SLEEP TALK Alyson Williams	POP	See W 7558(T) (M)
18	LOVE CHANGES EVERYTHING Michael Ball	POP	See W 7558(T) (M)
19	ONE MAN Cherelle	POP	See W 7558(T) (M)
20	LEAVE ME ALONE Michael Jackson	POP	See W 7558(T) (M)
21	HEY MUSIC LOVER S'Press	POP	See W 7558(T) (M)
22	FIRE WOMAN The Cult	POP	See W 7558(T) (M)

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41	LOVE IN THE NATURAL WAY Kim Wilde	POP	See W 7558(T) (M)
42	INDESTRUCTIBLE Four Tops	POP	See W 7558(T) (M)
43	TURN UP THE BASS Tyrese feat. Koolhaq Steady	POP	See W 7558(T) (M)
44	VERONICA Elvis Costello	POP	See W 7558(T) (M)
45	WAGES DAY Deacon Blue	POP	See W 7558(T) (M)
46	BIG BUBBLES, NO TROUBLES Elis, Beggles & Howard	POP	See W 7558(T) (M)
47	MY PREROGATIVE Bobby Brown	POP	See W 7558(T) (M)
48	BEDS ARE BURNING	POP	See W 7558(T) (M)

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WHY DON'T YOU TAKE ME HOME	GO TO KEEP ON	UP UP UP THE BASS	AMERICANS	BLAST CHILD	DANCEHALL	LOVE TO GET THE FEELING	FAMILY MAN	STOP	LET ME GO TO HEAVEN	LAIVE ME ALONE	BLow THE HOUSE DOWN	SOULTY SQUARE	LET IT GO	LET'S DANCE	LET'S GO TO THE PARTY							
Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists	Various Artists

23	24	25	26	27	28	29	30	31	32	33	34	35
BLOW THE HOUSE DOWN	ROUND & ROUND	FAMILY MAN	THE BEATNIK GENERATION	CELEBRATE THE WORLD	AMERICANOS	GOT TO GET YOU BACK	MUSICAL FREEDOM (MOVING ON UP)	I DON'T WANT A LOVER	BELEFAST CHILD	BABY I DON'T CARE	CAN YOU KEEP A SECRET? (89 MIX)	ONLY THE LONELY
Living In A Box	New Order	Rochford	The Beatniks	Woman & Woman	Holly Johnson	Kym Mazelle	Paul Simpson featuring Adeva	LeAnn	Simple Minds	Transmission Vamp	Brother Beyond	T.Pou
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TOP 75 SINGLES



MUSIC WEEK



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- 41** LOVE IN THE NATURAL WAY
Kim Wilde
MCA (KMT) 11 (F)
- 42** INDESTRUCTIBLE
Four Tops
A&M 11201 (17-113014) (M&C)
- 43** TURN UP THE BASS
Iyrene feat. Koolhaas & Rock Steady
Hit (Laser) FFR (K) 24 (F)
- 44** VERONICA
Eric Costello
Warner Brothers W 75387 (M)
- 45** WAGES DAY
Deacon Blue
CBS DEACTI B (C)
- 46** BIG BUBBLES, NO TROUBLES
Ellie, Begees, & Howard
KCA PR 42091 (17-PT 42091) (M&C)

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- No 1** LIKE A PRAYER Sin W 75307 (W)
- 2** TOO MANY BROKEN HEARTS Jason Donovan PWL PWL (1) 25 (F)
- 3** THIS TIME I KNOW IT'S FOR REAL Donna Summer Warner Brothers W 77807 (W)
- 4** STRAIGHT UP Paula Abdul Sirey/Virgin SMD (1) 11 (E)
- 5** KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler 10. Megaphone TEN (K) 263 (E)
- 6** PARADISE CITY Guns N' Roses Geffen GEF (1) 26 (W)
- 7** CAN'T STAY AWAY FROM YOU Glenn Estler & Miami Sound Machine Epic 6514447 (1) 64448 (C)
- 8** I'D RATHER JACK The Reynolds Girls PWL PWL (1) 25 (F)
- 9** HELP Bonnamara-La Noe Noo Noo London LOND (1) 222 (F)
- 10** I BEG YOUR PARDON Kon Kan Atlantic A 89407 (M)
- 11** INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonna Use It WEA W 74707 (W)
- 12** STOP Sam Brown A&M AM (1) 148 (F)
- 13** ETERNAL FLAME Bongles CBS BANGS (1) 5 (C)
- 14** DON'T BE CRUEL Bobby Brown MCA MCA (1) 1310 (F)
- 15** PEOPLE HOLD ON Coldcut featuring Lisa Stansfield About Our Time CDD 570 (W)
- 16** I HAVEN'T STOPPED DANCING YET Pat & Mick PWL PWL (1) 31 (F)
- 17** SLEEP TALK Alyson Williams Da Jam 65465 (1) 64646 (C)
- 18** LOVE CHANGES EVERYTHING Michael Ball Bally Unif/Polydor BURK 3 (F)
- 19** ONE MAN Chanelle Cooltemp/Crypsis COOL (1) 18 (C)
- 20** LEAVE ME ALONE Michael Jackson Epic 65467 (1) 65467 (C)
- 21** WHY MUSIC LOVER Bryan King (Male LEFT 100) (M)
- 22** FIRE WOMAN The Gull Banger/Banger BGC 282 (W)

US TOP FORTIES

SINGLES

1*	2	ETERNAL FIRE, Bangles	Columbia
2	1	OH, YOU KNOW IT'S TRUE, Milli Vanilli	Atlantic
3	4	THE LOCK, Boyz II Men	EMI
4*	5	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
5	1	THE LIVING YEARS, Mike & The Mechanics	Affinity
6*	7	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
7*	8	WALK THE DINOSAUR, Was (Not Was)	Chryslis
8*	14	STAND, R.E.M.	Warner Brothers
9*	12	DREAMSIN: You're Missing	Wing
10	6	LOST IN YOUR EYES, Debbie Gibson	Affinity
11	25	LIKE A PRATER, Madonna	Sire
12*	3	YOU GOT IT, Ray Charles	Virgin
13*	17	SUPERWOMAN, Cyndi Lauper	Warner Brothers
14	15	JUST BECAUSE, Anita Baker	Elektra
15	10	YOU'RE NOT ALONE, Chicago	Reprise
16*	20	YOUR MAMA DON'T DANCE, Poison	Enigma
17*	26	FUNKY COLD MEDINA, Tone-Loc	Delicious
18*	21	MORE THAN YOU KNOW, Marika	Columbia
19*	24	HEAVEN HELP ME, Dooz Esus	Mika
20*	27	I'LL BE THERE FOR YOU, Boyz II Men	Mercury
21	13	PARADISE CITY, Guns N' Roses	Geffen
22	13	DON'T TELL ME LIES, Breake	A&M
23	9	RONI, Bobby Brown	A&M
24*	28	SECOND CHANCE, Thelma Houston	MCA
25*	30	ROOM TO MOVE, Annetta	Polygram
26*	32	THINKING OF YOU, So-So	Cutling
27*	31	ROCKET, Del Lppard	Mercury
28	18	YOU GOT IT (THE RIGHT STUFF), New Kids On The Block	MC/BS
29	22	CRITIN: Vivan	EMI
30*	33	SINCERELY YOURS, Sweet Sensation	A&M
31*	36	CRINGE HOW (SAIL AWAY), Enya	Geffen
32*	38	STRAIGHT UP, Paula Abdul	Virgin
33	19	I BEG YOUR FARDON, Kon Kan	Affinity
34*	-	AFTER ALL, Cher & Peter Cetera	Geffen
35	-	RADIO ROMANCE, Tiffany	MCA
36	-	FOREVER YOUR GIRL, Paula Abdul	Mercury
37*	-	REAL LOVE, Jody Watley	MCA
38	40	ONE, Melissa	Epic
39*	-	CULT OF PERSONALITY, Living Colour	Elektra
40*	-	I KO IKO (From Rain Man), The Belle Stars	Capitol

ALBUMS

1	1	ELECTRIC YOUTH, Debbie Gibson	Affinity
2	2	DON'T BE CRUEL, Bobby Brown	MCA
3	5	TRAVELING WILBERYS, Traveling Wilburys	Wilbury
4	4	FOREVER YOUR GIRL, Paula Abdul	Mercury
5	3	APPEALING DESTRUCTION, Guns N' Roses	Geffen
6	4	MYSTERY GUY, Ray Charles	Virgin
7	7	LOC-ED AFTER DARK, Tone-Loc	Delicious
8	10	HANGIN' TOUGH, New Kids On The Block	Columbia
9	9	I WID, Living Colour	Epic
10*	16	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
11	11	G N'R LIES, Guns N' Roses	Geffen
12	8	SHOOTING RUBBERBANDS AT THE STARS, Eddie Brackel	Mercury
13	14	NEW JERSEY, Jon Bon Jovi	Mercury
14	12	HYSTERIA, Def Lppard	Mercury
15	13	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
16	17	LIVING YEARS, Mike & The Mechanics	Affinity
17	15	GREEN, R.E.M.	Mercury
18	18	BEACHES, Original Soundtrack	Affinity
19	19	SILHOUETTE, Kenny G	Affinity
20	23	OUT OF ORDER, Rod Stewart	Warner Bros
21	22	KARYN WHITE, Karyn White	Warner Bros
22	28	EVERYTHING, The Bangles	Columbia
23	21	OPEN UP AND SAY... AHHH, Poison	Enigma
24	29	SKID ROW, Skid Row	Affinity
25	20	THE GREAT RADIO CONTROVERSY, Tesla	Geffen
26	30	THE TRINITY SESSION, Cowboy Junkies	RCA
27*	27	...AND JUSTICE FOR ALL, Melissa	Vanigo
28	26	WINGER, Winger	Affinity
29	25	WATERMANS, Winger	Affinity
30	31	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
31	24	TRACY CHAPMAN, Tracy Chapman	Elektra
32	-	OH, YOU KNOW IT'S TRUE, Milli Vanilli	Arista
33	35	SPIKE, Elvis Costello	Warner Bros
34*	37	MELISSA ETHERIDGE, Melissa Etheridge	Arista
35	32	HOLD ME IN YOUR ARMS, Ricki Lake	Island
36	33	BATTLE AND HUM, U2	Island
37	34	GREATEST HITS, Journey	Columbia
38	36	HEARTBREAK, New Edition	MCA
39	38	TECHNIQUE, New Order	Qwest
40*	-	...THE RIGHT STUFF, Vanessa Williams	Wing

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A&R LP REVIEWS



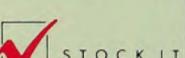
DE LA SOUL: 3 Feet High and Rising (Life/Tommy) **BB**
DISLP! This is an inspired 33-track concept LP from the weirdest and most innovative hip act ever. Inevitably some of the tracks are less than essential, but they tend to be the sub-one-minute bouts of weirdness. It is the superb full-blown raps like Jenifa Taught Me, Troop Water, Eye Know, Ghetto Thang and Me Myself And I (the current single), which will make this the most important hip hop LP of 1989.

VARIOUS ARTISTS: The Best Of Belgian New Beat (Live HOP230). Much touted in some quarters, Belgian New Beat is seen as the intelligent successor to acid house. If anything, the music on this LP seems to be a few steps behind that of last summer's excesses. At best it recalls Depeche Mode at their most gummy; only Eighty Eight, with its regimented chords, threatens to burst into life. Not really very interesting. **DB**

HALF MAN HALF BISCUIT: ACD, Probe Plus, CD Probe 8. Perhaps the only band to mix humor with music and not become boring after the first listen are paid tribute on this 17-track compilation. The scathing and wickedly observant lyrics make an irresistible combination with the bubbling post-punk tunes and this should achieve respectable sales without indie circles if not further. **NR**

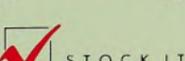
BLOOD BROTHERS: Honey & Blood (Live HIP 66). Hard-nosed guitar rock that has distinct overtones of the flat, but with nods towards U2 in one direction and HM in the other. The guitar work is crisp and brutal, and the excellent production means that it holds its own with the prominent vocal, particularly on Vanilla Girl and Gasoline with their powerful melodies. Yobs with soft centers. **DB**

THE SHRUBS: Vessels Of The Heart (Public Domain DCM 2). Distribution: Backs/Catrol. Better late than never for The Shrubs' fourth, on the new Public Domain label. The title is allowing for the fact that Nick Hobbs' quavering voice and the band's fractured guitar-based rhythms — think of Pere Ubu and Beefheart — still move around like an odd sock in the tumble drier, there's a more focused and less extreme approach this time around. Certified left-field favourites. **DB**



WENDY WALDMAN: Letter Home (Cypress UV 0102). Distribution: Sonet/PRT. A welcome return to one of the strongest voices from the West Coast in the late Seventies, this is an album full of lyrical and vocal fire. Recorded in Nashville, the poignant Letter Home could succeed with New Country audiences. Elsewhere, the punchy Tonight and Price Of Love show that Waldman has not lost the gift for the lean, strong songwriting she shares with Jackson Browne. **DL**

DEPECHE MODE: 101 (Mute Records). Stumm 101. Rarely coincide with the concert/documentary film of the same name, this 20-track set spans the Mode catalogue from the moody pop pair of the first to the less cold and more accessible dance numbers on the second half. Live numbers should be a little sparse for some, but Made Fans, in particular, will adore it. **NR**



THE PURSUIT OF HAPPINESS: Love Junk (Chryslis CCD 1675). This has to be one of the freshest, most invigorating and straight-forward rock albums this year. Powerful guitar riffs, blistering rhythms and strong female backing vocals prove the perfect vehicle for Moe Berg's endearing vocals and disarmingly honest lyrics. If justice prevails, the wonderful songs will make this Toronto-based band big stars. Give it a listen. **NR**

THRASHING DOVES: Trouble In The Home (A&M, A&M 5235). The Doves' maturity is noticeable on this their second LP which combines some gritty rock and roll with some impassioned ballads. Nothing leaps out as a hit single, which could hold sales back, taken as a whole this varied set flows and bites hard. **NR**

DUNCAN DHU: Duncan Dhu. Creation CRELP 402. Distribution: Rough Trade/Catrol. Three hit albums and bigger than U2 or Michael Jackson on home turf, Spanish independent pop heroes Duncan Dhu are Creation's latest offering, a not unapplicable home for their acoustic chords, frothy rhythms and romantic clichés. Dhu's traditionalism in both their Spanish, Eurovision airs and the bobbing fifties/rockability lilt is not exactly about to set anyone on fire. Creation fans included but a curio at best. **MA**

KMFDM: Don't Blow Your Top (Skysaw SWS). With a little engineering help from Adrian Sherwood, KMFDM slash out with a steel-edged, chromium-plated, mega-mix of industrial hip hop tempered with funk. Superstive song Digtuit is a sensual blend of rock beats, hard drums and a wicked chorus, while Oh Look meshes radio staples and industrial noise to display a sense of block humour not to be ignored. This album dints you to the dance floor. **SD**

HARRY CONNICK JR.: 20 CBS 462 996. American jazz musician Connick wheels his piano right into your living room on this no messin' album — this is pure nostalgia. Connick's confident style unashamedly echoes Errol Garner and Thelonius Monk and the introduction of vocals, on this second LP, conveys more of his Southern personality. Tracks include Stars Fall On Alabama, Lazy River and Basin Street Blues. **KF**

TERMINAL CHEESECAKE: Johnny Town-Home, Witta Cake (WJLPP1). Distribution: Southern Studies. The Cheeses debut long-player finds them at-

most catching the intensity of their live set which is a good start. Sounding at times like early Swans with Big Black drums and base throb in for good measure they attempt with considerable success to supply a soundtrack for your worst nightmare. The only problem is — who needs it? **LF**

ALEX KONADU: Live in London (World Circuit, WC80). From the volume of the background noise, Konadu seems to have made quite an impression as a live performer, his new-found fans outside Ghana. But on an album his fan has limited appeal to those unfamiliar with his brand of Ashanti guitar band hi-life. Side two is slightly more rhythmic with faster guitar and bouncy tracks. **DD**

NINE POUND HAMMER: The Mud, The Blood And The Beers (Wounded Warriors, WWH07). Distribution: Shigaku. With Byrnes, The Frey making Nine Pound Hammer's intentions clear, this debut rattles and rolls with a strange youthful charm promising a theme that would placate any Jagger and The Scorchers fans, while impressing the most resilient of thrash fans. Like Johnny, Cash fronting The Clash, Nine Pound Hammer are a ridiculous punky pop blast with a love of soulful harmony, the rockably and all points south of the border. **DEH**

STRAY CATS: Blast Off (EMI MTL 1040). Their previous success was based, as much on their abilities, as on the shock of a brash youth-bunch promoting a then unfashionable style of music. That punkabilly still remains, but is less surprising this time round. All the ingredients of good rockin' are included (satisfyingly in some way to rockin') and plaudits must once again be heaped on Dave Edmunds' superb production. It worked before and there's no reason why it shouldn't once more. **DB**

MCCARTHY: The Enraged Will Inherit The Earth (Midnight Music, CHIME 00.47). One of the CB6 indie brigade's plucky survivors follow up their disappointing debut LP with a hardened and convincing display of honest guitar pop. The straight-to-the-point lyrics pull no punches as the colourful guitar work rings out. Only the vocals fail to really let go but it's a might impressive set nonetheless. **NR**

BARRY ADAMSON: Miss Side Story (Mute STUMM 53). Former Magazine member Adamson follows his homage to The Man With The Golden Arm with a cinematic pastiche of his own. Miss Side Story is riddled with filmic images but never creates a whole as an audio experience due to its lack of obvious melody motifs — as featured on the aforementioned title theme. In comparison, Miss Side Story is a disappointing album. On the right, this Mancunian melodrama is the perfect monochrome illustration of frustration in a northern town. Evocative and entertaining. **DEH**

Easter good eggs:
 Martin Davis, Andy Beavers, Sarah Davis, Ole Durring, Karen Fox, Lee Finlay, David Gibson, Dick Henderson, Steve Hogg, Holland and Nick Robinson

Reviewed by Jerry Smith

TOP 40 SINGLES

1	INTERNATIONAL RESCUE	WEA YZ387 (M)
2	ROUND AND ROUND	Festina FAC263 (F)
3	THE RATTLE	Capitol CL372 (E)
4	ETERNAL FLAME	CBS BANGS15 (E)
5	OF COURSE I'M LYING	Mercury VY103 (E)
6	EVERYTHING COUNTS (LIVE)	Decca DC6114 (R) (F)
7	LET'S GO ROUND THERE	Epic B10403 (E)
8	WHO WANTS TO BE THE DISCO KING	Publco GONES (E)
9	VAGABONDS	EMI NMAH (E)
10	WHEN I GROW UP	Cooking Vinyl LON627 (F)
11	JOCelyn SQUARE	Festina MONET7 (F)
9	TAKE ME	Festina BK81 (F)
13	WHAT I AM	Geffen GEF4 (M)
14	THE GOLDEN CALF	Kiddermore SK4 (E)
15	THE WILD ROVER EP	Virgin SPT2 (E)
16	LAST FREAKO	Festina FOO01 (E)
17	RAIN, SUD AND SPEED	Shelburne DASH (E)
18	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone RAN1 (E)
19	MADE OF STONE	Silbansone SNA (E)
20	CAN'T BE SURE	Brueckner Bros. BT718 (R) (E)
21	SOMETHING GOOD	Circus YR25 (E)
22	OPEN LETTER (TO A LANDLORD)	Epic LC4 (E)
23	CRACKERS INTERNATIONAL EP	Mute MUTE91 (E) (F)
24	HAVE LOVE, WILL TRAVEL (EP)	Festina SE835 (E)
25	MA AND PA	Epic RMA4 (E)
26	I CAN U DIG IT!	KCA PR6261 (E) (M)
27	THE POWER OF THE LARD	Alternative Tentacles VIBU121 (R) (E)
28	STAND	Warner Bros. W9727 (M)
29	OUT OF MY MIND	Polygram VNY1 (E)
30	ALL THE MYTHS ON SUNDAY	Festina FOO017 (E)
31	LAST NIGHT THE FAMOUS INTERNATIONAL PLAYBOYS	HMV POP120 (E)
32	DREAM KITCHEN	Virgin V15 (E) (E)
33	TOUCH ME I'M SICK	Mute FIF0044 (E) (E)
34	HOT THING	Virgin V15 (E) (E)
35	DIZZY	4AD A4D01 (E) (E) (E)
36	THROWING IT ALL AWAY	8MS 8MS19 (E) (E)
37	LESS THAN SENSELESS	Decca D152 (E) (E)
38	IS THIS LOVE?	Virgin K541 (E)
39	NEVER ANOTHER SUNSET	Analogic AV12 (A) (E)
40	YOUR LOVE TAXES ME HIGHER	WEA YZ387 (M)

BIRDLAND: Hollow Heart. (Lazy LAZY 13(T)). Spluttering into life beneath a barrage of guitars, these four blonde mop-tops, formerly known around Birmingham as Zodiac Motel, dispatch four slices of thrashing pop noise, with their catchy vocals softly submerged in the maelstrom. Expect plenty of exposure for an up and coming new band.

HOLLY JOHNSON: Americanos. (MCA/D MCA(T) 1323). From anyone else this would be a highly promising release, but for Holly Johnson, particularly after his number three hit with the superb Love Train, it's a merely slick and one dimensional example of pop. Will no doubt do well, but he can do a lot better.

STOCK IT

KIRSTY MACCOLL: Free World. (Virgin KMA(JJ)). Kirsty MacColl makes one of her for too infrequent forays into the pop world with a short, sharp and totally irresistible slice of effortless pop. Fairly fizzing, it surely can't fail. Also features a rather too faithful version of the Smiths' 'You Just Haven't Earned It Yet Baby'.

YELLOW: Of Course I'm Lying. (Mercury/Phonogram YELLO 3(12)). Purveyors of outstanding soundscapes, the eclectic Swiss duo of Boris Blank and Dieter Meier let loose a further amazing ballad from their excellent Flagg album, and a fine example of their dramatic, original symphonic sounds.

STOCK IT

MARC ALMOND: Only The Moment. (Parlophone/EMI (12)R(C/S) 62.0). The follow up to his number one hit, Something's Gotten Hold Of My Heart, is a brilliant and epic ballad, delivered in his inimitable torch song style, from his absolutely superb The Stars We Are Alone. Another chart certainty.



MARC ALMOND: back on his own, but a chart cert

THE BLOW MONKEYS: This Is Your Life. (RCA PB 42695(PT 42696)). The problem with the Blow Monkeys is that they have become ineffectual and bland, a fact borne out by the success of Dr Robert's rower house hit with Wait, but the new version of a track from their Whoops! There Goes The Neighbourhood LP shows he still writes fine pop songs.

M.C. MELL'O: Comin' Correct. (Republic LIC 007). Fast 'n' furious, London's M.C. Mell'O delivers hard and direct, aiming to excite and incite with heavy beats beneath his rapid fire rap. Simple but very effective.

STOCK IT

WHAT? NOISE: Vein. (Cut Deep CUT 12002). Striking debut four-track single from the Manchester three piece with a pounding drum-beat base and searing guitar moulded into an oppressive and haunting overall sound. Well worth checking out.

THULE: La Jemais Contente. (Wijiji WIJIII 3). Thule develop interestingly as this four track EP expands on their ideas for brutal and intricate rhythms, building up strong moody tracks. Cult appreciation will no doubt follow.

VAN HALEN: Feels So Good. (WEA W 7565(T)). Van Halen just haven't been the same since David Lee Roth left and a weak ballad from their OUB12 LP, emphasises

it, bearing all the relevant Van Halen trademarks but in a lacklustre way.

GIpsy KINGS: A Mi Manera. (A.I. (12)A1 310). France's highly praised Gipsy Kings release their own flamenco version of the old chestnut My Way, and with their inimitable style and foot-tapping verve which could bring it to wide attention.

STOCK IT

THE REGGAE PHILHARMONIC ORCHESTRA: Love And Hate. (Mango/Island (12)MNG 100). A new recording of a track from their debut album proves to be a highly effective, soulful ballad, with a moody spoken vocal dramatically backed by sweeping strings and a pumping rhythm. Certainly deserves wide exposure.

1927: That's When I Think Of You. (WEA YZ 351(T)). They seem to have been picking up every award going in their native Australia, but it's hard to see why as this debut UK single is a charming enough ballad if not exactly innovative or striking, just competent and catchy.

PATRIC: The Message. (Orange JOOS 11). Interesting debut from a London band boasting three delicate songs whose warm, yet, vulnerable vocals are backed up by spiky guitars and folksy harmonies. One to check out.



THE REGGAE Philharmonic Orchestra: sweeping and pumping



BIRDLAND: thrashing, spluttering, expect exposure for the new band

TOP 20 ALBUMS

1	101	Mercury Mute	Mute STUMPS5 (R) (E) (F)
2	TECHNIQUE	Festina FAC773 (E)	
3	THE INNOCENTS	Mute STUMPS5 (R) (E) (F)	
4	SHOOTING RUBBERBANDS AT THE MOON	Geffen WX218 (M)	
5	SHORT SHARP SHOCKED	Cooking Vinyl CVK1 (E)	
6	A CHANGE IN THE WEATHER	Special Delivery SPD1022 (J) (M)	
7	THUNDER AND CONSOLATION	EMI NMAH15 (E)	
8	STRANGE KIND OF LOVE	Festina 324 (E)	
9	C.R.E.N.	Warner Bros. WR234 (M)	
10	EIGHT LEGGED GROOVE MACHINE	Polygram GOM141 (E)	
11	PLAYING WITH FIRE	Fine FIRE816 (E)	
12	DESERT ORCHID	Festina FOO004 (E)	
13	SHAKESPEARE ALABAMA	Festina FOO004 (E)	
14	POP SAID	CBS 667841 (E)	
15	A HOLOCAUST IN MY HEAD	Head On/Labels HMR11 (E)	
16	KING SWAMP	Virgin Y2571 (E)	
17	FREAKY TRIGGER	Virgin Y2571 (E)	
18	NEVER ANOTHER SUNSET	Analogic AV12 (A) (E)	
19	HUNKY DUNK	4AD CAD01 (E) (E)	
20	SURFER ROSA	4AD CAD01 (E) (E)	

Dragon Blue

463321 1/2/4

CBS

TOP • 20 • COMPILATIONS

14	25	GRIN 'N BLESS	CD	Golden WV 122
15	5	DEPCHED MODE	CD	MAH STUMM 101
16	13	TRUE LOVE WAYS	CD	TELUS STAR 2239
17	17	ANOTHER PLACE AND TIME	CD	WARRIOR BROTHERS WV 219
18	18	THE TRAVELING WILBURYS	★ CD	WILBURY/WARRIOR BROS. WV 224
19	19	KYLIE	★★★★★ CD	PWL HV 3
20	12	Hysteria	★ CD	Bildgeon/Bekku/O'Hara HV 317
21	15	SPICE	★ CD	WEARER BROS. WV 228
22	22	THE LEGENDARY ROY ORRIBSON	★★ CD	TELUS STAR 2328
23	28	ROACHFORD	★ CD	CS 4046/801
24	21	THE INNOCENTS	★★ CD	MAH STUMM 55
25	20	WANTED	★ CD	Big Day VIZI 17
26	27	TECHNIQUE	★ CD	FEDERAL FACT 225
27	26	REMOTE	★ CD	Green/Veepa/CINCK 4
28	22	RAINTOWN	★ CD	CS 6556/81
29	31	CONSCIENCE	★ CD	4th - Broyhill/RB 519
30	32	MONEY FOR NOTHING	★★★★ CD	WARRIOR BROTHERS/VENH 14
31	29	CLOSE	★ CD	MAC/MCS 600
32	37	KICK	★★★★ CD	Macroy/Photogram MBH 114
33	35	TRACY CHAPMAN	★★★★ CD	Labels ERT 44
34	24	THE BIG AREA	CD	Labels ERT 221

★ ★ ★ - TRIPLE PLATINUM (300,000 units) ★ ★ - DOUBLE PLATINUM (600,000 units) ★ - PLATINUM (1,000,000 units)
 ○ GOLD (100,000 units) ○ SILVER (50,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

1	1	NOW THAT'S WHAT I CALL MUSIC	14 CD	EMI NOW 14
2	1	UNFORGETTABLE 2	CD	EMI BMTV 46
3	2	DEEP HEAT	★ CD	TELUS STAR 2245
4	4	CHEEK TO CHEEK	★ CD	CS MOOD 6
5	3	HIP HOUSE	CD	SHM SM 912
6	5	AND ALL BECAUSE THE LADY LOVES	CD	... CD Dove/MD 6
7	6	BUSTER (OST)	★★ CD	Vegyn V 254
8	8	THE PREMIERE COLLECTION	★★★★ CD	Smith/Universal/Polster ALMTV 1
9	7	THE MARQUEE - 30 LEGENDARY YEARS	★ CD	Polster MCTV 1
10	12	DIRTY DANCING (OST)	★★ CD	REAL E 848
11	18	HIP HOUSE — THE DEEPEST BEATS IN TOWN!	CD	KITLES M 420
12	10	COCKTAIL (OST)	★ CD	Labels ERT 54
13	13	THE GREATEST LOVE 2	★ CD	TELUS STAR 2233
14	11	BEAT THIS - 20 HITS OF RHYTHM KING	CD	SHM SM 972
15	9	THE AWARDS	★ CD	PHOTOGRAM STAR 224
16	15	THE GREATEST LOVE	★★ CD	TELUS STAR 2216
17	14	SCANDAL (OST)	CD	Philips/RCS 2311
18	16	NOW 13!	★★★★ CD	EMI/Vegyn/Photogram MCTV 13
19	17	THE CLASSIC EXPERIENCE	★ CD	EMI/LMNO 4
20	19	SOFT METAL	★ CD	20th Century

54	51	HEARSAY	★★★ CD	TELUS 55926.1
55	53	PRIVATE COLLECTION	★★★★ CD	EMI CRY 29
56	52	NEW YORK	○ CD	SHM/WCA WV 246
57	55	THE CIRCUS	★ CD	MAH STUMM 35
58	57	FISHERMAN'S BLUES	★ CD	Fedign/Cryonic CHR 5
59	47	SHOOTING RUBBERBANDS AT THE STARS	○ CD	Gulfco WV 215
60	61	WHITNEY	★★★★★ CD	Amb 280 141
61	68	THE CREAM OF ERIC CLAPTON	★★ CD	Fedco ECTV 1
62	16	A GRAVEYARD OF EMPTY BOTTLES	CD	Chris 87070
63	56	FAITH	★★★ CD	Epic 45001 1
64	64	CROSS THAT LINE	CD	WV 225
65	65	EVERYTHING	○ CD	CS 45279 1
66	70	GET EVEN	★ CD	Philips/RCS 3127
67	63	PICTURE BOOK	★★ CD	Labels ERT 72
68	68	THE NEW PAVAROTTI COLLECTION LIVE!	CD	SHM SM 857
69	67	THE JOSHUA TREE	★★★★★ CD	Island 128
70	66	PHANTOM OF THE OPERA	★★★ CD	Polster MCTV 4
71	69	THRILLER	★★★★★★★★ CD	Epic EPC 8208
72	69	LOGGED AFTER DARK	CD	Delmon/O'Hara/RB 238
73	73	KARIN WHITE	CD	Warner Brothers WV 225
74	40	SO GOOD	★ CD	4th - Broyhill/RB 225
75	75	BROTHERS IN ARMS	★★★★★★★★ CD	WARRIOR BROTHERS/VENH 25

CD: Released on Compact Disc
 * The Dutch General Importation Law of Social Imports (GRI) requires that the Dutch importer of a CD must have the CD in stock at the time of importation.
 † The Dutch General Importation Law of Social Imports (GRI) requires that the Dutch importer of a CD must have the CD in stock at the time of importation.

Something ventured, nothing gained

Western musicians like Billy Bragg and Michelle Shocked are taking the commendable ideal of something for nothing to eager fans in East Berlin. Matthew Cole finds out why they do it

I MAGINE A concert where cheers and applause can never turn into lucrative record sales. This is East Berlin's Festival des Politischen Liedes where Western musicians find plenty of rewards, but none of them financial.

The Political Song Festival, staged by the youth branch of the Communist Party, is fast becoming one of the Eastern Bloc's premier rock events. Its roots are firmly planted in folk music, but the distinction gets more blurred each year. This year's headliner, Billy Bragg, would much rather play a cover of Fought The Law than The Times They Are A-Changing.

Bragg has played three successive years at the festival and is now a well-known name in the DDR. His manager Pete Jenner explains why they do it: "It's the same reason as we do benefits really. Obviously, if you just did things for hard cash you would never play gigs in the DDR. It's very different here, it's interesting and as socialists we both have an interest in getting behind the wall."

Bragg's running mate during his recent tour of the US was Michelle Shocked, and this year she joined him in Berlin. Unknown before her first appearance at the festival she was soon attracting the media's undivided attention. At her press conference were representatives from Radio Moscow as well as the DDR's state newspapers. A recording of one of her shows was immediately broadcast on national radio.

Shocked's Cooking Vinyl label mates, The Oyster Band, are old hands at playing in East Germany and, like Bragg, they have struck up a special relationship with this most hardline of Communist Bloc states: "We have a lot of friends

and offer a bank account here now," says frontman John Jones. "The people are desperate for music, which does make them a lovely audience to play and we have a great time over here. The real problem is the time it takes out of the year. We will have to work to pay for this at some other time."

The Oyster Band went to Berlin this year immediately after recording their third album, Ride, and the festival provided an opportunity to work through new material. The seamless blend of folk tradition and rock charisma they have now mastered is the perfect soundtrack for the Berlin event.

Folk bands tend to get invited because the establishment find them easier to handle," says Oyster Band songwriter and fiddle player, Ian Teller. "But you have to offer a challenge as well. The organisers don't just invite smiling party hacks and bands that won't challenge people otherwise we wouldn't be here."

"There are plenty of things about the festival I'm not keen on," continues Teller. "There comes a time when you realise you're not playing to the general public. At Michelle's first concert only 10 tickets were offered to the public, the rest came through the party youth organisation to individuals. Because of that, it's good that people like Billy Bragg push them a bit."

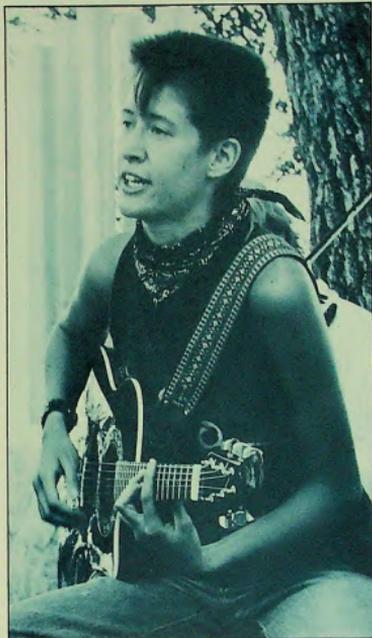
Teller refers to an incident which became the scandal of the festival when Bragg wore a Gorbachev T-shirt for a show broadcast live on DDR television. Pete Jenner gives the Bragg party line: "Gorbachev is still a very touchy subject over here. When he started talking about Gorbachev and saying the revolution's just a T-shirt away it wasn't a very laudful thing, but I think it was necessary because a DDR artist couldn't say that."

Despite this little rumour and some comments about the wall which upset some officials, Bragg expects to be back.

A repackaged version of his album, Talking To The Taxman About Poetry, has sold 40,000 copies through the state label Amiga. The bard of Barking's familiar feature are in the most unlikely company on the racks of the capital's record stores. Copies of LPs by Canadian country crooner Ian Tyson seemed to be selling like hot cakes in a store where Peter Gabriel was the only other familiar name.

Pete Jenner says the best argument for releasing vinyl in the DDR goes like this: "Why not." He explains: "They don't export, so you lose nothing and they do pay mechanical royalties in hard currency."

"Cooking Vinyl MD Pete Lawrence is tempted to give his label some exposure behind the iron curtain through a similar deal with Amiga. His reasons are sheer musical evangelism. "It would be great for our stuff to be known over here. Cooking Vinyl is a firm believer in music that crosses borders and



MICHELLE SHOCKED was soon attracting the Eastern Bloc media's undivided attention

there's no better example of doing that than coming here to Berlin."

Several incidents over the week highlighted this peculiar journey over social and cultural boundaries that the festival makes possible. One night in East Berlin's main concert hall the Oyster Band swapped their usual set for some English country dance tunes and 300 Berliners tried their hand at "stripping the willow" with a translator calling the steps.

A few nights earlier in the delightfully dingy festival club, the Oysters had eased their guitar and melodeon straps down a notch or two to indulge in some punk nostalgia assisted by Michelle Shocked and Billy Bragg. Trash thrash or traditional folk, the enthusiasm of East Berlin's gig goers accommodates anything that's going.

Unfortunately that's probably just as well. An international bill, drawn from Communist neighbours and friendly states from East Africa to the Caribbean, promised to be a fascinating exhibition of "red" world music. Sadly, most of it fell far short of expectations.

Full-time festival worker Kerstin Witzke says: "Sometimes socialist countries will send us a group we don't really want. It is not easy but

we do have more control now."

"With the Western artists, most of them we have heard of through West German television and radio, but by coming to the festival they become stars and people want to see them back again."

There is no question that those who taste the unique atmosphere of the event do return. "I can see a lasting relationship building up with the DDR," says John Jones.

"And hopefully it will lead us into Russia. That's got to be the market of the future." His prediction may seem far fetched, but in East Berlin music is already penetrating where Coca Cola cannot reach.

"Obviously, if you just did things for hard cash you would never play gigs in the DDR," Pete Jenner, Billy Bragg's manager

BILLY BRAGG has played three successive years at the festival and is now well-known in the DDR



Virgin's first year quels criticism

by Nicolas Soames

THIS MONTH Virgin Classics celebrates the first anniversary of its launch and if Simon Foster and his team had time, they could certainly look back with a considerable amount of satisfaction, for in that year much has been achieved.

Of course, with releases coming at a regular pace — there have been seven in March and, at the end of April come another 10 or so including some of great importance — and the launch of Virgin in Japan this month and further signings, including the Opera de Lyon, under its conductor Kent Nagano, time is at a premium.

But Foster does say unequivocally that the first year has been a good one. He says so forcibly because there have been rumours within the industry that all is not well. "No new classical record company can be immediately profitable, and our target was that we should be operating at a profit by the end of the third year," says Foster.

"However, I am pleased to say that we are already 30 per cent up on the sales target we set ourselves for the first year, and that is very gratifying." Sales also in the US and France are ahead of target. Only in Germany, Foster remarks candidly, has the launch not gone as well as hoped despite an extraordinary clutch of favourable reviews. "If you don't have a yellow label, it's hard," admits Foster.

In France, however, prizes — including, highly unusually, one for such venerable English music as Finzi — have been converted into sales. "The Salle recording, with Anne Queffelec, which was released just before Christmas in France, is still selling at the rate of 50 copies a day in the Virgin Megastore on the Champs Elysees in Paris alone," says Foster.

The international best seller however, is without doubt the prize-winning opera, Britten's Paul Bunyan. It got into the top 20 Billboard charts in the US — a rare event for specialist opera. "Since we issued Paul Bunyan, it has gone like a train. And the only thing that has stopped it was when we temporarily ran out of copies."

It helped raise awareness of the Virgin Classics label in the US — where Virgin as a record name is not really known — to what Foster describes as "almost cult status"... something to which he is clearly not averse. It also helped the finances.

With some 10,000 copies of the two-CD set sold in the US alone, the project broke even before Christmas — and, according to Foster, that wasn't the first record to recover its costs.

The Orchestra of the Age of Enlightenment recordings — especially Schubert's Symphony No 9 under Mackerras — have done particularly well, along with the Tippett, Walton's *Belshazzar's Feast* (the best seller in UK terms, helped by music club sales) and the Solti recording.

Although the company started with an open mind towards the

three formats, it is now changing its attitude due, says Foster, purely to market forces. "Roughly six or seven per cent of our sales have been LP, with about 60 per cent CD and the rest tape. We do not issue tapes in Germany or LPs in the US. So we will now take more or less the same view as EMI, that only for the blockbusters will we offer LPs. As from this month, there will be an ever-decreasing number of titles on LPs."

In April there are no LPs. In May, from seven releases, just two LPs. In June, just one LP. In August no LPs and from September's selection of 13 titles, just one LP.

Virgin Classics now has some 55 titles in its catalogue, though it is committed to a release programme of between 90 and 100 titles a year. These are new recordings. The projected mid-price series will not come out until 1990, partly because the full-price are doing too well to warrant offering a cheaper range.

And Virgin is pressing ahead an ambitious but, he maintains, practical recording schedule. This month, the Opera de Lyon — contracted to do an opera a year in co-production with Radio France — is recording Prokofiev's *Love Of Three Oranges* in the original French. It is one of a series of co-productions and sponsorship deals which makes the bigger projects feasible for a company the size of Virgin Classics.

"Big opera is a kind of musical roulette for recording companies. And, while I admire what Eroto is doing, I cannot see us doing another *La Boheme* or *La Traviata*," comments Foster. "Our projects must be recouped by accepted business standards, which effectively means within 18 months."

So, contrary to some opinions, Foster has been careful about whom he has signed exclusively to the label. These include the cellist Steven Isserlis (whose first recording, Elgar's Cello Concerto and Bloch's *Schelomo*, is due on April 27); and the French Philharmonic Orchestra under its conductor Marek Janowski in a co-production deal with Radio France.

Other names on a non-exclusive contract are Thomas Allen, singing Lieder. And Foster hopes to announce the signing of a German orchestra shortly, adding to his desire to make Virgin a truly international label.

And among the more unpredictable items scheduled for this year are a strong Veritas (jazz performance) release, recording of more Britten, including a cantata never recorded before; Dame Ethel Smyth's *Mass And The March Of The Suffergates*; and Copland's opera *The Tender Land*.

● APOLOGIES To both EMI's Stefan Bowen and to Neil Palmer, creative director of Telstar. Palmer's picture was erroneously printed instead of Bowen's on last week's classical pages. Palmer was, in fact, collecting the top country album award for Daniel O'Donnell's *The Heart*.

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UK Tour Dates:

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Fri April 7th LONDON Town & Country Club

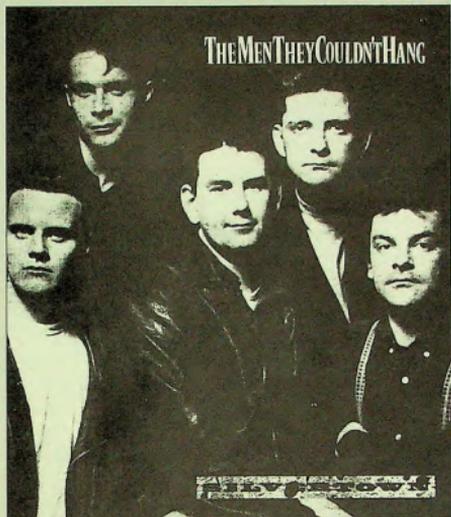
Sat April 8th MANCHESTER International 1

EP KEITH CAN'T READ released 17th April

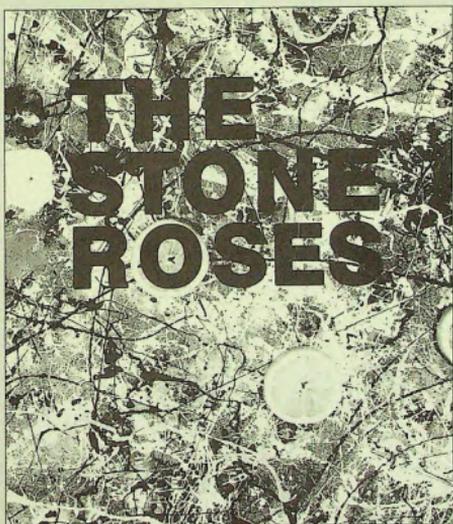
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Smoking the charts brighter light

by Selina Webb

SINCE MOVING to ITV from Channel 4, the Chart Show has scrubbed behind its grubby underground ears and emerged a pristine, colourful presentation aimed at the teens. Tune in on Saturday mornings and witness a new Chart Show Lite. It's bright, fast-moving and just about the only useful outlet for newly released promos on television today.

The show's executive producer Keith MacMillan says the new look was bred by the mainstream requirements of ITV and nurtured by the "very commercial" tastes of producer Fero Andrews. Although the repeat late on Sunday night gives the hour-long show an alternative older audience, he concedes that it's biased towards the post-Partridge Family viewer profile.

A fall in grunge and grebo content, Louise Hadley's slick cartoon graphics, a preponderance of glossy, technicolour performance promos and the selection of the video of the month by young readers of *Number One* magazine all confirm a shift of emphasis. There has been a mix of releases from the record company video commissions. Jason Beck at WEA is most outspoken, describing the show as "boring and dull", although he blames the record companies for what he sees as dwindling promo standards.

"The standard of the programme has fallen since it moved to ITV, but it's largely the record companies' fault. Instead of going ahead and trying new things they think 'we'd better not do that, perhaps TV won't like it when in fact TV wants better standards,'" he says.

Beck adds that although he refuses to consider Chart Show preferences when commissioning promos, many are forced to lick its boots by the lack of alternatives.



THE CHART SHOW: scrubbed clean for the teens

Jeff Goo, video manager at RCA, says a mix of considerations are put on the table when he decides the style of promo to commission, but concedes that the format of The Chart Show can influence him. "We've also got to think of Top Of The Pops, which internationally and of course of what's right for the artist — not all of our artists are suitable for exposure on The Chart Show — but it is one of the most important outlets, and occasionally the only outlet, so we have to consider it," he comments.

But even if the record companies fell over each other to commission the perfect CS formula promo, MacMillan is adamant that his show's first priority is for its audience, endeavouring to present both the top-selling singles and "new and interesting stuff" breaking out of the specialist dance and rock charts. "There's no such thing as a Chart Show video, just a good one," he adds.

Around 16 promos receive full plays on The Chart Show each week, roughly half of which are billed as exclusives. The policy is defined loosely as "anything we think is good" with a heavier commitment to pop chart material since the move to ITV.

"But we don't let anyone plug us. The record companies send the video to us and we either like it or we don't, and of course, no deals," states MacMillan. "I feel quite resentful that I have to pay so much money for the videos. VPL takes the preposterous stance that television exposure doesn't affect the records' sales but the fact is that I pay a lot of money for their promotional videos and they make a lot of money when I show them. That's one of the reasons why we keep such tight editorial control."

That control is left entirely in the hands of producer Flora Andrews who necessarily sifts out all guns, violence, sex and smoking before selecting suitable promos from the 50 to 60 submitted each week. She names recent favourites as Holly Johnson's Love Train, Michael Jackson's Leave Me Alone, Erno's Oniroc Flow and Erasurs's Respect.

According to MacMillan, editorial strength is necessary to give the show an identity: "If you wrote the format on paper — videos and graphics — it would sound pretty uninteresting, but the fact is that the show's got personality," he says.

To cater specifically for older audiences, a late night "sexy" special was made for Easter, but regular "alternative" Chart Shows are not seen as feasible by the producers. "There's not that great a volume of interesting stuff, you could be scraping the bottom of the barrel," says MacMillan.

The Chart Show must inevitably have its critics. However open-minded its editorial policy claims to be, it cannot be all things to all people. However, a large sector of the industry must welcome such a consistent promo vehicle with open arms. As London Records' Pedro Romany says: "The Chart Show is the most modern, comprehensive and varied music show on television. Its strength is that it places videos of high production value alongside those of earthier virtues — and it's unmissable. Because it is broad in its outlook you don't have to be restricted in what you do."



HARD N' HEAVY: metal for the video age

Hard 'n' heavy, video ready...

HARD ROCK and heavy metal video magazine Hard 'n' Heavy is due for release in the UK on May 8.

Devised and developed in the UK but financed and produced in the US, Hard 'n' Heavy will be re-released every two months with distribution through video and music outlets, as well as mail order. The hour-long launch issue includes Osbourne and Anthrax, Iron Maiden's Bruce Dickinson picking his all-time favourite track Alice Cooper reviewing his career and

scenes of Motley Crue's Vince Neil making his feature film debut in *Police Academy IV*.

"A lewd, crude and fully animated headbanger" is promised as the video-mag's VJ and the editor is Harry Doherty, former Metal Hammer editor. Its aim is to provide a totally uncensored behind-the-scenes look at both personalities and newcomers in hard rock and heavy metal.

Hard 'n' Heavy will retail in the UK for £9.99 while producer Directors International Video has negotiated UK distribution with PML

MUSIC VIDEO

(Description tracks) *Timing Order Price*

1	2	BRUCE SPRINGSTEEN: Video Anthology	CMV 47012
5	5	DEPECHE MODE: 101	Virgin VMD 469
3	NEW	CLIFF RICHARD: Guaranteed Live '88	PWI MFP 99 1179 3
4	2	KYLIE MINOGUE: Kylie The Videos	PWI MFP 99 1129 3
5	4	MICHAEL JACKSON: Making Thriller	Vestron MA 11000
6	6	RUSH: A Show Of Hands	Channel 5 CFW 07812
7	3	CLIFF RICHARD: Private Collection	PWI MVPC 1
8	7	MICHAEL JACKSON: Legend Continues	Video Collection MJ 1000
9	10	BROS: The Big Push Live	CMV 49800 2
10	14	DEF LEPPARD: Historia	Channel 5 CFW 07892
11	5	STYLE COUNCIL: The Video Adventures	Channel 5 CFW 07842
12	8	BANANARAMA: The Greatest Hits ...	Channel 5 CFW 07902
13	1	MADONNA: Ciao Italia ...	WEA 9381493
14	17	GEORGE MICHAEL: Faith	CMV 49000 2
15	9	ERASURE: Live At The Seaside	Virgin VMD 209
16	19	TPAU: Live At Hammersmith	Virgin VMD 357
17	1	KATE BUSH: The Whole Story	CMV MWP 99 11302
18	1	FLEETWOOD MAC: Tango In The Night	WEA 9381493
19	NEW	SIMPLY RED	WEA 2440773
20	1	U2: Under A Blood Red Sky	Virgin VMD 0454

Compiled by Gallup for Music Week © 1989

R E V I E W S

THE STYLE COUNCIL: The Video Adventures Of... PVM, CFW 07842. Running time: 60 minutes. Dealer price: £6.95.

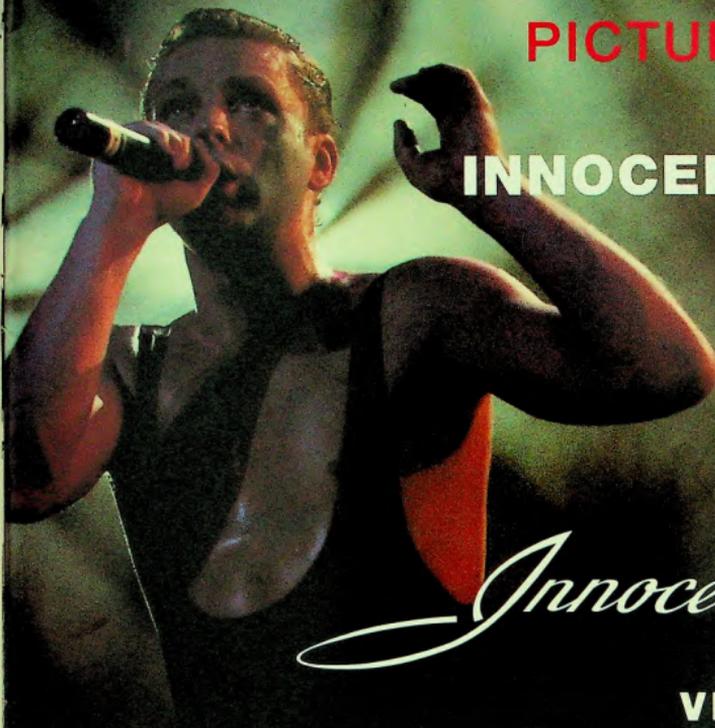
Comment: This is sub-titled *Greatest Hits Vol 1* and acts as a companion to the recently released album of the same title. Having made videos out of all the singles, this is good value for money with 14 tracks in all. They start as they mean to continue with the slick, monochromatic *You're In The Best Thing* and from then onwards there are no great surprises but it's all good fun. Paul Weller is not the most comfortable of characters in front of a camera and on more than one occasion he looks slightly on edge. But that only adds to the humour is thrown in now and then to ease the, at times, rather too serious content and the end result is an enjoyable video anthology.

Sales forecast: for those thinking about buying the album, this must seem an attractive alternative as it has the same number of tracks. The Style Coun-

cil's popularity might have waned a little over the past year but they still have a strong and widespread fan base. This one should hang around the top 20 for a while.

NEW ERASURE: Innocents. Virgin Music Video. VMD 491. Running time: 56 minutes. Dealer price: £6.95. **Comment:** Filmed at the NEC last November, Innocents is an energetic 14-track concert video which fully exploits Andy Bell's knack of making the ridiculous seem sublime. While the sound is occasionally embarrassingly faithful to the live performance, Bell's voice carries with out the aural sanderpate of the production suite) there's not a boring moment thanks to Erasure's full-blown performance techniques and visual accompaniment.

Sales forecast: The BPI's Best British Group are currently enjoying a popularity peak and this, an opportunity to study Bell's squirmingly outrageous outfits at close quarters, cannot fail to do well off the racks. **SW**



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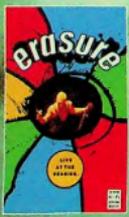
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Koppelman: three decades of publishing prowess

From the humble beginnings of *Yogi*, a paean to the cartoon character, to chairman of EMi-SBK are the book-ends to Charles Koppelman's career in the music industry. But there's more as Dave Laing discovers

CHARLES KOPPELMAN'S elevation to the post of chairman of the EMi-SBK publishing company is the zenith of an action-packed three decades in the music business.

He began as a singer. With college friend Don Rubin the 19-year-old Long Island University student formed the *Jay Three*, whose *Yogi*, a paean to the Hanna Barbera bear, reached the US top 10 in 1960 on the Shell label, bankrolled by a New Jersey dentist.

Koppelman and Rubin soon shrewdly decided that publishing was a better bet, understudying Don Kirshner at Screen-Gems Columbia, a catalogue that Koppelman now controls as part of the EMi stable. The duo also briefly worked at Roulette Records before setting up their own company which mixed publishing and production — an unusual mixture for the early Sixties.

They moved in on Greenwich Village by signing the Lovin' Spoonful and Tim Hardin. Koppelman and Rubin also produced Petula Clark and Bobby Darin, whose TM Music they bought in the mid-Sixties. Recent events were curiously prefigured when the duo did a label deal in 1967 with Capital for their now forgotten *Hot Biscuit* marque.

The following year the fledgling Koppelman-Rubin empire was bought out by Commonwealth United and in the early Seventies Charles Koppelman spent a fruitful period at CBS where he was a vice-president of the label's publishing subsidiaries April Music and Blackwood, both of which he would later own.

It was in 1974 that Koppelman struck out on his own again, forming The Entertainment Co with New York lawyer Martin Bandier. Over the next decade the pair became noted for steering the recording careers of some major female artists. Among them were



CHARLES KOPPELMAN: "SBK" — Simply Bandier and Koppelman'



CHRIS GILBEY, MD of MCA Australia was in London recently to present Mark Nevin of Fairground Attractions with a number one award for the single *Perfect* which was number one down under for several weeks. Pictured left to right are Chris Gilbey, Nevin and John Branda, MD of MCA London.

Barbra Streisand, Dolly Parton, Diana Ross and Donna Summer.

The move into the big league came in 1986 when Koppelman and Bandier linked up with financier Stephen Swid who bankrolled the takeover of CBS Songs, the publisher which Koppelman had worked for over a decade earlier. For \$125m SBK Entertainment World Inc acquired 200,000 copyrights in November 1986. Scarcely two years later, the SBK catalogue, now standing at 250,000 songs through signings and acquisitions, was sold to Thorn EMI for \$337m, nearly 10 times the net publisher's share.

Now Koppelman and Bandier face the task of welding together two contrasting corporate psychologies — the traditional solidity of

EMI and the more entrepreneurial, even buccannereering approach fostered at SBK. If the precedent of Warner Chappell is anything to go by, the road ahead will not be easy. In the UK and US at least, the vast majority of Chappell staff have voted with their feet. The likelihood of Koppelman and Bandier avoiding such a haemorrhaging of experienced staff must be counted slim.

In addition, the duo have taken on the setting up of their own label, with the first product due next month. With management changes at the publishing company promised around the same time, the next few months will be lively ones for SBK which Koppelman smilingly says now stands for "Simply Bandier and Koppelman".

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Dooley's

DIARY

AFTER THE SBK acquisition and his latest Chrysalis deal, some observers are suggesting that surely there can't be any more deals out there to be done. Don't you believe it... "Island Records for sale" is the latest to bubble to the surface once more. "Pure rumour and speculation," says an Island spokesman, which is perhaps a dangerous comment to make, being exactly what EMI said about the prospect of **Bandier and Koppelman** heading EMI-SBK... By the way, having left **Stephen Swid** behind, the dynamic duo joke that SBK now stands for **Simply Bandier and Koppelman**... One of the six relating to the EMI-Chrysalis deal shows the principals posing in front of a portrait of **Mao Tse Tung** and when *MW* enquired as to the significance of this, we were told a) "you should have seen the alternatives", and b) "it is an indication of the next market we're going to attack"... One key point of the deal which should not be glossed over is **Thorn EMI's** option to purchase the other 50 per cent of Chrysalis Records. Now Dooley is no financial expert but he can recall very few cases where that sort of option is not exercised — and it usually happens earlier than is specified in the contract (in this case, 1999)... Difficult to see just what a deal between EMI and Chrysalis has got to do with Virgin but **Richard Branson** has cleverly taken the opportunity to comment that the valuation of Chrysalis would effectively put a top of \$1bn (sounds a bit high to us, Richard) on his record operation, compared to the last stock market valuation of less than £200m for the entire group. Can we have our shares back, please?... Branson adds that he is confident that Virgin Records America "will be in profit by the end of 1989 — earlier than originally planned".

LOOKS LIKE A&R man **Gordon Charlton** is staying where he is at CBS (reassuring to know that money still talks in the music business) but don't be surprised to learn of a certain amount of musical chairs in A&R departments over the coming weeks... Who says radio sells records? *MW's* initial researches indicate that **Radio Oxyden's** new album playlist is having little effect on sales... That may well be one of the topics which comes up at the **Radio Academy's** Music Radio conference which takes place at the Barbican on April 5 following a reception in HMV Oxford Street the previous evening. Speakers include *MW's* very own **Adam White**, so your absence will be noted... Sad to report the death of **Al Bennett**, founder of the Liberty label in the Fifties... Poly-Gram's **Osie**, a guest speaker at a Television & Radio Industry Club lunch, took his life in his hands by suggesting to the hardware-orientated audience that a lack of machines in the shops has impeded the progress of CDV. He was duly savaged by the brown goods dealers who blamed a shortage of software and Poly-Gram commercial director **Peter Rezan** argued the point with them almost to the point of fistfights as he was leaving the room.

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KID'S TALK: Andrew Roachford joins David Jensen for the launch of his new book.



GOODS TO GO: Hue And Andy take part in a charity grab as part of the opening of HMV's new store in Fulham.



HEY MUSIC lovers: S'Express were also on hand to give the HMV store a good launch.



FLYING HIGH: The Four Tops and Flying Music celebrate the group's sell-out UK tour.



JOE DISCS: Joe Longthorne receives gold and silver discs for his Songbook album.



CURRAN AFFAIRS: BMG Music managing director Paul Curran (back right) with new signings Jim Jiminee.



CELLO HOW are you: French cello Paul Tarrier visits HMV Oxford Circus to mark the release of his commemorative album.



BLUE GOES gold in green: Deacon Blue receive gold discs for sales of their Raintown album in Ireland.



ROCK ON Tommy: DJ Tommy Vance joins Vow Wow after their London gig.

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- a hard rain's a gonna fall**
BRIAN FERRY
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- don't think twice it's alright**
BOBBY BARE
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- tomorrow's a long time**
ELVIS PRESLEY
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- dusty old fairgrounds**
BLUE ASH
DAVE UNWIN/SONY
- it ain't me babe***
JOHNNY CASH
© 1967 CBS RECORDS INC
- mama you been on my mind**
ROD STEWART
© 1972 MERCURY RECORD PRODUCTIONS INC
- if you gotta go, go now**
FLYING BURRITO BROTHERS
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SIDE 2

- mr. tambourine man***
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- farewell angelina***
NEW RIDERS OF THE PURPLE SAGE
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- it's all over now, baby blue**
THEM
© 1972
- it takes a lot to laugh,
it takes a train to cry***
STILLS-KOOPER-BLOOMFIELD
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- from a buick 6†
GARY U.S. BONDS
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- just like tom thumb's blues•
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- absolutely sweet marie†
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- this wheel's on fire**
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- i pity the poor immigrant**
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JIMI HENDRIX
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- lay lady lay*
HOYT AXTON
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- tonight i'll be staying here with you†
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THE BAND
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- watching the river flow•
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- knockin' on heaven's door**
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- simple twist of fate*
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