

MUSIC WEEK



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Libraries lend themselves to retailing

PUBLIC LIBRARIES could soon be selling records and videos if plans by the Government are given the go-ahead.

But the range is likely to be restricted to special interest items of particular cultural use and libraries are making it clear they have no intention of competing with High Street stores.

In the Library Finance Green Paper, the Government makes its intentions clear in finding ways of increasing local government financing of libraries from £22m a year to £50m a year.

One way of doing this, it suggests, is to encourage joint ventures between library authorities and the private sector.

It states: "It is possible that public libraries could be useful outlets for the sale of cultural products such as books, records and videos".

A clause concerning the financing of libraries is included in the Local Government and Housing Bill currently passing through Parliament. But the Library Association's director of professional practice Ross Shimmmon says there is unlikely to be any great move into the record retailing market.

"I don't think there is any direct

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BPI set to rule in favour of cassingle

A CHANGE in the chart rules is set to be agreed this week to clear the way for the launch of the cassette single.

At present, a single on the format has to have a dealer price of £1.99 or more to qualify for the chart, but the BPI council is expected to reduce this substantially when it meets on Wednesday (26).

It is the intention of many members of the council that cassette singles should be priced to the trade between £1.35 and £1.50 to allow them to retail for £1.99.

Says Steve Mason, chairman of the BPI's retail liaison committee: "All the feedback we have had from the retailers is that the cassette single at £1.99 will capture the public's imagination. That's my feeling as well."

"We've been trying to get a concerted launch for the cassette single together for some time. I'm pleased that the one remaining stumbling block appears to be being overcome."

There appears to be a consensus among the majority of major



MAURICE OBERSTEIN pictured during the first attempt to launch the cassette single two years ago. He says he is confident of success this time

record companies that the cassettes should carry the seven-inch version of the record. That is a move which is being received with enthusiasm by several influential retailers, including Woolworths.

The record companies have been keen to express their support for the cassette single this week in the wake of PolyGram's declaration that it would be going ahead

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Industry rises to Mersey tragedy

ANOTHER NATIONAL tragedy is bringing another huge response from the music industry.

Every sector of the business from production to distribution is getting behind a new version of Ferry Cross The Mersey in aid of the fam-

ilies of victims of the Hillsborough disaster.

The single, recorded by Gerry Marsden, Paul McCartney, Holly Johnson and The Christians, is being produced by the Stock/Aitken/Waterman team and will be

out on their PWL label.

PWL managing director David Howells says that, unlike Do They Know It's Christmas? there is no appeal to retailers to give up their profits on the record. However, he adds: "We would certainly appeal to dealers that if they would like to make a contribution to the fund from their profits, that would be welcomed."

Steve Mason, chairman of distributor Pinnacle which will be handling Ferry Cross The Mersey, says

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PolyGram's hat-trick, but MCA there too

POLYGRAM HAS taken three of the six top honours in the first quarter market survey, but the figures also mark MCA's re-emergence in the UK.

Helped by Holly Johnson and Kim Wilde, MCA has taken top slot in the singles labels category with 6.2 per cent of the market. That compares with the 5.3 per cent which it achieved in the first quarter of 1988.

PolyGram was leading albums and singles distributor and leading singles company but was beaten into second place by WEA in the top albums companies section.

Epic was leading albums label followed by TV merchandiser Telstar. Epic stablemate CBS was third in the category.

Among the indies, Pinnacle, bolstered by the success of the PWL stable, was leading singles and albums distributor. PWL also made it to third place in the leading singles labels section.

● Full results and analysis, p12.

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LUNCH



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Queen single gets it all

EMI IS launching a press advertising campaign to support the release of Queen's new single *I Want It All*, on May 2. Ads will be featured in *Music Week*, *Kerrang!*, *Sounds*, *RAW*, *Smash Hits* and *Melody Maker*. Flyposting will be national and includes a one week teaser campaign. There will also be special cassette and compact disc single presentations for instore display.

● **MUSIC PRESS** ads, flyposting and full colour shop displays will back the Silvertone Records release of The Stone Roses self-titled debut album, on May 2.

MUSIC WEEK



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QUEEN'S NEW single *I Want It All* is released on May 2

● **LAND RECORDS** is backing the release of the debut album by Russian artists *Zvuki Mu* this week with music and national press advertising and flyposting.

● **THE WOLFGANG Press** will be touring with Pixies throughout May in support of their new single on 4AD entitled *Raintime*. Pixies will be supporting the release of their album *Doolittle*, also on 4AD.

● **ROADRUNNER RECORDS** is releasing the single *Lonely* on May 2 to coincide with a UK tour by *Crimson Glory*.

● **THE HIGHLANDERS** will be touring throughout May to support the Virgin Records release of their new single *Never Enough*, this week.



A *DEBUT* self-titled album by *Anderson, Bruford, Wakeman, Howe* is released by *Arista* on June 5 and will be supported by UK dates.

● **THE PARACHUTE Men** will be touring and UK and press ads in *Music Week*, *Offbeat*, *NME*, *Sounds* and *Melody Maker* will be taken out to support the release on Fire Records of the single *Leeds Station*, on May 2.

● **BEGGARS BANQUET** is releasing a *Fields Of The Nephilim* single, as yet untitled, on May 15 to coincide with the group's UK tour.

PRT's troubled times — another finger in the Pye?

OVER THE years, a large number of business interests have fancied taking a piece of Pye.

From both inside and outside the music industry, the catalogue that includes Lonnie Donegan, Kenny Ball, The Kinks and Status Quo has looked a highly attractive proposition.

However, the other ingredients in the Pye recipe have proved more problematical. Since changing its name to PRT in the early Eighties, the company's distribution arm has posed a challenge to three successive owners.

In addition, even when it has not been in the process of changing hands, PRT has — particularly in the last five years — been subjected to intense speculation about its future.

That has fostered a feeling of a lack of stability, something that would have been inconceivable when Pye was enjoying its Sixties heyday.

The Pye record company was an offshoot of music hardware manufacturer Pye of Cambridge and it really began to make its mark after absorbing Nixa Records, a label founded by Hilton Nixa and present PRT company secretary Madeleine Hawkyard.

Pye was the first label to make a significant challenge to the established duopoly of Decca and EMI. To do that, it was armed with not just its home-grown catalogue but also licensing deals with Chess, Stax, 20th Century and Buddah.

Long-serving Pye head of press Brian Gibson also points to the platform Pye provided for A&M to become established in the UK, and he comments: "We had a lot of hits with what, at the time, were smaller, American labels."

"Pye was very much a rogue company. It picked up some very lucrative and significant deals with American companies that EMI and Decca didn't want. We made some very large inroads into what had previously been exclusively EMI/Decca territory."

Pye's first change of ownership came when Sir Lew Grade's ATV company decided it wanted to be-

come involved in the music industry, and it acquired first a 50 per cent then a 100 per cent stake.

When Sir Lew lost much of his business empire to Robert Holmes à Court, Pye and later PRT came under the banner of ACC. There it stayed, despite widespread speculation, until April 1986 when the first official hints were dropped that PRT might be for sale.

Those hints stemmed from ACC making redundant the entire staff of 20 at PRT's record division and an announcement by record division managing director Julian Appleson that French company Musidisc was negotiating to buy the whole of PRT.

PRT's official line was that the staff was being reduced because of "poor performance" but that an initiative was to be made by the distribution arm, despite the recent loss of the BBC Records contract.

Two weeks later — and after Appleson had left the company — ACC started to backtrack and said there was no prospect of a sale. Indeed, the intention was to expand PRT under the ACC banner.

However, by July 1986, Jive Records had switched its distribution from PRT to RCA/Ariola which left PRT's distribution arm with 30 per cent less business than it had had 12 months previously. It surprised nobody when 40 of the 155 staff were made redundant.

Even so, chief executive Simon Carrel was adamant that the company had a future and was in no danger of folding. By August, that was partially borne out when the company distributed the number one single, Boris Gardiner's *I Want To Wake Up With You*.

In November, the enigmatic Ray Richards began to signal his intent by increasing his stake in the music industry. Richards, who is reputed to have made several millions from plastic cups, paper plates and vending machines, bought vinyl factory Damont to add to his Maison Rouge studio and Legacy label.

By March of 1987, he had completed his purchase of the entire PRT operation and brought in daughter Kim to run the studios



RICHARD LIM arrived in 1987 to run PRT's distribution

and the label with Richard Lim arriving later to run distribution.

Under the Richards' guidance, much of the news emanating from the PRT group has been positive: a second vinyl plant — Lyntone — has been bought and a compact disc factory acquired along with two racking operations.

However, that round of acquisitions has resulted in the recent suggestions that the buying would not only have to stop but would have to be reversed. Something would have to go.

Two weeks ago, PRT chief executive Richard Gane departed amid recriminations about a failed buy-out of a large portion of the operation.

That has done more than anything to fuel speculation that there is to be yet one more finger in the Pye.



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Tragedy . . .

► FROM PAGE ONE

that Our Price has agreed to forego its file discount on the single and he is hopeful that other multiples will follow suit.

The record is being targeted for release in the second week of May and Mason says pressing is already under way at EMI in the UK, CBS in the Netherlands and Mayking and COPS in France.

Comments Howells: "So far, we have been knocked out by the response from people who have rung up and offered help with pressing and making sleeves. The number of people who have rung up and offered resources has been overwhelming."

He points out that all the artist and studio time is being given free and that Marsden, as composer, is waiving any royalties as are publishers DJM/PolyGram.



DAVID HOWELLS: 'the response has been overwhelming'

Cassingle

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with releasing and promoting the format (MW, April 22).

MCA managing director Tony Powell comments: "I have been a believer in cassette singles since the idea was first mooted." He believes the convenience of the cassette will give singles on it the kind of success in the UK they have been enjoying in the US.

Island managing director Clive Banks points out that his company has been releasing a steady flow of cassette singles including product from U2 and Aswad. He says he can "almost guarantee" that any top 40 single he has will now be out on the format.

EMI managing director Rupert Perry contends: "The cassette single is going to work this time, and it will do so partly because it is the proven configuration in the States."

PolyGram spearheaded an abortive attempt to launch the format two years ago but company chairman Maurice Oberstein says that, this time, he, too, is convinced of success. "There has never before been an orchestrated campaign between record companies and retailers," he states. "If there is now, then it will sell."

Libraries

► FROM PAGE ONE

intention to sell records. The only point that might be related to that is that libraries might be a good place to market slow moving cultural products like special interest records," he says.

He adds that what is more likely is that the lending of discs and tapes will be contracted out. "There is certainly no intention to compete with people like Our Price and the rest," says Shimon.

'Normal service' resumes after BBC/ITV video row

THE ROW over video exclusives on television is now over and normal service has been resumed, according to The Chart Show.

Executive producer Keith MacMillan says he has met with pluggers and discussed their anxieties over rumoured threats by Top Of The Pops to not screen any videos first shown as an exclusive on the ITV programme.

"We had a pluggers' meeting and it seems that the whole thing is now over. Everything is back to normal and we will still be showing the usual number of exclusives," says MacMillan.

Pluggers at the meeting say MacMillan made it clear he would not be backing down on his view

that The Chart Show should continue to present "exclusives" and that he would not be dictated to by the BBC.

The pluggers, who were left in the dilemma of not upsetting either side by providing videos for both channels, are now adopting a "proceed with caution" attitude.

Some, though, are still concerned about being caught in the middle of a dispute which they see as not of their making. However, others say they are taking an "I see no ships" approach and working as if nothing had happened.

The deadlock over the exclusives issue was seen by one record company executive as "not a case of immovable forces but more a case of immovable egos."

Meanwhile, Video Performance Limited (VPL) has contacted The Chart Show over the disagreement. "We simply wanted to inform them that the VPL licence to The Chart Show and Top Of The Pops

is non-exclusive," says VPL chairman John Brooks.

"But in this case it is just a word, just as newspapers have exclusives and you can still read the same story in other papers," he says. "VPL is simply licensing the rights to broadcast the videos and that is all."

Any agreement between a record company and a television programme to screen certain videos was not an immediate concern for VPL, he adds. "If by doing what The Chart Show does it is misleading others to believe that it is an exclusive, then it is an unfortunate word that is banded about a lot."

"All I can say is that it is generally understood that these videos are made available to any broadcaster that requires them, subject to the market requirements of the record company."

Top Of The Pops producer Paul Ciani was not available for comment as MW went to press.

. . . and others rally to help

IN ADDITION to Ferry Cross The Mersey, several other music industry projects are set to contribute to the Hillsborough fund.

Parkfield Entertainment says it will contribute 50p for each copy of John Lennon's Sweet Toronto video sold, while The Mission will be donating the proceeds of their gig at the Liverpool Royal Court Theatre on Saturday (29).

Grant Dovey, managing director of Watershed Pictures and a Nottingham Forest fan, says his company will be making a "significant donation" to the fund after he witnessed the events at Hillsborough.

Chrysalis is withdrawing Living In A Box's Gatecrashing single as a mark of respect to the victims and their families and, for the same reasons, Polydor is delaying the release of Carl Marsh's Here Comes The Crush which it advertised to the trade last week.

New tax laws to end artists' recording exile?

HIDDEN CLAUSES in the Finance Bill are set to transform the taxing system for artists who would normally record their albums abroad.

It could also mean that many more artists will now stay in the UK to record — a change welcomed by record companies and the artists themselves.

At present, artists are taxed when they earn their income rather than when they receive it. That is why many record in countries where their work will be tax free.

It also means that by the time the pipeline royalties are filtered back to them they do not have to pay tax on them. But this year's Finance Bill proposes to change the rules.

"What it means is that an individ-

ual will no longer be assessed by when he earned the income but by when he receives it," says Patrick McKenna of music industry accountants Touche Ross.

"Artists will now want to be paid as much as possible in advance because once they have had their year of absence abroad any income received after their return will no longer be tax free."

This will lead to more business for UK studios. "I think what it may allow for is the artist to remain in the UK during the creative period of songwriting and recording and then go out of the UK for their long absence," says McKenna.

"Naturally, that will do the studio business a lot of good here."

B R I E F I N G

● HMV IS the latest of the UK's retail chains to agree to join the Electronic Record Ordering System.

The group joins Our Price which has already made a commitment to the system.

The record companies behind the project — EMI, PolyGram and BMG — are emphasising that the catalogues available through EROS will include those of distributed labels and not just their own product.

● REGGAE SINGER Smiley Culture is to pay his former manager £12,750 to settle a High Court dispute over fees due for a college tour two years ago.

The singer was sued under his real name of Victor Emanuel by Peter Hawkins of Artist Management Services.

Hawkins claimed he was owed the money in unpaid fees and commissions.

● THE EFFECT of a single European single market in 1992 will be the main thrust of the seminars at this year's International Music and Media Conference.

Music, media and marketing organisations will all take part in the discussions at the event, on April 30-May 3, which has been moved from Montreux to Amsterdam. Speakers include promoter Harvey Goldsmith, TV producer Tim Blackmore, PPL chairman John Brooks and Music Box's Kate Mundle.

● A PROGRAMME of refurbishment is taking place at The Astoria in Charing Cross Road, London, under its new co-owner Brian Peters.

Peters says the venue's sound and lighting systems are to be replaced, security will become more relaxed and the involvement of two breweries will mean a greater choice of drinks.

Total commitment

THE TOTAL Record Company is a new third party marketing and distribution service set up by ex-Priority marketing director Henry Semmence.

The move comes as a result of Semmence's desire to concentrate on his own project and at a time when Priority's distribution agreement with BMG reaches its end.

Priority is understood to be looking elsewhere for a new deal but Total, through BMG, has managed to keep the catalogues of Clay, Graphic, Lamplight, Wag and Mike Sommes. Total's aim is to secure marketing and distribution deals with labels that are "too big for the indie scene but also cannot get direct deals".

The first releases through Total includes the single Voulez-Vous by Big Bang and the album Touching The Ghost by David Essex. The company will soon have its own office and telephone number but at present can be contacted via Telstar.

World BRIEFING

NEW YORK: BMG Music International has acquired Pacific Music — a Hong Kong-based company whose principal previous shareholder and managing director was Klaus Heymann. The company has affiliates in Malaysia and Singapore. They will be wholly owned by BMG but the services of Heymann will be retained. BMG Music International president and chief executive Rudi Gassner says: "I am delighted that it is through BMG Pacific that we acquire our first foothold in South East Asia. The company under Klaus Heymann has already achieved success but growth can now be much faster. BMG Pacific is a further link in my stated policy of creating BMG operations in every viable world marketplace." Peter Jameson has been appointed senior vice president for the Asia-Pacific region; Frankie Cheah is managing director of BMG Pacific Malaysia and Steven Tan managing director of BMG Pacific Singapore.

MUNICH: Record companies in West Germany are signing more and more non-German artists. Talent executives are looking for promising acts that might suit the German market and already many acts from abroad have signed to German labels. Goetz Kiso of Polydor sums up the view of the German labels: "Artists from the Anglo-American field in general have a greater international appeal since they are in command of the English language."

LOS ANGELES: The proposed merger of Time Inc and Warner Communications has cleared its first hurdle by getting the US Justice Department's approval. If the Securities & Exchange Commission also approves the merger and if Time and Warner's shareholders agree, the union could be consummated within four months.

NEW YORK: Personics Corp is developing an instore custom-taping system that enables consumers to purchase cassettes of specific selections from a variety of labels in the order they want. The company says CBS has now been added to the group of labels licensing product for use on the system. The CBS selections, however, represent selected catalogue items only and not contemporary hits. Among the majors, only BMG and its distributed labels have not licensed at least some product to Personics. Meanwhile, the company has named Elliot Goldman as its new chairman. Goldman, a former president of BMG Music, has been a consultant to the firm. Personics has been testing its system in California.

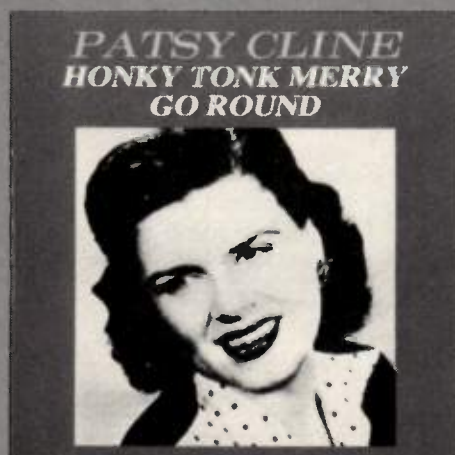
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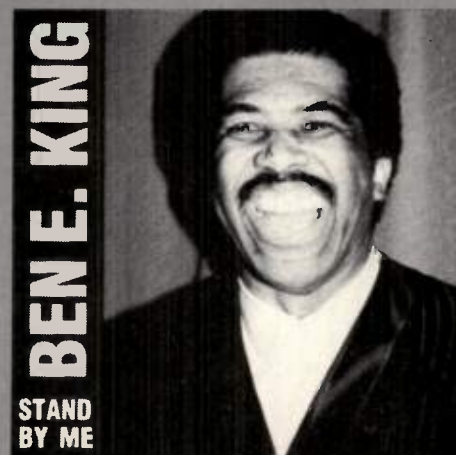
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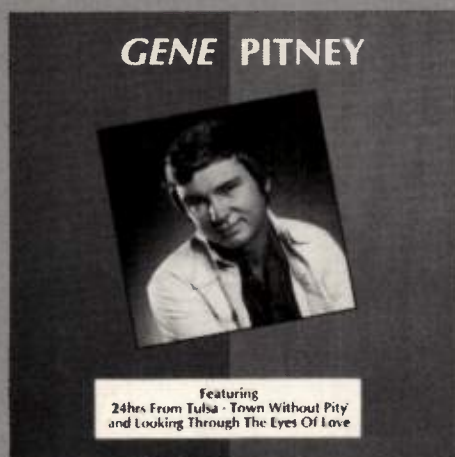
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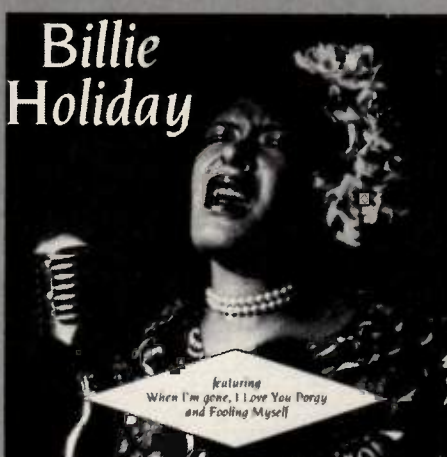
ONN37 RAY CHARLES



ONN45 BEN E. KING



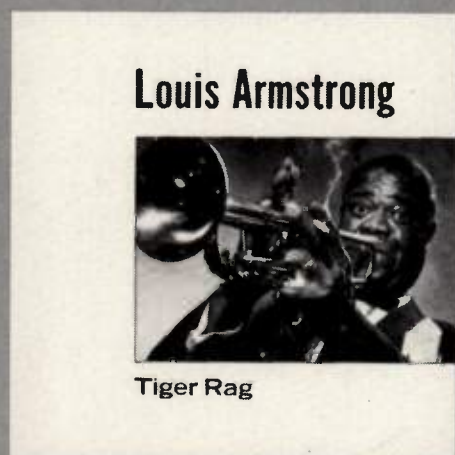
ONN35 GENE PITNEY



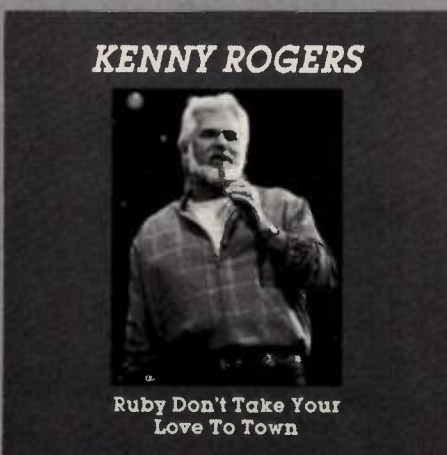
ONN38 BILLIE HOLIDAY



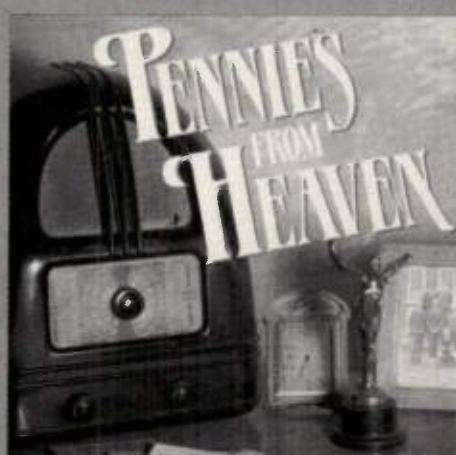
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ONN 9 COUNTRY COLLECTION 2
ONN 10 60s COLLECTION 1
ONN 11 60s COLLECTION 2
ONN 12 60s COLLECTION 1
ONN 13 60s COLLECTION 2
ONN 14 SOUL COLLECTION 1

ONN 15 SOUL COLLECTION 2
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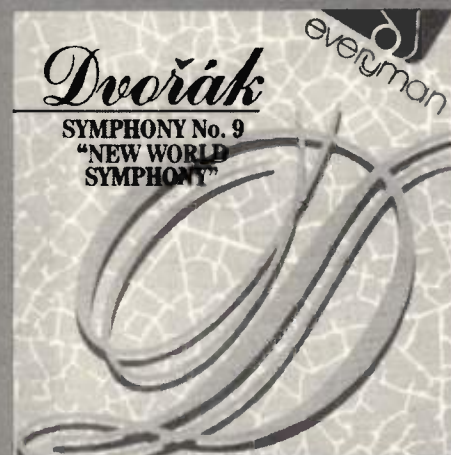
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EV11



EV07



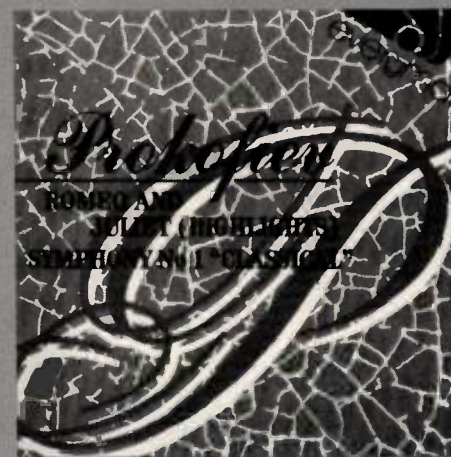
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EV26



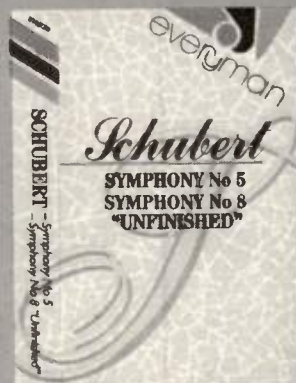
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EV37



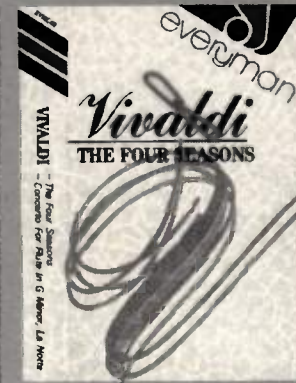
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EV48



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DEMON RECORDS

(PART 2)



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Heavens
Demon FIEND 136



LARRY 'JINX' ALEXANDER
Riverboat Man Demon
Demon FIEND 139



PERCY SLEDGE
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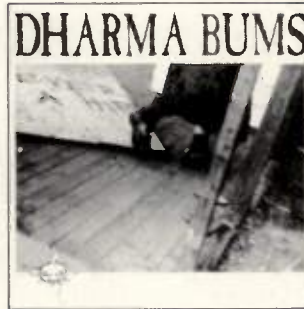
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Meet the gaffers: dealers' chance to tell the majors what they think

THE NEXT four weeks will give dealers perhaps their best opportunity of making their views clear to record companies on the problems they face now and in the future.

The BPI is going on the road in May in a bid to improve relations with dealers and it will be joined by the British Association of Record Dealers which will be looking for new members.

At present, representatives from PolyGram, BMG and EMI are also on the road across the country demonstrating the new Electronic Record Ordering System.

New outlet looks to 30 shop chain

A NEW outlet for record retailing plans to expand to over 30 stores over the next four years.

Ottakar has developed a shop that combines book and record retailing in one unit and at present has outlets in Banbury and Brighton.

Both of these roadshows hope to meet with as many dealers as possible but just as important is the opportunity that the events give for dealers to express their opinions on all subjects.

Steve Mason, Pinnacle's managing director and chairman of the BPI's retail liaison committee, says: "The BPI roadshows offer a unique opportunity for dealers to speak directly to five managing directors of major companies."

"Obviously, in the past they have not had such an opportunity so we are hoping that they will make the most of it. We will be prepared to discuss anything including important issues of the moment, like compact disc pricing and cassette singles," he says.

"At the BPI, we felt that there should be more input from retailers rather than just relying on BARD. We intend to make each meeting as informal as possible so that everyone gets a chance to talk to the representatives from the record companies."

He adds that each meeting will run from 7pm to 9pm with one hour of the BPI's speakers followed by an hour of informal chat.

Mason says that if dealers want any specific background information they should contact the BPI be-

forehand so that it can prepare what is needed.

BARD will also be represented at the BPI roadshows but it hopes to head out on its own tour at a later stage as part of a renewed recruitment drive.

That was the reason why the planned second BARD conference was cancelled this year with chairman Steve Smith saying it would have been premature. He adds that resources are better channelled into encouraging dealers to join.

"Over the next couple of months we want to go out there and talk to dealers in their own neck of the woods," he says. "We want to find out their opinions and talk to them about the issues which concern them."

The EROS roadshow is already underway and the idea is to enable dealers to have first hand experience of the new system. A large trailer van equipped with three EROS machines is in the process of visiting 14 cities across the UK.

"The real reason that we want dealers to come along is because this is potentially the most exciting development in record ordering systems for years," says PolyGram's commercial director Pete

Rezon.

"This development will take us into the 21st century and therefore it is important that dealers get hands-on experience and see what it is all about."

The remaining dates on the EROS roadshow tour are: National Motorcycle Museum, Bickenhill (May 2); Tudor Court, Gypsy Lane, Draycott, Derby (3); Cambridge Post House, Impington, Cambridge (4); Brentwood Moat House (5); Webbington Hotel, Axbridge, Bristol (8); Reading Moat House, Sindlesham, Wokingham (9); Spiders Web Hotel, Watford (10); Croydon Post House (11) and Holiday Inn, North Harbour, Ports-

'The BPI roadshows offer a unique opportunity for dealers to speak directly to five MDs of major companies'

mouth (12).

The BPI roadshow kicks off at the Strathallan Thistle Hotel, 225 Hagley Road, Edgbaston, Birmingham (May 9) followed by: Holiday Inn, Great North Road, Seaton Burn, Newcastle-upon-Tyne (11); The Portland Thistle Hotel, 3/5 Portland Street, Piccadilly Gardens, Manchester (16) and MacDonald Thistle Hotel, Eastwood Toll, Giffnock, Glasgow (18).

More dates may be announced.



FORMER PRIME Minister Ted Heath attracted some retailing power to the launch of his recording of Beethoven's triple concerto. With him is W H Smith's Tim Forrester and Boots' Liz Fagan

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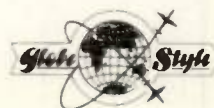
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One singles label



No.1 singles label first quarter 1989



Music Corporation of America

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MARKET SURVEY JAN-MARCH 1989

Not so lucky this time for PWL

HIT BY a hangover from too much Mistletoe And Wine, EMI has been toppled from the top spot it enjoyed in the last quarter of 1988 as leading singles company and top album label. There are also new market leaders among singles labels as PWL hasn't been so lucky, and among the album companies where PolyGram, 1988's overall winner, has been pipped by WEA.

There was consolation for PolyGram, however, in the singles companies listings where the Hammersmith conglomerate regained its customary number one position. The margin was a minute 0.1 per cent, though, and, boosted by hits from Madonna, Debbie Gibson, Mike And The Mechanics and Simply Red, WEA came from last quarter's fifth place to second, nearly doubling its market share in the process. Other notable performances in this category came from Virgin, which increased its percentage by four points thanks to Celtic fringe contributions from Hue And Cry and Simple Minds, and from MCA.

Tony Powell's label leapt four places among singles companies but took top spot for label sales with its Bobby Brown and Holly Johnson hits. Although Stock Aitken Waterman lost less than one per cent in market share it was enough to drop two places. One feature of the singles chart in January-March was the number of labels scoring two per cent or over: there were 19 compared with only nine a year ago.

Among singles distributors, it was the story as before. PolyGram staved off EMI's challenge with CBS leading the rest home, some 10 per cent adrift. Here too, WEA showed a big improvement, mostly at the expense of the independent sector where Pinnacle, The Cartel, PRT and Spartan all lost ground.

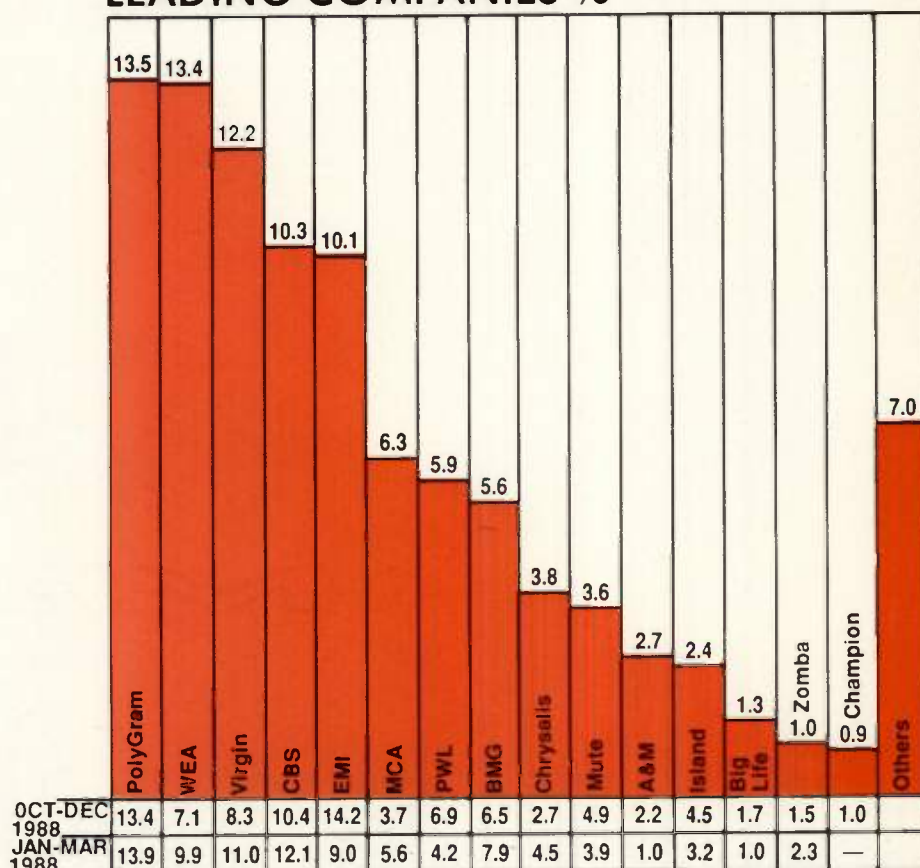
Madonna's Like A Prayer arrived too late to make an impact on the quarter's album statistics, something which should make WEA strongly placed to hold on to the lead among album companies where the company came from third position and only 12 per cent in the final quarter of 1988. Elsewhere there was little movement among album companies, with the top four swapping places and Virgin BMG and Telstar retaining their positions. Both MCA and Mute enjoyed a good quarter, nearly doubling their last market share figure.

It may be too early to say how the creation of the compilation chart is affecting sales, but both specialist companies Telstar and Stylus have lost market share compared to the pre-Christmas quarter. A more relevant comparison might be the first quarter of 1988 when Stylus had a similar two per cent share while Telstar's was only 3.1, a figure that has now risen to 5.1.

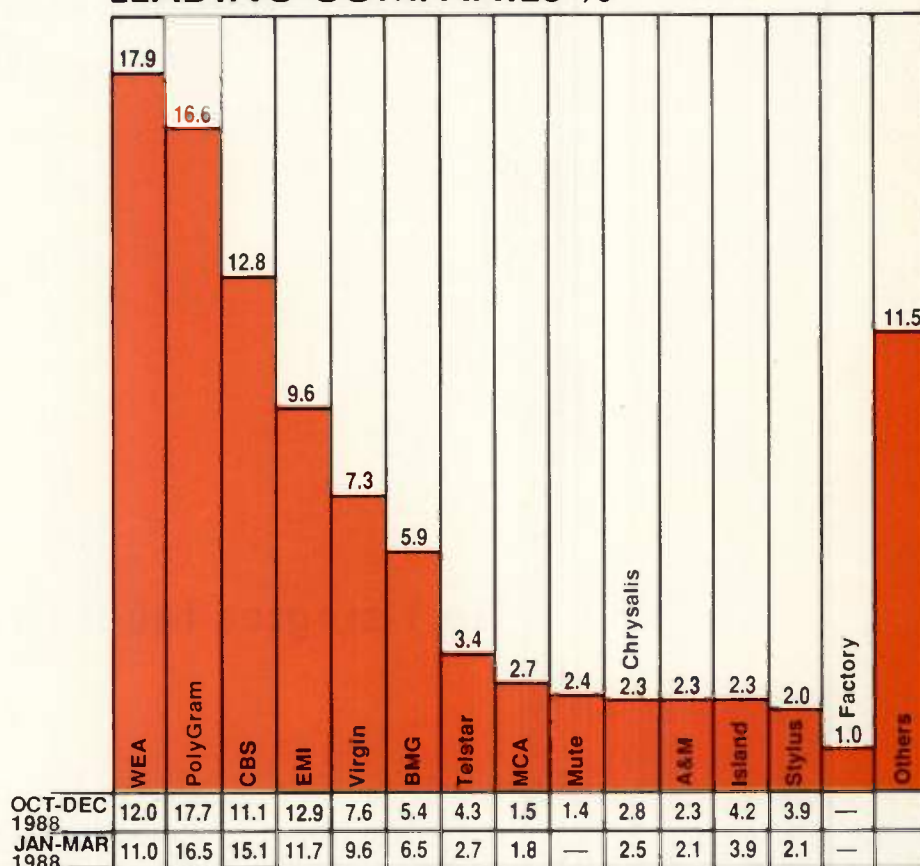
Undisputed album distribution champ PolyGram stretched its lead to over five per cent as WEA and EMI dead-heated for runner-up position. With both CBS and BMG marginally increasing their stores, it was again the indies who lost out. Stylus showed the biggest drop, with its market share halved compared to the previous quarter and only PRT improved its score.

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

SINGLES LEADING COMPANIES %



ALBUMS LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- Marc Almond featuring Gene Pitney
- Jason Donovan
- Michael Ball
- Mike & The Mechanics
- Roy Orbison
- Madonna
- Simple Minds
- Kylie Minogue & Jason Donovan
- Holly Johnson
- Sam Brown

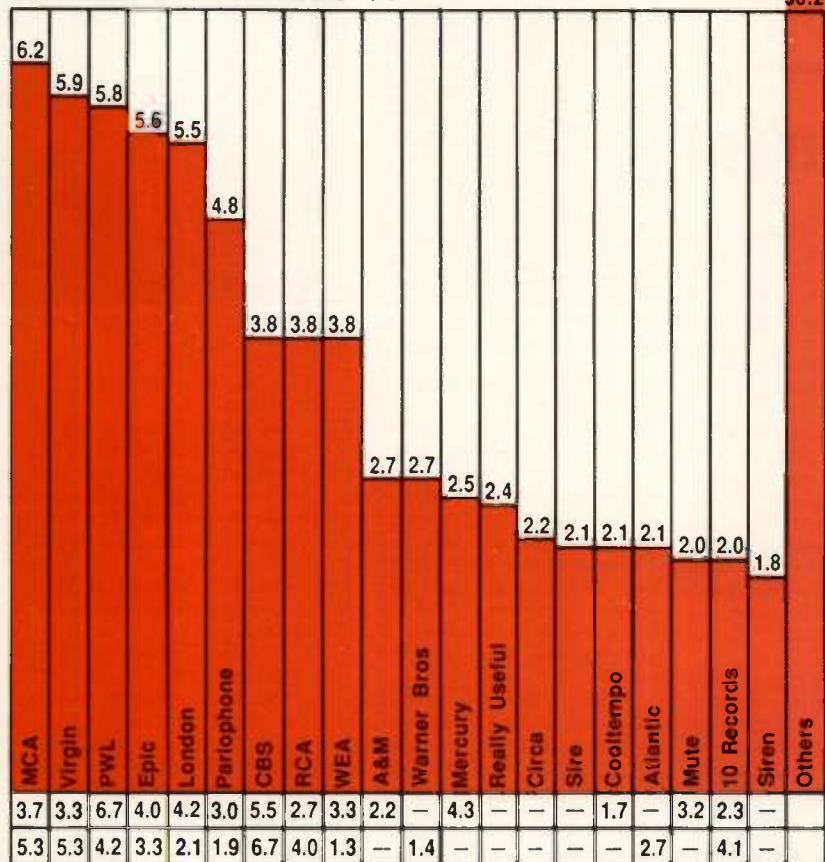
PRODUCERS

- Stock, Aitken, Waterman
- Bob Kraushaar
- Andrew Lloyd Webber
- Christopher Neil/Mike Rutherford
- Trevor Horn/Steve Lipson
- Madonna/Patrick Leonard
- Jeff Lynne
- Pete Brown/Sam Brown
- Quincy Jones/Michael Jackson
- Andy Richards/Steve Lovell/Stephen Hague

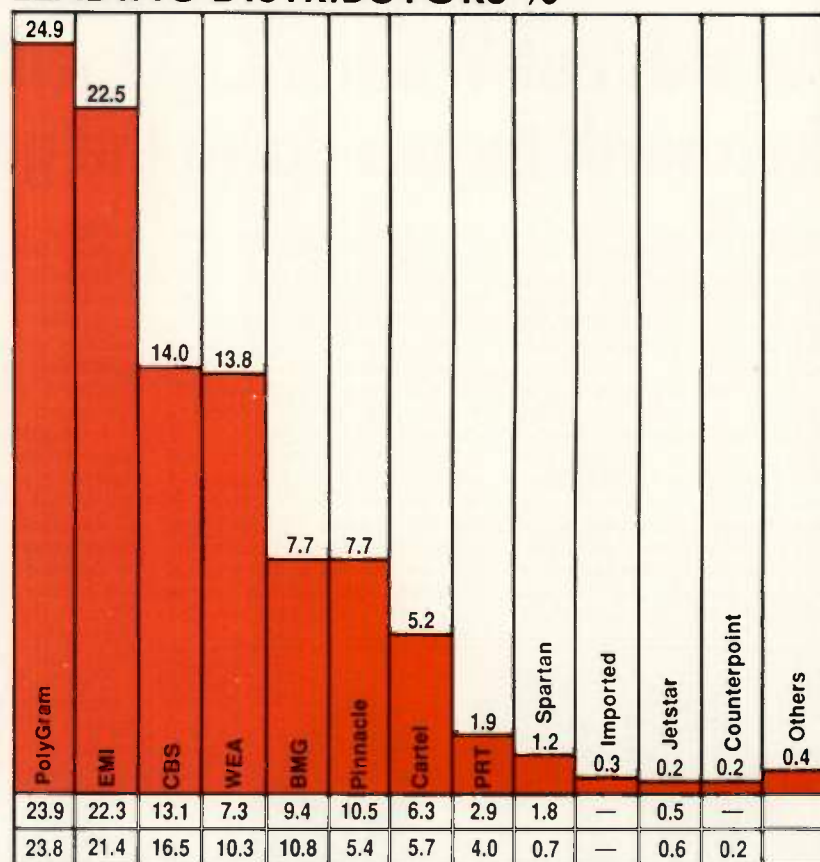
TOP 10 SINGLES

- Something's Gotten Hold Of My Heart, Marc Almond featuring Gene Pitney, Parlophone R 6201
- Too Many Broken Hearts, Jason Donovan, PWL PWL 32
- Love Changes Everything, Michael Ball, Really Useful/Polydor RUR 3
- The Living Years, Mike & The Mechanics, WEA U 7717
- Like A Prayer, Madonna, Sire W 7539
- Belfast Child, Simple Minds, Virgin SMX 3
- Especially For You, Kylie Minogue & Jason Donovan, PWL PWL 24
- You Got It, Roy Orbison, Virgin VS 1166
- Stop, Sam Brown, A&M AM440
- Help! Bananarama — LaNaNeeNeeNooNoo, London LON 222

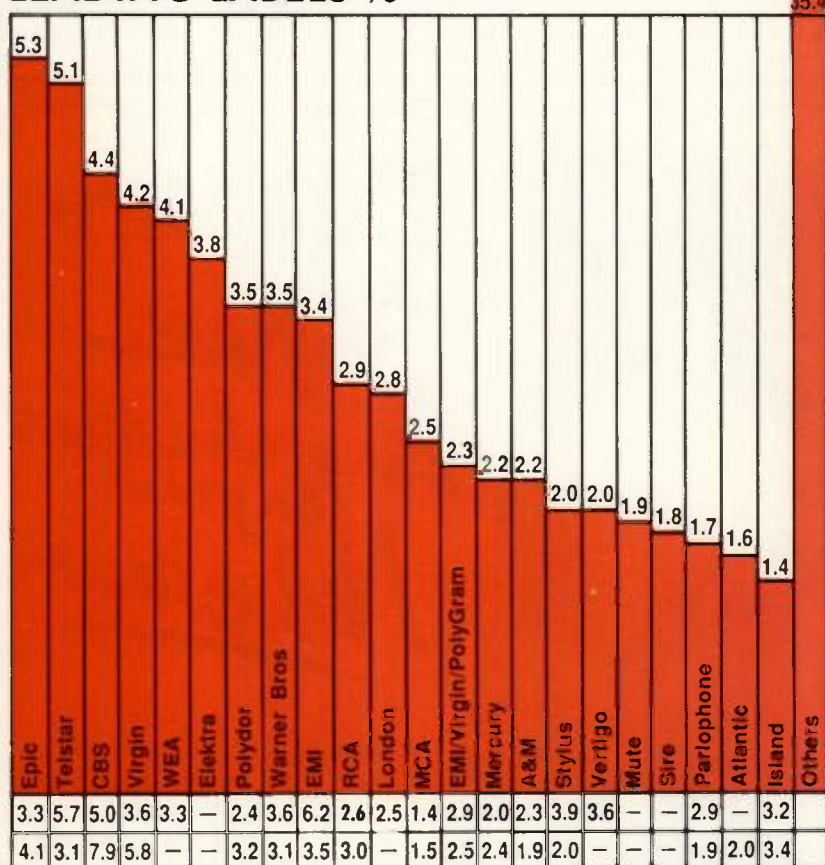
LEADING LABELS %



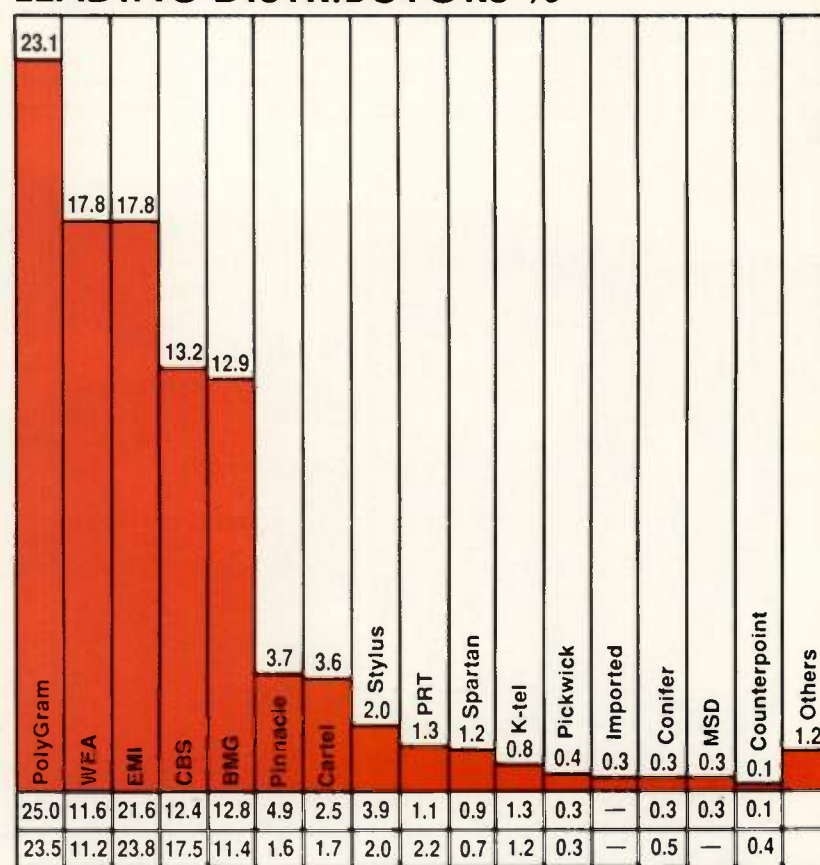
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS	PRODUCERS	TOP 10 COMPILATIONS	TOP 10 ALBUMS	
1 Gloria Estefan And The Miami Sound Machine	1 Stewart Levine	1 Now 14, EMI/Virgin/PolyGram	1 Anything For You, Gloria Estefan And The Miami Sound Machine, Epic 463125-1	6 Like A Pray, Madonna, Sire WX 239
2 Roy Orbison	2 Peter Van Hooke/Rod Argent	2 The Marquee — 30 Legendary Years, Polydor	2 A New Flame, Simply Red, Elektra/WEA WX 242	7 The Innocents, Erasure, Mute STUMM 55
3 Simply Red	3 Madonna/Leonard/Bray/Prince	3 The Premiere Collection, Really Useful/Polydor	3 Now That's What I Call Music 14, Various, EMI/Virgin/PolyGram NOW 14	8 The Marquee — 30 Legendary Years, Various, Polydor MQTV 1
4 Erasure	4 Stephen Hague	4 Buster OST, Virgin	4 The Legendary Roy Orbison, Roy Orbison, Telstar STAR 2330	9 Mystery Girl, Roy Orbison, Virgin V 2576
5 Tanita Tikaram	5 Stock Aitken Waterman	5 The Greatest Love 2, Telstar	5 Ancient Heart, Tanita Tikaram, WEA WX 210	10 Bad, Michael Jackson, Epic 450290-1
6 Madonna	6 Quincy Jones/Michael Jackson	6 Deep Heat, Telstar		
7 Michael Jackson	7 Cox/Steele/Gift/Z	7 Now 13, EMI/Virgin/PolyGram		
8 Fleetwood Mac	8 Christopher Neil/Mike Rutherford	8 Unforgettable 2, EMI		
9 Fine Young Cannibals	9 Nicky Ryan	9 Cocktail OST, Elektra		
10 Kylie Minogue	10 New Order	10 The Awards, BPI/Telstar		

'Watch out Warner Chappell' — Reichardt throws down the gauntlet

by Dave Laing

"WARNER CHAPPELL watch out, here we come!" is the battle-cry of Peter Reichardt, whose appointment as UK MD of EMI Music Publishing was reported in MW last week.

His first task will be to choose the staff, a job for which EMI chiefs Koppelman and Bandier have given him a free hand. With only 24 employed at SBK Songs, which Reichardt has headed since August last year, compared to 102 at the current EMI operation, some redundancies are inevitable. Already the axe has fallen in the US where 18

Screen-Gems staff have been given notice by EMI.

Reichardt's approach is "to keep music publishing as simple as possible and not to have a lot of layers to cut through" while he says that he intends to "add SBK's whole artist and A&R philosophy to EMI's traditional strengths".

The SBK philosophy is best summed up by the ambience of the present SBK office in Rathbone Place which feels more like a record company than a traditional publisher. As a company, SBK itself has led the way in blurring the lines between

publisher and record company, notably through its production arm whose most notable product has been Tracy Chapman. The formation of SBK Records, a joint venture with EMI, is the logical extension of that approach. Reichardt is to double as MD of the label's UK branch.

A close contemporary of WEA Records chairman Rob Dickins, Reichardt worked for Warners for all but one of his 16 years in the music business. He spent three years as a plugger, rising to become radio and television promotions manager at Island Records before beginning his publishing career at Warner Bros Music in 1976.

Starting as professional manager, he became general manager in 1979 and was appointed managing director four years later. During those years he saw Warners rise to the position of market leader in UK publishing. Among Reichardt's signings to the company were Altered Images, The Smiths, New Order, Danny Wilson and Hothouse Flowers.

The move to SBK Songs, the company formed by Charles Koppelman and Martin Bandier after their acquisition of the former CBS Songs catalogues, came amid the uncertainties of



THE EMI Music publishing team: Peter Reichardt is flanked by Martin Bandier (left) and Charles Koppelman

last year's takeover by Warners of Chappell. The departure of Warner Bros Music worldwide chief Chuck Kaye and a lack of decisiveness over the future role of former Chappell's executives made Reichardt a key target for SBK when its UK MD Richard Thomas moved over to RCA Records as head of A&R. After a lengthy courtship and much transatlantic commuting, Koppelman and Bandier got their man.

Then, less than six months after Reichardt had taken up the reins at SBK — and made his first major signing, Enya (a discovery of his old colleague Dickins) — came the bombshell: Koppelman and Bandier had sold the company to EMI, widely regarded as part of publishing's old guard. There were reports of demoralisation at Rathbone Place, a mood which changed to euphoria when EMI president Jim Fife announced that K and B would be in charge of the new publishing giant. It was reminiscent of Mao calling on the Red

Guards to overthrow his own ministers.

Reichardt's arrival at EMI's newly-opened Charing Cross Road offices will mean that the UK's two biggest publishers will be led by men with firm A&R priorities. Warner Chappell is led by Robin Godfrey Cass, formerly Reichardt's deputy at Warners and a man who shares his approach.

Neither is at heart a committee man and neither is likely to take a leadership role at the Music Publishers Association, or the Mechanical Copyright Protection Society, two industry bodies who face crucial negotiations this year on central licensing and the post Copyright Act mechanical royalty rate for the UK. Frans de Wit, whom Reichardt replaces at EMI combined presidency of the MPA with the clout of a major company head.

With EMI and Warner Chappell now watching from the sidelines, publishing's increasing ability to speak with a united voice may have been weakened.



UNIVERSAL SONGS has signed a publishing and production deal with two members of Midlands rock band The Girl Can't Help It. This follows the news that Sinitta's next A-side will be a Universal copyright and that another Universal signing, Journey Into Space has a record deal with BMG France. Finally, Universal Songs MD Pierre Tubbs says that he has supplied the music for the TVS game show Leapfrog. Pictured are Tubbs with Annie Mall (left) and Sally Looker of The Girl Can't Help It.



Deacon Blue and Bob Clearmountain in the Rooftop control room.

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MUSIC ENTERTAINMENT GROUP

April 17, 1989

Tony Powell
MCA Records, Ltd.
72/74 Brewer St.
London W1, England

Dear Tony,

I've just learned that MCA Records, Ltd. is the #1 singles label in the U.K. for the first quarter. When David Simone told me you were the man to run MCA Records in the U.K., he was right. (I just wish he would stop taking all the credit for it.)

Thank you for putting us on the map in the U.K. I had no doubt you would, but I never expected it this soon.

Congratulations to you and your staff for an unbelievable job.

Warmest regards,


Irving Azoff
Chairman, MCA Music Entertainment Group

IA:icf

cc: Al Teller

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COMPANY

TYPE OF BUSINESS

ADDRESS

PHONE NUMBER



HITS

*We might be stupid,
but we sure are stupid!*

Follow the code for offence-free videos

by Sarah Davis

THE CABLE Authority is drawing up a code of conduct for music videos. Scheduled for completion by autumn, it will cover areas of concern in music videos: drug taking, smoking, bad language and overt sexuality. Programming of videos will be examined with respect to viewing by children.

Tony Currie, the Cable Authority's controller of programmes, says one area of complaint from viewers has been the depiction of women in music videos. As examples he cites Motley Crue's

Girls Girls Girls and "heavy metal videos where women are portrayed as appendages like motorbikes". He says part of the difficulty lies in the showing of "great blocks of videos, back to back. One at a time might be acceptable, but because we're now seeing more cable and satellite channels showing nothing but pop videos, often with a repetitive theme, like sex, the theme then becomes unacceptable."

He says the Authority has been working with MTV, Sky, Cable Jukebox and Super Channel, but

he points out that "however much pressure we put on MTV, for example, we have no jurisdiction over the video makers. We have suggested to the Broadcasting Standards Council that they investigate the practice with the pop music industry — how music videos are made and who makes them."

He says the Cable Authority will be amalgamated with the IBA in 18 months to form the ITC, when "the code we're developing might be the one to cover all music video broadcasting, ITV and the BBC included".

Music gets foothold in Ireland's TV3

by Paul O'Mahony

THE MUSIC industry is strongly represented in the consortium which will run TV3, Ireland's first national independent station. The chairman is James Morris, founder of the Windmill Lane studio and production complex, while U2 manager Paul McGuinness (in his personal capacity) and music business accountants O J Kilkenny are also involved, along with UK television companies UTV and TVS.

Although Morris is unwilling to reveal "programme details which might be detrimental to our competitive strategy", he says that

when it begins transmission in nine to 12 months, a third of TV3's programming will be Irish produced and over 50 per cent from European Community countries. The station will employ up to 300 people when fully operational.

TV3 is expected to have strong UK links, with TVS included in the consortium as "a broadcast partner" while UTV will have a "technology transfer and co-production agreement" with the new channel. Morris has also committed TV3 to extensive use of independent programme producers in Ireland, the UK and beyond.



JAMES MORRIS: TV3's new chair

COMPACT disc

DIGITAL AUDIO

1	2	A NEW FLAME, SIMPLY RED	Elektra
2	4	ANYTHING FOR YOU, G. Estefan/Miami Snd	Epic
3	1	WHEN THE WORLD KNOWS YOUR NAME, Deacon Blue	CBS
4	6	THE RAW AND THE COOKED, FYC	London
5	5	LIKE A PRAYER, Madonna	Sire
6	9	EVERYTHING, The Bangles	CBS
7	16	KICK, INDS	Mercury/Phonogram
8	7	CLUB CLASSICS VOLONE, SOUL II SOUL	10/Virgin
9	3	SONIC TEMPLE, Cult	Beggars Banquet
10	14	HEY HEY IT'S THE MONKEES, MONKEES	K-Tel
11	10	APPETITE FOR DESTRUCTION, Guns 'N' Roses	Geffen
12	8	NOW! 14, Various	EMI/Virgin/PolyGram
13	11	FOREVER YOUR GIRL, Paula Abdul	Siren
14	13	DON'T BE CRUEL, Bobby Brown	MCA
15	-	DOOLITTLE, Pizies	4AD
16	12	SINGULAR ADV. OF THE STYLE COUNCIL, The Style Council	Polydor
17	17	SOUTHSIDE, Texas	Mercury/Phonogram
18	-	BLAZE OF GLORY, Joe Jackson	A&M
19	-	POP ART, Transvision Vamp	MCA
20	20	CHEEK TO CHEEK, Various	CBS

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

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1 w/c 20.4 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 18.4 PLAYLISTED		REGIONAL w/c 20.4 PLAYLISTED (43 stations)		LAST WEEK'S CHART
1927 That's When I Think Of You	WEA	13	15	—	—	20	15	75
ABDUL, PAULA Straight Up	Siren	13	17	B	A	36	37	7
ASWAD Beauty's Only Skin Deep	Mango	6	16	—	B	32	39	34
BANGLES, THE Eternal Flame	CBS	23	23	A	A	42	42	1
BEATLES, THE Get Back	Parlophone	5	—	—	—	—	—	—
BEATMASTERS with MERLIN Who's In The House	Rhythm King	14	13	A	B	19	12	23
BEE GEES Ordinary Lives	Warner Brothers	11	12	B	B	39	38	54
BLACK SORROWS, THE The Chosen Ones	Epic	5	—	—	—	5	—	—
BLOW MONKEYS This Is Your Life	RCA	22	17	A	B	31	28	32
BON JOVI I'll Be There For You	Vertigo	10	—	B	—	12	10	—
BROWN, BOBBY Don't Be Cruel	MCA	5	14	—	B	19	27	27
BUCKWHEAT ZYDECO Make A Change	Island	12	13	B	B	3	—	—
CHERELLE Affair	Tabu	9	—	B	—	11	—	—
COLD CUT People Hold On	Ahead Of Our Time	15	23	B	A	31	29	15
COLE, NATALIE Miss You Like Crazy	EMI-Manhattan	8	4	—	—	39	32	39
COOKIE CREW Got To Keep On	Hrrr	4	5	—	—	12	12	17
CURE, THE Lullaby	Polydor	15	9	B	—	23	17	12
DE LA SOUL Me Myself And I	Big Life	14	—	B	—	15	—	26
DONOVAN, JASON Too Many Broken Hearts	PWL	14	16	B	A	33	35	11
DURANDURAN Do You Believe In Shame?	EMI	7	4	—	—	31	26	30
ESTUS, DEON Heaven Help Me	Polydor	7	—	—	—	21	17	—
ETHERIDGE, MELISSA Bring Me Some Water	Island	5	5	—	—	13	13	—
4 OF US, THE Drag My Bad Name Down	CBS	—	—	—	—	10	11	—
FINE YOUNG CANNIBALS Good Thing	London	23	25	A	A	42	38	9
FRANKLIN, ARETHA/ELTON JOHN Through The Storm	Arista	19	10	B	—	32	11	—
FRAZIER CHORUS Typical!	Virgin	4	—	—	—	16	24	55
GERMINO, MARK Rex Bob Lowenstein	RCA	9	13	—	—	4	—	—
GIBSON, DEBBIE Electric Youth	Atlantic	—	—	—	—	28	18	—
HEALEY BAND, JEFF Angel Eyes	Arista	5	—	—	—	—	—	—
HERNANDEZ All My Love	Epic	10	13	B	B	25	25	60
HIGHLANDERS, THE Never Give Up	Virgin	4	—	—	—	—	—	—
HOUSE OF LOVE, THE Newer	Fontana	10	—	—	—	16	—	—
HUE & CRY Violently	Circa	5	—	—	—	23	—	—
INNER CITY Ain't Nobody Better	10	13	4	—	—	27	21	20
INXS Mystery	CBS	20	18	A	A	39	38	14
JARREAU, AL All Or Nothing At All	WEA	—	—	—	—	25	27	—
JOHNSON, HOLLY Americanos	MCA	22	21	A	A	43	38	4
JONES, TOM Move Closer	Jive	4	—	—	—	25	16	—
KHAN, CHAKA I'm Every Woman (Remix)	WEA	4	—	—	—	15	—	—
KING, CAROLE City Streets	Capitol	4	—	—	—	17	24	—
KON KAN I Beg Your Pardon	Atlantic	20	17	A	A	35	31	5
LONDON BOYS Requiem	WEA	4	—	—	—	25	18	24
MACCOLL, KIRSTY Free World	Virgin	12	14	B	B	28	30	49
MADONNA Like A Prayer	WEA	23	21	A	A	39	41	8
MATHIS, JOHNNY Daydreamin'	CBS	—	—	—	—	9	11	—
MCDERMOTT, KEVIN Wheels Of Wonder	Island	—	4	—	—	11	11	77
MIDNIGHT OIL Beds Are Burning	Sprint	19	22	A	A	35	30	21
MIKE & THE MECHANICS Nobody Knows	WEA	10	11	B	B	36	35	85
MINOGUE, KYLIE Hand On Your Heart	PWL	17	5	A	—	32	—	—
MOMUS Hairstyle Of The Devil	Creation	6	—	—	—	—	—	—
NASH, JOHNNY I Can See Clearly Now	Epic	—	—	—	—	18	18	62
NICKS, STEVIE Rooms On Fire	EMI	10	4	—	—	18	—	—
OUTFIELD, THE Voices Of Babylon	CBS	9	4	—	—	13	7	—
PETTY, TOM I Won't Back Down	MCA	6	4	—	—	10	—	—
PRETENDERS, THE Windows Of The World	Polydor	4	6	—	—	28	28	—
PIL Disappointed	Virgin	11	—	—	—	—	—	—
RAITT, BONNIE Nick Of Time	Capitol	6	5	—	—	18	9	—
REID Good Times	Syncope	8	—	—	—	13	12	64
ROXETTE The Look	EMI	11	9	—	—	26	22	65
RUTHERFORD, PAUL I Want Your Love	4th & 8'way	5	—	—	—	—	—	—
SENATORS, THE Man No More	Virgin	—	—	—	—	12	14	—
SIMPLE MINDS This Is Your Land	Virgin	17	14	B	—	38	31	13
SIMPLY RED If You Don't Know Me By Now	WEA	24	22	A	A	44	42	2
STEWART, ROD My Heart Can't Tell You No	Warners	10	4	B	—	34	27	87
SUMMER, DONNA This Time I Know...	Warner Bros	9	18	—	B	35	33	10
SWING OUT SISTER You On My Mind	Phonogram	21	16	A	B	44	42	36
TEXAS Thrill Has Gone	Mercury	6	—	—	—	25	—	—
THE THE The Beat[en] Generation	Epic	13	15	B	B	12	30	43
THEN JERICHO What Does It Take	London	10	13	B	B	25	25	33
T'PAU Only The Lonely	Siren	7	12	B	B	31	34	29
TRANSVISION VAMP Baby I Don't Care	MCA	20	22	A	A	33	32	3
U2/BB KING When Love Comes To Town	Island	26	29	A	A	33	32	6
VANDROSS, LUTHER Comeback	Epic	4	6	—	—	28	24	59
VAYA CON DIOS Just A Friend Of Mine	Ariola	4	4	—	—	—	—	—
WATERFRONT Broken Arrow	Polydor	—	—	—	—	6	15	70
WATLEY, JODY Real Love	MCA	12	8	B	—	31	31	31
WILD WEEKEND Breakin' Up	EMI	8	9	—	—	9	9	93
WIRE Ear Drum Buzz	Mute	4	—	—	—	—	—	—
XTC King For A Day	Virgin	4	—	—	—	27	—	—
YAZZ Where Has All The Love Gone	Big Life	17	14	A	B	35	26	—
YELLO Of Course I'm Lying	Mercury	9	20	B	A	21	30	28

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 224.

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current ILR playlists (A & B lists).

● **STARTING MAY 1**, Landscape Channel is increasing its broadcast time on the ASTRA and ECS4 satellites to five hours per night — 12.30am to 5.30am — plus one hour at lunchtime.

● **RADIO VISION International** will handle the sponsorship and international TV distribution of Elton John's 1989 world tour. RVI will offer TV rights for at least four of the 150 dates on the tour, beginning with a Verona, Italy,

concert in April. Among the sponsors lined up already are Coca-Cola for the Spanish leg of the tour, and Roland pianos for the UK.

● **GO FOR IT** is the title music for a twice weekly syndicated sports programme to be shown on Sky Eurosport. The song also forms the soundtrack for a new Pepsi-Suzuki commercial that will be broadcast around the world to coincide with each event on the 1989 motorcycle Grand Prix calendar. The song is performed by Cajo and written by the group's Gerry Lane. Go For It has been recorded as a single and Pepsi has sponsored the video for the song. Cajo's manager Brenda Brooker is currently negotiating a recording deal for the band.

● **IN THE** wake of the BPI fiasco, the second World Music Video Awards were marred by technical difficulties. Sky Television, which co-produced the awards, broadcast live by satellite to over 50 countries, acknowledged the problems but said overall the awards were a success with the USSR being included for the first time and some countries getting their first opportunity to see bands from different nations.

TRACKING

by Dave Henderson

AS EVER, it's all go on the independent front, with the usual array of quality goods mixed with a wide selection of quite diverse oddities. **Crime And The City Solution** release a new album on Mute called *The Bride Ship* which has already been greeted with some positive press action, and they've already pulled a single cut from it, probably the best track on the album, *The Shadow Of No Man*. There's a single release from **Lucinda Williams**, whose debut UK album came out on Rough Trade a couple of weeks back. There was a really good response to the album and the single, *I Just Had To See You*, looks set to follow suit. Rough Trade also has new releases from SST, **Run Westy Run's** self titled album, yet another platter from the interminably screwed up **SWA**, this time called *Winter*, **Slovenly's** *Shoot The Moon* and **Leaving Trains'** *Transportational D Vices*. The utility label, which originally spawned **Billy Bragg**, has finally found its feet again and offers three new mini-sets from unlikely compadres. From Australia, **Weddings, Parties, Anything** offer their rootsy grind or No Show Without Punch, while **Junger And Parker** give us *Off The Peg* and the suitably Nineties oriented **Clive Product** offers *Financial Suicide*.

NINE MILE has picked up the Cow label and has *The Inspiral Carpets'* *Trainsurfing* 12-inch out. The track is already getting some TV action, having featured ever so briefly on the indie run down on the *Chart Show* last week. Meanwhile, Nine-Mile also has copies of Unicorn's worldly ska compilation *Skankin' Around The World Volume Two*, while the Link organisation has the Skank label's more street paced *Ska For Ska's Sake* — with a track from **Judge Dread** included. Mancunian label, *Play Hard*, follows the release of *The Train Set's* excellent *Hold on with MC Buzz B's* *How Sleep The Brave* 12-inch through Nine Mile and the Homestead label warms up for yet more excitement from the left side of the Atlantic with a new album from **Half Japanese**, a new album from the **Frogs** and singles from **Role Of Honor** and **Bastro**. Also from Homestead there's a repackaging of **Rhys Chatham's** guitar sculpture *Die Donnergetter* — and that's available on both album and CD.

THERE'S A new single from **Wire**, taking up the commercial gauntlet again, and it's called *Eardrum Buzz* and is available in an array of formats on Mute, while Creation's release of **Momus's** *Hairstyle Of The Devil*, has been the recipient of numerous Radio One plays courtesy of **Steve Wright** who sees it as a strange hybrid of **Jacques Brel** and **The Pet Shop Boys**. Still, it's introducing the strange talent and charm of Momus to a wider, housewife dilemma conscious audience, while **Lard's** *Power Of The Lard* still remains in the racks

just about the reach of anyone but the totally converted Alternative Tentacles fan.

THE **PIXIES** packaging for the *Doolittle* album is so lavish that it's limited to just the first 30,000. It contains a carefully designed booklet and a gold sleeve, there are also sets of nine postcards featuring stills of the songs that will be available through the Cartel or from label 4AD. The debut *Coldcut* album, *What's That Noise?* sounds mighty fine, and in the wake of the group's chart success with *People Hold On* — where they teamed up with **Lisa Stansfield** — it should be another biggie for Big Life which seems to be reeling under the success of **De La Soul's** *Three Feet High And Rising* album and the single cut *Me, Myself And I*.

BLAST FIRST has three new packages, in the wake of the **Sonic Youth** on TV, followed by the **Sonic Youth** on tour, followed by the **Sonic Youth** to sign to a major stories. First up is **Band Of Susans'** best album to date, *Love Agenda*, then there's **Glenn Branca's** *Symphony No 6* — showing just about why **Sonic Youth's** bizarre guitar noise style is so attuned to classical music — and **Dinosaur Jnr's** *Just Like Heaven*. Wow, all that and only four mentions of **Sonic Youth** (sorry, five!).

RED HARVEST have an album called *Strange* on the all too quiet *Aftermath* label and there's three newbies from the New Rose stable, including **Blake Xolton's** *Cool On My Skin*, **The Plimsouls'** *One Night In America* and eccentric singer songwriter **R Stevie Moore's** *Warning: R Stevie Moore*. All of these are through Pinnacle, which also has copies of a **400 Blows** compilation called *Yesterday, Today And Tomorrow* on the Concrete label. Pinnacle also has copies of **A Guy Called Gerald's** debut album, the charted and much mentioned *Hot Lemonade* album on Rham.

THE HAMSTER label releases a homage to **Rodelius** and **Mobeius** with **Berbel** has **Nobodius's** *Wanton But Windblown*, while associated label, *Logical Fish* has an album of **The Deep Freeze Mice** live in Switzerland, circa 1985. Both are through Backs which also handles the ever busy *Plastic Head* label, currently in the process of reissuing four albums by **The Gadgets** who featured, on occasion, **The The's** **Matt Johnson**. Eccentric American, **Eugene Chadbourne** has a couple of albums on *Fundamental* which is now distributed by *Revolver* and the Cartel, and they are I've Been Everywhere and **Eddie Chatterbox** *Double Trio Love Album*.

AND, LET'S take five to see where the current moves of the independently-minded are letting them end up. Creation, it seems, is set to move to Hackney, **Clan Of Xymox** have signed to Poly-



PIXIES: Doolittle artwork excitement

dor and release on Unicorn and **Jim Jiminee** look set to reap some major interest with their new single *Town And Country Blues* which has received some decent enough reactions and is available on Beatwax through Pinnacle.

WELL, IN the fullness of time, like quite soon, the Cartel should be ringing and wing-dinging with new seven inchers from the wonderfully named **Blab Happy**, with their *Fruits Of Our Labour* on Wisdom, a new sensation on Sarah from the **Field Mice** titled *Sensitive*, **Heresy's** quiet and discreet *Who's Generation* EP on In Your Face and a newie from **Blast First** by New York group **The Luna Chicks**.

NEW FROM September Records, in its new tie-up with *Midnight Music*, through *Rough Trade* and the Cartel, is a new single, on 12-inch, from **The Wolfhounds**. Titled *Happy Shopper*, it's also featured on a brand new album from the group, *Bright And Guilty*, which also features their last single *Rent Act* and the provocative and evocative *Ex-Cable Street*. The Probe Plus label through the Cartel has an album from Welsh-speaking pop-punksters **Thefflaps** and that's called *Amershain*, while Probe raids the **Half Man Half Biscuit** vaults yet again for a CD release titled *A CD*.

THE CHARLY label continues to service the thinking man/woman's record collection and its latest batch of releases includes a coupling of two **Bobby Womac** albums, *Facts Of Life* and *I Don't Know What The World Is Coming To*, **Freddie North's** *I'm Your Man* album and a bunch of the currently hip *Caliente* style titles, including **Joe Bataan's** *Mr New York* and the compilation album called *We've Got Latin Soul Volume Three* — with tracks from **Ray Barretto**, **Tito Puente**, **Mongo Santamaria**. Charly is also handling a latin and dance label called *Palladium* and it offers **Tito Puente And His Orchestra** with the excellent *Mamborama* album, **Tito Rodriguez's** *Live At Birdland* and **Machito's** *Plays Mambo And Cha Cha Cha*. The other re-issue specialists, *Ace* have yet more from **Grateful Dead**, including the LP *Mars Hotel* and **Mickey Hart's** excellent *Rolling Thunder*.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

1	1	5	PEOPLE HOLD ON	Cold Cut/Lisa Stansfield	Ahead Of Our Time CCUTS(T) (RT)
2	NEW		WHO'S IN THE HOUSE	Beatmasters with Martin	Rhythm King LEFT31(T) (L/RT)
3	4	3	ME MYSELF AND I	De La Soul	Big Life BLR2(T) (L/RT)
4	2	5	I HAVEN'T STOPPED DANCING YET	Pat & Mack	PWL PWL(T)33 (P)
5	3	8	TOO MANY BROKEN HEARTS	Jason Donovan	PWL PWL(T)32 (P)
6	39	1	JOY AND PAIN	Rob Base & DJ E-Z Rock	Supreme SUPE(T)143 (A)
7	7	5	VOODOO RAY (EP)	A Guy Called Gerald	Rham! RS804 (P)
8	NEW		SLAM	Humanoid	Westside WSR(T)14 (A)
9	5	9	I'D RATHER JACK	Reynolds Girls	PWL PWL(T)25 (P)
10	6	7	ROUND AND ROUND	New Order	Factory FAC2637 (P)
11	9	10	THIS IS SKA	Longsy D	Big One (VVBIG13) (L/RT)
12	11	5	COCOON	Timex	Union DOLE(Q)8 (P)
13	10	4	MONKEYS GONE TO HEAVEN	Pixies	4AD (B)AD904 (L/RT)
14	8	10	HEY MUSIC LOVER	S'Xpress	Rhythm King/Mute LEFT30(T) (L/RT)
15	14	3	SKY HIGH	Jigsaw	Libido URGE(T)2 (P)
16	NEW		ON THE INSIDE	Lynne Hamilton	A1 A1311 (A)
17	13	5	THE REAL LIFE	Corporation Of One	Desire (WANTX16) (PAC)
18	12	4	BIRDLAND E.P.	Birdland	Lazy LAZY13(T) (L/RE)
19	16	9	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute (12)BONG16 (L/RT/SP)
20	15	7	YO YO GET FUNKY	DJ Fast Eddie	Westside DJIN(T)7 (A)
21	17	19	CRACKERS INTERNATIONAL EP	Erasure	Mute (12)MUTE 93 (RT/SP)
22	18	7	JUST A LITTLE MORE	Deluxe	Unique UNQ5(T) (SP)
23	21	2	SWEET JANE	Cowboy Junkies	Cooking Vinyl FRY008(T) (L/RE)
24	NEW		MY SHOES KEEP WALKING BACK...	Daniel O' Donnell	Ritz RITZ(C)197 (SP)
25	NEW		WHY DO I ALWAYS GET IT WRONG?	Live Report	Blackbaba (12)CUE7 (A)
26	22	14	ESPECIALLY FOR YOU	Kylie Minogue/J Donovm	PWL PWL(T)24 (P)
27	20	7	A LA VIE, A L'AMOUR	Jodie Quartz	PWL PWL(T)30 (P)
28	29	12	FINE TIME	Yazz	Big Life BLR6(T) (L/RT)
29	19	2	WHITE KNUCKLE RIDE	Danielle Dax	Awsome AOR23(T) (L/RT)
30	25	11	CAN'T BE SURE	Sundays	Rough Trade RT(T)128 (L/RT)
31	26	6	BLACK IS BLACK	Jungle Brothers	Gee St GEE(T)15 (L/RT)
32	30	6	REACHIN'	Phase II	Republic LIC(T)006 (L/RE)
33	NEW		BABY HEART DIRT	Cordicia	Alphabet ALPHO11(T) (P)
34	33	3	TRAIN SURFING	Inspiral Carpets	Cow (MOO2) (L)
35	23	7	I'M RIFFIN' (ENGLISH RASTA)	M.C. Duke	Music Of Life 7NOTE25 (P)
36	24	2	THE WALK	Jimmy McCracklin	Charly RED27100 (CH)
37	36	3	TIME TO GET FUNKY	Bizarre Inc	Blaze Chip (BLUECT14) (L/RE)
38	28	2	DON'T BOTHER TO KNOCK	Bertice Reading	Rotonda 7TUN001 (A)
39	RE		HAIRSTYLE OF THE DEVIL	Momus	Creation CREO63(T) (L/RT)
40	NEW		TOWN AND COUNTRY BLUES	Jim Jiminee	Beatwax BEATWAX01(T) (P)

TOP 20 ALBUMS

1	2	5	3 FEET HIGH AND RISING	De La Soul	Big Life DLSLP1 (L/RT)
2	1	4	ORIGINAL SOUNDTRACK	S'Xpress	Rhythm King LEFTLP8 (L/RT)
3	3	11	TECHNIQUE	New Order	Factory FACT275 (P)
4	5	51	THE INNOCENTS	Erasure	Mute STUMMA55 (RT/SP)
5	4	5	101	Depeche Mode	Mute STUMMA101 (L/RT/SP)
6	NEW		STOP THE WORLD	Black, Rock And Ron	Supreme SUS (A)
7	6	21	WANTED	Yazz	Big Life YAZZLP1 (L/RT)
8	7	40	KYLIE	Kylie Minogue	PWL HF3 (P)
9	8	85	THE CIRCUS	Erasure	Mute STUMMA 35 (RT/SP)
10	9	4	THE TRINITY SESSION	Cowboy Junkies	Cooking Vinyl COOK011 (L/RE)
11	13	16	SUBSTANCE	New Order	Factory FACT200 (P)
12	12	4	ONE MAN CLAPPING	James	One Man ONEMANTLP (L/RT)
13	14	3	SURFER ROSA	Pixies	4AD CAD803 (L/RT)
14	10	3	EXTREME AGGRESSION	Kreator	Noize International NUK129 (A)
15	11	71	WONDERLAND	Erasure	Mute STUMMA 25 (RT/SP)
16	16	2	TEXAS CAMPFIRE TAPES	Michelle Shocked	Cooking Vinyl COOK002 (L/RE)
17	15	2	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
18	NEW		BEATS, BREAKS, SCRATCHES VOL 3	Simon Harris	Music Of Life MOMIX3 (P)
19	20	4	HOT LEMONADE	A Guy Called Gerald	Rham! RA1 (P)
20	17	2	ROCKY HORROR PICTURE SHOW	Original Cast Recording	Ode/Pacific OSV21653 (PAC)

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TOP 75 SINGLES

PHOEBE SNOW IF I CAN JUST GET THROUGH THE NIGHT

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This Week	Last Week	Wks on Chart	Title	Artists (Producers) Publishers	Label 7" (12")	Number (Distributor)
1	1	11	ETERNAL FLAME	Bangles (David Sigerson) SBK Songs/Warner Chappell Music	CBS BANGS(T) 5(C)	
2	2	4	IF YOU DON'T KNOW ME BY NOW	Simply Red (Stewart Levine) Mighty Three Music/Island Music	Elektra YZ 377(T) (W)	
3	3	5	BABY I DON'T CARE	Transvision Vamp (Duncan Bridgeman) Cinepop Music	MCA TVV(T) 6(F)	
4	4	5	AMERICANOS	Holly Johnson (Andy Richards/Steve Lovell) Warner Chappell Music	MCA MCA(T) 1323(F)	
5	12	2	LULLABY	The Cure (R. Smith/D.M. Allen) Fiction Songs	Fiction/Polydor FICS(X) 29(F)	
6	5	9	I BEG YOUR PARDON	Kon Kan (Barry Harris) Lowery/Warner Chappell Music	Atlantic A 8969(T) (W)	
7	9	3	GOOD THING	Fine Young Cannibals (Cox/Steele/Gift) Campbell Connolly/Virgin	London LON(X) 218(F)	
8	23	2	WHO'S IN THE HOUSE	The Beatmasters with Merlin (Beatmasters) Zomba/Rhythm King	Rhythm King/Mute LEFT 31(T) (I/RT)	
9	NEW		INTERESTING DRUG	Morrissey (Street) Bona Relations/Warner Chappell/SBS/Virgin	HMV/EMI (12)POP 1621(E)	
10	20	2	AIN'T NOBODY BETTER	Inner City (Kevin 'Master Reese' Saunderson) Drive On/Virgin	10/Virgin TEN(X) 252(E)	
11	24	11	REQUIEM	London Boys (Ralf Rene Maue) Warner Chappell Music	Teldec/WEA YZ 345(T) (W)	
12	21	11	BEDS ARE BURNING	Midnight Oil (Warne Livesey/Midnight Oil) Warner Chappell Music	Sprint/CBS OIL(T) 3(C)	
13	18	2	ONE	Metallica (Metallica/Flemming Rasmussen) PolyGram Music	Vertigo/Phonogram METAL 5(12)	
14	6	3	WHEN LOVE COMES TO TOWN	U2 with B.B. King (Jimmy Iovine) Blue Mountain Music	Island 12(J)S 411(F)	
15	13	2	THIS IS YOUR LAND	Simple Minds (Trevor Horn/Steve Lipson) Virgin Music	Virgin SMX(T) 4(E)	
16	7	9	STRAIGHT UP	Paula Abdul (Elliot Wolff/Keith Cohen) Virgin Music	Siren/Virgin SRN(T) 111(E)	
17	17	5	GOT TO KEEP ON	Cookie Crew (Daddy O/DBC) Virgin Music/Island Music	Hrr/London FFR(X) 25(F)	
18	8	7	LIKE A PRAYER	Madonna (Madonna/Patrick Leonard) Warner Chappell Music	Sire W 7539(T) (W)	
19	10	10	THIS TIME I KNOW IT'S FOR REAL	Donna Summer (Stock/Aitken/Waterman) All Boys Music/EMI Music	Warner Brothers U 7780(T) (W)	
20	11	9	TOO MANY BROKEN HEARTS	Jason Donovan (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 32(P)	
21	14	4	MISTIFY	INXS (Chris Thomas) M.C.A. Music	Mercury/Phonogram INXS 13(12) (F)	
22	16	7	KEEP ON MOVIN'	Soul II Soul feat. Caron Wheeler (Jazzie B/Nellie Hooper) Virgin	10/Virgin TEN(X) 263(E)	
23	26	4	ME MYSELF AND I	De La Soul (Prince Paul) Island Music	Big Life/Tommy BLR 7(T) (I/RT)	
24	39	3	MISS YOU LIKE CRAZY	Natalie Cole (Michael Masser) Prince Sheet/Lauren Wesley/Rondor	EMI USA 12(M)T 63(E)	
25	15	6	PEOPLE HOLD ON	Coldcut feat. Lisa Stansfield (Coldcut) Big Life/Block & C	Ahead Of Our Time/Big Life CCUT 5(T) (I/RT)	
26	NEW		YOUR MAMA DON'T DANCE	Poison (Tom Werman) Rondor Music	Capitol CL 523(E)	
27	NEW		WHERE HAS ALL THE LOVE GONE	Yazz (Brydon/Gordon) Big Life Music	Big Life BLR 8(T) (I/RT)	
28	22	6	I HAVEN'T STOPPED DANCING YET	Pat & Mick (Stock/Aitken/Waterman) Old Eye Music/Buckwheat Music	PWL PWL(T) 33(P)	
29	36	4	YOU ON MY MIND	Swing Out Sister (Paul Staveley O'Duffy) 10 Music/Cop. Con.	Fontana/Phonogram SWING 6(12) (F)	
30	NEW		I'LL BE THERE FOR YOU	Bo Jovi (Bruce Fairbairn) PolyGram Music	Vertigo/Phonogram JOV 5(12) (F)	
31	30	2	DO YOU BELIEVE IN SHAME?	Duranduran (Duranduran/Elias/Abraham) Skin Trade Music/EMI Music	EMI DO 12(E)	
32	19	7	PARADISE CITY	Guns N' Roses (Mike Clink) Warner Chappell Music	Geffen GEF(T) 50(W)	
33	NEW		ELECTRIC YOUTH	Debbie Gibson (Fred Zarr) EMI Music	Atlantic A 8919(T) (W)	
34	28	6	OF COURSE I'M LYING	Yello (Yello) Warner Chappell Music	Mercury/Phonogram YELLO 3(12) (F)	
35	31	4	REAL LOVE	Jody Watley (Andre Cymone) SBK Songs/Warner Chappell Music	MCA MCA(T) 1324(F)	
36	25	6	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson feat. Adeva (Paul Simpson) Warner Chappell Music	Cooltempo/Chrysalis COOL(X) 182(C)	
37	35	4	PLEASE DON'T BE SCARED	Barry Manilow (Michael Lloyd) Tyrell-Mann Music	Arista 112186 (12-612186) (BMG)	

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

Panel Sales compared to last week... -2%
(WEEK 16)

TITLES A-Z (WRITERS)

Affair (Harris/Lewis)	77	Lullaby (Smith/Gallup/Williams/Thompson/O'Donnell/Tolhurst)	5
Ain't Nobody Better (Saunderson/Grey)	10	Make My Body Rock (Williams/Richardson)	44
All My Love (Hernandez)	58	Me Myself And I (Huston/Mercer/Jalisco/Mason/Wynn/Clinton)	23
Americanos (Johnson)	4	Milk And Alcohol (New Recipe)	97
Angel Eyes (Hart/Koller)	95	Miss You Like Crazy (Masser/Goffin/Glass)	24
Baby I Don't Care (Sayer)	3	Mistify (Fornas/Hutchence)	21
Beaten Generation, The (Johnson)	70	Move Closer (Nelson)	25
Beauty's Only Skin Deep (Whitfield/Holland)	45	Musical Freedom (Moving On Up)	36
Beds Are Burning (Midnight Oil)	12	My Heart Can't Tell You No (Climo/Morgan)	76
Belfast Child (Trad/Simple)	72	Never (Chadwick)	51
Blow The House Down (Hamond/Vere)	87	Nobody Knows (Rutherford/Neil)	83
Breakin' Up (Scott/Bull)	74	Of Course I'm Lying (Blank/Meyer)	34
Bring Me (Edwards/Werzowa/Gletschmeyer/Various)	42	On The Inside (Theme 'Prisoner Cell Block H') (Caswell)	68
Can You Keep A Secret? (89 Mix) (Frysh/White/White)	75	One Man (Clark/Munford/Stone)	73
Can't Stay Away From You (Stetson)	61	Ordinary Lives (Gibb/Gibb/Gibb)	62
Come Back (Vandross/Gamson)	53	Paradise City (Guns N' Roses)	52
Daydreamin' (Glass/Graham/Casson)	20	People Hold On (Black/Morrell/Starfield)	25
Deception (Jefferson/Stingily)	60	Please Don't Be Scared (Sterling)	37
Do You Believe In Shame? (Taylor/Rhodes/Le Bon)	31	Real Love (Cymone/Watley/Simpson)	11
Do You Like It? (Webster/Skog/Katzen/Frank/Wolf)	81	Reckless (Lennon)	86
Don't Be Cruel (Babyface/L.A.)	28	Rock To The Beat (Saunderson/Saunderson)	91
Don't Need Love (Diesel)	88	Roclon (On The Go-Go Scene)	92
Electric Youth (Gibson)	33	She Gives Me Love (The Godfathers)	86
Eternal Flame (Hoffa/Stensberg/Kelly)	1	She's A Mystery To Me (Evans)	69
Free World (MacColl)	43	Sky High (Scott/Dyer)	99
Get Back (Lennon/McCartney)	86	Sleep Talk (Moody/Bell/Simmons)	66
Give The Drummer Some (Miller/Thompson/Smith)	100	Straight Up (Wolff)	16
Good Thing (Steele/Gift)	7	That's How I'm Living (The Cheifs)	52
Good Times (Smith/Reid/Reid)	65	That's When I Think Of You (Frost/Wardeman)	63
Got To Keep On (Payce/Bonfield/Bolton/Menley)	17	This Is Your Land (Simple Minds)	15
He'll Have To Go (Allison)	80	This Is Your Life (Howard)	39
Heaven Help Me (-)	49	This Time I Know It's For Real (Stock/Aitken/Waterman)	19
I Beg Your Pardon (Harris/South)	6	Too Many Broken Hearts (Stock/Aitken/Waterman)	78
I Can See Clearly Now (Remix)	59	Typical (Freeman)	20
I Haven't Stopped Dancing Yet (Jones)	28	Voodoo Ray EP (Simpson)	57
I'd Rather Jack (Stock/Aitken/Waterman)	48	What Does It Take? (Stewart/Mandell)	50
I'll Be There For You (Bon Jovi/Simmons)	30	Wheels Of Wonder (McDermott)	79
I'm The One (Cant/Powell/Burke)	85	When Love Comes To Town (Bono/U2)	14
If You Don't Know Me By Now (Comblor/Huff)	2	Where Has All The Love Gone (Yaz)	27
Interesting Drug (Morrissey/Street)	9	Who's In The House (Carter/Glanville/Warney/Merlin)	41
International Rescue (Dunne/Dunne/O'Neil/Stensberg)	55	Wide Up Sucker (Prince)	94
Joy And Pain (Ginyard)	47	You On My Mind (Connelly/Drewner/O'Duffy)	29
Keep On Movin' (Ramsay)	22	Your Mama Don't Dance (Loggins/Messina)	26
King For A Day (Moulding)	89		
Let The River Run (Simon)	84		
Like A Prayer (Madonna/Leonard)	18		
Lady Madonna (Coleman)	67		
Look The (Gessie)	40		
Love Changes Everything (Lloyd Webber/Black/Hart)	64		
Love Kills (Vince)	94		
Lover's Intuition (Trickson/Gazley/Rothstein)	92		

THE NEXT 25

76	87	MY HEART CAN'T...	Warner Brothers W 7770(T) (W)
77		AFFAIR	Teldec 65473/7 (12-65473/4) (C)
78	55	TYPICAL!	Virgin VST 1174(E)
79	77	WHEELS OF WONDER	Island 12(J)S 408(F)
80	63	HE'LL HAVE TO GO	EG/Minig EG 3(12) (E)
81		DO YOU LIKE IT	Polydor PCS 3(F)
82		ROCKIN' ON THE GO-GO...	Capitol CL 523(E)
83		NOBODY KNOWS	WEA U 7402(T) (W)
84	92	LET THE RIVER RUN	Arista 112124 (12-112124) (BMG)
85	89	IN THE ONE	MCA MCA(T) 1311(F)
86	74	GET BACK	Apple R 5777(E)
87		BLOW THE HOUSE DOWN	Chrysalis URB 5(E)
88	97	DON'T NEED LOVE	Chrysalis CHS 12 3399(E)
89		KING FOR A DAY	Virgin VST 1177(E)
90		DAYDREAMIN'	CBS 65473/7 (12-65473/4) (C)
91		ROCK TO THE BEAT	Island 12(J)S 408(F)
92		LOVER'S INTUITION	Epic 65418/17 (12-65418/17) (C)
93		MY BELL	CBS BELL 1(F)
94		LOVE KILLS	Chrysalis CHS 12 3399(E)
95		ANGEL EYES	Arista 112124 (12-112124) (BMG)
96	88	SHE GIVES ME LOVE	Epic GTE 4(C)
97		MILK AND... (New Recipe)	EMI 1754 (W)
98		REX BOB LOWENSTEIN	RCA PB 47149 (BMG)
99	99	SKY HIGH	Urbid URB 5(T) 2(P)
100	95	GIVE THE DRUMMER SOME	London FFR 22(F)

★ PLATINUM (600,000) ● GOLD (200,000) ○ SILVER (100,000)

⑤ Indicates title available in sheet music
⑥ Panel Sales increase over last week
⑦ Panel Sales increase of 50% or more over last week

Compiled by Gallup for the BPI Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their total sales by 20 per cent compared with last week.

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38	27	13	DON'T BE CRUEL	Bobby Brown (L.A./Babyface) Warner Chappell Music	MCA MCA(T) 1310(F)
39	32	6	THIS IS YOUR LIFE	The Blow Monkeys (Dr Robert) Trash Songs/Warner Chappell Music	RCA PB 42695 (12-PT 42696) (BMG)
40	65	2	THE LOOK	Roxette (Clarence Ohlman) EMI Music	EMI (12)EM 87(E)
41	44	2	WISE UP! SUCKER	Pop Will Eat Itself (Mr X/Mr Y) BMG Music	RCA PB 42761 (BMG)
42	NEW		BRING ME EDELWEISS	Edelweiss (Walter Werzowa/M.M. Gletschmeyer) Various	WEA YZ 353(T) (W)
43	49	4	FREE WORLD	Kirsty MacColl (Steve Lillywhite) Copyright Control	Virgin KMA(T) 1(E)
44	47	2	MAKE MY BODY ROCK	Jamanda (Richardson/Jenkins/Ware) MCA Music	RCA PB 42749 (12-PT 42750) (BMG)
45	34	5	BEAUTY'S ONLY SKIN DEEP	Aswad (Bobby Z/David Z) Jobete Music	Mango/Island (12)MNG 105(F)
46	29	6	ONLY THE LONELY	T'Pau (Roy Thomas Baker) Virgin Music	Siren/Virgin SRN(T) 107(E)
47	51	2	JOY AND PAIN	Rob Base & D.J. E-Z Rock (Hamilton/Base) Warner Chappell Music	Supreme SUPE(T) 143(A)
48	37	10	I'D RATHER JACK	The Reynolds Girls (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 25(P)
49	NEW		HEAVEN HELP ME	Dean Estus (-)	Mika MIKA(Z) 2(F)
50	33	4	WHAT DOES IT TAKE?	Ten Jerico (Rick Nowels) Chrysalis Music/EMI Music	London LON(X) 223(F)
51	41	2	NEVER	House Of Love (Tim Palmer) EMI Music	Fontana/Phonogram HOL 1(12) (F)
52	48	3	THAT'S HOW I'M LIVING/THE CHIEF	Toni Scott (Fabian Lensen) The 2 P (Jeters/Eaton/Champion Music)	Champion CHAMP(12) 97(BMG)
53	59	2	COME BACK	Luther Vandross (Luther Vandross/Marcus Miller) SBK/Warner Chap.	Epic LUTH(T) 10(C)
54	58	2	SLAM	Humanoid (B. Dougans/J. Laker) MCA Music	Westside WSR(T) 14(A)
55	40	10	INTERNATIONAL RESCUE	We've Got A Fuzzbox ... (Andy Richards) Warner Chappell/Southern	WEA YZ 347(T) (W)
56	NEW		MOVE CLOSER	Tom Jones (Barry J. Eastmond) Jess Music (Leosong)	Jive JIVE(T) 203(BMG)
57	57	4	VOODOO RAY EP	A Guy Called Gerald (Chapter/Gerald) Skysaw Music	Rhombus 804 (12-RX 8804) (P)
58	60	3	ALL MY LOVE	Hernandez (Hernandez) Momentum Music	Epic HER(T) 1(C)
59	62	3	I CAN SEE CLEARLY NOW (Remix)	Johnny Nash (Johnny Nash) Rondor Music	Epic JN(T) 1(C)
60	38	4	DEVOTION	Ten City (Jefferson/Stingily) SBK/Marshall Jefferson/Been Stung	Atlantic A 8916(T) (W)
61	46	12	CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine (Emilio/The Jerks) SBK	Epic 651444/7 (651444/8) (C)
62	54	3	ORDINARY LIVES	Bee Gees (Gibb/Gibb/Gibb/Tench) Gibb Brothers/BMG	Warner Brothers W 7523(T) (W)
63	75	2	THAT'S WHEN I THINK OF YOU	1927 (Charles Fisher) Warner Chappell Music/Trafalgar	WEA YZ 351(T) (W)
64	56	14	LOVE CHANGES EVERYTHING	Michael Ball (Andrew Lloyd Webber) Really Useful Music	Really Useful/Polydor RUR(X) 3(F)
65	64	3	GOOD TIMES	Reid (Robyn Smith) MCA Music/Copyright Control	Syncopate/EMI (12)SY 27(E)
66	50	9	SLEEP TALK	Alyson Williams (Alvin Moody/Vincent Bell) Island/Rush Groove	Def Jam 654656/7 (12-654656/6) (C)
67	NEW		LOLLY LOLLY	Wendy & Lisa (Wendy & Lisa) EMI Publishing	Virgin VST(T) 1175(E)
68	NEW		ON THE INSIDE (Theme 'Prisoner Cell Block H')	Lynne Hamilton (-) ATV Music	A.T. A1 311(A)
69	42	5	SHE'S A MYSTERY TO ME	Roy Orbison (Bono) Blue Mountain Music	Virgin VS(T) 1173(E)
70	43	5	THE BEAT(EN) GENERATION	The The (Warne Livesey/Matt Johnson) The The Music/10 Music	Epic EMU(T) 8(C)
71	NEW		THE RAINDANCE	Dare (Mike Shipley/Larry Klein) Bright Music	A&M AM(Y) 483(F)
72	73	11	BELFAST CHILD	Simple Minds (Trevor Horn/Steve Lipson) Virgin Music	Virgin SMX(T) 3(E)
73	53	8	ONE MAN	Chanelle (Shaw/Hedges/Harbert/Milan) Warner Chappell Music	Cooltempo/Chrysalis COOL(X) 183(C)
74	NEW		BREAKIN' UP	Wild Weekend (Peter Vettese/Wild Weekend) Island Music	Parlophone (12)R 6204(E)
75	45	9	CAN YOU KEEP A SECRET? (89 Mix)	Brother Beyond (Phil Harding/Ian Curnow) Songs Outside/BMG Music	Parlophone (12)R 6197(E)

TOP 75 • ARTIST • ALBUMS

MUSIC WEEK

29 APRIL 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No1	2	A NEW FLAME ★ CD Simply Red	Elektra/WEA WX 242
2	4	ANYTHING FOR YOU ● CD Gloria Estefan And Miami Sound Machine	Epic 463125-1
3	1	WHEN THE WORLD KNOWS YOUR NAME ★ CD Deacon Blue	CBS 4633211
4	7	THE RAW AND THE COOKED ★ CD Fine Young Cannibals	London 8280691
5	5	CLUB CLASSICS VOL ONE ○ CD SOUL II SOUL	10/Virgin DIX 82
6	6	LIKE A PRAYER ★ CD Madonna	Sire WX 239
7	11	EVERYTHING ● CD Bangles	CBS 462979-1
8	NEW	DOOLITTLE CD Pixies	4AD CAD 905
9	8	APPETITE FOR DESTRUCTION ● CD Guns 'N' Roses	Geffen WX 125
10	14	KICK ★★★ CD INXS	Mercury/Phonogram MERH 114
11	3	SONIC TEMPLE ● CD Cult	Beggars Banquet BEGA 98
12	9	DON'T BE CRUEL ● CD Bobby Brown	MCA MCF 3425
13	12	HEY HEY IT'S THE MONKEES - GREATEST HITS CD The Monkees	K-Tel NE 1432

DANGLES
EVERYTHING

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featuring the U.K. NO. 1 HIT SINGLE
'ETERNAL FLAME'

Davitt Sigerson

35	28	THE GREATEST HITS COLLECTION ★★★ CD Bananarama	London RAMA 5
36	NEW	BLAZE OF GLORY CD Joe Jackson	A&M AMA 5249
37	32	HYSTERIA ★★★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
38	24	STOP! ● CD Sam Brown	A&M AMA 5195
39	34	THE TRAVELING WILBURYS ★ CD The Traveling Wilburs	Wilbury/Warner Bros. WX 224
40	45	MONEY FOR NOTHING ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64
41	26	GOOD DEEDS AND DIRTY RAGS CD GOODBYE MR MACKENZIE	Capitol EST 2089
42	38	WATERMARK ★ CD Enya	WEA WX 199
43	37	THE LEGENDARY ROY ORBISON ★★ CD Roy Orbison	Telstar STAR 2330
44	43	WANTED ★ CD Yazz	Big Life YAZZLP 1
45	67	GET EVEN ★ CD Brother Beyond	Parlophone PCS 7327
46	42	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Rea	WEA WX 200
47	35	THE BIG AREA CD Then Jerico	London 8281221
48	58	LIVING YEARS ● CD Mike & The Mechanics	WEA WX 203
49	36	TECHNIQUE ● CD New Order	Factory FACT 275
50	47	CONSCIENCE ★ CD Womack & Womack	4th + B'way/Island BRLP 519
51	40	TRACY CHAPMAN ★★★ CD Tracy Chapman	Elektra EKT 44
52	39	SPIKE ● CD Elvis Costello	Warner Bros WX 238
53	51	OPEN UP AND SAY ... AAH! ○ CD Poison	Capitol EST 2059

15	23	POP ART ● CD Transvision Vamp	MCA MCF 3421
16	16	GIPSY KINGS CD Gipsy Kings	Telstar STAR 2355
17	15	MYSTERY GIRL ● CD Roy Orbison	Virgin V 2576
18	17	SOUTHSIDE ● CD Texas	Mercury/Phonogram 8381711
19	13	SINGULAR ADVENTURES OF THE STYLE ... ● CD Style Council	Polydor TSCTV1
20	NEW	WHAT'S THAT NOISE CD Coldcut	Ahead Of Our Time CCUTLP1
21	18	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
22	NEW	UKRAINSKI VISTUIP V JOHNA PEELA CD Wedding Present	RCA PL 74104
23	20	ANCIENT HEART ★ CD Tanita Tikaram	WEA WX 210
24	19	THE HEADLESS CHILDREN CD W.A.S.P.	Capitol EST 2087
25	31	KYLIE ★★★★★★ CD Kylie Minogue	PWL HF 3
26	25	ROACHFORD ● CD Roachford	CBS 4606301
27	22	1984-1989 ○ CD Lloyd Cole & The Commotions	Polydor 8377361
28	21	ORIGINAL SOUNDTRACK ● CD S'Express	Rhythm King/Mute LEFTLP 8
29	NEW	ONE CD Bee Gees	Warner Brothers WX 252
30	30	THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
31	NEW	HEADLESS CROSS CD Black Sabbath	IRS EIRSA 1002
32	29	RATTLE AND HUM ★★ CD U2	Island U 27
33	27	3 FEET HIGH AND RISING CD De La Soul	Big Life DLSLP 1
34	33	ANOTHER PLACE AND TIME ○ CD Donna Summer	Warner Brothers WX 219

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



TOP • 20 • COMPILATIONS

No1	1	NOW 14! ★★ CD Various	EMI NOW14
2	2	CHEEK TO CHEEK ● CD Various	CBS MOOD 6
3	16	DEEP HEAT - THE SECOND BURN CD Various	Telstar STAR 2356
4	3	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
5	9	THE SINGER AND THE SONG CD Various	Stylus SMR 975
6	4	UNFORGETTABLE 2 ● CD Various	EMI EMTV 46
7	5	BUSTER (OST) ★★ CD Various	Virgin V 2544
8	7	THE PREMIERE COLLECTION ★★★ CD Various	Really Useful/Polydor ALWTV 1
9	6	DEEP HEAT ● CD Various	Telstar STAR 2345
10	10	THE MARQUEE - 30 LEGENDARY YEARS ● CD Various	Polydor MQTV 1
11	11	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
12	14	THE GREATEST LOVE 2 ● CD Various	Telstar STAR 2352
13	13	THE SONGS OF BOB DYLAN ○ CD Various	Start STDL 20
14	12	AND ALL BECAUSE THE LADY LOVES ... ● CD Various	Dover ADD 6
15	NEW	NOW 13! ★★★★★ CD Various	EMI/Virgin/PolyGram NOW 13
16	15	THE GREATEST LOVE ★★ CD Various	Telstar STAR 2316
17	8	HIP HOUSE CD Various	Stylus SMR 974
18	19	MORE DIRTY DANCING (OST) ★ CD Various	RCA BL 86965
19	18	COCKTAIL (OST) ● CD Various	Elektra EKT 54
20	20	TOP GUN (OST) ★ CD Various	CBS 70296

54	46	GREATEST HIT ... ★★ CD Fleetwood Mac	Warner Brothers WX 221
55	41	101 ○ CD Depeche Mode	Mute STUMM 101
56	54	REMOTE ● CD Hue And Cry	Circa/Virgin CIRCA 6
57	NEW	TURNING STONES CD Judie Tzuke	Polydor 8390871
58	50	G N 'R LIES ... ● CD Guns 'N' Roses	Geffen WX 218
59	44	CLOSE ● CD Kim Wilde	MCA MCG 6030
60	48	FOUNDATION ○ CD Ten City	Atlantic WX 249
61	55	THE ULTIMATE COLLECTION ★★ CD Bryan Ferry/Roxy Music	EG/Virgin EGTV 2
62	57	HEARSAY ★★★ CD Alexander O'Neal	Tabu 450936-1
63	53	RAW CD Alyson Williams	Def Jam/CBS 4632931
64	60	NEW YORK ○ CD Lou Reed	Sire/WEA WX 246
65	56	TRUE LOVE WAYS CD Buddy Holly	Telstar STAR 2339
66	68	THE CIRCUS ★ CD Erasure	Mute STUMM 35
67	61	RAINTOWN ★ CD Deacon Blue	CBS 450549-1
68	RE	SEE THE LIGHT CD Jeff Healey Band	Arista 209441
69	RE	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
70	59	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
71	74	WHITNEY ★★★★★★ CD Whitney Houston	Arista 208 141
72	66	RAGE ★ CD T'Pau	Siren/Virgin SRNLP 20
73	70	FLAG ○ CD Yello	Mercury/Phonogram 836778-1
74	62	INTROSPECTIVE ★★ CD Pet Shop Boys	Parlophone PCS 7325
75	69	PHANTOM OF THE OPERA ★★★ CD Various	Polydor POLH 33

CD: Released on Compact Disc

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HURRAH! A guitar band worth getting excited about

Cheers!

by Andy Beevers

TELL GOD they are back! Two years on from their debut LP, *Tell God I'm Here, Hurrah!* have returned with a follow-up which sports an equally modest title. The Beautiful reaffirms their position as one of the few guitar groups still worth getting excited about. Their songs are passionate rather than over-wrought, and substantial rather than larger-than-life.

But why the long wait? "It only took two or three months to record the LP," says Taffy Hughes, "we finished it last summer, but because of the big change around at Arista it got held up. It is annoying because people are going to take the LP as what we sound like now, but we have changed." The group's other guitarist/singer/songwriter, Paul Handyside, looks on the bright side: "We have got to think ourselves lucky that we are still making records at all". Hurrah! were close to packing it all in shortly before they got their major deal.

For the next month, the group will be doing what they do best, playing live. It is their first UK tour since 1987. In between they have toured the US as part of a four band package "six weeks sharing a coach with drug-crazed Texans — America the hard way", and visited Iraq, Egypt and Jordan as part of a British Council-sponsored tour. "The last gigs we did were over there, playing to audiences of 4,000 and now we are coming back to tiny places over here — from the sublime to the ridiculous", says Hughes.

The first single taken from *The Beautiful* is an old live favourite, *Big Sky*, which "bridges the gap between the two LPs". The follow-up will probably be *Diana, Diana*, the LP's most commercial track.

Conceptual compilations

by Philip Watson

"THE IMAGE that all Telstar does is wait around for other people to have hits, then offer them a load of money and stick it on TV, is wrong. That may have been right a few years ago, but it was wrong last year, it was certainly wrong this year and it'll be very wrong for the future."

Steve Edgley, exclusive A&R consultant cites February's *Deep Heat* release as proof of how Telstar can score considerable success away from the mainstream: "Deep Heat look a lot of people by surprise; it's the first top three dance compilation with a totally different sleeve — it doesn't have any skyscrapers and say 'as seen on TV' — and only two out of the 26 tracks were top 10 hits."

And it does not stop there. *Deep Heat II*, released just six weeks after its predecessor, is an album Edgley says continues Telstar's ground-breaking tradition — half of the material is actually unreleased.

"That's a first for TV marketing — it's a long way from being a tired old compilation. And it's probably the shortest space between releases ever; but house music is the rock and roll of tomorrow and it changes faster than anything. You have to catch the fashion exactly right — being first is very important," he says.

Since he joined Telstar in 1986, following periods as A&R director at Pickwick and as a freelance, this new thinking has brought 34 year old Edgley and Telstar considerable success. Telstar was chosen to put together this year's BPI/The Awards album, the label sold over 3m albums in the final quarter of last year and Edgley says the company has brought out more product, made more money and been more successful than any other TV marketing company over the last five years.

Edgley believes a major part of his success is down to the way he has promoted single-artist albums by people such as Michael Crawford, Daniel O'Donnell and Joe Longthorne — a process of developing the market gaps left by the major labels. He says it is another example of Telstar's creative rather than parasitic approach.

"The big record companies can't do it all. Most are too busy, quite rightly, trying to find the stars of tomorrow. But because we are not in that business, we can take over an artist like Michael (Crawford), who might get lost in another company's set-up. If someone like CBS had signed him, I don't think he would have had such a big album," he says.

"Telstar survives on concepts," Edgley believes. "It is our duty to come up with new ideas and not to simply follow the majors' compilations or follow ourselves by having five or 10 albums based on the same idea." And Edgley's current "new ideas"? All he will say is: "If people were surprised by *Deep Heat*, they ain't seen nothing yet."

Animal magic

by Adam Blake

ROBIN LUMLEY and Peter Willsher could be accused of eccentric behaviour. Two professional session musicians, each with highly illustrious track records, they travel around Britain together collecting animal noises on tape. Then, having amassed a formidable library of grunts, squeaks and sub-sonic aqua radar emissions, they sample like mad and edit together an album of music made entirely by animals. Justification for the project lies in the fact that the album, titled *Strange Bedfellows*, makes extremely pleasant listening and is, in places, damn nearly catchy! It is an extraordinary technical achievement and, as their press agent pointed out, very ozone-friendly.

"I used to dream of making music from animals in the late Sixties and Seventies but the technology wasn't there," says Willsher, "and Robin, even though we didn't know each other, had similar ideas."

"We had the idea in parallel", agrees Lumley. "We don't have the finance to veer off to Australia to record Australian tree frogs so we asked Dr Silver at the National Sound Archive and we've got a handy line in swaps going."

"We got some great help from the BBC Natural History Department's Mark Jacobs", adds Willsher, "we borrow stuff from them, but we lend them things too."

Strange Bedfellows will appear on CD and cassette through the auspices of Earthsound — a large mail order company run by Dave Lawrence. "But it will be in high street stores eventually", says Willsher. "A lot of major record companies expressed interest but because they couldn't categorize it they got frightened off. They thought: marvellous — but how on earth could we sell it?"

As to why — Willsher is candid: "We could with our track records and abilities, say OK, let's have a listen to the charts and make some hit records but we chose to do this instead because we're both a bit crazy. As it got going we realised there were commercial possibilities there but it's unclassifiable."

Another side of...

by Dave Laing

"HE HAS a catalogue of over 500 songs, an immense amount of material. We considered dozens of covers" says Michael Gray, compiler of *Songs Of Bob Dylan*. The double-album, released by Start, contains 32 versions of Dylan compositions by artists as varied as Sam Cooke and Blue Ash.

The project began last autumn when Gray, a renowned Dylan expert, got a call from Iain McLay, with whom he'd worked at United Artists in the mid-Seventies. "He approached me with an initial list of tracks which later changed beyond recognition" Gray recalls. "Iain's list had a lot of covers of early stuff from the mid-Sixties which was the heyday of Dylan's public success. But I was able to come up with a lot of stuff he didn't know about."



TRUNK CALL: the making of *Strange Bedfellows*

The resulting selection traces Dylan's songs chronologically and is a "balance between what I'd ideally like and what the marketing people want. So there are the well-known classics like The Byrds' *Mr Tambourine Man* and Clapton's *Knocking On Heaven's Door*. Another constriction came when a couple of majors said 'if we give you this, you must have these other two tracks'." Gray adds, "I'll leave you to work out which those were."

With Start claiming advance orders of 60,000 and a TV campaign rolling out next week, Gray is looking forward to a follow-up collection of Dylan covers. "Some people, like George Harrison's management refused to participate this time, presumably because they thought it might be a tacky re-issue" he says. "When we do volume two I hope they'll realise it's a classy product and gives us permission to use *If Not For You*."

Stepping up the scale

by Stan Britt

TOMMY SMITH's *Step By Step* is the first album by a UK jazz artist to be released by EMI's recently-formed Blue Note International label — and his first television series starts on BBC2 on May 5.

Tenor-saxophonist Smith is an experienced performer at just 22 and winner of the Rising Star trophy in this year's Tennen's British Jazz Awards. A recent showcase week of dates at Ronnie Scott's, opposite blues-jazz vocalist Irene Reid has helped spread the good news about this youthful veteran.

As well as talent, Smith has business acumen which led him to retain John Lennon's former lawyer, Peter Shukat in contract negotiations. And the result?

"I have control of everything. I don't know how he did it, but I got an amazing contract. I got my own publishing, which is a marvellous thing. Not only that, I get to control what goes on the cover of my albums."

Born in Luton but raised in Edinburgh, Smith continues to mature at an astonishing rate. He was some player when he cut his first LP, five years ago, but *Step By Step* more than just confirms the potential he demonstrated then.

That ability is also apparent on the six half-hour shows which comprise Smith's TV series which gives him the opportunity to demonstrate his interest in a range of musical forms. The first has special guests Chick Corea and Smith's mentor Gary Burton, while in others Smith features with the Scottish Symphony Orchestra and with Scottish rock band Hue & Cry, with whom Smith toured last December.

Sinatra sonatas

BROS RETURNED to the **Albert Hall**, fans screamed and this time the autocue worked. But this wasn't a rerun of the Brit Awards. With barely a nod of recognition from the black tie and lounge suit audience, Goss & Co were sharing the front row with the likes of Roger Moore, Michael Caine and Bob Hoskins to pay homage to a man who says "Welcome to Francis Albert Hall", and you almost believe it was named after him.

Sammy Davis jr and Liza Minnelli could fill the place on their own, but they were support acts to **Frank Sinatra**, until later when the three together provided a heady mixture of style, verve and charisma that helped this show approach very nearly its hyperbolic billing as "the ultimate event". Apart from trim 63-year-old Davis's self-mocking imitation of Michael Jackson and some of his and Minnelli's stage musical items, it was standards all the way, with tributes paid to the likes of Porter, Weill, Gershwin, Rodgers and Hart, Newley and Bricusse, and orchestrations by the likes of Nelson Riddle and Quincy Jones.

Davis was sure-footed and polished, Minelli exuded an appealing air of vulnerability, while Sinatra was, well, Sinatra. He strolled on stage with no announcement but who needs the big build-up when you're probably the biggest name in entertainment after more than 45 years at the top (perhaps Bros were looking for pointers?). The memory cells may be a little tired (he used autocue even for *Strangers In The Night* and *My Way*), the hair may have gone, the voice may be faltering in the softer passages, but the brilliant phrasing — his hallmark — and the delivery were still rock solid.

No special record release, though WEA is pushing the comprehensive Sinatra box set. And it will bear constant playing for this was truly a night to cherish.

DAVID DALTON

Living on the frontline

DESPITE PRE-GIG tabloid hysteria about **Front 242's** supposed muso-political stance placing the management of London's **Astoria Theatre** noticeably on edge, a darkly dressed and reservedly good natured crowd still succeeded in filling the venue to capacity for the first UK shows in 18 months from the Belgian godfathers of new beat.

In no hurry to take to a stage that had needed over 12 hours to prepare, Front 242's performance trio (a fourth member of the band never appears live or in photos) eventually emerged in futuristic laser-waving fashion from swathes of dry ice to strike up the rotary swirl of *Circling Overland* from last year's LP release, *Front By Front*.

Stark, bolt-driven beats and glottal keyboard bass-lines proceeded to propel the set through an unnervingly flawless execution

of the band's carefully layered aural constructions. As the evening advanced a worshipfully attentive audience oscillated between wide-eyed observation and epileptic dancing with the songs from that latest media-grabbing album proving most catalytic, and the biggest cheer being reserved for the (almost) singalong single, *Headhunter V 30*.

With ambience as much as performance the key to the Front 242 experience, much of that day-long pre-gig preparation must have been spent assembling an epic light show that transformed the venue with its searchlights, strobes and lasers and sometimes threatened to upstage the frantic on-stage spider-dancing efforts of percussionist and singer themselves. But by the time *Felines* took up the encore with the first real hint of that much-lauded menace, the human musical and visual elements of the live experience had blended triumphantly and memorably together.

DAVID ROBERTS



RAITT OF exchange: Bonnie returns after 10 years

First Raitt

AN APPRECIATIVE audience at London's **Town & Country Club** had a taste of what they'd been missing for a decade when **Bonnie Raitt** played her first headlining UK gig since 1977. The Seventies created a group of articulate, committed women singers who crossed and re-crossed the boundaries of blues, rock and country. Now Emmylou Harris is in Nashville and Linda Ronstadt's in MOR, leaving only Raitt to carry it on, which she does with undiminished power and spirit.

In America she continues to tour widely as a two-piece with bassist Johnny Lee Schell and with a hard-rocking six-piece band led by Marty Grebb. Both approaches were on display in London, with Raitt's own slide-guitar playing to the fore.

With numerous encores, the set lasted nearly two hours and combined material from Raitt's debut Capitol album with favourites from her back catalogue. Among the

new songs, her own *Nick Of Time*, a tough version of John Hiatt's *Thing Called Love* and the lilting *Have A Heart* impressed.

But the most effective moment came with the final encore. Having pointed out that she no longer shared the song's philosophy, Raitt gave a heart-rending performance of the Kaz-Titus ballad *Love Has No Pride*, underlining her unparalleled status as an interpreter of great lyrics.

DAVE LAING

Freeman of the city

IT WAS never going to be easy for **Frazier Chorus** to recreate their rather delicate and complex sound live on stage. But at the **Shaw Theatre** in London, with the group bolstered from a four to 10-piece, they made a very fine attempt.

The most important thing was for Tim Freeman's softly-spoken vocals to remain as crystal clear as they are on record. Thanks to a good sound system and Freeman's enunciation, none of his detailed and homely observations about life and love went to waste. And, apart from some over-dominant drums at the start of the set, the group's unusual musical line-up of clarinet, flute and keyboards with added sax and horn was also transferred successfully to the stage. All were played with the restraint and precision required by Freeman's writing style which involves very discreet cyclical parts for each instrument.

Given that they had got their sound sorted out, there was no way they could fail. The strength and depth of their material is clearly demonstrated on their forthcoming debut LP, *Sue*, and almost all of the tracks were included in their live set. Highlights included *Ski Head*, *Typical*, *Little Chef* and *Sugar High*. The latter provided the only opportunity for the horn and sax player to forget about restraint and let fly on a relatively raucous instrumental break.

Tim Freeman appears to have gained greatly in confidence and has become one of the most amusing front-men around. His offbeat humour was in sharp contrast to his generally sombre lyrics and helped ensure that the evening was anything but depressing.

ANDY BEEVERS

Iron fist in the velvet glove

AT THE **Powerhaus** on the first of two shows, things looked good on paper for former Velvet Underground drummer **Maureen Tucker**. Going by the new album, there was hope that the UK could at last experience some of that original Velvet explosion, aided by American friends Half Japanese, who are themselves a modern day — and much underrated — group who understand the power and contrast of the guitar drone and the pop song.

Instead, what we got was peaky and loveable, given Mo's unraucous kind of a voice — we're not talking centre stage presence here — and the shambling, sometimes wayward guitars. One or two extended grooves disappointingly became ruts too, such as the Velvet's *Mr Rain* when no-one on stage knew how to get to the end safely, and despite Mo's advantageous insight, her version of Lou Reed's incomparable *Pale Blue Eyes* wasn't top of the heap.

Such momentary let downs didn't spoil the night. An opening *After Hours* and closing *I'm Sticking With You* were the perfect bittersweet Mo/Velvet equation that everyone was there for. She dropped the guitar and beat the tubs a few times too, once for a rousing *Guess I'm Falling In Love*, another from Uncle Lou Reed's songbook. The man didn't make a surprise appearance, but Hey Mersey was still as feisty a two-chord three-minute rally as you'll hear all year. The Mo Tucker cult lives on despite seeing her alive and well.

MARTIN ASTON

24 hours from Croydon

GENE PITNEY has a lot to thank Marc Almond for — after wallowing for years in the North of England nightclub circuit, and making the occasional concert appearance in London, he has just completed a triumphant UK concert tour courtesy of a shared number one hit with *Something's Gotten Hold Of My Heart*.

Pitney is an old-fashioned performer in that he just stands there and gets on with it. Apart from a somewhat irritating interlude when he reads out letters from his fans (which has been a staple part of his act for at least 15 years) he simply sings hit, after hit after hit.

At Croydon's **Fairfield Hall**, a packed house was given the familiar big-voiced renditions of pop classics such as *Town Without Pity*, *24 Hours From Tulsa* (his UK top 10 hit, an incredible 26 years ago), *Backstage* and *Looking Thru' The Eyes Of Love*. It's easy to overlook the fact that Pitney himself has written various hit songs for other artists — Hello Mary Lou for Rick Nelson, *Rubber Ball* for Bobby Vee and The Crystal's *He's A Rebel* — and there were due acknowledgements of this in his act.

The power and sheer majesty of his voice has survived intact, and maybe Pitney's success with Almond will see his recording career revitalised. Surprisingly, he is without a record contract (the current Epic Records single *It's Over* was actually recorded a decade ago). Fate can play funny tricks — his closing number is, naturally enough, *Something's Gotten Hold Of My Heart*, a song that he had actually dropped from his act in recent years.

CHRIS WHITE

US turns an eye to period pieces

by Nicolas Soames

THE LURE of the huge US market for classical music is increasingly affecting the new contracts with European companies for the period performance orchestras. Both Christopher Hogwood (Decca) and Trevor Pinnock (Deutsche Grammophon) have now signed contracts with Stateside authentic bands, even though the period performance syndrome in the US is not as developed as in Europe and particularly the UK.

For its choice of soloist in the pioneer recording of Mendelssohn's *Violin Concerto* on period instruments, *Nimbus's The Hanover Band* has turned to the American violinist, Benjamin Hudson (see review below).

This week, Deutsche Grammophon renewed its long-standing exclusive contract with Trevor Pinnock and The English Concert. They will continue to record for the Yellow Label until at least 1996, making five CDs a year including Bach's *B minor Mass* and other choral works by the composer; and oratorios and operas by Handel, probably *Belshazzar*, *Samson*, *Saul* and *Giulio Cesare*.

Also revealed was Pinnock's new venture, *The Classical Band*, a 40-50 piece New York-based ensemble which will concentrate on the later classical repertoire, including repertoire such as the London and Paris symphonies of Haydn, Mozart's *Requiem* and the piano concertos. At the signing in London's Grosvenor House Hotel, Pinnock commented: "The English Concert is my preferred and favourite Baroque orchestra and the perfect court orchestra. I didn't want to risk changing the playing

relationship I have with the musicians which would have been inevitable if its size doubled. But we need a larger orchestra to play later Haydn, Mozart, Beethoven, Schubert and even Rossini, a composer I am particularly fond of."

The Classical Band would not, however, be for the exclusive use of Pinnock. He had already contacted some conductors who have expressed an interest in working with an authentic band — and the names are surprising. They include Leonard Bernstein, Edo de Waart, and, more understandably, Simon Rattle and Sir Charles Mackerras.

Deutsche Grammophon has signed a contract with Pinnock and The Classical Band involving three CDs a year until 1996. But the orchestra itself is not exclusive to DG, and may record for other labels.

This move by DG will go some way to correcting its cautious response to the developments in period performance, where EMI, Decca, Nimbus, Virgin Classics and other labels have raced ahead in experimenting with early and even middle 19th century composers.

For his American venture, Christopher Hogwood is going backwards in time rather than forwards. Principally known for his work with the Academy of Ancient Music which is now comfortably dealing with Beethoven, Hogwood has begun recording with another period instrument orchestra, the Handel and Haydn Society based in Boston, US, and the first release, Handel's *Concerti Grossi Op 3*, is out on L'Oiseau Lyre this month.

This disc (CD 421 729 and on tape) is the first of a number of projects these musicians will record for Decca.



TREVOR PINNOCK (left) signs with DG's Dr Andreas Holschneider

R E V I E W

Symphony No 4, Piano Concerto No 1, Violin Concerto, Mendelssohn. The Hanover Band, Christopher Kite, fortepiano, Benjamin Hudson, violin, Roy Goodman, director. The Hanover Band charges ahead through the popular 19th century repertoire eager to be first with performances on authentic instruments. The Italian Symphony and the Piano Concerto are much as one would expect, with inner lines speaking clearly instead of being swamped by heavy instruments. But the great revelation here is the great Violin Con-

certo, played with effortless grace by Hudson, the leader of Speculum Musicae, one of the best of the US early music groups. The lower tension of the gut strings and the lighter bow enables him to let the music flow quite naturally, especially in the fast outer movements. The slow movement in much faster than normal and takes a little bit of acclimatisation, and there are the occasional inaccurate details which more careful editing would excise. But it is a challenging disc — and, at 76 minutes, a generous one.

NS

TOP • 75 • SINGLES

29 APRIL 1989



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

MUSIC WEEK

W



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No1	ETERNAL FLAME ○		CBS BANGS(T) 5 (C)
2	IF YOU DON'T KNOW ME BY NOW		Elektra YZ 377(T) (W)
3	BABY I DON'T CARE		MCA TVV(T) 6 (F)
4	AMERICANOS		MCA MCA(T) 1323 (F)
5	LULLABY		Fiction/Polydor FICS(X) 29 (F)
6	I BEG YOUR PARDON ○		Atlantic A 8969(T) (W)
7	GOOD THING		London LON(X) 218 (F)
8	WHO'S IN THE HOUSE		Rhythm King/Mute LEFT 31(T) (I/RT)
9	INTERESTING DRUG		HMV/EMI (12)POP 1621 (E)
10	AIN'T NOBODY BETTER		10/Virgin TEN(X) 252 (E)
11	REQUIEM		Teldec/WEA YZ 345(T) (W)
12	BEDS ARE BURNING ○		Sprint/CBS OIL(T) 3 (C)
13	ONE		Vertigo/Phonogram METAL 5(12)
14	WHEN LOVE COMES TO TOWN		Island (12)IS 411 (F)
15	THIS IS YOUR LAND		Virgin SMX(T) 4 (E)
16	STRAIGHT UP ○		Siren/Virgin SRN(T) 111 (E)
17	GOT TO KEEP ON		Hrr/London FFR(X) 25 (F)
18	LIKE A PRAYER ●		Sire W 7539(T) (W)
19	THIS TIME I KNOW IT'S FOR REAL ○		Warner Brothers U 7780(T) (W)
20	TOO MANY BROKEN HEARTS ●		PWL PWL(T) 32 (P)
21	MISTIFY		Mercury/Phonogram INXS 13(12) (F)
22	KEEP ON MOVIN'		

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D A Y D R E A M I N'

T H E S I N G L E

Produced by Preston Glass

41	WISE UP! SUCKER		RCA PB 42761 (BMG)
42	BRING ME EDELWEISS		WEA YZ 353(T) (W)
43	FREE WORLD		Virgin KMA(T) 1 (E)
44	MAKE MY BODY ROCK		RCA PB 42749 (12 - PT 42750) (BMG)
45	BEAUTY'S ONLY SKIN DEEP		Mango/Island (12)MNG 105 (F)
46	ONLY THE LONELY		Siren/Virgin SRN(T) 107 (E)
47	JOY AND PAIN		Supreme SUPE(T) 143 (A)
48	I'D RATHER JACK		PWL PWL(T) 25 (P)
49	HEAVEN HELP ME		Mika MIKA(Z) 2 (F)
50	WHAT DOES IT TAKE?		London LON(X) 223 (F)
51	NEVER		Fontana/Phonogram HOL 1(12) (F)
52	THAT'S HOW I'M LIVING/THE CHIEF		Champion CHAMP(12) 97 (BMG)
53	COME BACK		Epic LUTH(T) 10 (C)
54	SLAM		Westside WSR(T) 14 (A)
55	INTERNATIONAL RESCUE		WEA YZ 347(T) (W)
56	MOVE CLOSER		Jive JIVE(T) 203 (BMG)
57	VOODOO RAY EP		Rham! RS 804 (12 - RX 8804) (P)
58	ALL MY LOVE		Epic HER(T) 1 (C)
59	I CAN SEE CLEARLY NOW (Remix)		Epic JN(T) 1 (C)
60	DEVOTION		Atlantic A 8916(T) (W)
61	CAN'T STAY AWAY FROM YOU		Epic 651444 7 (651444 8) (C)
62	ORDINARY LIVES		

- | | | | |
|----|-----|---|--------------------------------------|
| 23 | 26 | ME MYSELF AND I
De La Soul | Big Life/Tommy BLR 7(T) (I/RT) |
| 24 | 39 | MISS YOU LIKE CRAZY
Natalie Cole | EMI USA (12)MT 63 (E) |
| 25 | 15 | PEOPLE HOLD ON
Coldcut featuring Lisa Stansfield | Ahead Of Our Time/Big Life CCUT 5(T) |
| 26 | NEW | YOUR MAMA DON'T DANCE
Poison | Capitol CL 523 (E) |
| 27 | NEW | WHERE HAS ALL THE LOVE GONE
Yazz | Big Life BLR 8(T) (I/RT) |
| 28 | 22 | I HAVEN'T STOPPED DANCING YET
Pat & Mick | PWL PWL(T) 33 (P) |
| 29 | 36 | YOU ON MY MIND
Swing Out Sister | Fontana/Phonogram SWING 6(12) (F) |
| 30 | NEW | I'LL BE THERE FOR YOU
Bon Jovi | Vertigo/Phonogram JOV 5(12) (F) |
| 31 | 30 | DO YOU BELIEVE IN SHAME?
Duranduran | EMI DD 12 (E) |
| 32 | 19 | PARADISE CITY
Guns N' Roses | Geffen GEF 50(T) (W) |
| 33 | NEW | ELECTRIC YOUTH
Debbie Gibson | Atlantic A 8919(T) (W) |
| 34 | 28 | OF COURSE I'M LYING
Yello | Mercury/Phonogram YELLO 3(12) (F) |
| 35 | 31 | REAL LOVE
Jody Watley | MCA MCA(T) 1324 (F) |

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|----|----|--|-------------------------------------|
| 36 | 25 | MUSICAL FREEDOM (MOVING ON UP)
Paul Simpson featuring Adeva | Cooltempo/Chrysalis COOL(X) 182 (C) |
| 37 | 35 | PLEASE DON'T BE SCARED
Barry Manilow | Arista 112186 (12" -612186) (BMG) |
| 38 | 27 | DON'T BE CRUEL
Bobby Brown | MCA MCA(T) 1310 (F) |
| 39 | 32 | THIS IS YOUR LIFE
The Blow Monkeys | RCA PB 42695 (12" -PT 42696) (BMG) |
| 40 | 65 | THE LOOK
Roxette | EMI (12)EM 87 (E) |

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|----|-----|---|--------------------------------------|
| 63 | 75 | THAT'S WHEN I THINK OF YOU
1927 | WEA YZ 351(T) (W) |
| 64 | 56 | LOVE CHANGES EVERYTHING
Michael Ball | Really Useful/Polydor RUR(X) 3 (F) |
| 65 | 64 | GOOD TIMES
Reid | Syncopate/EMI (12)SY 27 (E) |
| 66 | 50 | SLEEP TALK
Alyson Williams | Def Jam 654656 7 (12" -654656 6) (C) |
| 67 | NEW | LOLLY LOLLY
Wendy & Lisa | Virgin VS(T) 1175 (E) |
| 68 | NEW | ON THE INSIDE (Theme 'Prisoner Cell Block H')
Lynne Hamilton | A.1. A1 311 (A) |
| 69 | 42 | SHE'S A MYSTERY TO ME
Roy Orbison | Virgin VS(T) 1173 (E) |
| 70 | 43 | THE BEAT(EN) GENERATION
The The | Epic EMU(T) 8 (C) |
| 71 | NEW | THE RAINDANCE
Dare | A&M AM(Y) 483 (F) |
| 72 | 73 | BELFAST CHILD
Simple Minds | Virgin SMX(T) 3 (E) |
| 73 | 53 | ONE MAN
Chanelle | Cooltempo/Chrysalis COOL(X) 183 (C) |
| 74 | NEW | BREAKIN' UP
Wild Weekend | Parlophone (12)R 6204 (E) |
| 75 | 45 | CAN YOU KEEP A SECRET? (89 Mix)
Brother Beyond | Parlophone (12)R 6197 (E) |

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Morrissey | 21 | 17 | MUSICAL FREEDOM (MOVING ON UP)
Paul Simpson featuring Adeva |
| 2 | 4 | WHO'S IN THE HOUSE
The Beatmasters with Merlin | 22 | 16 | WHEN LOVE COMES TO TOWN
U2 with B.B. King |
| 3 | 14 | LULLABY
The Cure | 23 | 18 | MISTIFY
INXS |
| 4 | 2 | ETERNAL FLAME
Bangles | 24 | 27 | GOOD THING
Fine Young Cannibals |
| 5 | 15 | ONE
Metallica | 25 | 20 | LIKE A PRAYER
Madonna |
| 6 | 8 | BABY I DON'T CARE
Transvision Vamp | 26 | NEW | BRING ME EDELWEISS
Edelweiss |
| 7 | 3 | AIN'T NOBODY BETTER
Inner City | 27 | 28 | REAL LOVE
Jody Watley |
| 8 | 1 | IF YOU DON'T KNOW ME BY NOW
Simply Red | 28 | 25 | THAT'S HOW I'M LIVING
Toni Scott |
| 9 | 7 | GOT TO KEEP ON
Coolie Crew | 29 | 26 | JOY AND PAIN
Rob Base & DJ. E-Z Rock |
| 10 | 9 | AMERICANOS
Holly Johnson | 30 | 24 | MAKE MY BODY ROCK (FEEL IT)
Jamanda |
| 11 | 6 | KEEP ON MOVIN'
Soul II Soul feat. Caron Wheeler | 31 | 30 | VOODOO RAY EP
A Guy Called Gerald |
| 12 | 11 | ME MYSELF AND I
De La Soul | 32 | 23 | THIS TIME I KNOW IT'S FOR REAL
Donna Summer |
| 13 | 5 | I BEG YOUR PARDON
Kon Kan | 33 | NEW | I'LL BE THERE FOR YOU
Bon Jovi |
| 14 | 19 | REQUIEM
London Boys | 34 | NEW | ELECTRIC YOUTH
Debbie Gibson |
| 15 | 10 | THIS IS YOUR LAND
Simple Minds | 35 | 31 | SLAM
Humanoid |
| 16 | NEW | YOUR MAMA DON'T DANCE
Poison | 36 | 22 | DON'T BE CRUEL
Bobby Brown |
| 17 | 13 | PEOPLE HOLD ON
Coldcut featuring Lisa Stansfield | 37 | NEW | MISS YOU LIKE CRAZY
Natalie Cole |
| 18 | 12 | STRAIGHT UP
Paula Abdul | 38 | 32 | THIS IS YOUR LIFE
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US TOP FORTIES

SINGLES

1*	1	LIKE A PRAYER, Madonna	Sire
2*	5	I'LL BE THERE FOR YOU, Bon Jovi	Mercury
3	4	FUNKY COLD MEDINA, Tone-Loc	Delicious
4	2	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
5	7	HEAVEN HELP ME, Deon Estus	Milko
6	3	THE LOOK, Roxette	EMI
7*	10	SECOND CHANCE, Thirty Eight Special	A&M
8*	14	REAL LOVE, Jody Watley	MCA
9*	15	AFTER ALL, Cher & Peter Cetera	Geffen
10*	17	FOREVER YOUR GIRL, Paula Abdul	Virgin
11*	12	ROOM TO MOVE, Animation	Polydor
12	13	ROCKET, Def Leppard	Mercury
13*	18	THINKING OF YOU, Sa-Fire	Cutting
14*	16	SINCERELY YOURS, Sweet Sensation	Atco
15*	23	SOLDIER OF LOVE, Donny Osmond	Capitol
16*	22	IKO IKO (From Rain Man), The Belle Stars	Capitol
17*	21	CULT OF PERSONALITY, Living Colour	Epic
18*	24	ROCK ON, Michael Damian	Cypress
19*	25	ELECTRIC YOUTH, Debbie Gibson	Atlantic
20*	27	WIND BENEATH MY WINGS, Bette Midler	Atlantic
21	6	STAND, R.E.M.	Warner Brothers
22*	33	PATIENCE, Guns N' Roses	Geffen
23*	28	EVERY LITTLE STEP, Bobby Brown	MCA
24	9	ETERNAL FLAME, Bangles	Columbia
25	8	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
26*	31	EVERLASTING LOVE, Howard Jones	Elektra
27*	29	SEVENTEEN, Winger	Atlantic
28*	37	I'LL BE LOVING YOU, New Kids On The Block	Columbia
29*	35	CLOSE MY EYES FOREVER, Lita Ford	RCA
30	11	YOUR MAMA DON'T DANCE, Poison	Enigma
31*	39	A SHOULDER TO CRY ON, Tommy Page	Sire
32	19	YOU GOT IT, Roy Orbison	Virgin
33*	40	WHERE ARE YOU NOW?, Jimmy Harnen with Synch	WTG
34	20	SUPERWOMAN, Karyn White	Warner Brothers
35	34	I WANNA BE THE ONE, Stevie B	LMR
36*	-	THROUGH THE STORM, Aretha Franklin	Arista
37*	-	VOICES OF BABYLON, The Outfield	Columbia
38	26	ORINOCO FLOW (SAIL AWAY), Enya	Geffen
39*	-	I ONLY WANNA BE WITH YOU, Samantha Fox	Jive
40	36	BIRTHDAY SUIT, Johnny Kemp	Columbia

ALBUMS

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

Charts courtesy Billboard, April 29, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS

JASON DONOVAN: Ten Good Reasons. PWL HF7. As the SAW machine churns on, once again the songs remain the same. There is precious little difference between the structure of this and Kylie's album and for that reason alone you can expect massive sales. The songs sound like you've heard them before but then that's why they sell. This formula is unlikely to fail yet so stock generously. **NR**

GENE PITNEY: Walkin' In The Sun. Epic Records 465104 1. Cashing in on Pitney's recent number one success comes this semi-greatest hits package. Side one featuring six new tracks, including his version of Orbison's It's Over, is singularly awful. The second rescues the day with all the Sixties classics. Most prominent is the superior Almondless Something's Gotten Hold Of My Heart — but pride of place must go to classic tearjerker Just One Smile, enough to make any grown man cry. **LF**



STOCK IT

COOKIE CREW: Born This Way. Hfr London Records. 828134-1. Propelled by a fine bunch of James Brown-style funky beats, the Crew lead this rollercoaster rap ride with real confidence. One step ahead of Salt 'N' Pepa and the Wee Papa Girl Rappers, this set flows well and includes some ace dance cuts. Sales of the last single point the way for this one. **NR**

HOLLY JOHNSON: Blast. MCA. MOG 6042. The dizzy pop of Frankie is reincarnated in a much purer form on this debut by their ex-lead vocalist. The happy-go-lucky tunes are topped off with Johnson's righteous warblings and although lyrically the themes are all tried and tested you have to admire the vitality and enthusiasm. **NR**

ROMEO'S DAUGHTER: Romeo's Daughter. Jive Records HIP 69. Produced by Mutt Lange and John Parr, this is a slick if rather soulless debut from Romeo's Daughter. Sounding like a collision of Def Leppard and Pat Benatar it's a collection of FM-friendly rock that is bound to bear a couple of hit singles and will snuggle nicely next to Bon Jovi on MTV. Wonderful for a Los Angeles freeway: lousy for cruising through Clapham. **AM**

INNER CITY: Paradise. 10 Records. DIX 81. Along with S'Express and Soul II Soul, Inner City provide us with another classic dance album of the Eighties. DJ and mainman Kevin Saunderson explores the field of techno house while Paris Grey lets go with some sweeping, soulful vocals. The three hit singles are included and only the dreary ballad Power Of Passion lets the side down. **NR**

SARAH JANE MORRIS: Sarah Jane Morris. Jive HIP 59. Plush debut from the ex-Communards vocalist with the extraordinarily deep voice. The album is 50 per cent originals penned by Morris and friends, and 50 per cent covers of songs like She's Leaving Home and Alone Again Naturally. Fairly pleasant cocktail jazz/soul, but Morris tends to swamp the interpretations with lashing of histrionic vocal acrobatics. Restraint and songwriting practice could lead her to a bright future. **DG**

NIKKI SUDDEN & THE FRENCH REVOLUTION: Groove. Creation CRELP 041. Distribution: Rough Trade/Cartel. Groove splits 13 tracks over two 45rpm discs, which show ex-Swell Mapper Sudden foraging further into the forceful foreboding guitar-combo rock encounters of very much the Neil Young Rust Never Sleeps kind. A live production atmosphere doesn't help those songs which boast grooves in place of tunes — as ever, a single, trimmed album would have done. But like its maker, Groove should easily sniff out its cultish niche. **MA**

THE FLAMING LIPS: Telepathic Surgery. Enigma ENVLP 523. The Lips' exciting hit-and-miss brand of scrappy metal, raw noise, sharp riffs, druggy psychedelic and wanton pop could have pre-empted the fuss awarded Jane's Addiction, if Enigma/Virgin had got the band over from Oklahoma to play. As it stands, their third album will pass by even the alternative public like ships in the night, or rather, just more weird Americans with untrained haircuts. **MA**



STOCK IT

BEE GEES: One. Warner Brothers. WX 252. The Bee Gees follow up their Ordinary Lives single with yet another album of professional blue-eyed soul. Wrapped up with multi-harmonies

and played out over a selection of similarly paced rhythms, expect to hear this blasting from GTI's in traffic jams at weekends. Three men, one song, 10 versions, it all adds up to another chart album and several follow up 45s from the same groove. **DEH**

GRAHAM PARKER: Live! Alone In America. Demon FIEND 141. Following the return to match fitness with the pleasing Mona Lisa's Sister, this finds Parker doing what he arguably does best, playing live. With solo guitar the only help at hand he belts through what we acknowledge to be his best songs and Live... although not essential, plugs a gap and keeps the ball rolling for the next studio effort. **DM**

URIAH HEAP: Raging Silence. Legacy LLP 120. It's been four years since their last studio product but with the current line-up now firmly established Heap have returned with an album full of quality and strength. Producers Richard Dodd and Ashley Howe have successfully combined a high-tech approach with the band's traditional character to produce a warm, fresh and, above all, contemporary sound that's fit to compete at any level. The cover of Argen's Hold Your Head Up will encourage attention. **KB**

REVIEWERS THIS WEEK: Martin Aston, Kirk Blows, Leo Finlay, David Giles, Dave E Henderson, Duncan Holland, Andrew Martin and Nick Robinson

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	2	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (W)
2 NEW		THE HEADLESS CHILDREN WAS P	Capitol EST2087 (E)
3	6	THE LIES, THE SEX, THE DRUGS... Guns N' Roses	Geffen WX218 (W)
4	3	HYSTERIA Def Leppard	Budgeon/Riffola HYSLP1 (F)
5	4	OPEN UP AND SAY...AHH Poison	Capitol EST2059 (E)
6 NEW		LIVE IN THE UK Helloween	Noise Int./EMI EMC3558 (E)
7	5	RADIO ONE Jimi Hendrix	Collector CCSLP212 (BMG)
8	1	A GRAVEYARD OF EMPTY BOTTLES Dogs D'Amour	China 8390740 (F)
9 NEW		WHEN DAY AND DREAM UNITE Dream Theater	MCA MCF3445 (F)
10 NEW		MAMMOTH Mammouth	Jive HIP 56 (BMG)
11	8	NEW JERSEY Bon Jovi	Vertigo VERH62 (F)
12	16	FOUR SYMBOLS Led Zeppelin	Atlantic K50008 (W)
13	18	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH38 (F)
14 NEW		EXTREME AGGRESSION Kebabator	Noise Int. NUK 129 (A)
15	14	RECKLESS Bryan Adams	A&M AMA5131 (F)
16	19	BAT OUT OF HELL Meat Loaf	Cleveland Int. EPC82419 (C)
17	10	INTUITION TNT	Vertigo 8367771 (F)
18	13	SOFT METAL Various	Stylus SMR862 (STY)
19	21	SKID ROW Skid Row	Atlantic 7819361 (W)
20	RE	LED ZEPPELIN III Led Zeppelin	Atlantic K50002 (W)
21	23	POWERSLAVE Iron Maiden	EMI POWER1 (E)
22	20	SOMEWHERE IN TIME Iron Maiden	Fame/EMI EMC3512 (E)
23	27	THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI FA3178 (E)
24 NEW		FORCE MAJEURE Doro & Wastick	Vertigo 8380161 (F)
25	7	VIXEN Vixen	EMI-Manhattan MTL1028 (E)
26	36	ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
27	RE	SKYSCRAPER David Lee Roth	Warner Brothers WX236 (W)
28	RE	LONG COLD WINTER Cinderella	Vertigo VERH59 (F)
29	28	WHITESNAKE 1987 Whitesnake	EMI EMC3528 (E)
30	17	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
31	11	AFTER THE WAR Gary Moore	Virgin V2575 (E)
32	12	STATE OF EUPHORIA Anthrax	Island ILPS9916 (F)
33	9	STREET READY Leatherwolf	Island ILPS9927 (F)
34 NEW		ALICE IN HELL Annihilator	Roadrunner RR94881 (F)
35	37	PIECE OF MIND Iron Maiden	EMI EMA800 (E)
36	32	LIVE AFTER DEATH Iron Maiden	EMI RIP1 (E)
37	22	A SHOW OF HANDS Rush	Vertigo 8363461 (F)
38	25	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMD1006 (E)
39	15	THE GREAT RADIO CONTROVERSY Tesla	Elektra WX244 (W)
40	40	ARE YOU SITTING COMFORTABLY? IQ	Squawk/Vertigo 8364291 (F)

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Reviewed by Jerry Smith

ULTRA VIVID SCENE: Mercy Seat. (4AD BAD 906). Kurt Ralske's Ultra Vivid Scene have expanded to a four-piece and present a moody, four-track EP as their first fruits. The title track is a swirling atmospheric version of the track from their acclaimed debut LP. The LP version is also included, along with a warm, reeling Buffy Saint Marie song, Codine.

STOCK IT

THE PAINTED WORD: Worldwide. (RCA PB 42703 (PT 42704)). After the brilliant debut single, Independence Day, on Mother Records way back in 1988, it's plain negligence that it has taken three years for Alan McCusker-Thompson to realise his second! Another superb, polished and soaring pop epic, his massive talent deserves wide support.

HUE AND CRY: Violently. (Circa/Virgin YRE(T) 29). The Kane Brothers issue a striking a cappella version, at least on the 12-inch, of a strong, soulful track from their excellent Remote album. Sung, as ever, magnificently and accompanied by a complementary smooth backing.

STOCK IT

WIN: Dusty Heartfelt. (Virgin VS(T) 1178). More slick pop from Davey Henderson's latest Win album, Freaky Triggers, and with its impish Bolan Boogie quality it is another throwaway classic to rank alongside their lamentably ignored What'll You Do Till Sunday.

THE CORN DOLLIES: Nothing Of You. (Medium Cool MC 20T). The Corn Dollies return with their most accomplished single to date. Roaring along on a wall of sound with its catchy, twanging guitar riff, it makes for a classic slice of vibrant indie pop.

JIM JIMINEE: Town & Country Blues. (Beatwax BEATWAX 01T). Having already made a name for themselves with their debut album, Welcome To Hawaii, Jim Jiminee let loose on a highly effective slice of effervescent pop. Taken at

break-neck speed and with an irresistible chorus it should bring them wide attention.

STOCK IT

LUCINDA WILLIAMS: I Just Wanted To See You So Bad. (Rough Trade RT(T) 224). You might not know much about Lucinda Williams right now, but you will, with praise already building for her recently released eponymous LP. This superb single with its infectious brand of rocking country-folk is sure to seduce all who hear it.

TOM JONES: Move Closer. (Jive JIVE(T) 203). Taking advantage of his recent rehabilitation, Tom Jones releases a slick version of the old Phyllis Nelson classic leading up to an album, At This Moment. Purists won't like its cloying nature, but is a certain hit.

CHERRELLE: Affair. (Tabu/CBS 654673 7(654673 8)). Smooth, sophisticated Jimmy Jam and Terry Lewis written and produced title track to Cherrelle's latest LP proves to be a fine vehicle for her excellent voice and shows there is more to her than just an Alexander O'Neal sidekick.

TYREE: Hardcore Hip House. (DJ International/Westside DJIN(T) 11). Tyree follows up his Turn Up The Bass top 20 hit with a hard, pumping dance track, mixed by Double Trouble. But, although an obvious dancefloor filler, it lacks the crossover appeal of his previous single.

STOCK IT

JEVETTA STEELE: Calling You. (Island IS 385). Startlingly simple, but highly effective ballad taken from the soundtrack to the movie, Bagdad Cafe, made distinctive by Jevetta Steele's hauntingly soulful vocals. Could well be an offbeat hit if given the deserved exposure.

STEVIE NICKS: Rooms On Fire. (Modern Records/EMI (12)EM 90). Fleetwood Mac's stunning singer returns to her occasional solo career in a memorable man-



STAN RIDGWAY: not at his best

ner, produced by Rupert Hine, and released prior to the launch of her fourth solo LP, The Other Side Of The Mirror, and destined for the charts.

MELISSA ETHERIDGE: Bring Me Some Water. (Island (12)IS 393). The UK seems to be the only country that has failed to recognise the raunchy singer/songwriter's talented debut album, but this bluesy rock track could change all that.

GREEN ON RED: Keith Can't Read. (China/Polydor CHIN(A/X) 16). San Francisco's Green On Red lift a grand Rolling Stones pastiche from their acclaimed, and much delayed, Here Come The Snakes album, mimicking the Stones' loose, bluesy rock in fine style.

CARL MARSH: Here Comes The Crush. (Polydor CRU(SH/SX/CD) 1). Former singer with Shriekback strikes out on his own in a similar mutant rock/funk vein although with more emphasis on crushing rhythms and with a distinctive, swirling Eastern element.

STAN RIDGWAY: Calling Out To Carol. (I.R.S. EIRS 106). Quirky US singer/songwriter Stan Ridgway, he of the 1986 hit Camouflage, returns with this competent and imaginative, although less than thrilling, new single which doesn't bode too well for his forthcoming new LP, Mosquitoes.



STEVIE NICKS: stunning stuff prior to the new LP

TOP 40 SINGLES

1	2	BABY I DON'T CARE	MCA TVV6 (F)
2	-	LULLABY	Fiction FICS29 (F)
3	-	NEVER	Fontana HOL1 (F)
4	-	WISE UP SUCKER	RCA PB42761 (BMG)
5	8	FREE WORLD	Virgin KMA1 (E)
6	4	THE BEAT(EN) GENERATION	Epic EMU8 (C)
7	1	ETERNAL FLAME	CBS BANG55 (C)
8	9	TYPICAL!	Virgin VS1178 (E)
9	3	FIREWOMAN	Beggars Banquet BEG228 (W)
10	15	WHEELS OF WONDER	Island IS404 (F)
11	5	INTERNATIONAL RESCUE	WEA Y2347 (W)
12	7	ROUND AND ROUND	Factory FAC263 (P)
13	6	ONLY THE MOMENT	Parlophone R6210 (E)
14	10	LIKE PRINCES DO	Food FOOD19 (F)
15	18	SHE GIVES ME LOVE	Epic GFT4 (C)
16	13	MONKEYS GONE TO HEAVEN	4AD AD904 (I/RT)
17	11	LET'S GO ROUND THERE	Epic BLOND3 (C)
18	21	ANGEL VISIT	A&M AM497 (F)
19	16	BIRDLAND EP	Loxy LAZY13 (I/RE)
20	12	JOCELYN SQUARE	Fontana MONEY7 (F)
21	14	THE RATTLER	Capitol CL522 (E)
22	19	EVERYTHING COUNTS (LIVE)	Mute BONG16 (RT/SP)
23	17	DANCERAMA	Parlophone SSS5 (E)
24	29	SWEET JANE	Cooking Vinyl FRY008 (I/RE)
25	26	VAGABONDS	EMI NMA8 (E)
26	28	BIG SKY	Kitchenware SK42 (BMG)
27	20	MA AND PA	Epic FISH2 (C)
28	35	WAITING FOR MARY	Fontana UBU2 (F)
29	22	WHO WANTS TO BE THE DISCO KING	Polydor GONE6 (F)
30	23	WHITE KNUCKLE RIDE	Awesome AOR23 (I/RT)
31	27	TAKE ME	Fontana BRX1 (F)
32	31	SUN IS IN THE SKY	Hedda/Virgin HEDD5 (E)
33	24	WHEN I GROW UP	Cooking Vinyl LON219 (F)
34	-	CHEYENNE	Enigma ENV10 (E)
35	32	INFO FREAKO	Food FOOD18 (E)
36	25	THE GOLDEN CALF	Kitchenware SK41 (C)
37	34	CAN'T BE SURE	Rough Trade RT218 (I/RT)
38	37	NEVER STOP	Red Rhino Europe RRET8 (APT)
39	40	TRAIN SURFING	Cow MOO2 (I/NNM)
40	30	BLOWN AWAY	Virgin KSW2 (E)

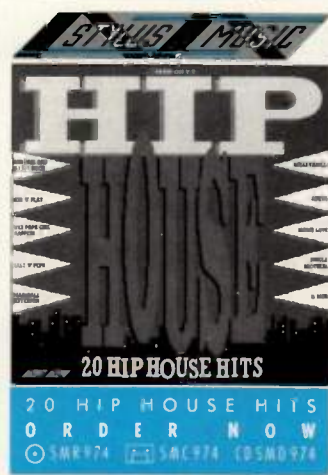
TOP 20 ALBUMS

1	-	SONIC TEMPLE	Beggars Banquet BEGA98 (W)
2	2	POP ART	MCA MCF3421 (F)
3	-	GOOD DEEDS AND DIRTY RAGS	EMI EST2089 (E)
4	1	TECHNIQUE	Factory FACT275 (P)
5	5	THE INNOCENTS	Mute STJUMM55 (RT/SP)
6	3	101	Mute STJUMM55 (RT/SP)
7	-	BLACK SWAN	Island ILPS9928 (E)
8	17	SHOOTING RUBBERBANDS AT THE MOON	Geffen WX218 (W)
9	6	GREEN	Warner Bros WX234 (W)
10	7	STRANGE KIND OF LOVE	Fontana SFLP7 (F)
11	4	DRESS FOR EXCESS	Parlophone PCS7328 (E)
12	8	THE TRINITY SESSION	Cooking Vinyl COOK11 (I/RE)
13	9	SHORT SHARP SHOCKED	Cooking Vinyl CVLP1 (F)
14	12	ONE MAN CLAPPING	Rough Trade ONEMAN1 (I/RT)
15	14	SURFER ROSA	4AD CAD803 (I/RT)
16	16	SHAKESPEARE ALABAMA	Food FOODLP2 (E)
17	15	HERE COME THE SNAKES	China 8392941 (F)
18	13	THUNDER AND CONSOLATION	EMI EMC3552 (E)
19	19	HUNKPAPA	4AD CAD901 (I/RT)
20	-	THE BEAUTIFUL	Kitchenware KWLP10 (BMG)

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TOP • 75 • ARTIST • ALBUMS

1	210	A NEW FLAME ★ Simply Red (Stewart Levine)	Elektra/WEA WX 242 (W) C:WX 242/CD:2446892
2	424	ANYTHING FOR YOU ● Gloria Estefan And Miami Sound Machine (Various)	Epic 463125-1 (C) C:463125-4/CD:463125-
3	13	WHEN THE WORLD KNOWS YOUR NAME ★ Deacon Blue (Warne Livesey/Deacon Blue)	CBS 4633211 (C) C:4633214/CD:4633212
4	711	THE RAW AND THE COOKED ★ Fine Young Cannibals (Cox/Steele/Gift/David Z)	London 8280691 (F) C:8280694/CD:8280692
5	52	CLUB CLASSICS VOL ONE ○ Soul II Soul (Jazzy B)	10/Virgin DIX 82 (E) C:CDIX 82/CD:DIXCD 82
6	65	LIKE A PRAYER ★ Madonna (Madonna/Leonard/Bray/Prince)	Sire WX 239 (W) C:WX 239/CD:9258442
7	117	EVERYTHING ● Bangles (Davitt Sigerson)	CBS 462979-1 (C) C:462979-4/CD:462979-2
8	NEW	DOOLITTLE Pixies (Gil Norton)	4AD CAD 905 (I/RT) C:CAD 905/CD:CAD 905CD
9	837	APPETITE FOR DESTRUCTION ● Guns 'N' Roses (Mike Clink)	Geffen WX 125 (W) C:WX 125/CD:924148-2
10	1472	KICK ★★ INXS (Chris Thomas)	Mercury/Phonogram MERH 114 (F) C:MERHC 114/CD:8327212
11	32	SONIC TEMPLE ● Cult (Bob Rock)	Beggars Banquet BEGA 98 (W) C:BEGC 98/CD:BEGA 98CD
12	910	DON'T BE CRUEL ● Bobby Brown (Various)	MCA MCF 3425 (F) C:MCFC 3425/CD:DMCF 3425
13	123	HEY HEY IT'S THE MONKEES - GREATEST HITS The Monkees (Various)	K-Tel NE 1432 (K) C:CE 1432/CD:NCD 1432
14	103	FOREVER YOUR GIRL ○ Paula Abdul (Various)	Siren/Virgin SRNLP 19 (E) C:SRNMC 19/CD:CDSRN 19
15	2316	POP ART ● Transvision Vamp (D. Bridgeman/Zeus B. Held)	MCA MCF 3421 (F) C:MCFC 3421/CD:DMCF 3421
16	163	GIpsy KINGS Gipsy Kings (Pem/Vanessa)	Telstar STAR 2355 (BMG) C:STAC 2355/CD:TCO 2355
17	1512	MYSTERY GIRL ● Roy Orbison (Various)	Virgin V 2576 (E) C:TCV 2576/CD:CDV 2576
18	176	SOUTHSIDE ● Texas (Tim Palmer)	Mercury/Phonogram 8381711 (F) C:8381714/CD:8381712
19	137	SINGULAR ADVENTURES OF THE STYLE COUNCIL ● Style Council (Various)	Polydor TSCTV1 (F) C:TSCTC1/CD:8378962
20	NEW	WHAT'S THAT NOISE Coldcut (Coldcut)	Ahead Of Our Time CCUTLP1 (I/RT) C:CCUTM1/CD:CCUTCD1
21	186	BAD ★★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1 (C) C:450290-4/CD:450290-2
22	NEW	UKRAINSKI VISTUIP V JOHNA PEELA Wedding Present (Dale Griffin)	RCA PL 74104 (BMG) C:PK 74104/CD:PD 74104
23	2032	ANCIENT HEART ★ Tanita Tikaram (Peter Van Hooke/Rod Argent)	WEA WX 210 (W) C:WX 210/CD:WX 210CD
24	193	THE HEADLESS CHILDREN W.A.S.P. (Blacie Lawless)	Capitol EST 2087 (E) C:TCEST 2087/CD:CDEST 2087
25	3142	KYLIE ★★★★★★ Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3 (P) C:HFC 3/CD:HFC3 3
26	2515	ROACHFORD ● Roachford (Vernon/Brauer/Roachford/Fayney)	CBS 4606301 (C) C:4606304/CD:4606302
27	224	1984-1989 ○ Lloyd Cole & The Commotions (Various)	Polydor 8377361 (F) C:8377364/CD:8377362
28	215	ORIGINAL SOUNDTRACK ● S'Express (Mark McGuire/Mark Moore)	Rhythm King/Mute LEFTLP 8 (I/RT/SP) C:LEFTC 8/CD:LEFTCD 8
29	NEW	ONE Bee Gees (Gibb Brothers/Brian Tench)	Warner Brothers WX 252 (W) C:WX 252/CD:9258872
30	3053	THE INNOCENTS ★★ Erasure (Stephen Hague)	Mute STUMM 55 (I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
31	NEW	HEADLESS CROSS Black Sabbath (Cozy Powell/Tony Iommi)	IRS EIRSA 1002 (E) C:EIRSA 1002/CD:EIRSCD 1002
32	2928	RATTLE AND HUM ★★ U2 (Jimmy Iovine)	Island U 27 (F) C:UC 27/CD:CDU 27
33	276	3 FEET HIGH AND RISING De La Soul (Prince Paul/De La Soul)	Big Life DLSLP 1 (I/RT) C:DLSMC 1/CD:DLSCD 1
34	336	ANOTHER PLACE AND TIME ○ Donna Summer (Stock/Aitken/Waterman)	Warner Brothers WX 219 (W) C:WX 219/CD:2559762
35	2828	THE GREATEST HITS COLLECTION ★★ Bananarama (Various)	London RAMA 5 (F) C:KRAMC 5/CD:8281062
36	NEW	BLAZE OF GLORY Joe Jackson (Joe Jackson)	A&M AMA 5249 (F) C:AMC 5249/CD:CDA 5249
37	3279	HYSTERIA ★★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon RHOLA/Phono HYSLP 1 (F) C:HYSMC 1/CD:8306752
38	248	STOP! ● Sam Brown (Sam Brown/Pete Brown)	A&M AMA 5195 (F) C:AMC 5195/CD:CDA 5195



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

KEY TO CHART

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

△ Indicates panel sales increase of 50.99%
▲ Indicates panel sales increase of 100% or more.

BPI AWARDS
★ PLATINUM (300,000 units)
☆ Any multiple of this level can be certified to provide for double platinum ★★ (600,000 units), triple platinum ★★★ (900,000 units), quadruple platinum ★★★★ (1,200,000 units) awards etc.

● GOLD (100,000 units)
○ SILVER (60,000 units)

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

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

Panel Sales compared to last week...+0%
(WEEK 16)

39	3426	THE TRAVELING WILBURYS ★ The Traveling Wilburys (Otis & Nelson Wilbury)	Wilbury/Warner Bros. WX 224 (W) C:WX 224/CD:925796-2
40	4527	MONEY FOR NOTHING ★★ Dire Straits (Various)	Vertigo/Phonogram VERH 64 (F) C:VERHC 64/CD:836419-2
41	262	GOOD DEEDS AND DIRTY RAGS GOODBYE MR MACKENZIE (Mack)	Capitol EST 2089 (E) C:TCEST 2089/CD:CDEST 2089
42	3829	WATERMARK ★ Enya (Nicky Ryan)	WEA WX 199 (W) C:WX 199/CD:243875-2
43	3727	THE LEGENDARY ROY ORBISON ★★ Roy Orbison (Various)	Telstar STAR 2330 (BMG) C:STAC 2330/CD:TCO 2330
44	4323	WANTED ★ Yazz (Various)	Big Life YAZZLP 1 (I/RT) C:YAZZMC 1/CD:YAZZCD 1
45	6722	GET EVEN ★ Brother Beyond (Various)	Parlophone PCS 7327 (E) C:TCPCS 7327/CD:CDPCS 7327
46	4227	NEW LIGHT THROUGH OLD WINDOWS ★★ Chris Rea (Chris Rea/Jon Kelly)	WEA WX 200 (W) C:WX 200/CD:243841-2
47	359	THE BIG AREA Then Jerico (Gary Langan/Bruce Lampcov)	London 8281221 (F) C:8281224/CD:8281222
48	5817	LIVING YEARS ● Mike & The Mechanics (Neil/Rutherford)	WEA WX 203 (W) C:256004-1/CD:256004-2
49	3612	TECHNIQUE ● New Order (New Order)	Factory FACT 275 (P) C:FACT 275/CD:FACT 275C
50	4736	CONSCIENCE ★ Womack & Womack (Chris Blackwell)	4th + B'way/Island BRLP 519 (F) C:BRCA 519/CD:BRCD 519
51	4050	TRACY CHAPMAN ★★ Tracy Chapman (David Kershbaum)	Elektra EKT 44 (W) C:EKT 44/CD:960774-2
52	3911	SPIKE ● Elvis Costello (Costello/Killen/Burnett)	Warner Bros. WX 238 (W) C:WX 238/CD:9258482
53	5112	OPEN UP AND SAY ... AAH! ○ Poison (Tom Werman)	Capitol EST 2059 (E) C:TCEST 2059/CD:CDEST 2059
54	4622	GREATEST HITS ★★ Fleetwood Mac (Various)	Warner Brothers WX 221 (W) C:WX 221/CD:925838-2
55	416	101 Depeche Mode (Depeche Mode)	Mute STUMM 101 (I/RT/SP) C:STUMM 101/CD:CDSTUMM 101
56	5421	REMOTE ● Hue And Cry (Goldberg/Biondillo/Kane)	Circa/Virgin CIRCA 6 (E) C:CIRC 6/CD:CIRC 6
57	NEW	TURNING STONES Judie Tzuke (Mike Paxman/Paul Muggleton)	Polydor 8390871 (F) C:8390874/CD:8390872
58	5016	G 'N' R LIES ... ● Guns 'N' Roses (Guns 'N' Roses)	Geffen WX 218 (W) C:WX 218/CD:924198-2
59	4438	CLOSE ● Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030 (F) C:MCGC 6030/CD:DMCG 6030
60	4811	FOUNDATION ○ Ten City (Jefferson/Ten City)	Atlantic WX 249 (W) C:WX 249/CD:7819392
61	5524	THE ULTIMATE COLLECTION ★★ Bryan Ferry/Roxy Music (Bryan Ferry/John Punter)	EG/Virgin EGV 2 (E) C:EGMV 2/CD:EGCV 2
62	5791	HEARSAY ★★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1 (C) C:450936-4/CD:450936-2
63	536	RAW Alyson Williams (Alvin Moody/Vincent Bell)	Def Jam/CBS 4632931 (C) C:4632934/CD:4632932
64	6014	NEW YORK ○ Lou Reed (Lou Reed/Fred Maher)	Sire/WEA WX 246 (W) C:WX 246/CD:925829-2
65	5611	TRUE LOVE WAYS Buddy Holly (Various)	Telstar STAR 2339 (BMG) C:STAC 2339/CD:TCO 2339
66	6899	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35 (I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
67	6160	RAINTOWN ★ Deacon Blue (Jon Kelly)	CBS 450549-1 (C) C:450549-4/CD:450549-2
68	RE	SEE THE LIGHT Jeff Healey Band (Various)	Arista 209441 (BMG) C:409441/CD:259441
69	RE	THE CREAM OF ERIC CLAPTON ★★ Eric Clapton/Cream (Various)	Polydor ECTV 1 (F) C:ECTVC 1/CD:833519-2
70	5948	THE FIRST OF A MILLION KISSES ★ Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696 (BMG) C:PK 71696/CD:PD 71696
71	7499	WHITNEY ★★★★★★ Whitney Houston (Various)	Arista 208141 (BMG) C:408141/CD:258141
72	6617	RAGE ★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 20 (E) C:SRNMC 20/CD:CDSRN 20
73	707	FLAG ○ Yello (Yello)	Mercury/Phonogram 836778-1 (F) C:836778-4/CD:836778-2
74	6228	INTROSPECTIVE ★★ Pet Shop Boys (Various)	Parlophone PCS 7325 (E) C:TCPCS 7325/CD:PCO 7325
75	69114	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor POLH 33 (F) C:POLHC 33/CD:831563-2

TOP • 20 • COMPILATIONS



1	15	NOW 14! ★★ Various (Various)	EMI NOW14 (E) C:TCNOW14/CD:CDNOW14
2	29	CHEEK TO CHEEK ● Various (Various)	CBS MOOD 6 (C) C:MOODC 6/CD:MOODCD 6
3	162	DEEP HEAT - THE SECOND BURN Various (Various)	Telstar STAR 2356 (BMG) C:STAC 2356/CD:TCO 2356
4	316	DIRTY DANCING (OST) ★★ Various (Jimmy Iovine/Bob Feiden)	RCA BL 86408 (BMG) C:RK 86408/CD:BD 86408
5	92	THE SINGER AND THE SONG Various (Various)	Stylus SMR 975 (STY) C:SMC 975/CD:SMD 975
6	47	UNFORGETTABLE 2 ● Various (Various)	EMI EMTV 46 (E) C:TCEMTV 46/CD:CDP 7922352
7	516	BUSTER (OST) ★★ Various (Various)	Virgin V 2544 (E) C:TCV 2544/CD:CDV 2544
8	716	THE PREMIERE COLLECTION ★★ Various (Various)	Really Useful/Polydor ALWTV 1 (F) C:ALWTC 1/CD:837282-2
9	69	DEEP HEAT ● Various (Various)	Telstar STAR 2345 (BMG) C:STAC 2345/CD:TCO 2345
10	1013	THE MARQUEE - 30 LEGENDARY YEARS ● Various (Various)	Polydor MQTV 1 (F) C:MQTVC 1/CD:8400102

11	111	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715 (W) C:K 50715/CD:K 250715
12	1416	THE GREATEST LOVE 2 ● Various (Various)	Telstar STAR 2352 (BMG) C:STAC 2352/CD:TCO 2352
13	133	THE SONGS OF BOB DYLAN ○ Various (Various)	Start STDL 20 (A) C:STDC 20/CD:SCD 20
14	129	AND ALL BECAUSE THE LADY LOVES ... ● Various (Various)	Dover ADD 6 (C) C:ZDD 6/CD:CCD 6
15	NEW	NOW 13! ★★ Various (Various)	EMI/Virgin/PolyGram NOW 13 (E) C:TCNOW 13/CD:CDNOW 13
16	1516	THE GREATEST LOVE ★★ Various (Various)	Telstar STAR 2316 (BMG) C:STAC 2316/CD:TCO 2316
17	86	HIP HOUSE Various (Various)	Stylus SMR 974 (STY) C:SMC 974/CD:SMD 974
18	195	MORE DIRTY DANCING (OST) ★ Various (Various)	RCA BL 86965 (BMG) C:RK 86965/CD:BD 86965
19	1813	COCKTAIL (OST) ● Various (Various)	Elektra EKT 54 (W) C:EKT 54/CD:9608062
20	202	TOP GUN (OST) ★ Various (Various)	CBS 70296 (C) C:40-70296/CD:CD-70296

House trained

by Andy Beevers

BY MATING his half-spoken vocals and abstract lyrics with the talents of Chicago's finest producers, Harry Dennis has stayed one step ahead of the rest. This fact is underlined by the interest which is now being shown by the ever-fickle club community in a track he recorded "way back" in 1987.

Time Marches On is one of the two records he made with Marshall Jefferson under the group name of The Jungle Wonz. It was originally released in the UK last year on A&M/Breakout's House Hallucinations compilation of acid tracks: now the label is releasing it as a single, featuring remixes by New York DJ Justin Strauss, and it is getting plenty of club plays alongside the current deep house sounds. In fact, the track transcends any deep/acid tags. Dennis does not even think of it as house music: "To me it is jazz music which is ahead of its time — maybe 20 years from now people will get hip to it!"

Since Time Marches On was recorded, Marshall Jefferson has moved into the big league, which has obviously helped re-ignite interest in the track, but has also jeopardised the chances of any more Jungle Wonz recordings. "What it boils down to is money," says Dennis. "If the funds are right then me and Marshall will get back together." However, Dennis has another musical partner in Chicago who is every bit as talented as Jefferson, namely Larry Heard of Fingers Inc and Mr Fingers fame. Last year, using the group name of The It, they released the excellent Gallimaufry Gallery on Black Market Records. In the end, the track was too innovative for its own good and was sadly ignored — perhaps the time is right for a remix/reissue? Dennis also contributed vocals to one of Fingers Inc's finest tracks, Distant Planet, on Jack Trax records.

Looking to the future, Dennis says: "I have got to build a name for myself now — I am breaking away from having group identities and I am working on an LP with Larry Heard which will be released under my own name."



THE STYLE might have changed over the years, but the songs still remain strong as Harold Melvin And The Blue Notes return to the UK

Blue moves

by Barry Lazell

WITH A revival of their If You Don't Know Me By Now from Simply Red currently topping the charts, the upcoming UK tour by Philadelphia veterans Harold Melvin & The Blue Notes (whose Don't Leave Me This Way also had a number one UK revival a couple of years back, by the Communards) is well timed.

The group will constitute one-third of The Philadelphia Tour bill, its co-stars being fellow former Philadelphia International hit-makers Billy Paul and the Three Degrees. The tour opens with two nights at Blazers, Windsor, on April 29 and 30, and then sets off around the country through May, with dates from the south coast to as far north as Preston and Harrogate in England, and one Welsh performance at Cardiff's St Davids Hall on May 23. The final date will be at London's Dominion Theatre on May 28.

Both the Three Degrees and Billy Paul are now signed to Ichiban

Records, and that label plans releases from each to tie in with the tour. A single will be taken from Paul's 1988 album Wide Open, while the Three Degrees — now comprising original members Helen Scott-Leggins and Valerie Holiday-Tyler and more recent recruit Victoria Wallace — have just completed work on their new LP.

Northern lights and music . . .

THE THIRD Disco North Exhibition is to be held on Sunday, April 30 at the Armitage Centre in Fallowfield Manchester. The one-day event (condensed from two in previous years in order to maximise interest and attendance) will comprise over 50 stands encompassing exhibitors from all sides of the club, DJ and dance music industries.

The event is being advertised in trade publications and via a wide-ranging mailshot to clubs and DJs throughout the North of England, with support from local radio also anticipated. **BL**

James Hamilton

C O L U M N

INNER CITY may have had a high debut position in the national chart with their new Ain't Nobody Better single, but many dance fans regard it as an inferior follow-up to their previous pair of genuine smashes — however, in typical style (the US not being bound by our restrictive chart rules), the import version is a six tracker (Virgin 0-96559) offering far better value even at import prices, with extra mixes including two superior ones by **Groove Corporation**. No doubt some of these will be appearing here too, soon, in "creative marketing" style, the poor people restricted to buying UK pressings having to spend more in the end for two copies.

Other imports include the **Fly Guys** produced, Ring My Bell quoting (though slower), sizzling hot timelessly trotting **KECHIA JENKINS** Still Waiting (Profile PRO-7250); **Fast Eddie** remixed **Cookie Crew** — ish subdued hip house **SWEET TEE** Let's Dance (Profile PRO-7250); **Fast Eddie** remixed **Cookie Crew** — ish subdued hip house **MC SERGIO** n The Name Of Love (Idlers WAR-039); Virginia recorded pleasantly dated flavoured huskily soulful sparse go go-cum-swingbeat **DADZIE'S NEW IMAGE** Get You Girl (Dadzie Records DZ5468); **Lanya** (a girl) cooed and panted **Raze** Break 4 Love answering **RAZZETTE** Ready 4 Love (Da SHEET Records DASR 7); percussively stuttering house **TONY REAL** My Little Party (Sunshine Music Ltd SML-2351); yet another technically 12-inch rather than LP house instrumental multi-track (nine on this) **POWER HOUSE** It's Power House Brooklyn Style (Nugroove NG-016); **Robert Brookins** produced slow topping jiggly street sould **SUE ANN** Pleasure (MCA Records MCA-23946); Eurobeat-style girl sung jittery freestyle **CORINA** Give me Back My Heart (Cutting Records CR-226); monotonous now suddenly dated seeming downtempo rap **PUBLIC ENEMY** Black Steel In The Hour Of Chaos (Def Jam 44-68216).

On import album is the lugubrously rapped **SPECIAL ED** Youngest In Charge (Profile PRO-1280), enlivened only by the girl duetted hip house Club Scene, while UK albums include — in a genre I don't normally bother to review — **SIMON HARRIS** Beats, Breaks & Scratches Volume II (Music Of Life MOMIX 3), containing recreated usefully current beats and breaks from various records primarily for mixing DJ use.

On UK 12-inch, a couple of reissues worth mentioning are the timey

(because so like **Ten City** are now) **SYLVESTER** You Make Me Feel (Mighty Real) (Southbound SEWT 700, via Ace), and perennial **ISAAC HAYES** Theme From Shaft (Southbound SEWT 701). Brand new here are at last the fast hip house tempoed **BIG DADDY KANE** Wrath of Kane (Cold Chillin' W2973T, via WEA), extremely strongly coupled by his current calmly reassuring Rap Summary (Lean On Me) — otherwise only available on the import soundtrack **Lean On Me** album — and older jittery chatting Raw (Remix); **Yazz** — ishly vocal and **Brass Construction** — ishly instrumentated **Undisputed Truth** reviving **THE FUNKY WORM** U Me = Love (FON/WEA FON19T); **Coldcut** remixed superb atmospheric slowly jogging and weaving reggae accented **CLEVELAND WATKISS** Spend Some Time (Urban URBX 40); **FON FORCE** produced rather volume pumping-style hip house — ishly tempoed dated frantic jittery **KRUSH** Krush Groovin' (FON/Phonogram FON 17); much remixed mournfully nagged 1987 enduring garage classic **ARNOLD JARVIS** Take Some Time Out (RePublic Records LIC2 024, via Rough Trade); title repeating attractive gently undulating downtempo dated jogging jazzy-funky street sould instrumental **GREEDY BEAT SYNDICATE** This Is London (Greedy Beat Records 12GREED 8, via Revolver); **Double Trouble** remixed now subduedly shuffling hip house **TYREE** Hardcore Hip House (DJ International Records DJINT 11, via Westside); aggressively rapped jerkily jiggling hip house **MAD MISSION** Energy (Greedy Beat Records 12GREED 9); **Longsy D's House Sound** inspired "skacid" (acid ska) cashing in commercial **CHILDREN OF THE NIGHT** featuring **Rankin Roger** We Play Ska (Jive JIVE 202); **Clivillés & Cole** created diva wailed jerkily galloping **NAISHA** One Step At A Time (PWL Records PWLT 40); **Blaze** remixed (hence creating "garage" interest) and girl duetted but otherwise fairly typical **Martin Fry** sung **ABC** One Better World (Neutron/Phonogram NT 114); **Full Force** created jerkily bounding pop house **SAMANTHA FOX** I Wanna Have Some Fun (Jive FOXY S 12, picture disc); "don't stop, don't stop, keep on" repeatin solidly pushing jiggly disco instrumental **MR MONDAY** Keep On (Greedy Beat Syndicate 12 GREED 7); **Teddy Riley & Gene Griffin** produced swingbeat-ish **DEJA** Made To Be Together (10 Records TENX 268).

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TOP Dance SINGLES

29 APRIL 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	19	2	AIN'T NOBODY BETTER	10/Virgin	TEN(X) 252 (E)	
2	1	7	KEEP ON MOVIN'	10/Virgin	TEN(X) 263 (E)	
3	7	4	GOT TO KEEP ON	Hrrr/London	FFR(X)25 (F)	
4	22	2	WHO'S IN THE HOUSE	Rhythm King	LEFT 31(T) (I/RT)	
5	8	4	ME MYSELF AND I	Big Life/Tommy Boy	BLR7(T) (I)	
6	5	4	AMERICANOS	MCA	MCA(T)1323 (F)	
7	6	6	MUSICAL FREEDOM	Cooltempo	COOL(X)182 (C)	
8	2	6	PEOPLE HOLD ON	Ahead Of Our Time	CCUTS(T) (I)	
9	3	9	STRAIGHT UP	Siren/Virgin	SRN(T) 111 (E)	
10	4	8	I BEG YOUR PARDON	Atlantic A	8969(T) (W)	
11	12	3	REAL LOVE	MCA	MCA(T)1324 (F)	
12	15	3	THAT'S HOW I'M LIVING	Champion	CHAMP(12)97 (BMG)	
13	36	2	MAKE MY BODY ROCK (FEEL IT)	RCA	PB 42749 (12 - PT 42750) (BMG)	
14	13	6	VOODOO RAY (EP)	Rham!	RS804 - (12 RS 8804) (P)	
15	24	2	MISS YOU LIKE CRAZY	EMI	USA (12/MT 63 (E)	
16	33	2	JOY AND PAIN	Supreme	SUPE(T) 143 (A)	
17	11	6	DON'T BE CRUEL	MCA	MCA(T)1310 (F)	
18	10	4	DEVOTION	Atlantic	A8916(T) (W)	
19	18	4	BEAUTY'S ONLY SKIN DEEP	Mango/Island	(12)MNG105 (F)	
20	23	4	REQUIEM	Teldec/WEA	YZ345(T) (W)	

TOP 10 ALBUMS

1	1	2	CLUB CLASSICS VOL. ONE	10/Virgin	DIX 82/CDIX 82 (E)
2	2	15	DON'T BE CRUEL	MCA	MCF3425/MCFC3425 (F)
3	4	6	3 FEET HIGH AND RISING	Big Life	DLSLP1/DLSMC1 (I)
4	3	3	FOREVER YOUR GIRL	Siren	SRNLP 19/SRNMC 19 (E)
5	NEW		STOP THE WORLD	Supreme	SU 5/ZCSU 5 (A)
6	NEW		DEEP HEAT - THE SECOND BURN	Telstar	STAR 2356/STAC 2356 (BMG)
7	5	6	RAW	Def Jam	4632931/4632934 (C)
8	RE		KARYN WHITE	Warner Brothers	WX235/WX235C (W)
9	8	11	FOUNDATION	Atlantic	WX249/WX249C (W)
10	9	2	PURE RIGHTEOUSNESS	Sure Delight	SDLP 1 (JS)

21	21	3	THIS IS YOUR LIFE	RCA	PB42695 (12-PT42696) (BMG)
22	16	10	SLEEP TALK	Def Jam	6546567 - (6546566) (C)
23	14	10	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers	U7780(T) (W)
24	17	5	PLANET E	RCA	PB49403 (12***RR-PT49404) (BMG)
25	39	2	SLAM	Westside	WSR(T) 14 (A)
26	9	6	I HAVEN'T STOPPED DANCING YET	PWL	PWL(T) 33 (P)
27	NEW		COME BACK	Epic	LUTH(T) 10 (C)
28	27	3	CRUCIAL	MCA	MCA(T)1333 (F)
29	20	12	ONE MAN	Cooltempo/Chrysalis	COOL(X) 183 (C)

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	(3)		BUN AND CHEESE	Clement Irie	Blue Mountain	BMD 055
2	(1)		TWO TIMING LOVER	Janet Davis	Fine Style	FS 020
3	(2)		ACID	Frankie Paul	S.C.O.M.	BD 89005
4	(8)		FATAL ATTRACTION	Taxman	Stash	STU 001
5	(6)		I WANNA BE LOVED BY YOU	Phillip Leo	Fine Style	FS 021
6	(4)		FOLLOW ME	Clement Irie	Blue Mountain	BMD 039
7	(5)		WHO SHE LOVES	S. Ranks/C. Teo	Home T4/Live + Love	LLD 103
8	(10)		TAKE YOUR TIME	Sandra Cross	Amwa	ARI 87
9	(11)		MAKE UP YOUR MIND	T Sparks/B General	Blue Trac	BTRD 034
10	(9)		WEST INDIAN	Crucial Robbie	Y+D Records	YDD 0136

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	(1)		REGGAE HITS VOL. 5	Various Artists	Jet Star	JELP 1005
2	(2)		LOVE LINE	Frankie Paul	Glory Gold	GGLP 003
3	(3)		KING TUBBY SOUND CLASH DUB PLATE	Various	KT	001
4	(6)		BOWLED OVER	John McLean	Amwa	ARILP 037
5	(7)		IN THE BALANCE	Scion Sashay Success	Eclipse	HCF 0012LP
6	(5)		NUFF CRISIS	Culture	Blue Mountain	BMLP 22
7	(4)		TOP TEN '89	Various Artists	Super Power	SPLP 11
8	(11)		FREELY	Bob Andy	I Anko	AV 006STLP
9	(9)		ROUGH MEAN AND IRIE	Various Artists	Redman Int.	REDLP 13
10	(8)		A REGGAE EXPERIENCE	C. Schloss	Charm Records	CRLP 2

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1			STACK-O-LEE	Prince Buster & The Trojans	Gaz's Records	12GAZ 010
2			COOLING OUT	Chuck Turner	Greensleeves	GRED 241
3			ALWAYS TOO LATE	Shella Giles	Menu Record	Menu 4
4			TURN AND STAB	Flourgon & Daddy Lizard	Greensleeves	GRED 240
5			CAUGHT UP IN LOVE	Leroy Smart	Supertone Records	SR 08
6			NAH GO GIVE YOU	Seloh Collins & Errol Bellot	Unity	FEA 08

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1			SKA BA DIP	King Edwards/Various Artists	King Edwards	KELP02
2			K TUBBYS MEETS ROCKERS UPTOWN	Augustus Pablo	Yard Music	RLP 001 (REL)
3			FEEL LIKE JUMPING	Various	Receiver Records	RRLP 111
4			RANSOM	Yamie Bolo	Greensleeves	GREL 125
5			REGGAE PLATINUM HIT 1	Various	BB Records	BBLP 0014
6			SOUND CLASH '89	Various	Super Power	SPLP 13
7			ALL IN THE GAME	Mighty Sparrow	Charlie's	SCR 3868 (SOCA)
8			A VEX FOR DAT	Natasha	Charlie's	NCR 3867 (SOCA)

30	31	2	GOOD TIMES	Reid	Syncopate/EMI	(12)SY 27 (E)
31	NEW		WHERE HAS ALL THE LOVE GONE	Yazz	Big Life	BLR 8(T) (I/RT)
32	34	3	ALL MY LOVE	Hernandez	Epic	HER(T)1 (C)
33	25	10	THIS IS SKA	Longsy D	Big One	V(V)BIG13 (I)
34	28	2	ACTIVATED	Gerald Alston	Motown	ZB 42681 (12***RR-ZT 42682) (BMG)
35	26	3	SOMETHING SPECIAL	Sharon Dee Clarke	Urban/Polydor	URB(X)31 (F)
36	NEW		ELECTRIC YOUTH	Debbie Gibson	Atlantic	A 8919(T) (W)
37	37	2	I'M THE ONE	Perri	MCA	MCA(T) 1311 (F)
38	40	6	THE REAL LIFE	Corporation Of One	Desire	-(WANTX 16) (PAC)
39	NEW		HEAVEN HELP ME	Deon Estus	Mika/PolyGram	MIKA(Z) (F)
40	NEW		LOLLY LOLLY	Wendy & Lisa	Virgin	VS(T) 1175 (E)
41	NEW		BURN OUT - DON'T FADE AWAY	Beat's Workin'	Hrrr/London	FFR(X) 26 (F)
42	29	9	I'D RATHER JACK	Reynolds Girls	PWL	PWL(T) 25 (P)
43	41	2	PRESSURE DROP (EP)	Various	Mango/Island	(12)MNG 25(F)
44	NEW		ROCKIN' ON THE GO-GO SCENE	Richie Rich	Gee	St GEE(T) 12 (I)
45	NEW		BEATSKI MIX	Smalltown Boys	AJK ONE	6106 (12 - 6606) (K)
46	30	6	GOT TO GET YOU BACK	Kym Mabelle	Syncopate/EMI	(12)SY 25 (E)
47	NEW		GIVE THE DRUMMER SOME	Ultramagnetic MC's	Hrrr/London	FFR(X) 22 (F)
48	NEW		SEX 4 DAZE (I WANT IT, YOU...)	Lake Eerie	Champion	CHAMP(12) 98 (BMG)
49	49	2	BUN AND CHEESE	Clement Irie	Blue Mountain	BMD 055 (JS)
50	NEW		BREAKIN' UP BREAKIN' DOWN	Wild Weekend	Parlophone	(12)R 6204 (E)

TOP 10 BUBBLERS

1			LOVER'S INTUITION	Amy Keys	Epic	6548107 (126548106) (C)
2			YAKETY YAK	2 Live Crew	Epic	6547987 (126547986) (C)
3			HOUSING WITH THE T'S	T La Rock	Fresh (USA)	(12FRE 80130) (IMP)
4			WHY DO FOOLS FALL IN LOVE	Phillip Leo & C.J. Lewis	Fashion	FAD 065 (JS)
5			LET IT ROLL	Raze Presents Doug Lazy	Grove Street	(12GSR 018) (GR)
6			SUPERSONIC	J.J. Fad	Ruthless/Atco	A9223(T) (W)
7			THE RED, THE BLACK, THE GREEN	45 King	Tuff City	(12TUFRV 01) (IMP)
8			TIME MARCHES ON	Jungle Wonz	A&M	USA(T) 653 (F)
9			ROCK TO THE BEAT	Lisa M	Jive	JIVE(T) 201 (BMG)
10			AFFAIR	Cherrelle	Tabu	6546737 (126546736) (C)

KING TUBBY MEETS ROCKERS UPTOWN

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

OUT NOW THROUGH JETSTAR/EMI



Route 88 had tremendous success in showcasing the best of new American country music. This year, the fourth annual event sees an even more ambitious approach with record promotions for last year's crop and the added dimensions of old country faves. Karen Faux and Chris White look at what's in store in Route 89

JOHNNY CASH

Product: Classic Cash. Mercury. **Live:** Cambridge Corn Exchange, May 8. Nottingham Royal Centre, May 9. Glasgow SECC, May 11. London Royal Albert Hall, May 13.

WHAT CAN one really say about The Man In Black, one of the true superstars of the country music scene who has now been a recording star for almost 35 years and who has recorded nearly 1,500 songs on more than 470 albums. He also has the accolade of being the youngest man ever selected for the Country Music Hall of Fame.

Johnny Cash's achievements speak for themselves: he has had 48 singles in the *Billboard* Hot 100 pop charts which is one more than The Rolling Stones and one less than The Beach Boys. He also had 26 albums in the album charts between 1955 and 1972, the same number as The Beatles during that time span, and he has sold more than 50m records worldwide.

Only two years ago Cash received three multi-platinum records from the RIAA for sales of over 2m copies of his *Folsom Prison*, *San Quentin* and *Greatest Hits* albums — no other act received that many multi-platinum citations in 1986 or 1987. Always a popular visitor to the UK, where he has long had an enormous fan following, Cash will be playing to sell-out audiences — and doubtlessly to all generations too.

REBA McENTIRE

Product: Reba. MCA. **Live:** London Dominion, May 7. REBA McENTIRE's UK debut is long

overdue considering her success in the US where she has been the recipient of the CMA's Female Vocalist Of The Year Award on four occasions, out-distancing three-time winners Tammy Wynette and Loretta Lynn. Other accolades include the CMA's Entertainer Of The Year and a Grammy for Best Vocal Performance.

The progress of McEntire's musical career has more than a glint of rhinestone glamour; hailing from Chokie in Oklahoma, her big break came when she was spotted by country singer Red Steagall singing at a National Finals Rodeo in Oklahoma City, who subsequently took her into the studio to cut some demos. This led to a deal with Mercury Records and a string of hit singles before she moved on to MCA in 1983.

On the current album McEntire flexes her vocal prowess on high calibre material that includes soul classics such as *Sunday Kind Of Love* and *Respect*. Dealers should capitalise on her crossover potential when displaying her product, while remembering that she will appeal to those traditional enthusiasts who haven't already discovered her. Route '89 should significantly boost her profile so expect renewed interest in her last *Greatest Hits* album.

RODNEY CROWELL

Product: *Diamonds & Dirt*. CBS. **Live:** London Harlesden Mean Fiddler, May 8. Nottingham (with Johnny Cash), May 9. Birmingham Breedon Bar, May 10. Edinburgh (with Cash), May 11. London (with Cash), May 13. CROWELL'S FIFTH album *Dia-*

Four years on

monds & Dirt is the first one recorded entirely in Nashville and the first aimed squarely at a country music audience. It also resulted in his first award nominations from the Country Music Association for Album of the Year and Vocal Event of the Year (for his duet on *It's Such A Small World* with Rosanne Cash). The second single from the album, *I Couldn't Leave You If I Tried*, became Crowell's first country number one hit as a solo artist.

Crowell was an original member of Emmylou Harris's legendary Hot Band playing rhythm guitar and doing harmony vocals. He worked alongside such names as James Burton and Glen D Hardin and embarked on a solo career at the end of the Seventies.

His early albums were recorded for Warner Brothers and by 1986 he had a string of hit songs including *Till I Gain Control Again*, *Ain't Living Long Like This* and *An American Dream*. He has also produced several albums for his wife, Rosanne Cash.

DAN SEALS

Product: *Rage On*. **Live:** London, May 27. Grantham Jamboree, May 28.

ORIGINALLY ONE half of England Dan and John Ford Coley, Dan Seals is now one of the biggest success stories of the US contemporary country music scene with major hits such as *Bop* and *You Still Love Me*.

During the last five years Seals has had a chain of country hits in the US including *God Must Be A Cowboy*, *My Old Yellow Car*, *Everything That Glitters (is Not Gold)*, *You Still Move Me* and *I Will Be There*. *Bop* was the Country Music Association's single of the year in 1986 and also country's top crossover.

He also recorded a duet with Marie Osmond, and *Meet Me In Montana* won them the CMA's vocal duo of the year award in 1986. Both of these songs were also number one country hits, and Seals' *Won't Be Blue Anymore* album was certified gold with sales of more than half a million in 1987.

Deciding to concentrate on songwriting and recording, Seals has cut back on his touring schedule — but still plans to play up to 130 concerts a year.

PAUL OVERSTREET

Product: *Sowin' Love*. RCA. **Live:** Grantham, May 27. MISSISSIPPI-BORN

Paul Overstreet is probably one of the least known artists involved in Route 89 but he is in fact one of Nashville's most successful songwriters. He co-wrote *Forever And Ever Amen*, *On The Other Hand* and *Diggin' Up Bones*, all big hits for Randy Travis, *Same Ole Me* for George Jones and *A Long Line Of Love* for Michael Martin Murphey.

Overstreet's various awards include a Grammy in 1987, BMI Songwriter of the Year prizes in 1987 and 1988, and two CMA Song of the Year titles in 1986 and 1987 when he formed the trio SKO with fellow songwriters Ham Schuyler and Fred Knobloch.

Paul Overstreet will be appearing at the Lincolnshire International Country Jamboree, where he will perform many of his own songs in their original manner.

JO-EL SONNIER

Product: *Come On Joe*. RCA. **Live:** London Putney Half Moon, May 30. London The Borderline, May 31. London Harlesden Mean Fiddler, June 1.

ENERGETIC CAJUN singer and accordionist Sonnier is a highly recommended live performer whose emergence into US chart prominence is an example of the commercial music world's increasing interest in "roots music".

Brought up in Louisiana, Sonnier was only 13 when he recorded his first single *Tes Yeaux Bleus* (Your Blue Eyes) for a small local label. During the next 10 years he recorded prolifically for the local Swallow and Goldband labels and gigged regularly throughout Southern Louisiana and East Texas.

At the age of 26 he moved to Nashville via California. After touring with a band called *Friends*, his fortunes changed for the better and he was signed to RCA Records.

His debut album for the label has spent more than six months on the *Billboard* country charts.

MICHAEL JOHNSON

Product: *Life's A Bitch*. RCA. **Live:** London Dominion (with Reba McEntire), May 7.

MICHAEL JOHNSON's appearance with Reba McEntire follows hot on the heels of his UK tour and

Promotion of the album in March. A Nashville based singer/songwriter, Johnson's music has never compromised its folk roots and has achieved success in the US with consistent country radio airplay.

During the Seventies he recorded for the Atlantic and EMI America labels, climbing the charts with singles such as *Bluer Than Blue* and *Almost Like Being In Love*, before moving to RCA in 1985.

More hits followed and the current LP features tracks from two previous RCA albums, plus new ones including the title song and *Jacques Cousteau*. *Life's A Bitch* was produced by Brent Maher who has recently worked with the Judds.

DEAN DILLON

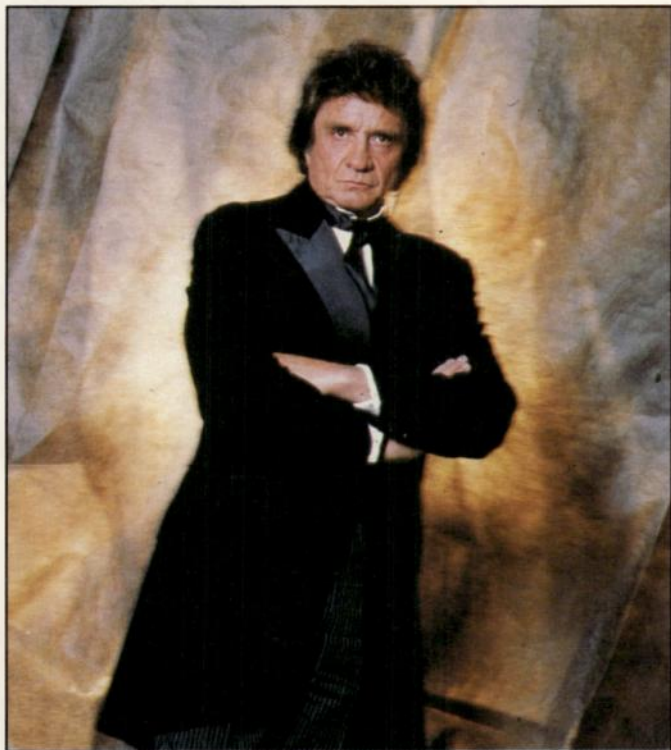
Product: *Slick Nickel*. Capitol. **Live:** London Putney Half Moon, May 24. London Harlesden Mean Fiddler, May 25. Grantham Jamboree, May 28. Birmingham Breedon Bar, May 29.

DEAN DILLON first found prominence writing songs for other country artists — beginning in 1979 he wrote a number of country hits including *Steve Warmer's By Now*, the Jim Ed Brown/Helen Cornelius duet *Lying In Love With You*, Con Hunley's *What's New With You* and George Jones' *Tennessee Whiskey*.

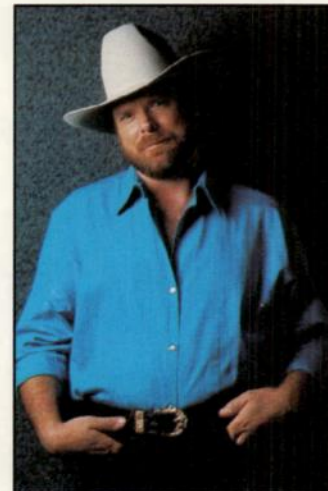
A record deal with RCA Records soon followed and Dillon started his own assault on the country charts with titles such as *I'm Into The Bottle*, *What Good Is A Heart*, *Nobody In His Right Mind*, *They'll Never Take Me Alive* and *Jesus Let Me Slide*. In 1982 RCA teamed him with Gary Stewart and they had several hit duets before splitting, including *Brotherly Love*, *Smokin' In The Rockies* and *Those Were The Days*.

Dillon was later signed by Capitol and his first album for several years includes seven of his own songs.

Among the artists and musicians helping out on the sessions were Vince Gill, Johnny Gimble, Sonny Carrish and Jerry Douglas.



JOHNNY CASH: the man in black is back



DAN SEALS (left) and Reba McEntire: stars of Route 89

and rising

DARDEN SMITH

Product: Darden Smith. Epic.
Live dates: Riverside Club, Glasgow, May 21. The Caltan Studios, Edinburgh, May 22. London Putney Half Moon, May 24. London Harlesden Mean Fiddler, May 25. Grantham Jamboree, May 28. Birmingham Breedon Bar, May 29.

DARDEN SMITH's major label album debut, the eponymously-titled Darden Smith, was produced by Asleep At The Wheel's Ray Benson and apart from being backed by his own three piece road band there are also guest appearances

from singers Nanci Griffiths, Chris O'Connell and Lyle Lovett, Louisiana ace musicians Sonny Landreth and C J Chenier, and a variety of prominent Texas musicians.

Smith grew up in Texas and by the late Seventies was discovering country music and getting into other styles as well. After graduating from university he recorded Native Soil and released the album on his own Red-Mix label. A major deal with Epic followed and with his combination of writing and performing talent, Darden Smith is one of the rising stars of the contemporary country music scene.



DARDEN SMITH: rising star

A different Route to success

RANDY TRAVIS, Kathy Mattea, Dwight Yoakam, k d lang, Rosanne Cash and Lyle Lovett are all names that carry their own country kudos and as such provide Route 89 with an extra promotional dimension, albeit through product only.

Since signing to WEA in 1985 Randy Travis's rise to stardom has been meteoric and he is the first of a new generation of country artists to bridge the gulf between young rock audiences and country traditionalists, with his first two albums selling over 3m copies worldwide. His current LP — Old 8 x 10 — consolidates his standing as a classic country exponent and as he will be in Europe during May for other commitments it is hoped he will find the time to make a media

visit to the UK ... Kathy Mattea was well received on Route 88 and the new Mercury album Willow In The Wind represents the honing of her strident, progressive vocal style ... Dwight Yoakam has succeeded in establishing a young rock audience in the UK with his particular brand of country that he describes as a combination of bluegrass, honky tonk, Western swing and string band music with electric guitar and drums. Buenas Noches From A Lonely Room is his third Reprise album ... Undoubtedly the most talked and written about artist on Route 88 was k d lang and her new Sire album — Absolute Torch N' Twang — sees her returning to her innovative work with band the reclines, in contrast to

last year's immaculate classic, Shadowland ... As Rosanne Cash will be accompanying husband Rodney Crowell and father Johnny over to the UK it is hoped that she will guest with one, or both, at some point. Her latest CBS release — Retrospective 1979-1989 features past successful singles such as The Way We Make A Broken Heart and Tennessee Flat Top Box as well as two new tracks — I Don't Want To Spoil The Party (a Lennon and McCartney song) and Black And White ... Lyle Lovett has carved out a comfortable niche for himself in the UK as an original performer and his three MCA albums — Lyle Lovett, Pontiac and the current Lyle Lovett And His Large Band have all climbed the country chart with the latter entering at number one. Prospects for longevity look good, with Lovett having the imagination and ability to sustain his credibility with a mixed audience.

TOP • 20 • ALBUMS COUNTRY

29th April 1989

1	2	COPPERHEAD ROAD	MCA MCF3426 (F)
		Steve Earle	C:MCFC3426/CD:DMCF3426
2	1	FROM THE HEART	Telstar STAR2327 (BMG)
		Daniel O'Donnell	C:STAC2327/CD:TCV2327
3	3	LYLE LOVETT & HIS LARGE BAND	MCA MCG6037 (F)
		Lyle Lovett	C:MCFC6037/CD:DMCG6037
4	NEW	NEXT TO YOU	Epic 4650281 (C)
		Tammy Wynette	C:4650284
5	7	I NEED YOU	Ritz RITZLP0038 (SP)
		Daniel O'Donnell	C:RITZLC0038/CD:RITZCD104
6	4	BLUEBIRD	Warner Bros 957761 (W)
		Emmylou Harris	C:9257764/CD:9257762
7	6	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP)
		Daniel O'Donnell	C:RITZLC0043/CD:RITZCD105
8	5	ONE FAIR SUMMER EVENING	MCA MCF3435 (F)
		Nanci Griffith	C:MCFC3435/CD:DMCF3435
9	NEW	CLASSIC CASH	Mercury 8345261 (F)
		Johnny Cash	C:8345264/CD:8345262
10	NEW	RETROSPECTIVE 1979-1989	CBS 4633281 (C)
		Rosanne Cash	C:4633284/CD:4633282
11	8	LONE STAR STATE OF MIND	MCA MCF3364 (F)
		Nanci Griffith	C:MCFC3364/CD:MCAD5927
12	9	ALWAYS AND FOREVER	Warner Bros WX107 (W)
		Randy Travis	C:WX107C/CD:WX107CD
13	17	EXIT O	MCA MCF3379 (F)
		Steve Earle & The Dukes	C:MCFC3379/CD:DMCF3379
14	11	LITTLE LOVE AFFAIRS	MCA MCF3413 (F)
		Nanci Griffith	C:MCFC3413/CD:DMCF3413
15	12	OLD 8 X 10	Warner Bros WX162 (W)
		Randy Travis	C:WX162C/CD:K9254662
16	15	GUITAR TOWN	MCA MCF3335 (F)
		Steve Earle	C:MCFC3335/CD:DMCF3335
17	13	OLD FRIENDS	Mother/Island MUMLB93 (F)
		Guy Clark	C:MUMCB93/CD:MUMCD893
18	16	SHADOWLAND	Warner Bros WX171 (W)
		k d lang	C:WX171C/CD:WX171CD
19	RE	WATER FROM THE WELLS OF HOME	Mercury 8347781 (F)
		Johnny Cash	C:8347784
20	NEW	REBA	MCA MCG6040 (F)
		Reba McEntire	C:MCFC6040/CD:DMGC6040

Compiled by Gallup for the Country Music Association © 1989



DAN SEALS
Rage On

EST 2070 - TC EST 2070 - CD EST 2070

DEAN DILLON
Slick Nickel

C1 48920 - C4 48920 - CDP 7489202

**Both appearing at The Grantham Lincolnshire International
Country Jamboree - May 28th**

DEAN DILLON will also be appearing at:

LONDON: HALF MOON, PUTNEY - MAY 24th

LONDON: MEAN FIDDLER, HARLESDEN - MAY 25th

BIRMINGHAM: BREEDON BAR, BIRMINGHAM - MAY 29th
with DARDEN SMITH

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Rodney Crowell

THE NEW ALBUM

Diamonds & Dirt

LIVE IN THE UK ON ROUTE '89

MON 8th MAY - MEAN FIDDLER

TUE 9th MAY - NOTTINGHAM
ROYAL CENTRE
(with Johnny Cash)

WED 10th MAY - BIRMINGHAM
BREEDON BAR

THUR 11th MAY - GLASGOW SECC
(with Johnny Cash)

SAT 13th MAY - ROYAL ALBERT HALL
(with Johnny Cash)
CBS



460873-1



JOHNNY CASH - 'The Man In Black' began his recording career at Sun Studios in Memphis in 1955 and has been scoring hits ever since. Classic Cash features 20 of his best known songs. *Classic Cash* (Mercury) LP 834 526-1, cass 834 526-4, CD 834 526-2.



ROSANNE CASH — Award-winning singer and songwriter, her new LP features her best known songs (most produced by husband Rodney Crowell) including *Seven Year Ache*, *Tennessee Flat Top Box* and *Hold On*. *Retrospective 1979-1989* (CBS) LP 463328 1, cass 463328 4, CD 463328 2.



RODNEY CROWELL — One of Nashville's best songwriters and producers, now also established as a successful performer having scored three number one singles from his latest debut LP, *Diamonds & Dirt*. *Diamonds & Dirt* (CBS) LP 460873 1, cass 460873 4, CD 460873 2.



The Official

Route 89, a celebration of country music both in concert and on the radio.



DEAN DILLON — One of Nashville's leading songwriters, Dillon is best known for writing hits for George Strait. Now signed to Capitol, Dillon has begun racking up country hits as a performer. *Slick Nickel* (Capitol) LP C1 48920, cass C1 48920, CD CDP7 48920.



MICHAEL JOHNSON — Colorado born singer-writer, Johnson has already created a firm following in the UK following concert appearances with K. T. Oslin and Guy Clark. New LP is a special collection. *Life's A Bitch* (RCA) LP PL 90312, cass PK 90312, CD PD 90312.



k.d. lang — One of the biggest successes of Route 88, Canadian born k.d. lang is singer-writer who has earned across the board acclaim for her records and live shows. Her new album will be out in mid-May. *Absolute Torch & Twang* (Sire) LP WX239, cass WX239C, CD 9258772.

OFFICIAL GUIDE BOOKLET

A 16 page full colour guide to all artists, their albums and concerts plus a competition to win a weeks holiday in Music City, USA.

230,000 being given away in 20/20 magazine, HMV stores and at concerts.

CASSETTE OFFER

The HMV Route 89 Collection 13 track cassette by Route 89 artists. Free with every purchase of Route 89 albums from HMV — subject to availability.

THE BOOK

Omnibus Books are publishing 'Who's Who In New Country' (£7.95) by Andrew Vaughan on May 8th — order through Music Sales on 0284-702600.

INFO

The 'UK Country Line' will be providing up-to-date Route 89 information on 0898 800 633. (Rates 38p per minute peak, 25p per minute off-peak).



LYLE LOVETT — Well known to UK audiences after sell-out concerts last year and his fine MCA records. His new LP entered the UK country chart at No.1. Lyle will be back for UK shows in July. *Lyle Lovett And His Large Band* (MCA) LP MCG 6037, cass MCGC 8037, CD DMCG8037.



KATHY MATTEA — Kathy, who was also in Route 88, is now one of America's hottest country females, topping the US charts regularly. *Willow in the Wind* (Mercury) LP 836 950-1, cass 836 950-4, CD 836 950-2.

REBA McENTIRE
Sunday May 7th

MICHAEL JOHNSON
Sunday May 7th

JOHNNY CASH with
June Carter and
John Carter Cash
Monday May 8th

Tuesday May 9th
Thursday May 11th
Saturday May 13th

RODNEY CROWELL
Monday May 8th

Tuesday May 9th

Wednesday May 10th
Thursday May 11th

Saturday May 13th

JO-EL SONNIER
Tuesday May 30th

Wednesday May 31st
Thursday June 1st

DARDEN SMITH
Sunday May 21st
Monday May 22nd
Wednesday May 24th

Thursday May 25th

Sunday May 28th

Monday May 29th

DEAN DILLON
Wednesday May 24th

Thursday May 25th

Sunday May 28th

Monday May 29th

DAN SEALS
Saturday May 27th
Sunday May 28th

PAUL OVERSTREET
Saturday May 7th

CBS

EMI

MCA

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THE ARTS & ENTERTAINMENT
MONTHLY



al Guide

of American country
ert and on record,
uring May.

E

London Dominion

London
(with Reba McEntire)

Cambridge Corn
Exchange (2 shows)
Nottingham Royal Centre
Glasgow S.E.C.C.
London
Royal Albert Hall

London
Harlesden Mean Fiddler
Nottingham
(with Johnny Cash)
Birmingham Breedon Bar
Glasgow S.E.C.C.
(with Johnny Cash)
London
(with Johnny Cash)

London
Putney Half Moon
London The Borderline
London
Harlesden Mean Fiddler

Glasgow Riverside Club
Edinburgh Calton Studios
London
Putney Half Moon
London
Harlesden Mean Fiddler
Grantham Lincolnshire
Intl Country Jamboree
Birmingham Breedon Bar

London
(with Darden Smith)
London
(with Darden Smith)
Grantham Lincolnshire
Intl Country Jamboree
Birmingham
(with Darden Smith)

London tba
Grantham Lincolnshire
Intl Country Jamboree

Grantham Lincolnshire
Intl Country Jamboree



REBA McENTIRE — Reba will play in London with her full band. She's the most successful female country singer of the eighties and four times winner of the prestigious CMA Female Vocalist Of The Year Award. *Reba* (MCA) LP MCG 6040, cass MCGC 6040, CD DMCG 6040.



PAUL OVERSTREET — One of Nashville's top songwriters — he has co-written several Randy Travis hits — and a former member of the successful SKO group. Paul is now developing a solo career. *Sowin' Love* (RCA) LP PL 89717, cass PK 89717, CD PD 89717.



DAN SEALS — Originally one half of England Dan and John Ford Coley, Dan Seals is now one of the big success stories of the US contemporary country scene with major hits like *Bop and You Still Love Me*. *Rage On* (EMI) LP EST 2070, cass TCEST 2070, CD CD EST 2070.



DARDEN SMITH — 'From the same singer-songwriting school as Nanci Griffith and Lyle Lovett' was NME's introduction to this new Texan singer-writer. He'll tour the UK with his band, The Big Guns. *Darden Smith* (Epic) LP 460875 1, cass 460875 4, CD 460875 2.



JO-EL SONNIER — Energetic Cajun singer and accordionist, Jo-El is a highly recommended live performer. His new RCA LP includes a version of Richard Thompson's *Tear Stained Letter*. *Come On Joe* (RCA) LP PL 86374, cass PD 86374, CD PD 86374.

RADIO/TV

A number of Route 89 artists will be appearing on TV during the month while others will have their concerts recorded by BBC Radio for future broadcast.

Greater London Radio will have an update in their 'Breakfast Show' each day together with other features.



PRESS

Extensive editorial coverage in the music and national press along with regional newspapers and magazines including: 20/20 (May Issue), Sunday Mirror Magazine (April 30th), Time Out, New Musical Express, The Cut (May Issue), The List, The Guardian, Observer — section five, Music Week, For The Record, The Times and Sunday Times.

Route 89 is co-ordinated by the Country Music Association for CBS, EMI, MCA, Phonogram, RCA and WEA Records, and is supported by HMV Music Stores Ltd., 20/20 and Time Out magazines and Greater London Radio.
Route 89 concerts in London promoted by Asgard.



RANDY TRAVIS — America's biggest country star outsells most rock acts — Always And Forever has sold over three million — Randy has won virtually every award possible since 1986. *Old 8 x 10* (WEA) LP WX162, cass WX162C, CD 9254662.



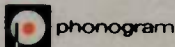
DWIGHT YOAKAM — Almost as well known for his outspoken comments and worn jeans as his music, Dwight's three albums have now all gone gold in the US. His latest includes a duet with his hero Buck Owens. *Buenas Noches From A Lonely Room* (Reprise) LP WX193, cass WX193C, CD 9254492.



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Pioneers of the airwaves

Country music enthusiasts cannot be accused of reticence when it comes to making their views known and country radio presenters unanimously agree that listener feedback keeps them on their toes. At the end of the day it's all about broadening the audience and creating new tastes — but without alienating traditional fans. Karen Faux tunes in

A TYPICAL evening on Wally Whyton's Radio Two programme which goes out on Thursdays can travel quite comfortably between Tex-Mex, bluegrass, zydeco and Thirties western swing. The show is consistent in spanning the gamut of good country music — new and gold — and Whyton provides an enjoyable mix of news, views and current insights.

He says: "I'm willing to go as wide as possible and invite criticism. The listener feedback is enormous and there is a hard core of fans who write on a weekly basis. People are hungry for news about festivals and a big problem is getting them to the product."

Whyton claims that the programme content shapes itself as the year progresses just through being involved with the music. "Radio fails desper-

ately to satisfy the demand for country music," he says. "We've got enough needle-time for two hours — but seven wouldn't go amiss!"



'Our audience has an even spread of male and females and we are beginning to attract a younger element' — Howard Bowles

ately to satisfy the demand for country music," he says. "We've got enough needle-time for two hours — but seven wouldn't go amiss!"

Listener participation is enhanced by organised trips to festivals and at this year's Wembley weekend Whyton repeated the exercise of taking a suite where his listeners could meet the stars. Whyton also uses the show to publicise out of season country music weeks at holiday camps. If a stint at a rain-soaked Butlins in a stetson sounds less than enticing,

gent in supplying stations with new product. "Country should be part of the playlist and not packed away in a corner somewhere," he says. "But the marketing is getting better. It begins with the sleeve and an album like The Judds' Greatest Hits, for example, shows how the look can get right away from the Hicksville image."

"Our audience has an even spread of male and females and we are beginning to attract a younger element. A cross section of magazines picking up on the music and the efforts of the CMA have been influential — and these days at country concerts there are kids screaming at the artists!"

Tim Rodgers at Trent/Leicester Sound has a three hour show in which he tries to balance old and new material by playing four traditional tracks during each of the show's first two hours. But he stresses that it is not a request show: "And that's because requests mean the same material is played over and over again. I tend to stick to the music which I personally believe in and work closely with specialist retailer Country Corner in spotlighting new product on import."

Rodgers has been presenting a country show for the last nine years



WALLY WHYTON: "listener feedback is enormous"

and during that time the listener age group has dramatically broadened. "There are two types of fan," he says. "There is the ardent country enthusiast and the incidental listener who's probably in a car, and wants something easy on the ear. As a result our main criteria for the music is that it has to be listenable."

Rodgers aims to keep the quality of his music consistent which can present a problem in giving local UK acts an airing, whose recordings aren't always polished. "On one hand we don't need to play local bands because they get a lot of exposure in the clubs — but on the other if there's real talent it needs to be encouraged," he says.

Trevor Campbell of Belfast's Downtown Radio feels that his country show which rolls out four nights a week has a pioneering role to play. "Listeners tend to be traditionally minded and we could get away with playing tried and tested artists such as Charley Pride and George Jones. But we're trying to move with the times and I believe that familiarity breeds an awareness of new styles. We devote one of the evening shows to new country but my main criteria is that I'll play anything with a message — which currently spans The Judds to Daniel O'Donnell."

When London Radio reshaped into Greater London Radio it scrapped its Saturday afternoon show and the Greater London Rodeo Show followed in its wake. The name has since been put on ice because it was deemed misleading but the show nevertheless features a fair slice of country music along with R&B, jazz, reggae and folk.

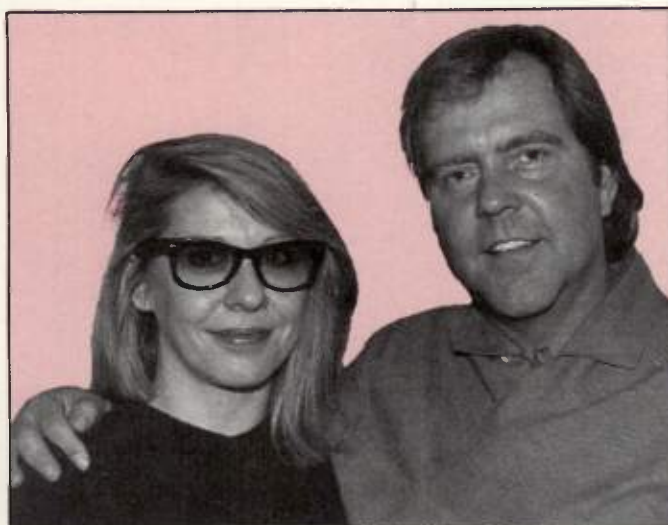
Rather than a response to the fact that GLR has no specialist shows covering these areas, presenter Mary Costello feels her programme is there to educate people about good music.

"I play records that I like," she says. "In the space of two hours on a Saturday afternoon it is not possible to please everyone. There's no doubt that there are still a lot of ears closed to country music but new country — which is a marketing term after all — is beginning to change that."

Costello has recently featured Joe Ely and Michael Johnson and the feedback she receives reveals a solid core of young female listeners. "I'm asking more of my listeners but so far it seems to be working well. We have six phone lines constantly on the go and the show does seem to be encouraging people to go out and buy records."

More shows like Costello's, which target a young audience and place country squarely in context with good music, are needed if country is to build on its newfound fashionability.

'There's no doubt that there are still a lot of ears closed to country music but new country is beginning to change that' — Mary Costello



MARY COSTELLO with Michael Johnson: asking more of her listeners

COUNTRY

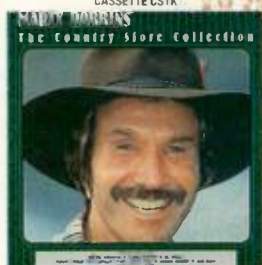
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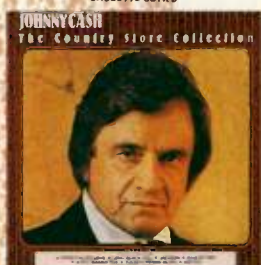
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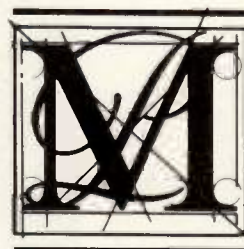
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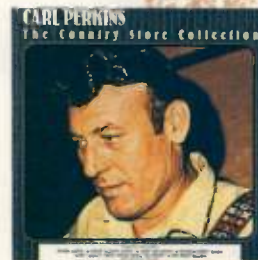
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MASTERPIECE MUSIC PRODUCTIONS LTD.

Chris White investigates how record companies are looking for new ways of compiling and marketing country music catalogues

CONTEMPORARY COUNTRY artists like The Judds and Dwight Yoakam have helped to open up the country music market generally — at one time people under the age of 35 largely ignored that particular area of music but now its appeal extends very much to a younger age group as well as the traditional older market," says John Howard, A&R manager at Pickwick Records, a company that has always found the re-packaging of classic country artists and songs a particularly lucrative area of business.

"No one ever refers to country and western music anymore — it's just country now. Even the artists don't like to be referred to as c&w artists — it's hicksville to be labelled as that now," Howard continues. "Because of this changing attitude towards the music, companies like Pickwick have had to look for new ways of compiling country music and packaging it in such a way that it will appeal to a much wider mar-

Careful compilations

ket than just diehard country music fans."

He points out that the company "probably kept country music alive on record for a long time — we were one of the first to start re-packaging it, and for many years we had great success with such traditional country names as Jim Reeves, Tammy Wynette and Johnny Cash." He acknowledges though that there came a time for change: "You can't just keep re-packaging the same artists and music over the years, there's a need to look for newer repertoire and artists."

Pickwick recently held a Country Legends promotion, in conjunction with local media and radio, and featuring such artists as Patsy Cline and Kenny Rodgers. A consumer competition attracted a big response and focused interest on the company's country catalogue.

"During the last five years we have been concentrating on other areas of music including contemporary MOR but we felt that it was an appropriate time to remind dealers of the great country catalogue that we have. We've started releasing a lot of product on CD now, and our sleeve designs reflect the changing market. At one time they would probably have had a



"DURING THE last five years we have been concentrating on other areas of music including contemporary MOR but it was an appropriate time to remind dealers of the great country catalogue we have" — John Howard, Pickwick A&R manager

wild west scene on the cover but now it is important to feature photographs of the artists themselves," he adds.

Trax Records is steadily building up a solid catalogue of country music and releases during the last year have included a TV-promoted double album Country Love featuring such artists as Don Williams, Lee Greenwood, Donna Fargo and The Bellamy Brothers — all licensed from MCA Records — as well as Big Country Classics which has now gone into several volumes and features recordings that reached number one in the *Billboard* country music charts in the US between the Fifties and late Seventies.

Trax's Colin Ashby says: "We've just done a promotion with Our Price which included in-store displays and posters, and we've also done a similar promotion with Woolworths. Our entry into the country music area is part of the company's general policy of expanding into different musical areas. After all, people don't just buy country music once a year!"

Ashby feels that the multiples could play a bigger role in promoting the music. "The attitude of some of them appears to be that country is a dying market, and that the product doesn't justify a lot of shelf space. They've got a better attitude towards the contemporary country music product but if it's catalogue then they are only prepared to take so much. It's very frustrating when a company like Trax which has even done TV-marketing is faced with that attitude."

"I'd also like to see the music get more airplay on radio. Country music fans are really starved of the music, and that's why there are so many peaks and troughs with sales. In the US there are many radio stations that play only country but here in the UK there are very few specialist country music pro-

grammes."

Masterpiece Music Productions in Wimbledon, South London, is promoting the Country Store catalogue which currently has 34 titles and concentrates on single artist compilations by the likes of Eobby Bare, Mel Tillis, Janie Fricke and Eddie Rabbitt. Tony Harding, managing director of the company — part of the Castle Communications group of companies — says: "It's a very good market and while we are primarily concentrating on the classic country names at the moment, I'd like to see us releasing albums of material by contemporary country names. It is difficult though because a lot of them haven't yet released enough product or recorded enough repertoire to allow such a selection of material to be made."

'Country music is very much a growing market' — Alec Sharman

All the Country Store albums are cross-advertised, and there are also leaflets promoting the series. "We've found that people like to collect Country Store as a series, and if they buy one release and like it, then they go out and buy other titles that are available. It is rather like building a library," Harding says.

He adds: "The whole country music area is very important at the moment and that is why Masterpiece is developing its whole catalogue of country product. It's a big market — and it's going to get bigger in the future because pop music is a diminishing market, in terms of the fact that there are going to be fewer people in the 14-19 age group but more people in the older age group who are going to be the ones with disposable income."

Knight Records is another Castle

Communications company which is building a catalogue of country releases via the No. 1 Country series. "They are all various artist compilations but with a specific theme," explains managing director Chris Harding. "For example Country Classics features hits like Tammy Wynette's Stand By Your Man and Johnny Horton's North To Alaska, and Country Boys has recordings by such as Tom T Hall, Charley Pride, George Jones and Marty Robbins."

"Although they all feature mainly established country music names we have also released 80s Country in the series featuring Alabama, Ricky Skaggs, Mickey Gilley, Roseanne Cash, The Judds and Exile among others. The basic theme of the series is that every recording was a number one hit in the *Billboard* country chart. It's a genuine attempt to set up a label that will appeal to the general record-buying public as well as the more specific country music market."

The No. 1 Country titles are all packaged in eye-catching sleeves featuring photographs of the artists. "Why should there be inferior packaging because it's country music?" argues Harding. "That seems to have been the attitude with certain companies in the past, so we have gone out of our way to try and come up with the most attractive sleeve designs that will attract the consumer's attention."

"A lot of care is taken with the compilations, and we try to keep the recordings on each title within a certain time span so that they are all compatible with each other. When someone buys an album of catalogue material they want the original artists and the original recordings. That is what we do with No. 1 Country and why we are building up a lot of brand loyalty."

Old Gold Records has recently released its first four specific country music titles, Country Number Ones, again based on the US charts and compiled by Old Gold's Keith Yershon, a keen fan of country music himself. "It's a new area for us but our policy at Old Gold is to diversify into different areas of popular music and country music was certainly ready for investigating," says sales and marketing director Danny Keene. "We're not aiming the releases, which are also out on CD, specifically at that market although obviously we hope that country music fans like them. Hopefully though there will be sales appeal amongst the more general record-buying public."

"Country music is very much a growing market, we've brought out several such releases during the last 18 months including several on compact disc and found that there is a lot of interest," says Alec Sharman, repertoire manager — popular music at Music For Pleasure.

"A lot of time is spent making sure that the sleeve design is right too. There can be problems, particularly with CD because there is a smaller area in which to get the message over, and it is not always to capture a country feel on a sleeve. However, we seem to be getting it right."

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The success of Route 88 in establishing new acts was considerable, but a recent Gallup survey shows that fans of traditional and new country are separate groups. Karen Faux looks at the mix of this year's event and gauges its potential.

Bridging the gap in 89

and music retailers as well as through Gallup's own panel sales data. Out of the 1,000 consumers sampled it was found that awareness of new country was highest among the 25 to 34-year-olds in the upper socio-economic groups of A, B and C1, while traditional country was enjoyed more by an older age group in the socio-economic groups of C2, D and E.

The retail picture correlates with this in highlighting that in the London area (base of 11 shops), nine per cent of retailers estimated that country product accounted for 10 per cent of total album sales compared with 24 per cent of those retailers in the North (base of 35).

Thirty one per cent of the consumers sampled bought their country product in Woolworths, followed by Smiths (26 per cent), Boots (15 per cent) and HMV (11 per cent).

The importance that the CMA attached to Radio One's support of route 88 was corroborated by the survey; 68 per cent of country buyers regularly listen to the station. Radio One is not particularly diligent in getting behind country singles, but when it does the results are impressive, as was evidenced by the sales it helped to achieve for Steve Earle's *Copperhead Road*.

Similarly, the importance of artists getting slots on a TV programme such as *Wogan* was borne out with 71 per cent of the sample watching the show. *Night Network*, *Wired* and *The Last Resort* all scored high with the 16 to 24-year-old sector. The CMA's Martin Satterthwaite stresses that more integration of country artists into mainstream shows is what is needed to take them to a broader audience, while MTV's recent decision to axe its *Country Scene* programme has come as a blow when there is an increasing amount of live and promo footage being made.



It is encouraging that the survey confirmed the steady growth in the country market, where MOR/traditional artists continue to provide the bedrock. In 1986, country album sales increased by 48 per cent, in '87 by 19 per cent and in '88 by 14 per cent. Against the backdrop of total music market growth during this period, country expansion is disproportionately healthy.

Music Week's country chart has never been volatile and reflects a pattern of consistent sales. Gallup reports that albums at number one vary markedly in terms of UK volume sales, according to the artist and the time of year. A peak was represented by Daniel O'Donnell whose LP *From The Heart* was shifting approximately 15,000 copies a week when it occupied the top spot.

The country survey has been made available to record companies, radio and TV producers, sponsors and promoters and although the wheels for Route 89 were in

motion prior to the results, Satterthwaite confirms they strengthened the resolve to take the campaign nationwide. Given the mixture of live artists and the promotional push for those not appearing, the impact of Route 89 will be particularly significant.

MARTIN SATTERTHWAITE sees the need for integration of country artists into mainstream TV shows



RODNEY CROWELL (left) and Rosanne Cash: established artists taking part in Route 89

MUSIC VIDEO

MUSIC VIDEO

Parkfield cash pledge for stadium victims

by Selina Webb

PARKFIELD PUBLISHING is to donate 50 pence per cassette from sales of its first video title, Sweet Toronto (John Lennon live in concert in 1969), to the Hillsborough Stadium disaster relief fund.

"John was a Liverpool boy himself and I am sure he would have supported our decision," says Parkfield Entertainment chief executive Paul Feldman.

"We had already gone on record stating that we have achieved

up-front sales well in excess of 100,000 copies of this video with a substantial national TV advertising campaign to come, so this is just our way of virtually guaranteeing at the very least another £50,000 for the fund."

D A Pennebaker's 60-minute Sweet Toronto film is released on April 28 with a dealer price of £6.95. It features previously unreleased footage of Lennon on stage at the Varsity Stadium, Toronto, with the Plastic Ono Band, Eric Clapton, Bo Diddley, Jerry Lee Lewis, Chuck Berry and Little Richard.



SWEET TORONTO by Lennon

R E V I E W

LLOYD COLE AND THE COM-MOTIONS: 1984-1989. Channel 5 CFV 08212. Running Time: 40 minutes. Dealer price: £6.95.

Comment: It doesn't help that Lloyd Cole looks dead-pan and bored throughout this 10-track compilation. A less than scintillating performer at the best of times, his aloof appearance on film provides a hefty challenge for the six promo directors involved here. Forced to rely on their own creativity for the visual sparkle, they manage to come up with a wide variety of ideas which, despite an overkill of

wispy fades and mixes, enhance the superbly mellow tones of the music. Most entertaining are Meirt Avis's interpretations of Lost Weekend and Cut Me Down but satisfying, if glaringly mainstream, work is also contributed by Andy Morahan and The Molotov Brothers.

Sales Forecast: Released to coincide with the newly-split band's retrospective LP, this chronological compilation includes all the relevant tracks and cannot fail to appeal greatly to their large fan base.

SW

Jacko cleans up

MICHAEL JACKSON swept the board at the Second World Music Video Awards on April 14 with four of his music promos voted into the world's top 10 for 1988.

The winning promo, which according to co-producers Sky Television was selected "by popular vote by music fans worldwide", was Dirty Diana. The Way You Make Me Feel was in second place, Smooth Criminal fifth and The Man In The Mirror seventh.

Inside the private world of Hotei

by Selina Webb

JAPANESE POP artist Hotei believes he has made music video history by ploughing more than £1/4m into a 55-minute film produced to accompany his first solo album. Guitarhythm is a string of short clips which range in style from clay animation reminiscent of work by the UK's Gilets team to performance made for viewing in 3D and soothing nature footage. Hotei stresses that the film should not be dismissed as an extravagant promotional tool but viewed as an integral part of his solo project, "a concept album with pictures to fit in with the concept I had," as he puts it.

One of Japan's most successful artists as part of cult rock band Boowy, Hotei could afford the creative self-indulgence of making the film. But, involving 100 people in six months of solid work on animation and other expensive techniques, it's unlikely that such an ambitious project could be financially viable for many others. Despite selling consistently well since its release in January, Hotei admits that Guitarhythm is still a long way from recouping its cost, particularly as he shunned the extra cash a theatrical release could have brought him.

"I didn't want to release it on the big screen first. This video is too private, I wanted people to see it in their own homes and to understand what I was trying to do as well as stimulating their own imaginations. Guitarhythm wasn't intended to show how good-looking I am or what a good guitarist, the concepts were the



GUITARHYTHM: Hotei's ground-breaking £1/4m video

really important part."

The intimacy of the project is also reflected in the decision to release the video in Japan on sell through — at just under £20 retail — an unusual step in a market still dominated by rental video product but taken "so people could actually own my work."

The Guitarhythm LP, recorded at the Abbey Road studios and licensed to EMI Records, is to be released here later in the year as part of Hotei's intended conquest of the UK and, later, the US with his westernised pop/rock. If the video is included in the release schedule, our music video producers will be envious of such complete creative and financial freedom — and eager to prove what they could do given similar resources. The new generation of Japanese promo

makers employed by Hotei to produce his film are already inundated with offers of work in Japan. "Now everyone wants a video in the style of Guitarhythm!" he laughs.

"I trusted them 50 per cent with my ideas and let them do it how they wanted to do it. I gave them freedom but the result was what I wanted to achieve," he says. "In normal circumstances no one would have the time or money to try what I have done, but with Guitarhythm I took the attitude that if an idea was good we would persevere until it worked, no matter what."

● CMV HAS changed the dealer price of its Gloria Estefan Homecoming Concert video, released on April 17. The new price is £8.34.

Description (tracks) Timings/ Dealer Price			
1	1	4	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34 CIC VHR 2308
2	2	4	ERASURE: Innocents Live (14 tracks)/5hr 6min/£6.95 Virgin VVD 491
3	3	6	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04 CMV 49010 2
4	4	23	KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks)/20min/£6.25 PWL VHF 3
5	5	32	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95 Vestron MA 11000
6	6	4	NOW THAT'S...MUSIC VIDEO 14 Compilation (15 tracks)/1hr/£6.95 Virgin/PMI/PMV MVNOW 1 4
7	NEW		DURAN DURAN: Six By Three Compilation (6 tracks)/23min/£5.21 PMI MVR 99 0080 3
8	9	4	KIM WILDE: Close Compilation (7 tracks)/28min/£5.56 Virgin VVC 526
9	10	6	DEPECHE MODE: 101 Compilation/1hr 57min/£8.34 Virgin VVD 469
10	7	22	BROS: The Big Push Tour Live (10 tracks)/1hr/£6.95 CMV 49800 2
11	16	2	ROY ORBISON AND THE CANDY ... Live (9 tracks)/25min/£3.47 Music Club/Video Col MC 2000
12	11	5	CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks)/1hr/£6.50 PMI MVP 99 1179 3
13	8	23	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50 PMI MVPCR 1
14	15	8	RUSH: A Show Of Hands Live (14 tracks)/1hr 30min/£8.34 Channel 5 CFV 0781 2
15	13	47	MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/£6.95 Video Collection MJ 1000
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18	-	1	ERASURE: Live At The Seaside Live/1hr/£6.95 Virgin VVD 209
19	-	1	OMD: THE BEST OF OMD Compilation (17 tracks)/57min/£6.95 Virgin VVD 247
20	-	1	LED ZEPPELIN: The Song Remains... Live (9 tracks)/2hr 7min/£6.95 WHV PES 61389

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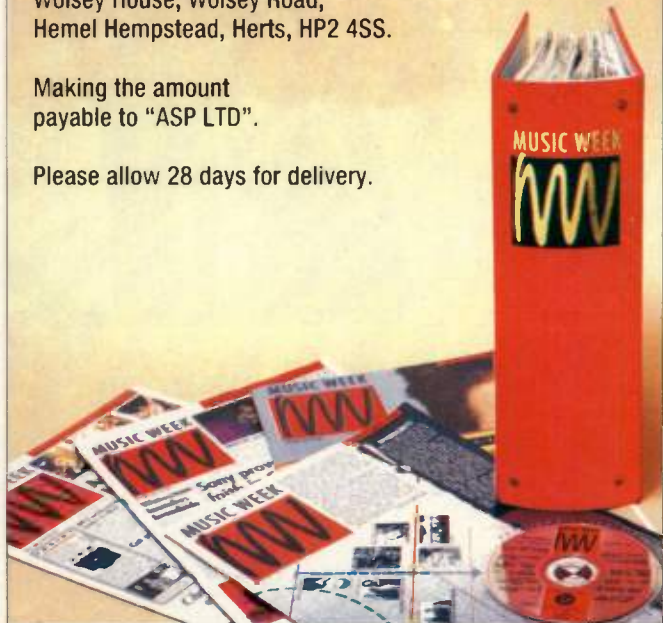
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Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
3MUSTAPHA 3 HEART OF UNCLE GLOBE STYLE	LP/MC-ORB 043/ORB 043 CD-CDORB 043	£3.89/6.55(P)							Ethnic
ABERCROMBIE TRIO, John JOHN ABERCROMBIE TRIO	ECM LP/ECM 1390 CD-8377562	£4.29/6.95(NN)							Jazz
ANGRY ANDERSON BEATS FROM A SINGLE DRUM FOOD FOR THOUGHT	CD TGRUB 11 (P)								Pop
ASHER, James THE GREAT WHEEL LUMINA	LP/LUMCA 1 CD/LUMCD 1 (TRC/BMG)								New Age
BARBARIAN LOVERS THE FATAL EMBRACE AURA	LP/AUL 735 £3.89(I/NM)								Rock
BELEW, Adrian MR MUSIC HEAD ATLANTIC	LP/MC-K 7819591/K 7819594 CD-K 7819592	£4.13/7.29(W)							Rock
BENOIT, David URBAN DAYDREAMS GRP	LP/MC-GRP 95871/GRP 95874 CD-GRP 95872	£4.29/6.95(NN)							Jazz
BHUJHANGY RA BHUJHANGY RA MULTITONE	LP/MC-KEDL 1/KEDA 1 £3.65(I/BK)								Bhangra
BLACK ROCK & RON STOP THE WORLD SUPREME	LP/MC-SUS/ZCU 5 CD-CDSU 5	£3.89/7.29(A)							Rap
BRITANNIA BUILDING SOCIETY FODEN BAND BAND OF THE YEAR GRASMERE	CD/GRCD 33 (E)								MOR
BROCK, Dave & THE AGENTS OF CHAOS DAVE BROCK & THE AGENTS OF CHAOS	FLICKNIFE CD/SHARP 1842 £7.29(SP)								Rock
CAMEL MIRAGE DERAM/LONDON	LP/MC-CD-8206132 (F)								Rock
CAPERCALLIE THE BLOOD IS STRONG CELTIC MUSIC	LP/MC-GPN 1001/GPNC 1001 (CM)								Folk
CATMEN CATMEN NERVOUS	LP/NERD044 £3.65(A)								Rock
CHILDS, Toni UNION A&M	LP/AMA 5175 (F)								Rock
CLANNAD PAST PRESENT RCA	LP/MC-PL 74074/PK 74074 CD-PD 74074 (BMG)								Folk
CREATION THE SNEETCHES SOMETIMES THAT'S ALL WE HAVE CREATION	LP/CRELP 43 CD-CRECD 43 £3.89/6.50(I/NM)								Rock
CRIME & CITY SOLUTION THE BRIDE SHIP STUMMP	LP/MC-STUMM 65/STUMM 65 CD-CDSTUMM 65 £3.89/7.05(SP)								Rock
CROSBY, Bing OUT OF NOWHERE FFRR/LONDON	CD-820553-2 (F)								Nostalgia
DAM KICKING ASS AT TJ'S A.P.T.	LP/COX 13 (APT)								Rock
DAVIDSON, Jim ANOTHER DIRTY WEEKEND EFFECTIVE	LP/JDC 2 CD-JDCD 2 £4.86(SP)								Comedy
DE LA SOUL MY MYSELF I BIG LIFE	CD-BLR007CD £2.45(I/NM)								Rap
DEAN, Carl CARL DEAN & HIS PIANO WHITE	LP/WLP 8944 £3.89(CSA)								R & B
DEF LEPPARD PYROMANIA (GOLD CD) MOBILE FIDELITY	CD-UDCD 520 £14.99(GCS)								R & B
DUPREE, Champion Jack And His BLUES BAND CHAMPION JACK DUPREE & HIS BLUES	BAND FFRR/LONDON CD-8205692 (F)								
ESSEX, David TOUCHING THE GHOST LAMPLIGHT	LP/MC-LAMPLP 1/LAMPMP 1 CD-LAMPMP 1 £3.99/6.69(TRC/BMG)								Pop
EVERLY BROTHERS, THE SOME HEARTS MERCURY/PHONOGRAM	LP/MC-8325201/8325204 CD-8325202 (F)								MOR
FAIREY ENGINEERING BAND, William TOURNAMENT FOR BRASS GRASMERE	LP/MC-GRALP 35/GRTC 35 (E)								Big Band
FREAKSHOW FREAKSHOW AURA	LP/MC-AUL 734 (amendment) £3.89(I/NM)								Rock
GADGETS, The GADGETREE PLASTIC HEAD	LP/PLAS LP13 £3.65(I/BK)								Rock
GADGETS, The INFANTRY PLASTIC HEAD	LP/PLAS LP12 £3.65(I/BK)								Rock
GADGETS, The LOVE CURIOSITY FRECKLES & DOUBT PLASTIC HEAD	LP/PLAS LP14 £3.65(I/BK)								Rock
GADGETS, The THE BLUE ALBUM PLASTIC HEAD	LP/PLAS LP16 £3.65(I/BK)								Rock
GAYE, Marvin COMMAND COMMAND PERFORMANCES MOTOWN	CD-WD 72422 (BMG)								Soul
GAYE, Marvin LIVE AT THE LONDON PALLADIUM MOTOWN	CD-WD 72213								Soul
GONG THE MYSTERY AND THE HISTORY OF THE PLANET GONG DEMI MONDE	LP/DMLP 1018 (I/RT)								Rock
GREAT WHITE TWICE SHY. EMI	MC PC ESTX 2096 CD-CD ESTX 20 (E)								Rock
GRIP, The TEENAGE BRIDE SURVIVAL	LP/SUR 12048 (P)								Metal
HAKIM, Omar RHYTHM DEEP GRP	LP/MC-GRP 95851/GRP 95854 CD-GRP 95852	£4.29/6.95(NN)							Instrumental
HOY, Lawrence With CALICO, etc BEYOND THE SEAS CELTIC MUSIC	LP/MC-GATEWAY 004/GATEWAYC 004 (CM)								Folk
HUNTER, Robert TALES OF GREAT RUM RUNNERS GRATEFUL DEAD	LP/MC-GDV 4013/GDTC 4013 CD-GDCCD 4013 £3.89/6.55(P)								Rock
HYACINTH GIRLS HAPPY NOW? RED	LP/RED 002 £3.65(I/BK)								Rock
JAMES, Eta SEVEN YEAR ITCH ISLAND	LP/MC-ILPS 9923/ICT 9923 CD-CID 9923	£3.59/7.29(F)							R & B
JARRETT, Keith PERSONAL MOUNTAINS Mew	LP/MC-ECM 1382/8373614 CD-8373612	£4.29/6.95(NN)							Jazz
JINGO DE LUNCH AXE TO THE GRIND A.P.T.	LP-086802 CD-856803 (APT)								Rock
JONES, Tom A-TOM-IC JONES FFRR/LONDON	CD-8205562 (F)								MOR
JUST ICE THE DESOLATE ONE SLEEPING BAG	LP/MC-SNL[005/SBUKMC 005	£3.89(I/NM)							Hip Hop
KELSALL, Phil BENEATH THE LIGHTS OF HOME GRASMERE	LP/MC-GRALP 34/GRTC 34 (E)								MOR
KLINGONZ, The PSYCHOS FROM BEYOND FURY	LP-F 3007 £3.65(I/BK)								Rock

** Previously listed in alternative format * Import

2 May 1989-6 May 1989 Album releases: 101

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
LAING, Robin EDINBURGH SKYLINE GREENTRAX	LP/MC-TRAX 021/CTRAX 021	£3.65(CM)							Folk
LATIN QUARTER SWIMMING AGAINST THE STREAM RCA	LP/MC-PL 74037/PK 74037	CD-PD 74037 (BMG)							Latin Am.
MARIENTHAL, Eric ROUND TRIP GRP	LP/MC-CRP 95861/GRP 95864 CD-GRP 95862	£4.29/6.95(NN)							Instrumental
MCINTOSH, Allan & The HEATHER DANCE BAND CALLING YOU WESTWARD	CONNELL LP-CR 022 £3.35(CM)								MOR
MELANIE COW ABONGA FOOD FOR THOUGHT	LP/MC-GRUB 12/TGRUB 12	CD-CDGRUB 12 (P)							Pop
MEN THEY COULDN'T HANG, THE SILVERTOWN SILVERTONE	LP/MC-ORE 503/OREC 503 CD-ORECD 503 £3.89/7.29(P)								Rock
MERTON SHERMAN BELLUDDI BEAT THE BOX A.P.T.	LP-SUB 50 CD-SUB 50CD (APT)								Rock
MICUS, Stephen THE MUSIC OF STONES ECM	LP/MC-EC 1384/8377504 CD-8377502	£4.29/6.95(NN)							Instrumental
NELSON, Bill CHIMERA SEE FOR MILES	LP/JCS 7 (P)								Rock
OUTSKIRTS OF INFINITY, THE SCENES FROM THE DREAMS OF ANGELS INFINITY	LP-INF 001 £3.85(I/BK)								
PACHECO, Johnny INTRODUCING... CHARLY	CD-CD CHARLY 165 (CH)								Foreign
PINK FLOYD MEDAL (GOLD CD) MOBILE FIDELITY	CD-UDCD 518 £14.99(GCS)								Rock
POP WILL EAT ITSELF THIS IS THE DAY THIS IS THE HOUR RCA	LP/MC-PL 74106/PK 74106 CD-PD 74106 (BMG)								Pop
PUBLIC DOMAIN GROOVY PUBLIC DOMAIN	LP/COM 3 £2.43(BK)								Rock
ROGERS, Kenny KENNY ROGERS WEA	LP/MCK 9257921/K 9257924 CD-K 9257922	(W)							MOR
ROSS, Diana COMMAND COMMAND PERFORMANCES MOTOWN	CD-WD 72336	£4.86(BMG)							Soul
ROSS, Diana & The SUPREMES COMPACT COMMAND PERFORMANCES MOTOWN	CD-WD 72423 £4.86(BMG)								Soul
SCREAMIN' HAWKINS, Jay REAL LIFE CHARLY	CD-CD CHARLY 163 (CH)								Soul
SEAHOGS SEAHOGS CHRYSALIS	LP/MC-CHR 655/ZCHR 1655 (C)								Rock
SKELLERN, Peter YOU'RE A LADY FFRR/LONDON	CD-820619-2 (F)								Pop
SPINAL TAP THIS IS SPINAL TAP EPISODE LP/A-CUSLP 2/LUSMC 2 (TRC/BMG)									Metal
SPIRIT OF THE DAY LABOUR DAY FULL BLAST	LP/MC-FBLP 4006173/FBMC 700617	CD-FBCD 8006170 (CM)							Folk
SPOOK AND GHOUls WHITECHAPEL MURDER NERVOUS	LP/NERD043 (I/RT)								Rock
SPOOK AND THE GHOUls WHITECHAPEL MURDER NERVOUS	LP/NERD043 £3.65(A)								Rock
STONE ROSES, The THE STONE ROSES SILVERTONE	LP/MC-ORE 502/OREC 502	CD-ORECD 502 £3.89/7.29(P)							Rock
SURF RATS STRAIGHT BETWEEN THE EYES LOS	MOMENT LP/LMLP 069 £3.65(I/BK)								Rock
TEMPTATIONS, The COMPACT COMMAND PERFORMANCES MOTOWN	CD-WD 72365 (BMG)								Soul
TEX, Joe DIFFERENT STROKES CHARLY	CD-CD CHARLY 61 (CH)								Dance/Disco
THIN LIZZY SHADES OF A BLUE ORPHANAGE	FFRR/LONDON CD-8205272 (F)								Rock
THOMPSON, Denny WHATEVER NEXT ANTILLES	LP/MC-AN 8743/ANC 8743 CD-ANCD 8743 £3.99/7.29(F)								Jazz
TROJANS A LA SKA GAZ'S	CD-CDGAZ 002 £1.05(I/BK)								Reggae
TZUKE, Judie TURNING STONES POLYDOR	LP/MC-8390871/8390874 CD-8390872	£4.86(F)							Rock
UDO MEAN MACHINE RCA	LP/MC-PL 71994/PK 71994 CD-PD 71994 (BMG)								Rock
VARIOUS BOBBIN' HILLBILLY VOL 5 WHITE	LP-WLP 2805 £3.89(CSA)								Rockabilly
VARIOUS BOBBIN' HILLBILLY VOL 6 WHITE	LP-WLP 2806 £3.89(CSA)								Rockabilly
VARIOUS DANCE THE LATIN GROOVE CHARLY	LP/MC-CD CD CHARLY 164 (CH)								Latin Am.
VARIOUS DIRTY DANCING LIVE RCA	LP/MC-PL 90336/PK 90336 CD-PD 90336 (BMG)								Pop
VARIOUS EDWARD NOT EDWARD WOODEN	LP-WPPD007 £3.89(I/NM)								Rock
VARIOUS NIGHT OF GUITAR LIVE I.R.S.	LP-EIRSDA 1005 (E)								Rock
VARIOUS OLD AND IN THE WAY GRATEFUL DEAD	LP/MC-GDV 4014/GDTC 4014	CD-GDCCD 4014 £3.89/6.55(P)							Rock
VARIOUS RARE SOUL ON CD SOUL SUPPLY	CD-SSCD 1 £7.05(I/BK)								Soul
VARIOUS SAUCY SONGS - THE CLASSIC YEARS IN DIGITAL STEREO BBC	LP/MC-REB 728/ZCS 728 CD-bbced 728 £3.59/6.75(E)								Comedy
VARIOUS SHANGRI-LA A TRIBUTE TO THE KINKS A.P.T.	LP-ILLUSION 3 CD-ILLSCD 300 (APT)								Rock
VARIOUS SHORT SHOW DANCE MASTERS DOWER	LP/MC-ADD 7/ZDD 7 CD-CCD 7 (C)								Dance/Disco
VARIOUS SIMPLY ROCKIN' WHITE	LP-WLP 8948 £3.89(CSA)								R & B
VARIOUS THE SINGER AND THE SONG STYLUS	LP/MC-SMR 974/SMC 974 CD-SMD 974 (STY)								Pop
VARIOUS TRASH TO DELIVERY FLICKNIFE	LP-SHARP 0111 £3.25(SP)								Punk
VARIOUS YOU CAN'T HURRY LOVE MOTOWN	CD-WD 72509 £4.86(BMG)								Soul
WALKER, Junior & The ALLSTARS COMPACT COMMAND PERFORMANCES MOTOWN	CD-ZD 72511 £4.86(BMG)								Soul
WEDDING PRESENT, The T UJRAINSKI VISTUP THE JOHNA PEELA RCA	LP/MC-PL 74104/PK 74104 CD-PD 74104 (BMG)								Folk
WEIR, Gillian KING OF INSTRUMENTS BBC	LP/AC-REN 678/ZCN 678 CD-BBCCD 678	£3.29/6.25(E)							MOR
ZVUKI MU ZVUKI MU LAND	LP/MC-LAND 07/LANDCD 07 CD-LANDCD 07	£3.80/6.50(I/RT)							Ethnic

Year to date: 5th May 1989 Album releases: 1,631

BEGGARS BANQUET INTRODUCE

DIED PRETTY LOST

COMPACT DISC · CASSETTE · RECORD NOW ON UK RELEASE

BEGGARS BANQUET

"live fast, die young,
 leave a pretty corpse"
 "reckless energy"
 "tortured romanticism"
 "broody and foreboding"
 "claustrophobic climaxes"
 "ripping out the leather seats"
 "big city atmosphere"

★★★★ Q MAGAZINE

NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
2 THE TOP THE RHYTHM I GIVE EM/iba RHYME N REASON 12RNR 2 12" (P)										Reggae
AKWABA NEGRO MAN/iba AXE AXE 1204 12" (JS)										Dance/Disco
AMNESIA IBIZA (LOCO A.C.D. MIX/Version) DEBUT/PASSION DEBXTX 3065 12" Ibiza (Beat Mix)										Reggae
**ASWAD BEAUTY'S ONLY SKIN DEEP/Smoky Blues MANGO MNGG 105 7" Gatefold 12MNX 12" (Remix) (F)										Dance/Disco
ATOMIC ROOSTER TOMCROW NIGHT/Devils Answer/HUMBLE PIE: Natural Born Bugie OLD GOLD 6136 CD (M/L/A/LIG)										Reggae
AYERS, Roy SUAVE/And Then We Were One ICHIBAN 12PO 23 12" (A)										Dance/Disco
**BANGLES ETERNAL FLAME/What I Mean't To Say CBS BANGS C5 CD BANGS M5 MC (C)										Dance/Disco
BECK, Kenny SHUT YOUR CRACK/Version G.T.I. 12BECK 5 12" (URT)										Rap
**BEE GEES ORDINARY LIVES/Wing And A Prayer WARNER BROTHERS W 7523C MC (W)										Dance/Disco
BIG DADDY KANE THE WPATH OF KANE/iba COLD CHILLIN'/WARNER B. W 2973 7" Pic Bag W 2973T 12" Pic Bag Rap Summary (W)										Rap
BIG STICK CRACK ATTACK/Freak Scene Mix) EMI EM 88 7" Pic Bag 12EM 88 12" Pic Bag (Version)CDEM 88 CD Pic Bag (Versions) (E)										Dance/Disco
BIGBO BEN & THE BACK BENCH BOYS TODAY IN PARLIAMENT/iba COMPLETELY DIFFERENT DART 2 7" DART 2T 12" (P)										Dance/Disco
BODINES, The DECIDE/iba PLAY HARD DEC 18 12" (WNM)										Dance/Disco
BRIGHTMAN, Sarah ANYTHING BUT LONELY/Half A Moment POLYDOR RUR 5 7" RUXR 5 12" RUCR 5 CD (F)										Dance/Disco
BROWN, Dana & Gerry HARMONY/iba CAPTAIN BILLY FANI 7 7" (A)										Dance/Disco
BURRELL PUT YOUR TRUST IN THE MUSIC/iba 10 TEN 26 7" TENX 264 12" TENCD 264 CD (E)										Dance/Disco
BYRD, Bonnie GOOD GIRL/We Can Make It BSBI BENN 2 7" BENN T2 12" (A)										Dance/Disco
CAPELLA HELYOM HALIB/iba MUSIC MAN MMPS 7004 7" MMPT 12004 12" (P)										Dance/Disco
**CCP HARD WORK/Version) MCA DMCAT 1298 CD (F)										Dance/Disco
CHAMELEON SHONA TUMBA LAMPLIGHT/BMG EAGLE 11 7" (TRC/BMG)										Dance/Disco
CHER and Peter CETERA AFTER ALL/iba GEFEN 52 7" Pic Bag GEF 52T 12" Pic Bag GEF 52CD CD Pic Bag (W)										Dance/Disco
CIRCUIT featuring KOFFI SHELTER/Dub) COLLISION 7CIR 1 7" 12CIR 1 12" (Wicky Wacky Mix) (URT)										Soul
**COMMODORES GRIP/A n't Givin' Up POLYDOR 8713707 7" (F)										Dance/Disco
CONCRETE BLOND HAPPY BIRTHDAY/Run, Run Run I.R.S. EIRS 105 7" Pic Bag (E)										Dance/Disco
CRIMSON GLORY LONELY/iba ROADRUNNER RR 54487 7" RR 24481 12" RR 24482 CD (P)										Dance/Disco
**CUD LOLA/iba MIRAGE M RAGE 7 7" (APT)										Dance/Disco
DEJA MADE TO BE TOGETHER/iba 10 TEN 268 7" TENX 268 12" TENCD 268 CD (E)										Dance/Disco
DICKSON, Barbara COMING ALIVE AGAIN/iba VALLEY VYL 1 7" (TRC/BMG)										Dance/Disco
DOUBLE TROUBLE & THE REBEL MC JUST KEEP ROCKIN'/iba DESIRE WANTX 9 12" (PAC)										Dance/Disco
EAST BAY RAY TROUBLE IN TOWN/iba NEW ROSE GMO 40 12" (P)										Dance/Disco
EDELWEISS BRING ME EDELWEISS/iba WEA YZ 353 7" YZ 353T 12" YZ 353CD CD (W)										Dance/Disco
EDISON LIGHTHOUSE LOVE GROWS (WHERE MY ROSEMARY GOES)/It's Gonna Be A Lonely Summer OLD GOLD 9878 7" (WU/A/LIG)										Dance/Disco
FANATICS, The SUBURBAN LOVE SONGS/iba CHAPTER 22 12CHAP 38 12" (I/NM)										Dance/Disco
**FINE YOUNG CANNIBALS GOOD THING/Social Security LONDON LONCD 218 CD (F)										Dance/Disco
FOX, Samantha I WANNA HAVE SOME FUN/Out Of Our Hands JIVE FOX 12 7" Pic Bag FOXYT 12 12" Pic Bag Love Don't Grow On Trees/Version)FOXYCD 12 CD Love Don't Grow On Trees/Version) (BMG)										Dance/Disco
GEORGIA SATELLITES, The IT'S YOU AND ME/iba FON FON 19 7" Pic Bag (W)										Dance/Disco
GERONIMO, Mark REX BCB LOWENSTEIN/iba RCA PB 42769 7" (BMG)										Dance/Disco
GLITTER, Gary OH YES YOU'RE BEAUTIFUL/Remember Me This Way OLD GOLD 9880 7" (WU/A/LIG)										Dance/Disco
GLITTER, Gary ROCK N ROLL PART 2/1 Didn't Know I Loved You/Do You Wanna Touch Me OLD GOLD 6132 CD (WU/A/LIG)										Dance/Disco
GUY GROOVE ME/iba MCA MCA 1331 7" Pic Bag MCAT 1331 12" Pic Bag (F)										Dance/Disco
HAYES, Isaac THEME FROM SHAFT/Walk On By SOUTH BOUND SEWS 731 7" SEWT 701 12" Theme From The Men/Type ThangCDEWT 701 CD Theme From The Men/Type Thang (P)										Dance/Disco
HIGHLANDERS, The NEVER ENOUGH/Hour Glass VIRGIN VS 1155 7" Pic Bag VST 1155 12" Pic Bag Never Enough (Version)VSCD 1155 CD Pic Bag Never Enough (Version) (E)										Dance/Disco
HUE AND CRY VIOLENT/Man With The Child In His Eyes/Colamity John CIRCA YRE 29 7" Pic Bag YRET 29 12" Pic Bag Rolling HomeYRCD 29 CD (E)										Dance/Disco
IN MOTION featuring Maxine RICHARDS AIN'T NOBODY/Version) BLUE CHIP BLUECHIP 15 12" (I/BK)										Dance/Disco
IN SOTTO VOCE IN SOTTO VOCE/iba ANTILER ANT 102CD CD (APT)										Dance/Disco
JACKSONS, The NOTHING THAT COMPARES 2 U/Alight With Me EPIC EPC 6548087 7" EPC 6548086 12" EPC 6548082 CD (C)										Dance/Disco
JIVE TURKEY ROTATE EP/ CHAPTER 22 12CHAP 39 12" incl: A Beautiful Way To Die/Acoustic (I/NM)										Dance/Disco
**JOMANDA MAKE MY BODY ROCK/Version) RCA PT 42750 12" Pic Bag BB 0004 12" (Remix) PD 42750 CD (Version) (BMG)										Dance/Disco
KADER, Cheb YA GALBI/iba WORLD MUSIC EFA 6128 12" (SRD)										World
KALIMBA SUMMERTIME LOVERS/Version) KUNZEL KUN 4 7" (A)										Reggae
KERSHAW, Nik ELISABETH'S EYES/My Friend John MCA NIK 13 7" NIKT 13 12" DNK13 13 CD (F)										Dance/Disco
KIRWIN, Dominic THE GREEN HILLS ARE ROLLING STILL/Golden Dreams RITZ RITZ 199 7" (SP)										Dance/Disco
KOFI LOOKING OVER LOVE/iba ARIWA ARI 89 7" (I/RE/JS)										Dance/Disco
**KON KAN I BEG YOUR PARDON/Version) ATLANTIC A 8969CD CD (W)										Dance/Disco
KORGIS, The EVERYBODY'S GOTTA LEARN SOMETIME/I Had You OLD GOLD 9889 7" (WU/A/LIG)										Dance/Disco
LIVING COLOUR CULT OF PERSONALITY/What's Your Favourite Color? EPIC LCL 5 7" LCLT 5 12" (C)										Dance/Disco
**LONDON BOYS REQUIEM/The Midi Dance WEA YZ 345T 12" Pic Bag YZ 345TX 12" (Remix) 2469732 CD (W)										Dance/Disco
LULU THE MAN WHO SOLD THE WORLD/Take Your Mama For A Ride OLD GOLD 9887 7" (WU/A/LIG)										Dance/Disco
**MANILOW, Barry PLEASE DON'T BE SCARED/A Little Travelin' Music Please ARISTA 409913 MC (BMG)										Dance/Disco
MARSDEN, Gerry/Paul McCartney/Various FERRY CROSS THE MERSEY/iba PWL PWL 41 7" (P)										Dance/Disco
**MATHIS, Johnny DAYDREAMIN'/Once In A While CBS 6547736 12" Pic Bag 6531916 12" (Remix) Pic Bag 6547732 CD 5347730 7" Special packaging (C)										Dance/Disco

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
MATT BIANCO SAY IT'S NOT TOO LATE/iba WEA YZ 388 7" Pic Bag (W)										Reggae
MCCORMICK ANOTHER DAY AT HOME/iba PINK MOON PMT 3 12" (SRD)										Dance/Disco
MCENTIRE, Reba CATHY'S CLOWN/iba MCA MCA 1336 7" Pic Bag DMCAT 1336 CD Pic Bag (F)										Dance/Disco
McLAREN, Malcolm DEEP IN VOGUE/Opulence - You Own Everything EPIC WALTZ 1 7" Pic Bag WALTZT 1 12" Pic Bag WALTZC 1 CD Ltd Edition (C)										Reggae
MEN THEY COULDN'T HANG, The ROSETTES/iba SILVERTONE ORE 7 7" Pic Bag ORE 7T 12" Pic Bag ORE CD 7 CD (BMG)										Dance/Disco
MINOTTI, Echo, & GENERAL JAH MIKEY WHEN MY LITTLE GIRL IS SMILING/iba BLUE TRAC 8TND 037 12" (JS)										Dance/Disco
MOORE, John, & EXPRESSWAY SOMETHING ABOUT YOU GIRL/Set It On Fire POLYDOR JME 1 7" JMEG 1 7" Gatefold sleeve JMX 1 12" Wake Up Baby/JMEP 1 12" Pink vinyl JMECD 1 CD (Version)/Wake Up Baby (F)										Dance/Disco
**MORE, Kenny LOVE IS THE KEY/Version) ANXIOUS NERV 3 7" Pic Bag CDNERV 3 CD (A)										Dance/Disco
MUNGO JERRY IN THE SUMMERTIME/Baby Jump/Long Legged Woman Dressed In Black OLD GOLD 6139 CD (WU/A/LIG)										Dance/Disco
NDIZVOZO KACHEMBERE/CHAFUDZAPASI/Ndikafa/Vana Vaka Vopera GLOBESTYLE FEZ 003 12" (P)										Dance/Disco
**NICKS, Stevie ROOMS ON FIRE/Alice EMI TCEN 90 MC (E)										Dance/Disco
ORGANISER, The BANDIT/iba SOCA SOT 004 12" (JS)										Soca
**PAINTED WORD, The WORLDWIDE/ Found Love Today RCA PD 42704 CD (BMG)										Dance/Disco
PALMER, Robert CHANGE HIS WAYS/More Than Ever EMI EM 85 7" Pic Bag 12EM 85 12" Pic Bag (Rock Mix)CDEM 85 CD Pic Bag (Rock Mix)/She Makes My Day (E)										Dance/Disco
PARADIS, Vanessa MAXOU/Le Bon Dieu Est Un Marin POLYDOR PO 38 7" PZ 38 12" 8712242 CD (F)										Dance/Disco
PARANOICS, The I'VE BEEN WAITIN'/Come Back And Stay PLAY IT AGAIN SAM BIAS 128 7" Pic Bag (APT)										Soul
PAUL, Billy WE COULD HAVE BEEN/Wide Open ICHIBAN ICHS 705 7" ICHT 705 12" Dirty Laundry (A)										Dance/Disco
**PERRI FM The ONE/iba MCA DMCAT 1311 CD Pic Bag (F)										Dance/Disco
PETTY, Tom I WON'T BACK DOWN/iba MCA MCA 1334 7" Pic Bag MCAT 1334 12" Pic Bag DMCAT 1334 12" (Remix) Pic Bag DMCAT 1334 CD Pic Bag (F)										Dance/Disco
PIL DISAPPOINTED/Same Old Story VIRGIN VS 1181 7" Pic Bag VST 1181 12" Pic Bag Disappointed (Version) (E)										Dance/Disco
**POP WILL EAT ITSELF WISE UPI SUCKER/Orgyone Simulator RCA PB 42793 7" Pic Disc PJ 42762 10" PK 42761 MC (BMG)										Dance/Disco
QUEEN I WANT IT ALL/Hang On In There EMI QUEEN 10 7" Pic Bag 12QUEEN 10 12" Pic Bag (Version)CQUEEN 10 CD Pic Bag (Version)TCQUEEN 10 MC (Version) (E)										Dance/Disco
QUEENRYCHE EYES OF A STRANGER/Queen Of The Reich EMI USA MT 65 7" Pic Bag 12MT 65 12" Pic Bag Walk In Shadows/Take Hold Of The Flame12MTG 65 12" Gatefold sleeve CDMT 65 CD Pic Bag 12 track listing plus Profs										Dance/Disco
RAZE presents Doug LAZY LET IT ROLL/iba GROVE STREET GSR 018 12" (GV)										Dance/Disco
RHYTHM IS RHYTHM STRINGS OF LIFE/iba JACK TRAX 12JTRAX 11 12" (A)										Dance/Disco
RICHARDS, Keith MAKE NO MISTAKE/He Means A Lot VIRGIN VS 1179 7" Pic Bag VST 1179 12" Pic Bag Make No Mistake (Version)VSCD 1179 CD Make No Mistake (Version) (E)										Dance/Disco
RIDGWAY, Stan CALLING OUT CAROL/Can't Stop The Show I.R.S. EIRS 106 7" Pic Bag (E)										Dance/Disco
SHABAZZ, Lakim PURE RIGHTEOUSNESS/iba SURE DELIGHT SDT 8 12" (JS/E)										Dance/Disco
SHELLEY, Pete, VS POWER, WONDER & LOVE HOMOSAPIEN II/Version) IMMACULATE IMMAC 11 7" Pic Bag 12IMMAC 11 12" Pic Bag IMAC 11CD CD (Version) (PAC)										Dance/Disco
SIMCESS LIFE OF BEAUTY/iba ACCESS ALL AREAS MUSIC 7013 7" 8013 12" (P)										Dance/Disco
**SIMPLY RED IF YOU DON'T KNOW ME BY NOW/Move On Out WEA YZ 377TE 10" YZ 377CDX CD Special CD (W)										Dance/Disco
SINS OF THE FLESH FLESH COMES APART/iba PLASTIC HEAD PLASS 011 12" (I/BK)										Dance/Disco
SLAB DEATH HEAD SOUP/iba INK INK 1240 12" (P)										Dance/Disco
STEVENS, Shakin' LOVE ATTACK/As Long As I Have You (Lies) EPIC SHAKY 10 7" Pic Bag SHAKYC 10 CD Pic Bag SHAKYM 10 MC (C)										Dance/Disco
SWANS SAVED/iba MCA MCA 1332 7" Pic Bag MCAT 1332 12" Pic Bag DMCAT 1332 CD Pic Bag (F)										Dance/Disco
SYLVESTER YOU MAKE ME FEEL (MIGHTY REAL)/Stars (Everybody Is One) SOUTH BOUND SEWS 700 7" SEWT 700 12" You Make Me Feel (Mighty Real) (7 Mix)CDEWT 700 CD Over And Over (P)										Dance/Disco
**T'PAU ONLY THE LONELY/iba SIREN SRNG 107 7" Gatefold SRNP 107 7" Poster (E)										Dance/Disco
TACKHEAD REALITY/iba WORLD WRO 14 12" (SRD)										Dance/Disco
TARMEY AND DAWN I'LL BE WITH YOU SOON/Time To Make A Start WESTMOOR 7WM 1 7" (SP)										Dance/Disco
**THEN JERICHO WHAT DOES IT TAKE/Jungle LONDON LONG 223 7" LONXG 223 12" LONCD 223 CD (F)										Dance/Disco
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TRAIN SET, The HOLD ON/iba PLAY HARD DEC 17 7" (I/RR)										Dance/Disco
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ZARA BYE BYE BABY/iba SAVAGE 7SAV 003 7" 12SAV 003 12" (A)										Dance/Disco

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Agent double o soul U
Ain't nobody J
Almost V
Another day at home M
Anything but lonely B
Back to square one T
Get outta the way U
Bandid O
Beauty's only skin deep A
Bring me edelweiss E
Bye bye baby Z
Calling out carol R
Cathy's clown Y
Change his ways P
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Crack attack S
Cult of personality L
Daydreamin' M
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Harmony B
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Moxie P
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Never enough H
Nightmare (the evil mag T
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D I A R Y

AS ALL sections of the industry once again rally round to respond to a major tragedy, we can add to our p1 story that all major chains will join **Our Price** in forgoing file discounts on Ferry Cross The Mersey. Although the record label will credit the performers involved, the current working title for the charity project is **Scouse Aid** ... One slightly-soiled radio service for sale. Only six months after its launch, **Richard Branson** has put **Radio Radio** on the market. The price is likely to be around £400,000 and among those showing an interest are Yorkshire Radio, Owen Oyston and Crown Communications ... the A&R merry-go-round picks up speed again as CBS UK's **Annie Roseberry** moves next month to Elektra in the US ... After 11 years with the Performing Right Society deputy PR manager **Eileen Stow** will move to the British Academy of Songwriters, Composers and Authors on June 1. She succeeds **Bernard Brown** as general secretary ... Following his recent operation, **WEA's Bill Fowler** is making an "amazing recovery" his office reports ... Who fancies a trip to see **Tommy** in New York on June 27? **Pete Townshend** and co are performing in aid of Nordoff-Robbins Music therapy and a round trip from the UK is being organised. Don't call us but watch this space for details ... Among the "self-confessed stress sufferers" participating in the trial run of a new executive game called **Outburst!** was "a senior CBS record company executive", according to **Parker Games**. Dooley tried to guess who it was but was spoiled for choice ...

AFTER EXTENSIVE radio and TV coverage last week, **Rainbow Rovers** are already planning a pan-European convoy for 1990, meeting up in Geneva. More sponsors are needed and information is available on 748 4808/3927 ... Sad to hear of the death from cancer at 40 of former Decca and BPI employee **June Clarke** (later Finco) ... Expect the next round of the marathon **Japanese-European DAT** talks to coincide with IFPI's council meeting in Athens in June ... I Spy? The oddest story of the week came from someone who swears he overheard Towerbell's **Bob England** in a Manchester phone box ordering record pressings. Hope the pressing plant gets paid upfront ... Why does **Music Of Life's Chris France** hide his new Rolls-Royce when his artists visit the office? ...



DIRECT RESPONSE: Lincoln Elias and Gordon Charlton get some help from CBS in celebrating their appointments as directors of the company.



ONE AND one is ...: CBS staff raise a glass to the number one single and album in the same week through The Bangles and Deacon Blue.



TV OR not TV: Jan Hammer gets a gold disc from MCA for *Escape From TV*.



SAX APPEAL: Tommy Smith pulled in a crowd for his set at the Virgin Megastore.

AURAL SECTS: The Cult's Sonic Temple benefited from this display at HMV Oxford Circus.

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So for further details please telephone:

Christine Chinetti

in *Music Week's* London office.

Tel: 01-387 6611

Fax: 01-388 4002



STAR PLAYER: Bobby Charlton helps TDK UK MD John Buchanan present awards marking the one millionth TDK D90 cassette distributed by Wynd-Up. On the receiving end are Wynd-Up's Norman Smith and Fay Wilcockson of Star Records, Glossop, who ordered the millionth unit.



REPORT FOR duty: Live Report look forward to working hard on their career as they sign to Brouhaha Records.



FOUR PLAY: Three-quarters of Anderson/Burford/Wake-man/Howe line up with BMG and Harvey Goldsmith at the launch of their album and tour.

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