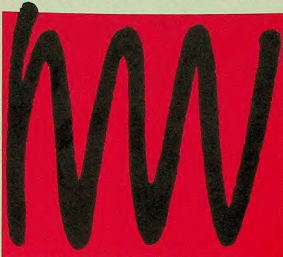


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# MUSIC WEEK



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The fight against piracy **3**  
 New product **3**  
 CBS sticks with vinyl; new boss at BMG Classics **4**  
 Frontline: Shoplifters on display **6**  
 Dance chart **10**  
 Dance; Hamilton **11**  
 Singles, album charts **12, 21**  
 A&R: Beck bites back, staking The Claim; Simply Red and Kevin McDermott **14**  
 Orchestra live plus tracking and reviews (Madonna's album pictured) **Starts 14**  
 Music video: The World **Starts 14**  
 Music Video Awards plus

## INSIDE



review and chart **15**  
 US charts **18**  
 The Other Chart **19**  
 Classical: Collins Classics in full swing; chart **22, 23**  
 Publishing: EG Music goes worldwide **23**  
 Airways: The ILR contract applicants **24**  
 Airplay action; CD chart **24**  
 Indie chart **28**  
 Diary: Dooley **31**  
 CD supplement: New product, CDV and packaging **Centre pages**  
 Europe etc **Special insert**

## IRS takes giant step to self-destiny

IRS is taking "the most important step" in its history with its switch from being a licensed label to having a pressing, distribution and sales deal.

The company has just signed an agreement with EMI that ends 10 years of licensing through A&M and, latterly, MCA. IRS UK managing director Steve Tannett says that the move means the company is finally taking charge of its own des-

tiny.

He adds, though, that he wants to keep the indie feel of IRS despite the fact that its illegal label will lose its eligibility for the indie chart by being switched from indie distribution to EMI.

Tannett comments: "We do not have ambitions to be huge. What we want to do is to be successful and to continue to bring quality product and diverse product to the

marketplace.

The move to EMI is the most important step in the 10 years of our existence. It actually means we are masters of our own destiny.

"We will stand or fall by the quality of our records and our ability to promote them."

EMI has also agreed with IRS a licensing deal for its catalogue outside North America, the UK, Japan and Australia.

## Berman's back in A&M's spring clean

A MASSIVE re-structuring is being implemented at A&M, an overhaul that will have radical implications for all parts of the company.

Former marketing director Howard Berman is returning from Los

Angeles to take up the newly-created position of general manager while managing director Brian Shepherd is to take direct responsibility for A&R when Alan Cowderly leaves the company in the spring.

Leaving the company also are head of press Chris Poole and his deputy, Debbie Bennett, who are to set up their own PR company.

On Berman's arrival, Jason Guy will relinquish his responsibilities for the marketing and art departments to head FXTV, A&M's new television production business.

Shepherd comments: "The record business is a dynamic and competitive environment. Those companies who wish to succeed

TO PAGE FOUR ▶

### STOP PRESS

EMI IS all set to snatch half of Chrysalis Records from under the nose of BMG in a dramatic \$75m swoop.

In a deal which excludes music publishing, television production, recording studios and other interests, EMI Music takes a half stake in the worldwide record company interests of Chrysalis in the latest bout of aggressive spending sparked by EMI Music president Jim Field.

BMG was reckoned to be favourite when Chrysalis Music Group executive vice president Joe Kiener admitted to *Music Week* that the company was "in the final stages" of talks with possible international partners (MW, March 1).

## Jobete's UK future held in balance

SPECULATION SURROUNDS the future of the UK office of Jobete Music, the publishing arm of The Gordy Company.

General manager and European co-ordinator Ivan Chandler is leaving the company at the end of March and so far no plans have been announced to replace him. Rumour is rife that the office will

be closed and Jobete's catalogue will be administered through a sub-publishing deal. MW understands that Filmitrax, Virgin and MCA Music have already expressed an interest in the possibility of a deal.

Jobete president Lester Sill had not responded to requests for comment by the time MW went to press.



EMI MUSIC president Jim Field and IRS Inc chairman Miles Copeland after the signing of the agreement between their companies

## Reichardt in the frame for top job at EMI-SBK

SBK SONGS UK chief Peter Reichardt is in line for a top job with the merged EMI-SBK operation following confirmation that Charles Koppelman and Martin Bandier will head the new publishing giant.

Former top man at EMI Music Publishing Irwin Robinson stays with the company as president and chief operating officer but he now reports to chairman and chief executive officer Koppelman and vice chairman Bandier.

Further executive appointments will be made in a few weeks' time and Koppelman has already underlined his commitment to slim down the combined workforce of SBK and EMI and to merge offices in the UK and other countries where both companies have a presence.

Reichardt, who joined SBK from Warner Bros Music when that company acquired Chappell last

TO PAGE FOUR ▶

# Kirsty MacColl Free World

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**SIBELIUS:** Finlandia · Valse Triste · Karelia Suite 413 158-4
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10. **PROKOFIEV:** Romeo and Juliet Suite  
**TCHAIKOVSKY:** Excerpts from Swan Lake and Sleeping Beauty 413 430-4
11. **BRAHMS:** Symphonies Nos 1 & 4 413 424-4
12. **PLACIDO DOMINGO SINGS**  
**HALST:** The Planets **ELGAR:** Enigma Variations 418 091-4
13. **GERSHWIN:** Rhapsody in Blue · An American in Paris  
**BERNSTEIN:** Symphonic Dances from "West Side Story" 413 852-4
14. **RACHMANINOV:** Piano Concerto No 2  
**LISZT:** Piano Concerto No 1 413 850-4
15. **CHOPIN:** Piano Music: Waltzes, Nocturnes and more 413 148-4
16. **DVOŘÁK:** Symphony No 9 "New World"  
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**T**HE BATTLE against piracy may be a never-ending fight but as each year goes by the British record industry is wearing down its opponents with some well-placed punches.

The BPI's anti-piracy unit has strengthened its impact year-on-year since its inception in 1972 and has struck some effective blows to the heart of the illicit trade.

The last four years have seen the APU knock down the operations of illegal manufacturers across the UK and also a large number of street traders.

Two important developments that have added weight to the power of the APU and the fight against piracy are the unit's relationships with trading standards officers and the police.

All three now work closely together and often link up for raids

# BPI continues the battle on punch-drunk pirates

on pirates. At the same time, the penalty of maximum two years' imprisonment for a criminal offence seems to have become a valid deterrent and punishment.

But, as in most areas of crime, there are always those villains that will never give up the fight to make their money illegally and continue to pirate, bootleg and counterfeit. Consequently, the APU must remain vigilant and maintain its relentless battle for the industry. Tim Dobin is the unit's co-ordinator and has taken a lead role in many of its recent campaigns.

"Having trading standards offices and the police helping us has allowed us to concentrate our resources on the manufacture and distribution," he says.

"Generally, there are about six factories of any one time in operation in the UK. On average, we are knocking out about four or five factories a year."

One of the problems that has been developing is the difficulty of knocking out the main men behind the pirate factories who keep returning despite being raided. "What we find is some of them operate a sort of cottage industry by having a number of premises.

Once one is raided they shift the business to other premises.

"There are relationships between some teams of pirates which indicate that there is either a co-ordinating source or they are just using the same moles," he says.

Dobin sees the main problems for the future as the piracy of CDs and the counterfeiting of cassettes. "At the moment, there is an upward trend in the piracy of CDs. It is not a big problem at the moment but it is something that will increase."

The problem lies in legitimate CD manufacturers producing discs on behalf of pirates without realising that the product is illegal. APU technical adviser Derek Varnals explains: "When someone turns up at your factory with a carrier bag with £6,000 in it to pay for some CDs I suppose it is tempting.

"Some manufacturers do it knowingly, others without realising. But we have got to tell them not to behave like the three wise monkeys because it is up to them to recognise a dodgy customer," says Varnals.

The APU hopes to raise the issue at an international meeting of piracy investigators in April. Mean-

while, it is in the process of taking suggested pirates of the Block album to court and also dealing with the problem of counterfeit cassettes.

"In the future, that problem will remain because they are so easy to make. We will certainly be involved more with bootleggers who will come under the new Copyright Act under the illicit recordings section. But again we will be looking at prevention rather than cure," says Varnals.

One important preventative measure that was established this year came through the Piracy Act case which established the sovereignty of UK copyright law over EC trading rules.

"I think that case has made people think twice about piracy and I think test cases like that are very important for the industry," says Varnals.

All these factors added together have enabled the APU to contain piracy in the UK to just one per cent of the total market. "We have managed to contain it at a very low level — probably one of the lowest levels in any of the major record producing countries," adds Varnals.

ANTI-PIRACY raids have uncovered many illicit factories and associated premises of varying capacity from which have been seized duplicators, tens of thousands of counterfeit cassettes and hundreds of thousands of inlay cards:

## 1986

July — Ilford and Borehamwood, August — Hadleigh and Rainham area, December — Tottenham Court Road, London.

## 1987

May — Benfleet, Camden market and North London, July — Euston, London and North London, October — Craydon, November — Ilford/Clacton and Ilford/Barking/Side.

## 1988

February — Nottingham, Leicester, March — Daddinghurst, April — Leominster/Alcester, September — Slough, Acton and Stratford, November — Glasgow and Camden market.

## 1989

January — Manchester, February — Hayes, Hatfield, Peverly and Slough.

## MUSIC WEEK



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## The Anti-Piracy Unit's campaigns over the last five years:

	1984	1985	1986	1987	1988
<b>Factories:</b>					
Machines seized	23	24	11	11	22
Tapes seized	41,923	45,057	3,965	19,259	78,643
<b>Retail:</b>					
Trading Standards					
Office seizures	114	116	103	287	237*
Police seizures	48	20	24	71	73*
BPI seizures	11	4	4	13	13
<b>Total tapes seized</b>	<b>80,641</b>	<b>75,700</b>	<b>24,856</b>	<b>74,944</b>	<b>128,783</b>

\*Preliminary figures

## NEW PRODUCTS

### WEA claims 'biggest ever' Madonna drive

WEA is launching what it claims is to become its biggest promotion campaign for an album when Madonna's album *Like A Prayer* is released this week.

The campaign is set to last until the end of the year and includes: launch ads in major TV areas, full in-store campaigns, flyposting, cinema ads, window displays, national and music press advertising and London Transport advertising.

Further singles are planned and four dates are being discussed.

### Polydor causes a commotion

POLYDOR IS backing the release of the Lloyd Cole And The Commotions album 1984 — 1989 with two weeks of radio ads in nine Scottish IRL stations and Capital Radio, beginning this week.

There will also be press advertising in *NME*, *Melody Maker*, *Q*, *Cut*, *Time Out*, *The Guardian* and the *Scottish Sunday Mail*.

Major in-store display campaigns will be launched along with *Our Price* and *WH Smith* and special window displays with Tower Records and Virgin.

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## Reichardt

► FROM PAGE ONE

year, is tipped for a senior pan-European post with the EMI-SBK operation.

Explaining the surprise decision to bring in the former SBK man, EMI Music Worldwide president Jim Field said: "I felt that Koppelman and Bandieri's expertise and success in music publishing was not going to be fully utilised at SBK Records," a reference to the joint venture label set up by EMI and the two executives as part of the buyout deal.

One question raised by this latest move is the name of the new company. In the past publishers taken over by EMI have simply lost their identity but there is now a likelihood that the merged entity will be christened EMI-SBK, following the precedent set by Warner Chappell. EMI's comment on the issue is: "It's a matter that hasn't been decided."

## Emmerson out, Hensler heads BMG Classics

BMG CLASSICS has a new head following the sudden departure of veteran Michael Emmerson. Emmerson — brought in by RCA in 1986 to revitalise its classical thrust — has been replaced immediately by Gunter Hensler, former president of PolyGram.

In his commitment to re-establishing RCA as a classical force to be reckoned with, industry sources have speculated that Emmerson may have gone further than was wished by new owner Bertelsmann. In recent months key BMG Classics executives in London, New York, Hamburg and Paris have left the company.

"I am proud of what I have done in the past two and a half years," Emmerson told *MW's* classical editor Nicolas Soames. "When I came here there was a non-existent artist roster and there is now an international artist roster with releases scheduled for the next 18 months." Emmerson's replacement, German-born Gunter Hensler, has been with PolyGram Classics for 20 years — a stint broken by a period as president of PolyGram US. He comments: "Being the only major classical label with its home base in the US, yet with a strong European presence and back catalogue, we aspire to be the best of both worlds."

## Midem on C4

THE MIDEEM showcase events — packaged as the Cannes Rock Festival — will be shown on Canal 4 on the 6 in a late night slot. The two-hour specially edited version features Midem artists such as Love And Money, Warnock And Ward, and Prefab Sprak.

The Cannes Rock Festival has been sold to France, Italy, Germany, Ireland, Portugal, New Zealand, Canada, Hong Kong, Singapore, Malaysia and South Korea, and Midem Organisation joint managing director Bob Bingham says: "The trouble we took over the sound and the visuals has been worth it."

## CBS backs vinyl as US stems the flow

CBS SAYS it has no plans to discontinue its vinyl back catalogue in the UK despite a decision by its US parent company to restrict the format to "most new releases".

The US company is no longer issuing vinyl versions of its back catalogue albums and says it has been winding down its output of the format for a number of years. According to an official company statement, CBS has been deleting LPs from its catalogue at a rate of approximately 150 per month over the last several years in the US and plans to return its LP catalogue to about 700 titles.

"When demand on any selection, regardless of configuration, drops to a level where it no longer

makes economic sense to manufacture and inventory it, CBS Records will delete it from their catalogue," says the statement.

"It says it will continue to issue 'most new releases' on vinyl except for its CBS Masterworks classical division. The company says it is now looking at alternative means, including sub-licensing, in order to fulfil consumer demand.

A spokesman for CBS in the UK says this decision will not have any influence on immediate plans for the company. "There are no plans at all to trim down on vinyl over here," he says.

"All our findings tally with Music Week in that vinyl is holding its own in this market."

## Rare spirit of accord unites TV merchandisers

A RARE alliance in the cut-throat world of TV advertising has been forged over the release of new albums of the same title.

Stylus Music and K-tel are both launching compilation albums with the title *Hip House* but to avoid confusion for the public they have arranged to advertise the albums on TV at different times.

Stylus TV campaign began last week and on Sunday K-tel launched its campaign. Although TV merchandisers are not known for their

close co-operation, Stylus Music managing director Humphrey Wolvyn sees this latest move as an obvious decision.

"Neither of us wanted to confuse the public and it makes perfect sense for us to have some sort of compromise. We were too advanced in our campaign to stop," says Wolvyn.

"It would be silly to try and blast each other out of the water. I'm not saying the compromise we have is much better — it's just the best that can be achieved."

## Major mid-price tops full-price classical chart

MONTHS OF domination of the full-price classical chart by Jacques Du Pré's recording of Elgar's cello concerto have been brought to an end by a mid-price recording.

The noted EMI version of the cello concerto has been ousted by Mahler's *Symphony No 2 Resurrection* conducted by American businessman Gilbert Kaplan.

The recording, made for Pickwick's mid-price label IMP Classics, runs for 83 minutes, and was therefore issued on a double compact disc set and a double-length tape. The *MW's* Full Price Classical Chart is compiled by Gallup on the basis of dealer price. While the two CDs divide clearly into mid-price, there was initial confusion over the cassette issue. All cassettes over £3.50 are regarded as full price and qualify for inclusion. No provision was made for double-length tapes in the IMP Classics chart, even though sales break down 60 per cent/40 per cent in favour of CD.

Following complaints from other companies the recording was taken out of the charts for some weeks, but reinstated on the authority of the BPI after Pickwick itself complained.

Peter Scapino, business informa-

tion manager of the BPI, comments: "The BPI decided to leave it pending a review of that particular rule. The next meeting of the Charts Research Committee which will consider the issue will be in April."

The recording has sold 35,000 units in the UK — unusual for a Mahler recording — which, according to Mahly-simmons group marketing manager, Pickwick, is roughly double the numbers sold by MCA in the US.

## McCaughley back at BMG

FORMER BMG marketing director Steve McCaughley who was sacked from the post last year is returning to the company.

He was dismissed by joint chairman Peter Jamieson at the same time as general manager Jeff Gilbert but since then McCaughley and Jamieson have met and resolved their differences. McCaughley becomes the company's new international marketing director for Europe and will report to senior director Chris Stone.



BRIAN SHEPHERD: Times come along when you have to make changes

## Berman back

► FROM PAGE ONE

must be prepared to adopt themselves to meet the opportunities and challenges we will all face in the Nineties.

"While I appreciate such changes can be unsettling in the short term, our future prospects can rarely have looked brighter. Our artist roster is stronger now than it ever has been, we have a stream of important releases lined up for 1989 and I have complete confidence in the new look A&M team."

When pressed by *MW*, Shepherd added: "Times come along when you have to make changes like this. I felt the company had a need for certain changes."

Berman left A&M UK two years ago to take up a marketing post with the company in the US.

Shepherd says there is to be no change in the roles of deputy managing director Tony Clark or of Chris Briggs, who heads the A&R department.

## CBS labels give leg up to black music

THE BLACK music market is being given a greater push in the UK this week with the launch of two new CBS labels.

OBR — Original Black Records — is being developed as the R&B side of Def Jam Recordings. Russell Simmons is co-ordinating the development and in the UK, CBS will be marketing the label. The first releases are expected from Blue Magic and Tashan.

Agua is a completely new label which is being set up by former CBS man Ron Alexander and Cy Leide and will be run on a similar basis as another CBS associated label, Tabu.

The label will be marketed in the UK by Epic and the first release will be by Marcus Lewis.

The two labels were previewed at CBS' spring sales conference in Bournemouth along with over 20 new album releases for the spring season. One of the company's premier releases will be the musical soundtrack *Goya*... A Life In Song which will be released in June.

The event focuses on the life of the artist and features musical interpretations of his history.

The latter two artists also combine to perform the first single from the album, "I'll Loved You which will be released on May 2. The Broadway debut will be in 1990.

## World BREVIEFING

TORONTO: Canada's major record companies invested a total of \$17m into boosting business and new talent last year and for their efforts were rewarded with a 10 per cent increase in net sales on the previous year. This was the message at the country's industry conference and Juno Awards. Cassette unit sales increased by 10 per cent and compact discs by 45 per cent, but vinyl LPs fell by 30 per cent. In the wake of Canada's free trade agreement with the US it was predicted that the industry conference should move away from parochial issues to a global perspective and seminars included breaking into international sponsorship and the results of a recent survey on US consumer trends. Award winners included Blue Rodeo, Robbie Robertson and k.d. lang and the only point of the event was the picketing outside the venue by the local black music association which protested at the coming of reggae and calypso into one award.

DUBLIN: John Woods, who recently retired as head of PolyGram (Irl) after more than 30 years in the business was presented with the IFPI award for services to the industry at the Irish Recorded Music Awards. Sadly, only three of the 10 other award winners were present but the list of winners included: Kylie Minogue — best international female artist; Hothouse Flowers — best Irish group; Phil Collins — best international male artist; Chris De Burgh — best Irish male artist; Bros — best new international act; The Dubliners — best folk and traditional act; Daniel O'Donnell — best country and MOR act; Enya — best Irish female artist; A'House — best new Irish act and U2 — best international group.

NEW YORK: Reuters reports that Japanese and European consumer electronics manufacturers have agreed to include a record-once-only device in Digital Audio Tape recorders that will prevent consumers from recording a CD more than once on the new machines. Such an agreement would open the way for the introduction of DAT in the US. Manufacturers agree to trade group says they have yet to hear of a definite agreement but some concede that the Reuters report is consistent with negotiations which are recently been underway. Meanwhile, Nakamichi says it will introduce the first DAT recorder for the consumer market in the US next month. The price is \$10,000.

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PURE DISC

# Survival of the fitters

**I**F YOU'VE got some spare cash to spend on re-fitting or re-equipping your shop, you will find that there are a large number of companies queuing up to take your money.

Many of them displayed their wares at the Expo Shop retail design exhibition at the

National Exhibition Centre last week where competition was fierce to catch the retailer's eye.

Here are the companies who caught *MW's* attention with their products:

Spong Retail Systems, based in Suffolk, is relatively new on the scene and was established in 1988. The company claims its range of displays are designed to enable dealers to organise a partial or total refit without having to pay for a shopfitter.

It also offers in-house finishing of displays, graphic design and screenprinting and can provide for produced-to-order items as well as the usual stock items. The latter includes standing and wall-mounted units as well as bargain bins and even chart display boards.

Spong's current list of clients includes Our Price, WH Smith, Woolworths and Virgin.

Buckinghamshire-based Lift prides itself on the patent for the aluminium cassette-and-compact-disc select board. Invented in 1983 by Otto Schubert, this system features semi-circular grooved racks that allow the browser to leaf through displays without the prod-

uct falling over.

The individual cases do not touch each other and therefore do not scratch. The company has also developed sight panels which hold CDs and cassettes against each other on a spring-release system.

This allows for the whole front of the product to be in full view and as soon as one item is removed, the spring pushes another forward. Lift offers various combinations of these systems, all of which are available with or without fluorescent lighting.

Lift is also in the process of developing a special casing for CDs that prevents them being opened inside the store unless special equipment is used to open it. This prevents theft of inlay cards and/or CDs and is removed once purchased.

London-based Phoenix is committed to developing a Multiplane music merchandising system which incorporates a specially-designed back panel on a standing display.

This can be adjusted to any one of six different angles of presentation. This means that all formats from LPs to CDs and videos can be catered for on one display.

Phoenix also believes the system allows the dealer to cope with continually changing format sizes and the various shapes of



ONE OF Lift's more avant garde ideas is the Deco Disc, genuine compact discs suspended from the ceiling for pure decorative effect

## PolyGram keeps the dealers in the frame

POLYGRAM DISTRIBUTION is launching a new customer relations initiative by sending dealers an information pack on its services.

The aim of The Customer Connection is to improve the company's relationship with retailers across the UK and to help increase staff awareness of customers' needs, at PolyGram's Chadwell Heath site.

The campaign is being led by customer services manager Doug McCann and further projects will be announced as the year develops.

individual stores.

Ateka Tape Rocks, in East Sussex, concentrates on metal and wooden displays. The Ateka systems are designed to slot into various shop installations like Parnall Shelving and Terraplan.

It has just revealed its new open CD browser unit which, on a basic display, can carry 364 items. It is also available with a lighting canopy and Aleka claims it can be assembled in three minutes as there

are no fixings — it all slides together.

More and more companies are getting involved in supplying displays for music retailing which should be good news for the dealers. With a more competitive market to select from, they can ensure that both their physical needs and financial restrictions are met and at the same time are able to provide effective displays in their shops.



PIXIES

Monkey Gone To Heaven

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4 Track 12" BAD 904 & C.D. BAD 904 CD

QAD

# Helen Watson

## THE WEATHER INSIDE

HER  
BRAND NEW  
ALBUM

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COMPACT DISC (CD SCX 6717)

PRODUCED BY  
GLYN JOHNS

### THE WEATHER INSIDE

When I was woken up at four  
with stones against the window  
Standing on the back yard wall  
a skinny boy with arms up.

"Let me in.

I got nowhere else to hide,  
from the weather inside"  
And though we hadn't met for months  
he'd irresistibly appear  
and all my instincts made a hunch  
that he'd called round and found me

so conveniently here  
I should send you running,  
Confessor and the nurse,  
beneath a trap of blankets  
It took the will and all the rest

to get us both distracted.  
While the rain off the broken gutter spits  
It was complete surrender

It's a sort of tension  
And where's my scuse gone  
I leave this place completely, to return

To flutter on your beating heart  
You've left a print of yourself  
On all the things that stay intact  
A feel of other people's lives  
Who's gone before, who's waiting  
All of this you've left

A feel of other people's lives  
A feel of other people's lives  
A feel of other people's lives

Lyrics by kind permission.

Includes the single  
"Hanging Out The Washing  
(In A Small Back Yard)."

by Helen Watson with  
Andy Fairweather low

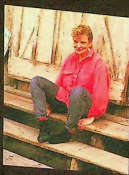
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APRIL 26TH BOPEL ALBION HALL  
APRIL 26TH MANS THISTLE APOLLO  
APRIL 28TH LIVERPOOL EMPIRE  
APRIL 28TH NEWCASTLE CITY HALL  
APRIL 29TH GLASGOW THEATRE ROYAL

MAY 07 NOTTINGHAM ROYAL CONCERT HALL  
MAY 09 FORSTON LEE'S CLIFF HALL



Left to Right -  
ANDY FAIRWEATHER LOW,  
RICHIE HAYWARD,  
HELEN,  
GEORGE HAWKINS,  
MICHAEL LANDAU,  
(backing) WIX.










# LIKE A PRAYER

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# TOP DAME SINGLES

25 MARCH 1989

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	RECORD LABEL
1	1	KEEP ON MOVIN'	2 Soul II Soul/C. Wheeler	Virgin TEN(X) 243 (E)
2	5	STRAIGHT UP	4 Paula Abdul	Siren/Virgin SRN(T) 111 (E)
3	1	THIS TIME I KNOW IT'S FOR REAL	5 Donna Summer	Warner Brothers U730(T) (W)
4	7	SLEEP TALK	5 Alyson Williams	Def Jam/CBS 6546567 / 6546566 (C)
5	6	ONE MAN	6 Chayelle	Profile / (PRO 7241) (Imp)
6	7	HIS MUSIC LEVER	6 Rhythm King LEFT 30(T) (I)	
7	7	TURN UP THE BASS	7 Tyrene/Kool Rock Steady	Hrr/London FFR(X)24 (F)
8	4	I'D RATHER JACK	4 Reynolds Girls	PWL PWL(T) 25 (P)
9	9	BLOW THE HOUSE DOWN	9 Living In A Box	Chrysalis LIB(X)5 (C)
10	4	CELEBRATE THE WORLD	4 Womack & Womack	4th-B/Way/Island (T)2(B)RW125 (F)
11	4	LEAVE ME ALONE	5 Michael Jackson	Epic 6546727 (T)2-6546726 (C)
12	17	ROUND & ROUND	7 New Order	Factory FAC263(T) / (T)2-FAC263 (I)
13	16	I BEG YOUR PARDON	3 Kon Kan	Atlantic A 8969(T) (W)
14	14	YO YO GET FUNKY	14 DJ Fast Eddie	DJ Int./Westside DJHN(T) 7 (A)
15	NEW	REACHIN'	Philly II	Republic LIC(T)006 (I)
16	NEW	DAYS LIKE THIS	16 Sheena Easton	MCA MCA(T)1325 (F)
17	15	THIS IS SKA	15 Longy D	Big One VV1(B)13 (I)
18	NEW	HIGH ROLLERS	18 Ice-T	Sire/WEA W573(T) 4 (W)
19	24	INDestructIBLE	4 Four Tops/Smoky Robinson	Arista 112074 (B)2074 (I)BMG (J)
20	18	JUST A LITTLE MORE	2 DeLuxe	Unyque/Danceyard UNQ 5(T) (SP)

21	28	BIG BUBBLES, NO TROUBLES	21 Eric Burdon & Howard	MCA FR42089 (T)2-P42090 (BMG)
22	12	MY PRERGATIVE	12 Bobby Brown	MCA MCA(T)1299 (F)
23	NEW	PEOPLE HOLD ON	Goldcut/Lisa Standfield	Ahead Of Our Time CUT5(T) (I)
24	13	WILD THING/LOCEED AFTER DARK	13 Tom Lee & Howard	Delicious/Island (T)2(B)W121 (F)
25	NEW	BLACK IS BLACK/STRAIGHT OUT	25 Jungle Brothers	Gee Si GEE(T)15 (I)
26	1	IT TAKES TWO	26 Rob Base & DJ E-Z Rock	CityBeat CB8274 / (CB2 1224) (W)
27	25	A LA VIE, A L'AMOUR	27 Jackie Quartz	PWL Continental PWL(T) 30 (P)
28	10	THAT'S THE WAY LOVE IS	10 Ten City	Africanic A 8963(T) 3 (W)
29	2	MI RIFFIN' (ENGLISH KASTA)	2 M.C. Duke	Music Of Life/NOTE 25(NOTE 25) (P)

30	39	TOUCH ME (LOVE ME TONIGHT)	30 Brian Keith	CityBeat CB8737 (T)2-1237 (W)
31	30	FINE TIME	31 Style Council	Big Life BLR 6(T) (I)
32	73	PROMISED LAND	32 Polydor TSC(X)17 (F)	
33	NEW	DON'T BE CRUEL	33 Bobby Brown	MCA MCA(T)1310 (F)
34	NEW	I HAVEN'T STOPPED DANCING YET	34 Pat & Mick	PWL PWL(T) 33 (P)
35	30	BREAK 4 LOVE	35 Rose	Champion CHAMP12(67) (BMG)
36	11	VOODOO RAY (EP)	36 A Guy Called Gentry	Rhombus / (RS 8804) (P)
37	24	I SECOND THAT EMOTION	37 210 DB	Crush ONE6104 (T)2-ONE6604 (X)
38	NEW	THIS TIME	38 Kiana (With S. Wilson)	Arista 112001 (T)2-612001 (BMG)
39	13	RESPECT	39 J. Adore	Cooltempo/Chrysalis COOL(X)179 (C)
40	NEW	GO TO GET YOU BACK	40 Kym Mazelle	Syncope/EMI 125152 (F)
41	35	BE THERE	41 Clive Griffin	Mercury/Phonogram STEP 3(1)2 (F)
42	NEW	MI HOUSIN'	42 EMD	Sleeping Bag SRUK7(T) (I)
43	33	THE KING IS HERE/THE 900 No.	43 45 King	Dr Beat/FilmTrust / (DRX912) (BMG)
44	NEW	THE REAL LIFE	44 Corporation Of One	Desire / (WANTX 16) (PAC)
45	28	SELF DESTRUCTION	45 28 Shop The Violence Music...	Jive / (BDSP1) (BMG)
46	NEW	AFTER MIDNIGHT	46 2 Broze	London LON(X)221 (F)
47	38	WANNA BE GOOD TONIGHT	47 Condi McKenzie	Cooltempo COOL(X) 181 (C)
48	NEW	MUSICAL FREEDOM	48 Paul Simpson	Fest Adeva Cooltempo COOL(X)182 (C)
49	32	LOVE TRAIN	49 Holly Johnson	MCA MCA(T) 1306 (F)
50	31	SECRET RENDEZVOUS	50 31 Korynn White	Warner Brothers W562(T) (W)

**JET STAR** ADVERTISEMENT 01-961 5818  
REGGAE DISCO CHART

DATE LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	(1)	FOLLOW ME	Clarence Irie
2	(2)	LOVE ME SASSY	Cal Cut
3	(16)	THIS IS SKA	Longy D
4	(5)	MOVE YOUR SEXY BODY	Adriana
5	(17)	WILD GILBERT	Louise
6	(4)	YOUNG AND THE GREEN	Johnnie & Triller U
7	(8)	UNFORGETTABLE	Congora James
8	(9)	MR BIG STUFF	Congora Smith
9	(20)	TWO TIMINGS	LOVER
10	(13)	UNEMPLOYMENT	BLUES

**REGGAE ALBUM CHART**

1	(1)	REGGAE HITS VOL 5	Various Artists
2	(2)	NUFF CRISIS	Cubana
3	(4)	TOP 10	BB Various Artists
4	(3)	ROUGH MEAN AND IRIE	Various Artists
5	(5)	FASHION REVIVES LOVERS CLASSICS	Various
6	(8)	LOVE LINE	Various
7	(10)	FASHION REVIVES LOVERS CLASSICS VOL 2	Various
8	(9)	SPECIAL	Various
9	(7)	ROUGH AND RUGGED	C. Dennis & S. Karlin
10	(6)	EAST MEETS WEST	Various

**DISCOS - NEW RELEASES**

SWEET & NIC	London/Danville & Hyphen Five
MY TOWN PUPPET	Clayton
BUN AND CHEESE	Clayton
GOODBYE	Clayton
UGLY GALL	Clayton
LOOKING FOR A LOVE	Clayton
PAT A FI COOK	Clayton
WE NEED A HALL OF FAME	Clayton

**ALBUMS - NEW RELEASES**

BEDROOM EYES	Clayton
STYLE & FASHION	Clayton
PURE RIGHTEOUSNESS	Larkin Shabazz
ALBUM - SOUP 1	Casselle
12 INCH TRACK	Pure Righteousness
MARY HAD A LITTLE JAM	Blat Zone

## TOP 10 ALBUMS

1	3	DEEP HEAT	Various	Telstar STAR 2345 / STAR 2345 (BMG)
2	1	DON'T BE CRUEL	1 Bobby Brown	MCA MCF3425 / MCF3425 (F)
3	NEW	3 FEET HIGH AND RISING	3 Da Le Soul	Big Life DISLPI / DISMCC1 (I)
4	2	FOUNDATION	4 Ten City	Atlantic WX249 / WX249 (W)
5	NEW	RAW	5 Alyson Williams	Def Jam/CBS 4632931 / 4632934 (C)
6	3	KARYN WHITE	6 Karyn White	Warner Brothers WX235 / WX235C (W)
7	4	WANTED	7 Yazz	Big Life YAZZLPI / YAZZMCC1 (I)
8	8	CONSCIENCE	8 Womack & Womack	4th-B/Way/BSI 519 / BRCA 519 (F)
9	1	THE LOVER IN ME	9 Sheena Easton	MCA MCG6036 / MCG6036 (F)
10	NEW	BEAT THIS-THE HITS OF RHYTHM...	10 Various	Stylus SMR73 / SMC973 (STY)

## TOP 10 BUBBLERS

1	DREAMIN'	Vanessa Williams	Wing/Polydor WING(X)4 (F)
2	LET IT LOOSE	Amy Jackson	Shir / (SR 131035) (Imp)
3	BLOW THE HOUSE DOWN	Wee Fozzy Girl Repops	Jive JIVE(T)197 (BMG)
4	OF COURSE I'M LYING	Yellow	Mercury YELLO 3(1)2 (F)
5	HARD TO HANDLE	I Toots	Mango/Island (T)2 MNG102 (F)
6	I NEED SOMEBODY	Kashif Jenkins	CityBeat CB8722 / CB87222 (W)
7	CRUCIAL	New Edition	MCA (USA) / (MCA23934) (Imp)
8	NUIT DE FOLIE	Debut De Soiree	PWL Continental PWL(T)31 (P)
9	LET'S WORK I CAN'T TAKE IT	Catanzaro's Revenge	Investion / (PAL2748) (Imp)
10	2 HOT 2 STOP	L.U.S.T.	Boss BSS112 (BMG)

## NOT JUST ANOTHER DANCE LABEL

'BETTER START

BELIEVING IT!'

COMING SOON...



**BIPO** why  
BENN 1

BONNIE BYRD 'good girl'  
BENN 2

BERNICE FRAZIER 'use me'  
BENN 4

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# entertainment

C O L U M N

FOLLOWING the fiasco of the Brits awards of the same venue, it is a pleasure to be able to report that the **SBC-TV** filmed **Technos 1989 World DJ Mixing Championships** and **Shenanigans DJ Awards** night last week at the Royal Albert Hall was a triumphal success for not only its organizers the **Disco Mix Club**, but also for the whole UK dance music industry. Impressively staged (the stage itself being a huge Technics SL 1200 turntable), the show included live performances by a staggering line-up of **Chaka Khan**, **Alexander O'Neal**, **Shawna Easton**, **Chanelle**, **Mica Paris**, **Big Daddy Kane**, **Roxanne Shante**, **Inner City**, **Alyson Williams**, **Will Downing** and **S'Express**, **Redford**, **Lee Adams**, **Yaz**, the **Pasadenas**, **Kevin Saunders**, **Ben Lieber**, **D. Mob**, **L.A. & Babyface**, and the **Pet Shop Boys** — this last set barely facing a barrage of boos for their commerciality, while in fact no single performer named escaped without some boos from the more ferociously partisan element of the audience, who were agitated any form of commerciality (even that of the specifically pop act). Obviously, there's no pleasing everybody! However, the whole evening rode above this, and there was no actual ugliness of mood. I myself felt like booging [frankly] when the grand opening revolved around it going slightly — a totally inappropriate and outmoded symbol, considering someone with a tambourine hanging around their neck, **Tame La Sista**, would surely have been more apt! In a chavynistic vein, London's not quite up to form **Cutsomer Swift** nevertheless ended up 1989's DJ Mixing champion, with the US's **DJ Elio** second and Finland's **DJ Elio** third. Watch the Beat's programming schedules for the hour long TV version in probably three weeks' time.

When it comes to rap or vinyl, two albums dominate at the moment, the already mentioned and now reissued **DE LA SOUL 3** (Feat. Hugh And King (Big Life BLSLP 1)), a jumble of tracks in concept style, and the extremely dangerous and powerfully expressed **N.W.A.** Straight Outta Compton (Ruffhouse Records SL 57102), a profanely filled import that has particularly excited me but may also irritate. Import singles include the N.W.A. associated (clean) number, enthusiastic go-go-ish "Five" **Mr. Money Baggies** (Ruffhouse Records VLS1710), **Martin Luther King** I Have A Dream **James Brown** Say It Loud I'm Black And I'm

Proud, and **Brenda Milner** Lift Ev'ry Voice And Sing quaking funkily changing black consciousness to **DISASTERS** Black And Proud! (Urban Rock Records UK 938). **Talking Heads** Once In A Lifetime sampling "For computers" nervy jiggling rap **DJ CHUCK CHILLOUT** **AND KOOL CHIP** Rhythm Is The Most Powerful 872 56731, abruptly joining youthful pent-up slow-ish (New York) **SKYY** Turn Of Mind (New York) **THE HOUSE** Soy Train (Cutting Records CR 225).

On UK release now and fast becoming massive is the **Simple Minds** Theme For Great Cities based and **Queen** Bohemian Rhapsody scratching old fashioned electro-type freshly in hip hop **CORPORATION OF ONE** The Real Life (Desire WANI X 16), while otherwise the really hot UK newbies are selling bucket loads of certain specialist dealers on pre-release but are not technically out yet. These include **Inner City** style thunderously thumping techno **SHARON DEE CLARKE** Something Special (Urban URX3 31), **Mocha** quaking infectious jingly jiggling bass boosting **BOB BASS** & **DJ E-Z ROCK** Joy And Pain (Supreme SUPET 143), sample quiggly and scratches crammed ultra-jugly **BICHIE RICH** Rockin' On The Go-Go Scene (Gee Z Recordings GEE T112), **Tyroc** Turn Up The Bass answering hip house **THE BEATMASTERS** With Mellin Left's In The House (Rhythm King LEFT 31), less uplifting than before skiffing and thumping techno **INNER CITY** Ain't Nobody Better (10 Records TEND X 252), wailing and rambling jingly percussive deep house **VICKY MARTIN** Not Conno Do It (I Need A Man) (MCA Records MCA 1320) — these all being due on or by April 4, while scheduled slightly later are the newly remixed **Truth** Open Your Eyes inspiring bass burbled narrative mulling and chanting **JUNGLE WONK** Time Marches On (Breakout USAT 653), **Sam** & **Migthy** produced Bristol-based juvenile Joy 13-year-old **Joey E.** and 15-year-old brother **Sean D.** rap in scratch **TU-FUNK** **POKEY** Breaks The Beat (Three Rings Records SAM 1115, via The Cartel) on-its-drago frantic hip house track rap **MC EAM** featuring **MARSH** Get Hip To This (RePublic Records LUCT 012, via Rough Trade), this last being due on or by April 4. I have recordings in the past about just who gets the money from these lucrative though supposedly "promo only" pressings...

## Blaze ahead

by Andy Beavers

**B**LAZE ARE young, gifted, ed, black and busy. Not only have the group just signed to MCA, but they have also been compiling and producing two LPs featuring the best of the new talent from their native New Jersey. In addition, they have been doing remix and production work for the likes of Mica Paris, Womack And Womack, Kym Mazelle, Dee C Lee, Coldcut and Jody Watford. And as that were enough, they still find time to put together their own TV show.

The group is part of the New Jersey scene which is producing what the UK has labelled garage music. In their case, the description is appropriate as they have their roots very firmly in the Paradise Garage, as Kevin Hedge explains: "I was a big fan of Larry Levan, the DJ at the Paradise Garage. I used to go to the Garage and just watch him play and study how he worked the crowd. All I ever wanted to be was Larry Levan — I started off DJing and when Larry started mixing records I wanted to do that too. I realised that nobody was going to give me a shot at remixing their records without hearing what I could do first, so I had to get a group together. I knew Chris (Herbert) who sang in the church and he knew Josh (Milton) who played organ in the church, so we went into the studio and recorded our first single, 'Yearm...'"

That was four years ago, and since then there have been three other singles: *Watcha Gonna Do*, released here on Channon; *If You Should Need A Friend*, still avail-

able in the UK on Debut/Edge; and *Can't Win For Losing*, released last year on Republic. Blaze's sound carries on from where disco left off: "The main influences are Visul, The Peech Boys and the Saloual label," explains Hedge.

All the singles are of high quality and they achieved Hedge's aim of attracting production and mixing commissions from other New Jersey artists. Blaze have produced such tracks as Lachandra's *Just Started* and Michelle Ayres' *Another Lover*, both featured on the *Garage Train 1* compilation, and Exile's *Let's Work It Out* and Phase II's *Reaching*, both featured on Republic's *Garage Sound Of Deepest New York LP*.

The Phase II track in particular has become a garage anthem and stands a chance of crossing over now it's been reissued. "Reaching" is designed to give young people a lift," says Hedge, and the big thing is self-awareness — we want to get people to think about who they are." Another Blaze-produced single, which stands an even better chance of reaching the charts is *One Man* by another New Jersey artist, Chanelle. This has been the best selling dance import for the past month and has just been released in the UK by Cooltempo.

The group's biggest project to date has been compiling the 16 brand new tracks for Republic Records' second and third *Garage Sound LPs*. "We produced about half of the tracks and we got the other leading New Jersey production teams to do the rest — we wanted to show unity in our community," explains Hedge. "There are four new singers and two vocal groups plus the instrumental group, Stardust, which is effectively Blaze. We can also be heard on a lot of the other tracks — we did the arrangements and sang backing vocals on 14 of them."

Eight of the tracks are featured on the first of the two LPs, which will be released soon. It features Jerry Edwards' superb organ-driven *I Am Somebody*, which carries another self-awareness message and looks like joining *Reaching* as a garage anthem. Republic is planning to release the track as a single and it should chart. Other standouts on the LP include Sharon Chestnut's *Play To Win* (a "Smack" Production), *On Top's Wake Up!* (featuring more self-awareness lyrics) and *Stardust's Blazin'* (which is a jazz-style jam over a garage beat). The group are very keen to help



BLAZE: nothing can stop them

and promote the local New Jersey artists. As well as putting together the compilation LPs, they are financing and producing a TV show, called *Cube Scene*. "It's like *Soul Train*, with artists performing and kids dancing," explains Hedge. "We have shot a pilot and the first two episodes which are being broadcast in places like Baltimore, Detroit, Cleveland and Chicago. On the first show we have got Big Noir, Phase II and Adeva, and the second one features Jomanda and Sybil, who also compares the show. We also include videos and classic tracks from the past." The band are hoping to find a way of broadcasting the show in the UK. Blaze have also been producing Jocelyn Brown's new LP and will soon be working on a new Phase II LP. And on their recent UK visit they were working overline, doing a post-production job on Great Impersonation by Mica Paris, remixing Dee C Lee's *All In Love* and also mixing the new Kym Mazelle single, *Got To Get You Back*. There will also be Blaze remixes of Womack And Womack's *New Ecstasy* *The World and of the New Coldcut* single, Josh's keyboard playing can also be heard on Frankie Knuckles' mix of *Ya Don't Dog* on the *Pet Shop Boys* *Intro* special LP.

Blaze are very talented, immensely enthusiastic, extremely hard-working and have a sound understanding of how the music industry works. Along with Marshall Jefferson, they are going to be in the demand dance producers of 1989. And as artists they are going to do for garage music what Ten City are achieving for deep house. Nothing can stop them.

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TOP 75 SINGLES

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

TITLES A-Z (WRITERS)

Table listing records A-Z with columns for Artist, Title, and Writer. Includes entries like 'Alvin & The Chipmunks', 'Alicia Keys', 'Ariana Grande', etc.

LONDON BOYS REQUIEM YZ 345/TX/XX/CD

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Main chart table with columns: The Week, Last Week, Title, Artist (Producer/Publisher), Label, (If 7) Number (Distributed), and W. Includes entries like 'I Like A Prayer', 'Too Many Broken Hearts', 'Straight Up', etc.

THE NEXT 25

Table listing upcoming records with columns: Title, Artist, Label, and Date. Includes entries like 'Just A Little More', 'Reachin''.

Continuation of the main chart table, entries 38-63. Includes entries like 'Everything Counts', 'The Rattler', 'Musical Freedom', etc.

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# TOP 75 ARTIST ALBUMS

## MUSIC WEEK

25 MARCH 1989

INCORPORATING LP CASSETTE & CD SALES

# W

<b>No1</b>	2	<b>ANYTHING FOR YOU</b> ● CD Glori Esterson and Miami Sound Machine	Epic 443125-1
<b>2</b>	1	<b>A NEW FLAME</b> ★ CD Simply Red	Elektra/WEA MW 242
<b>3</b>	<b>MUSIC</b>	<b>SOUTHSIDE</b> ○ CD Mercury/Phonogram BB1711	
<b>4</b>	3	<b>SINGULAR ADVENTURES OF THE STYLE COUNCIL</b> ● CD Slye Council	Island/RSCTV
<b>5</b>	<b>MUSIC</b>	<b>101</b> CD Depeche Mode	Mercury/Phonogram BB1711
<b>6</b>	4	<b>STOP!</b> ● CD Sam Brown	A&M A&M 5195
<b>7</b>	5	<b>ANCIENT HEART</b> ★ CD Tomita Takayama	WEA WJ 210
<b>8</b>	6	<b>DON'T BE CRUEL</b> ● CD Bobby Brown	MCA/MCS 345
<b>9</b>	7	<b>THE GREATEST HITS COLLECTION</b> ★★★ CD Bananarama	London B&M 5
<b>10</b>	11	<b>BAD</b> ★★★★★★ CD Michael Jackson	Epic 452796-1
<b>11</b>	15	<b>MYSTERY GIRL</b> ● CD Roy Orbison	Virgin V 2576
<b>12</b>	10	<b>HYSTERIA</b> ★ CD Def Leppard	Empire/Hitland Music HTS12-1
<b>13</b>	8	<b>TRUE LOVE WAYS</b> CD Buddy Holly	Elektra 5184 2339

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**20 TRACKS**

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**20 HIP HOUSE HITS**

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NATIONAL TV ADVERTISING CAMPAIGN

<b>35</b>	20	<b>JULIA FORDHAM</b> ● CD Julia Fordham	Cedar/Pygmy CMC&K
<b>36</b>	30	<b>TRACY CHAPMAN</b> ★★★ CD Tracy Chapman	Ebene ERT 44
<b>37</b>	37	<b>KICK</b> ★★ CD INXS	Mercury/Phonogram MBH1 114
<b>38</b>	24	<b>HOLD ME IN YOUR ARMS</b> ★ CD Rod Astley	KCA/R 1792
<b>39</b>	33	<b>NEW LIGHT THROUGH OLD WINDOWS</b> ★★ CD Chris Rea	WEA MW 200
<b>40</b>	28	<b>THE FIRST OF A MILLION KISSES</b> ★ CD Fairground Attraction	KCA/R 1796
<b>41</b>	29	<b>GREATEST HITS</b> ★★ CD Fleetwood Mac	Mercury/Phonogram WJ 271
<b>42</b>	31	<b>FLYING COLOURS</b> ★ CD Chris de Burgh	A&M A&M 5228
<b>43</b>	38	<b>RADIO ONE</b> CD Jimi Hendrix	Cadet/Cadence CCLP 272
<b>44</b>	41	<b>FOUNDATION</b> CD Ten City	Abscix MW 249
<b>45</b>	32	<b>INTROSPECTIVE</b> ★★ CD Fats Domino	Phonogram FCS 2925
<b>46</b>	48	<b>RATTLE AND HUM</b> ★★★ CD U2	Island U 27
<b>47</b>	39	<b>SHOOTING RUBBERBANDS AT THE STARS</b> ● CD Eddie Brickenell And New Bohemians	Cheeky MW 215
<b>48</b>	42	<b>THE ULTIMATE COLLECTION</b> ★★ CD Byron Ferry/Roxy Music	EG/Virgin GRY 2
<b>49</b>	44	<b>THE LOVER IN ME</b> CD Sheena Easton	MCA/MCS 6038
<b>50</b>	36	<b>LIVING YEARS</b> ● CD Mick & The Mechanics	WEA WJ 220
<b>51</b>	49	<b>HEARSAY</b> ★★ CD Alexander O'Neal	Tak-42928A-1
<b>52</b>	47	<b>NEW YORK</b> ○ CD Lou Reed	Sire/Warner Brothers MW 246
<b>53</b>	46	<b>PRIVATE COLLECTION</b> ★★★★★ CD Cliff Richard	EMI CRY 20

# The real thing

David Giles  
"I'M NOT Coca-Cola, I'm Robin Beck."

I never even asked Robin about Coke, Pepsi, Guinness, or whoever it was that her single The First Time was used to advertise. But it's clearly a touchy subject and something brought up by people wishing to accuse her of being a big business puppet or something.

Those are just people who like to talk, to stir up the dust a little bit. That's always the way the world has been. So you gotta just ignore that — I'm not going to focus on anything negative in my life. If people wanna look on me and say 'there's the Coca-Cola girl' I'm gonna be damn straight, say 'they helped me, don't be jealous.' They might be other singers who, because they didn't get that opportunity can say 'I would never do that', but I'd like to see them turn down a major corporation offering them a deal...

It wasn't long before another major corporation came along and offered Robin another deal. This time it was Phonogram. Then she hooked up with Queen's long-time management, Jim Beach, so the future looks pretty rosy in the Beck camp. Will she be able to repeat the chart-topping success with her current single, Save Up All Your Tears? It certainly has the right ingredients for a hit, very much a "power ballad" of the '70s variety.

"I've never heard 'Pau'", Robin confesses. "I'm dying to, because people have been comparing me to her." She and Carol Decker do have similar voices, although Robin's is rather more husky. "Husky? I guess I am. Even my speaking voice is a little husky. Comes from swallowing broken glass..."

Robin's musical roots evidently lie on the rock side of the US fence. Inspired by Aerosmith and Deep Purple, she played in several bands in Florida before being offered

work as a session singer. The list of artists she's recorded with is phenomenal. It's no ordinary CV. "I worked with Leo Sayer, George Benson, Alice Cooper, David Bowie, Luther Vandross, Chaka Khan, everything I learned about singing I learned from her, learning to belt those notes out."

At the moment she's putting a band together, writing songs on an LP and hoping to play live as soon as possible. Now what was the name of that soft drink again?

## Blue remains the colour

by Dave Laing

"EVEN AT the time we did it, it represented backward glance," says Sam Charters of his 12-album series, The Legacy Of The Blues. Since the records were first released in 1975, several of the artists taking part, notably Lightnin' Hopkins and Memphis Slim, have died. Now the set has been revised by Sonet on CD and has received enthusiastic reviews in both national and music press.

The music was originally recorded between 1962 and 1974 and covers both the last masters of country blues like Bukka White and Big Joe Williams and Chicago R&B musicians, Eddie Boyd and Memphis Slim. Charters herself produced most of the sessions in locations as diverse as Louisiana ("I went to record Robert Pete Williams just after I'd finished an album with Bill Haley in Nashville") and Stockholm, visited by Boyd from his adopted home in Finland.

As well as older blues fans, the albums will appeal to "the continual new audience for the blues thrown up by each generation," believes Charters. Originally a jazz enthusiast, Charters began his research into black music in New Orleans in 1950. "I began looking for Robert Johnson in 1953 and the blues drew me more and more," he says.

For Charters, the blues appealed as the cutting edge of black American music, something he now finds in the jazz avant-garde. From his New England home he runs the Gazette label which releases work by some of the new musicians in Philadelphia and elsewhere.



THE CLAIM: waiting and seeing the no-claims bonus

## Keys to his art

by John Tobler

IVAN NEVILLE, son of legendary New Orleans hitmaker Aaron Neville, has one of the most painful-sounding speaking voices imaginable, which inevitably also spills over to his singing. He attributes this agonising rasp to "too many cigarettes and gargling with roofing nails", but it has made little difference to a solo career which began with a hit single, Not Just Another Girl (top 30 in the US, frequent Radio One play without charting here — yet) and an album, If My Ancestors Could See Me Now which has firmly lodged in the US LP charts for three months so far.

At 29, this Neville, who plays keyboards, bass and guitar as well as singing, has a musical heritage which, aside from his famous family, includes the great but underrated piano player James Booker, who his mother knew from her school days, and who Neville now calls "the best piano player I ever heard in my life — he can play anything from Beethoven to boogie woogie". Ivan's first band of any note was his father and uncle's group, the Neville Brothers, with whom he played from the age of 18.

Next he joined a line-up of Rufus (after the departure of Chaka Khan), and worked with Bonnie Raitt for two years as part of Bad-Lack, a group which took its name from a Joel Tillman song, Sleepin' In My Bed, which Ivan sang during his time with Raitt.

Neville may be best known for his work on Keith Richards's recent solo album following an appearance on the Dirty Work album by the Stones, whom he met while the Neville Brothers were touring in support of Jagger & Co. "I think I'll work with the Stones again" he says, "as a piano player. It was a thrill working with Keith and the Stones. They still play the best rock 'n' roll, and Keith's the best rhythm guitarist I've ever heard, because he can make a bad note as important as someone else's major solo". An equally significant credit is on Robbie Robertson's solo album, on which Neville sings backgrounds on Testimony, a track whose back-

ing is mainly provided by the complete U2.

The album is just released by Polydor, and Neville will be appearing here this year. He is managed by Bill Graham (of Fillmore fame) who also manages Neville Brothers, but with or without the tour, we shall be hearing a lot more from him before too long.

## Claiming the right

by Andy Beevers

THE CLAIM come from Cliffe, a Kent village which, despite being less than 10 miles from London's West End, still qualifies for inclusion in Leslie Thomas' book, The Hidden Places of Britain. The group have similarly remained undiscovered despite all the odds. They formed in 1985 and have released two LPs; the first was something of a flawed classic, while the smart English pop of last year's Boomy Tella attracted a small but very loyal following.

Now their first single is helping them reach a wider market. Wait And See lyrically builds up a frightening picture of male bigotry while racing guitars fight out a great tune. It is their most focussed recording to date, thanks to the production talents of Vic Cooper-Smith-Heaven. "We have always loved the recordings he did with The Jam and we pestered him until he agreed to do our single," explains guitarist, David Arnold. "The track was recorded at Rick Buckley's studio using Rick's drum kit," adds the group's drummer, Martin Bishop, with the glee of a true fan. Perhaps inevitably, Wait And See does have some echoes of All Mod Cons — but in this day and age that is something to relish rather than complain about. And a quick listen to their Boomy Tella LP will show that The Claim are innovators rather than plagiarists.

The group were very disillusioned with the Cartel's distribution of the LP. They claim that although it got some favourable press coverage, it had several tracks played on the John Peel show, it never reached the right shops. So they have opted to distribute Wait And See themselves. "We are using a sole-or-return system so that any shop can stock the record without taking a risk," explains Kevin Pearce who runs their label, Esurient Communication.

# Simply does it

DESPITE THEIR huge success on vinyl, Simply Red make more noise showing off in front of a wall of singing audience. Hear Mick Hucknall's acrobatic vocal first hand, catch his band's judicious ad libbing, and all those pleasantly moaning slow ones become gut-screwing weepies, while the lumper tracks get really funky in a live environment.

The Mancunians' twin sets at Wembley Arena turned a gapping venue into a performance of more intimate performance spaces: London Transport walkways, smoky jazz clubs and sweetly dance halls all came to mind as the mood progressed through the jazz/reggae-tinged first half and up-tempo finale. Predictably, the musicianship was faultless throughout and, boosted sporadically by the charismatic black backing vocalist, Hucknall's voice was huge. An unlikely popstar the man may be but, when he whipped out his acoustic guitar for a solo rendition of Holding Back The Years, it was hard to imagine his paunchy frame and cascading red fringe in any other context. Jiggling about in a succession of sassy poses, his dramatic delivery sliced a cutting edge on even the most mellow numbers, though the new single, If You Don't Know Me By Now, emerged a great rounded globe of sentiment.

What Simply Red lack is genuine, in-the-grain soul. They're slick and polished, but, for all the front-man's grimacing, the gritty stuff never quite reaches the surface. This was a value-for-money performance which did much to enlarge the band's slightly elusive new WEA long-player.

SELINA WEBB



SIMPLY RED'S Mick Hucknall again pro



ROBIN BECK: Swallowing broken glass, not Coca-Cola

## Mechanically sound, but...

**MIKE & The Mechanics** has always seemed a suitably dour name for a bunch of musicians who are probably more interested in the moiré of their guitar leads than in more "artistic" considerations like lyric writing or sound textures. This was their first live show in London — at the **Hammersmith Odeon** — the novelty of which was frequently reiterated by Mike Rutherford, calling the audience "London" time and again.

The Mechanics consist mainly of long-time session players, including Paul Carrack (ex-Squeeze) on keyboards who sang lead vocal on several numbers. Musically, we were on familiar territory from the word go, the opening song featuring a medium tempo joint nestling somewhere between the MOR soft rock of bands like Fleetwood Mac and REO Speedwagon and the more thoughtful, "musicians' rock" of Alan Parsons Project.

The band were at their best in the slower, more subdued numbers — Don't, from the current LP, has a very strong vocal and melody instantly reminiscent of Sting. Taken In Again was a very pleasant, understated song. The third number, I Believe In Love, began promisingly with a sombre, moody intro punctuated unnecessarily by solos from Rutherford that he could have played with one hand tied behind his back. The tendency to exhibitionism was reinforced by the second keyboardist, who became increasingly animated as the set wore on, and by the end his onstage antics made Prince look like Roy Orbison.

Eventually the Mechanics got around to playing their recent hit single (and LP title track). Strangely they preceded it with a song that displayed exactly the same quasi-religious overtones with a hymnal chorus coming across more like a football crowd, all band members joining in. I'm sure they've got plenty of puff left for a good 10 LPs.

DAVID GILES

## Kevin airs

THREE GUITARS strum wildly as rumbling drums heighten the exuberant and lights flash around. And this is only the start.

There's no greater concert than those that fuse bristling energy and excitement with pure, original rock and roll. The **Kevin McDermott Orchestra** have all the elements and the end product is stunning.

McDermott writes charming and honest guitar songs that achieve a perfect union of acoustic and electric. While McDermott puts his heart into the rhythm his partner Marco Rossi lets some deft electric guitar work ripple through the amps.

Imagine the energy of U2's early years combined with the cultured song-crafting of The Waterboys' Mike Scott and you're halfway to realising the power and potential of this wonderful young band.

At **Glasgow Pavilion**, the orchestra opened with the rousing *Statue Of Stone* before dipping into the blues of *Slow Boat*. All the while, McDermott was spinning across the stage with a big grin on his face — and who would blame him.

The churning *Wheels Of Wanderer* and a reckless *Healing At The Harbour* kept the excitement going wondrously. We Were Meant To Be drifting slightly astray.

It's hard to imagine the Kevin McDermott Orchestra not going at least some way along the same path of success as the two aforementioned bands. Judging by this performance and the quality of their soon-to-be-released debut *Island* album, they are already well into their stride. **NICK ROBINSON**

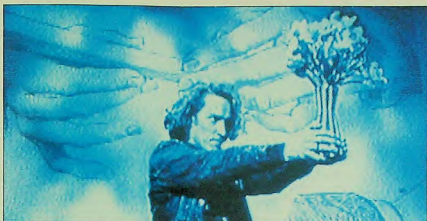
## Jazz grates

DESPITE GREMLINS in the sound system causing feedback, and an apparent lack of rehearsal by a couple of the guest stars, **Kenny Ball's** celebration of some of the best in British jazz at the **Barbican Hall** was a most enjoyable evening. Ball's seven-piece ensemble was as light and swinging as ever, especially on the opener, Carmichael's *Riverboat Shuffle*, and one of their good old classics, *Bourbon Street Parade*.

Unfortunately, the guest instrumentalists, apart from **Monty Sunshine** and **Jack Parnell**, come complete with their own brand of "humorous" patter. **George Chisholm's** familiar antics were more than made up for by his superb rendering of *Sophisticated Lady*, but **Sweet Georgia Brown** turned a little sour on the coda. **Kenny Baker's** pose before the thrilling last note of *I Can Get Started With You*, to advise the front rows of the audience to "step back a bit", completely destroyed the mood and climax to his otherwise sensitive rendering.

Poor old **Acker Bilk** came off worst. To say that soul and Ball rhythm section didn't finish *Creeley Jazz* together would be the understatement of all time. He fared no better on *Im Gonna Sit Right Down and Write Myself A Letter*. His vocal could hardly be heard, but then this was a problem throughout the evening, many of Ball's introductions and dedications being impossible to decipher. Hopefully a wider public will have better luck when the recording of the concert is issued in May.

JOHN MARTLAND



STOP FRAME animation, Ultimatte and a crawling wigdo are used to boost the performance brief of Howard Greenhalgh's recently-completed promo for *EMI band Wild Weekend*. Greenhalgh's last job was the widely-exposed *Blow The House Down* for *Chrysalis' Living In A Box*. Both promos were produced by Paul McNally for *M-Ocean Pictures*

## Promo 'Oscars' beamed to 46 countries

by Selina Webb  
THE SECOND World Music Video Awards are being broadcast live by satellite to 46 countries on April 14 in what is being described as the biggest ever television pop extravaganza.

Backed by a multi-million pound sponsorship package from Pepsi and Philips, the two-hour show is being produced by Canada's *MuchMusic/MusiquePlus*, *Parallel Media* Group and Sky Television. The satellite broadcasts will alternate simultaneously from WMVA

parties in London, New York, Toronto, Munich and Moscow to a potential audience reach of 0.5bn people.

The winners of the awards — dubbed the Oscars of the promo business — are being chosen by worldwide popular vote with additional honours selected by the International Federation of Music Television Channels and panels of prominent artists and directors.

Besides screening the winning promos, the programme will include live performances by "major

international stars" — last year's line-up included Run-DMC, Bangles, Samantha Fox and INXS — and countries not producing live segments will be represented in pre-recorded vignettes and edited montages of music video clips from around the world.

Sky TV's UK segment will open in London's Leicester Square and move on to a party at the Hippodrome. The World Music Video Awards are to be broadcast live by Sky in the UK and repeated the following night on the ITV network.

## REVIEW

### Furs: all of this, but nothing more

THE PSYCHEDELIC FURS: All Of This And Nothing. CMV Enterprises 49004-2. Running time: 35 minutes. Dealer price: £6.95.

Comment: The Furs are destined to remain one of those bands who will make videos that never quite match the intensity and emotion of their songs. This collection of hits and near-misses is a rather patchy affair in terms of video style. The first three songs — *Sister Europe*, *Pretty In Pink* and *Dumb Waters* — all try to be something different but never really make themselves clear. Only on *Sleep Comes Down and Heaven* (featuring the band playing in pouring rain) do they come near capturing the spirit of their drifting and seductive songs.

Sales forecast: With only eight tracks it is not the greatest value-for-money package and while all the tracks are distinctive musically, there are few sparklers as far as videos are concerned. Unlikely to reach a great deal further than the group's strong fan base.

NR

## MUSIC VIDEO

	(Description/Track/Time/Dealer Price)	
1	BEV BRUCE SPRINGSTEEN: Video Anthology (Compilation) 11 tracks/30m/9.94	CMV 49012
2	18 KYLIE MINOGUE: Kylie The Videos (Video Single) 5 tracks/20m/6.25	PWL WFF 3
3	18 CLIFF RICHARD: Private Collection (Compilation) 16 tracks/54m/6.50	VMOR 1
4	27 MICHAEL JACKSON: Making Thriller (Compilation) 1 track/35	Vestron M&11000
5	NEW DEPECHE MODE: 101 (Compilation) 1/1 57m/8.34	Virgin VD 469
6	3 RUSH: A Show Of Hands (Live) 14 tracks/1/1 30m/8.34	Channel 5 CFV 07812
7	5 42 MICHAEL JACKSON: Legend Continues (Compilation) 22 tracks/55m/6.95	Video Collection M1 000
8	1 BANANARAMA: The Greatest Hits ... (Compilation) 13 tracks/45m/6.95	Channel 5 CFV 07902
9	9 ERASURE: Live At The Seaside (Live) 1/1 6:95	CMV 49832
10	7 17 BROS: The Big Push Tour (Live) 10 tracks/1/1 7:65	CMV 49832
11	6 14 DIRTY DANCING: The Concert Tour (Live) 1/1 20m/6.95	Vestron VA17287
12	11 17 PET SHOP BOYS: Showbusiness (Compilation) 4 tracks/30m/5.21	PBM MVR58 2
13	2 5 U2: The Unforgettable Fire (Compilation) 12 tracks/52m/10.42	Island IAN 031
14	10 5 DEF LEPPARD: Historia (Compilation) 18 tracks/1/1 30m/7.042	Channel 5 CFV 07892
15	NEW STYLE COUNCIL: The Video Adventures (Compilation) 11 tracks/9.52	Channel 5 CFV 07842
16	14 4 SCORPIOONS: Live From Russia (Live) 12 tracks/43m/6.50	MVP 99 11763
17	8 16 GEORGE MICHAEL: Faith (Compilation) 6 tracks/40m/6.95	CMV 49002
18	1 DIRE STRAITS: Alchemy Live (Compilation) 11 tracks/30m/6.95	Channel 5 CFV 00122
19	1 TPAU: Live At Hammersmith (Compilation) 11 tracks/55m/6.95	Virgin VD 357
20	17 5 BIG COUNTRY: Peace In Our Time (Live) 1/1 6:95	Channel 5 CFV 07162

Compiled by Gallup for Music Week © 1989



## MUSIC WEEK



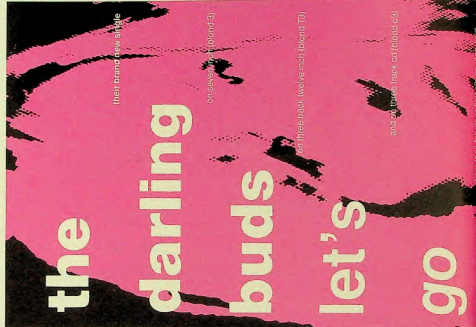
Compiled by Gallucci for the BF, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

<b>1</b>	<b>LIKE A PRAYER</b> ○ Madonna	18 Weeks in POPS	Sire W 7339(NT) (W)
<b>2</b>	<b>TOO MANY BROKEN HEARTS</b> ○ Jason Donovan	18 Weeks in POPS	PMI PW(NT) 32 (F)
<b>3</b>	<b>THIS TIME I KNOW IT'S FOR REAL</b> ○ Warner Brothers U 7786(NT) (W)	18 Weeks in POPS	
<b>4</b>	<b>STRAIGHT UP</b> ○ Paula Abdul	18 Weeks in POPS	Sire/Virgin SW(NT) 111 (E)
<b>5</b>	<b>KEEP ON MOVIN'</b> ○ Soul II Soul featuring Caron Wheeler	18 Weeks in POPS	18 Virgin EN(NT) 333 (E)
<b>6</b>	<b>Bananarama: La Ne Ne Ne, Noo Noo</b>	18 Weeks in POPS	London LON(NT) 222 (F)
<b>7</b>	<b>CAN'T STAY AWAY FROM YOU</b> ○ Gloria Estefan & Miami Sound Machine	18 Weeks in POPS	Epic 65144(7) 85144 (E) (C)
<b>8</b>	<b>PARADISE CITY</b> ○ Guns N' Roses	18 Weeks in POPS	Geffin GEF(NT) 50 (W)
<b>9</b>	<b>STOP</b> ○ Sam Brown	18 Weeks in POPS	ARM AM(NT) 440 (F)
<b>10</b>	<b>I'D RATHER JACK</b> ○ The Reynolds Girls	18 Weeks in POPS	PMI PW(NT) 25 (F)
<b>11</b>	<b>LOVE CHANGES EVERYTHING</b> ○ Michael Ball	18 Weeks in POPS	Really Useful/Polygram RUD(NT) 3 (F)
<b>12</b>	<b>HEY MUSICAL LOVER</b> ○ S'Express	18 Weeks in POPS	Byline King/His 1587 SW(NT) (RT)
<b>13</b>	<b>INTERNATIONAL RESCUE</b> ○ We've Got A Problem And We're Gonna Use It	18 Weeks in POPS	WEAT 34(NT) (W)
<b>14</b>	<b>LIVING IN A BOX</b> ○ Chryslis	18 Weeks in POPS	Chryslis LUR(NT) 5 (C)
<b>15</b>	<b>LEAVE ME ALONE</b> ○ Michael Jackson	18 Weeks in POPS	Epic 65497(7) 112-65497 (A) (C)
<b>16</b>	<b>ONE MAN CHANELLE</b> ○ Kon Kon	18 Weeks in POPS	Columbia/Chryslis COO(NT) 181 (C)
<b>17</b>	<b>I BEG YOUR PARDON</b> ○ Alison Williams	18 Weeks in POPS	Music 8 BR(NT) (W)
<b>18</b>	<b>SLEEP TALK</b> ○ Del Jun	18 Weeks in POPS	Del Jun 65458 712-65458 (E) (C)
<b>19</b>	<b>I DON'T WANT A LOVER</b> ○ Texas	18 Weeks in POPS	Mercury/Phonogram TR 112(NT) (F)
<b>20</b>	<b>CELEBRATE THE WORLD</b> ○ Womack & Womack	18 Weeks in POPS	4th + 8 Way/Island 12(BRW) 125 (F)
<b>21</b>	<b>ROUND &amp; ROUND</b> ○ New Order	18 Weeks in POPS	Fesqey FAC 26(7) 112-FAC 26(7) (F)
<b>22</b>	<b>BELEAF CHILD</b> ○ Simple Minds	18 Weeks in POPS	Virgin SW(NT) 3 (E)



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<b>41</b>	<b>BIG BUBBLES, NO TROUBLES</b> ○ Ellis, Beggis & Howard	18 Weeks in POPS	KCA 18 6289 112-71 6289 (E) (M)
<b>42</b>	<b>OF COURSE I'M LYING</b> ○ Yello	18 Weeks in POPS	Mercury/Phonogram YELLO 31(NT) (F)
<b>43</b>	<b>DAYS LIKE THIS</b> ○ Sheena Easton	18 Weeks in POPS	MCA MCA(NT) 1225 (F)
<b>44</b>	<b>MEAN MAN W.A.S.P.</b> ○ Bonafide	18 Weeks in POPS	Capitol 12(CLS) 521 (E)
<b>45</b>	<b>DON'T TELL ME LIES</b> ○ Sire/Virgin SW(NT) 100 (F)	18 Weeks in POPS	
<b>46</b>	<b>ANTI-SOCIAL</b> ○ Anitrox	18 Weeks in POPS	Island 12(ES) 698 (F)
<b>47</b>	<b>CRYIN'</b> ○ Vixen	18 Weeks in POPS	EMI Musicland 12(EMT) 68 (E)
<b>48</b>	<b>WILD THING/LOC'ED AFTER DARK</b> ○ Delicious (4th + 8 Way/Island 12(BRW) 121 (F)	18 Weeks in POPS	
<b>49</b>	<b>DON'T BE CRUEL</b> ○ Bobby Brown	18 Weeks in POPS	MCA MCA(NT) 1318 (F)
<b>50</b>	<b>SOMETHING'S GOTTEN HOLD OF MY HEART</b> ○ Marc Almond feat. Gene Pitney	18 Weeks in POPS	Parlophone 12(R) 820 (E)
<b>51</b>	<b>LOOKING FOR LINDA</b> ○ Hue & Cry	18 Weeks in POPS	Crest/Virgin 18(NT) 24 (E)
<b>52</b>	<b>END OF THE LINE</b> ○ Travelling Wilburys	18 Weeks in POPS	Wilbury/Warner Brothers W 7337(NT) (W)
<b>53</b>	<b>WHERE DOES THE TIME GO?</b> ○ Julie Fordham	18 Weeks in POPS	Circus/Virgin 18(NT) 23 (E)
<b>54</b>	<b>DON'T WALK AWAY (Remix)</b> ○ Tomi Childs	18 Weeks in POPS	AAM AM(NT) 462 (F)
<b>55</b>	<b>WHO WANTS TO BE THE DISCO KING?</b> ○ The Wonder Stuff	18 Weeks in POPS	For Columbia/Globe 100(NT) (F)
<b>56</b>	<b>READY FOR LOVE</b> ○ Gary Moore	18 Weeks in POPS	Virgin GMS(NT) 3 (E)
<b>57</b>	<b>A LA VIE, A L'AMOUR</b> ○ Jackie Quartz	18 Weeks in POPS	PWL Continental PW(NT) 30 (A)
<b>58</b>	<b>LET'S GO ROUND THERE</b> ○ Darling Budds	18 Weeks in POPS	Epic BLON(NT) 3 (C)
<b>59</b>	<b>LOVE TRAIN</b> ○ Holly Johnson	18 Weeks in POPS	MCA MCA(NT) 1388 (F)
<b>60</b>	<b>DON'T SHED A TEAR</b> ○ Paul Carrack	18 Weeks in POPS	Chryslis CR(NT) 2184 (C)
<b>61</b>	<b>BEDS ARE BURNING</b> ○ Midnight Oil	18 Weeks in POPS	Spinnin CBS 01(NT) 2 (C)
<b>62</b>	<b>FINE TIME</b> ○ The Waitresses	18 Weeks in POPS	The Waitresses 12(W) 62 (E) (RT)



the darling buds let's go

their brains are like

on every (18 band 3)

as three buds, but we can't blame 'em

and we're not, but we can't blame 'em



# the comprehensive guide to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts.

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- ★ Full track listings for album releases
- ★ Albums categorised by type of music
- ★ CDV listings year to date
- ★ Album tracks in alphabetical order

★ Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross-referenced

★ Albums chart - new entries for the year to date plus initial entry date, highest position, weeks on chart, and producer, all fully cross-referenced

★ Music Video releases - the year's releases listed alphabetically with dealer price

★ Sell-Through Video releases - the year's releases listed alphabetically with dealer price

★ Classical releases in composer order.

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## goes back to the future



A YOUTHFUL Roy Orbison... following his recent demise CBS is releasing three albums on CD

ver and South Pacific, Elvis Is Back, Greatest Hits by Waylon Jennings, (Harry) Nilsson Sings, (Randy) Newman and albums by The Church, The Scorpions, the Alan Parsons Project, Rick Springfield, John Denver and Lou Reed - a strong lot by any standards.

CBS has a further three Bob Dylan albums reduced to mid-price, plus two by Simon & Garfunkel, three original Abba albums, ELO's New World Record and Bruce Springsteen's The Wild, The Innocent. A further spring release will include six original Clash albums, for the first time on CD and at mid-price, and three Roy Orbison albums. However, another first timer on CD which should create interest, particularly as at mid-price, is Fleetwood Mac's Greatest Hits, while Cyndi Lauper's She's So Unusual's price is also reduced.

EMI's efforts in the near future seem to be centred on the Blue Note catalogue, with forthcoming items from Lee Morgan, Stanley Turrentine, McCoy Tyner, Blue Mitchell and several more notable jazzers. While in another office at Manchester Square, more mainstream back catalogue is imminent,

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J Darts Day in Young At Heart... Of Blue Eyes is now crooning on CD

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1 Gerry Rafferty is a full-priced, single CD.

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## MUSIC WEEK

# W

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.

1	LIKE A PRAYER	THE B-P-H BOYS	See W 73(9T) (W)
2	TOO MANY BROKEN HEARTS	Jaron Donovan	PWK PW(12) 32 (F)
3	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers U72(9T) (W)	
4	STRAIGHT UP	THE B-P-H BOYS	See W 73(9T) (W)
5	KEEP ON MOVIN'	Spill II Soul featuring Caron Wheeler	10 Virgin TEN(12) 243 (E)
6	HELP	Bananarama-La Ne Nee Neo Noco	London LON(12) 222 (F)
7	CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine	Epic 6514417 (1)514444-B (C)
8	PARADISE CITY	Guns N' Roses	Geffen GEF(12) 59 (W)
9	STOP	Sara Brown	ALM AM(12) 440 (F)
10	I'D RATHER JACK	The Reynolds Girls	PWK PW(12) 25 (F)
11	LOVE CHANGES EVERYTHING	Michael Ball	Really Useful/Poljara RU
12	HEY MUSIC LOVER	52°Ness	Bryman Kemp/Mega LEF1 300
13	INTERNATIONAL RESCUE	We've Got A Fixator And We're Gonna Use It	WEA W2 247
14	BLOW THE HOUSE DOWN	Living In A Box	Chryslis US(12)
15	LEAVE ME ALONE	Michael Jackson	Epic 6548727 (12) 54872-A
16	ONE MAN	Chanelle	Columbia/Columbia COOL(12) 181
17	I BEG YOUR PARDON	Kan Kon	Americ 4 R9(9T) (W)
18	SLEEP TALK	Alphon Williams	Def Jam 654857 (12) 65485-B (C)
19	I DON'T WANT A LOVER	Lessex	Mercury/Phonogram T5X (12) (F)
20	CELEBRATE THE WORLD	Womack & Womack	4th + B Weyland (12) BW 125 (F)
21	ROUND & ROUND	New Order	Factory FAC 2637 (12) FAC 263 (F)
22	BELAST CHILD	Simple Minds	Virgin SMAT(12) 13



41	BIG BUBBLES, NO TROUBLES	Ellis, Beggs & Howard	RCA R 42089 (12) R 42090 (BMG)
42	OF COURSE I'M LYING	Yello	Mercury/Phonogram YELLO 3123 (F)
43	DAYS LIKE THIS	Sheena Easton	MCA MCA(12) 1285 (F)
44	MEAN MAN	W.A.S.P.	Capitol (12) CL 521 (E)
45	DON'T TELL ME LIES	Breathe	See W 73(9T) 109 (E)
46	ANTI-SOCIAL	Anthrax	Island (12) IS 409 (F)
47	CRYIN'	Viennas	EMI Manhattan (12) EM 64 (E)
48	WILD THING/LOVED AFTER DARK	Tina Turner	Dunouath + B Weyland (12) BW 121 (F)
49	DON'T BE CRUEL	Bobby Brown	MCA MCA(12) 310 (F)
50	SOMETHING'S GOTTEN HOLD OF MY HEART	Maxine Brown	MCA MCA(12) 310 (F)



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SUPPLEMENT



FRANK SINATRA and Doris Day in *Young At Heart*... *Of Blue Eyes* is now crooning on CD

# CD prices insisted for back catalogue bonanza

**Classic vinyl hits, golden oldies and rare gems get the CD treatment as major and independent labels continue to release the cream of their back catalogues. John Tobler goes back to the future**

**T**HE GROWING demand for CDs to replace worn vinyl favourites is now reaching a point where much of what is worth releasing on CD is either already available or imminent, which is good news for both retailers and punters. And in the wake of PolyGram reducing the price of both its frontline pop and mid-price product, several labels are now reducing the prices of selected back catalogue already on CD (and in some cases going straight for mid-price on an album's first appearance on CD). What follows may give some clues as to the current plans of many labels in both the major and independent sectors.

BMG is relaunching its mid-price series under the title *Wise Buys*, with a new logo, point of sale material including posters and mobiles and a dealer price of £4.86. Among the items in the first release are the original soundtracks of *Oliver* and *South Pacific*, *Elvis Is Back*, *Greatest Hits* by *Waylon Jennings* (Harry Nilsson *Sings*, *Rarely*) *Newman* and albums by *The Church*, *The Scorpions*, the *Alan Parsons Project*, *Rick Springfield*, *John Denver* and *Lou Reed* — a strong lot by any standards.

CBS has a further three Bob Dylan albums reduced to mid-price, plus two by *Simon & Garfunkel*, three original *Abba* albums, *ELO's* *New World Record* and *Bruce Springsteen's* *The Wild, The Innocent*. A further spring release will include six original *Clash* albums, for the first time on CD and at mid-price, and three *Roy Orbison* albums. However, another first timer on CD which should create interest, particularly as it's at mid-price, is *Fleetwood Mac's* *Greatest Hits*, while *Cyndi Lauper's* *She's So Unusual's* price is also reduced.

EMI's efforts in the near future seem to be centred on the *Blue Note* catalogue, with forthcoming items from *Lee Morgan*, *Stanley Turrentine*, *McCoy Tyner*, *Blue Mitchell* and several more notable jazzers. While in another office at *Manchester Square*, more mainstream back catalogue is imminent,

including two original *Gerry Rafferty* albums, *Sleep Walking* and *Snakes & Ladders*, *Inflammable Material* and *Nobody's Heroes* by *Stiff Little Fingers* (both at mid-price), *The Best Of Donovan* and *Early Olivia* by *Ms Newton-John*, this being material originally released on *Pye*, *The Band's* *Anthology* (a double album which will be on a single CD) and *Cahoots* and *Compact Coward*, a *Best Of* compilation of the work of *Noel Coward* assembled by *Sheridan Mayley*. It's clear that the vaults of EMI are being properly inspected for digital possibilities.

MCA's *Bob Fisher* reports that his company has had little mid-priced CD catalogue until recently, but that the label's main intention is straight releases of classic vinyl, with no extra tracks, but with original packaging where possible and a removable extra inlay denoting that items are mid-price. Among the items whose price is being reduced or which are on CD for the first time are *Dave Mason's* *Alone Together*, *Morning Dawn* by *Spyrogyra*, *Introducing BB King* and *Nell Diamond's* *Top Root Manuscript*.

A&M also has some substantial back catalogue reduced to mid-price, notably three *Police* albums (*Ragotta*, *Die Blanc*, *Outlandos D'Amour* and *Zenyatta Mondatta*), *Now & Then* by *The Carpenters*, three *Chris De Burgh* albums, two by *Supertramp* and *REM's* *Murmur* and *Joan Armatrading's* *Me, Myself, I* — all at £4.85 dealer price.

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A YOUTHFUL Roy Orbison... following his recent demise CBS is releasing three albums on CD

## ▶ FROM PAGE ONE

single CD. A brand new album which should attract attention is Live... Alone In America by Graham Parker which should induce salivating among critics and (hopefully) punters.

Over at Ace, March and April will see another nine Grateful Dead (and band related) releases for the first time on UK CD. These include solo albums by Bob Weir, Jerry Garcia and Robert Hunter. The ace in the pack is the stunning *Old And In The Way* with Garcia,

Pendergrass and Bill Withers, with current June schedules including Ralph McTell, Billy Connolly, The Chieftains and Lomax Donegan. *MFP/Frame*, with dealer prices of £3.64 and £4.85 respectively, also has two albums by Stiff Little Fingers, Hanx and Go For It, plus the first Duran Duran album and Diana Ross's *Why Do Fools Fall In Love*. A new MFP series, The Great Entertainers, is launched with Volume 1 including Nat King Cole and Frank Sinatra and Volume 2 with Jim Reeves and Jose Feliciano, as well as individual albums by Louis

Michael Caine and David Hockney) and compiled collectables like *Walk Away From The Left* Banke by Stories (a subtle title for the initiated) and Hank Marvin's *Would You Believe It* (a collection of unused tracks and B sides). A 22 track Hollies compilation entitled *Not The Hits Again* is in fact exactly what the name implies, consisting of less familiar items from the apparently immortal Mancunians, while the 18 track *Very Best Of Bobby Goldsboro* should find favour with nostalgic collectors.

## 'It's clear that the vaults of EMI are being properly inspected for digital possibilities'

Peter Rowan, Richard Greene, etc. Also for the first time on CD is Creedence Clearwater's *The Concert* and a fourth volume in the series of compilations of the Sixax label, Stax Funk.

GlobeStyle continues to explore the parts where no other label dares to take a DAT machine with CDs from artists from Sudan, Martinique and Zambia.

The third of the best known reissue labels, Charly, also has the usual quota of esoteric gems. These include another three compilations of material from the Sun label of Memphis, a doubleback of two Bobby Womack albums, a compilation of Johnny (Who's Making Love?) Taylor's ex-CBS material, a number of solo albums and two more in the reissue programme of Townes Van Zandt. The Late Great Townes Van Zandt (an ironic title as he's playing at the Wembley Country Festival this month) and the classic *Live At The Old Quarter*.

The expanding Castle group of labels includes among its new releases items by U2, Fleetwood Mac, Judas Priest, Teddy

Armstrong, Frank Sinatra and Jack White in extreme contrast the Metal Masters series will include first time on CD releases of three original Hawkwind albums.

*Start/Old Gold* has a 10 volume series, The Jukebox Collection, of familiar oldies on 14 track discs with various themes (eg *Sweet Talkin' Guy* — Greats From 60s Gold) at a dealer price of £3.95 each, plus a four volume series of 16 tracers titled *Country No 1s* (a popular CD concept) and a further six reissues from the celebrated Vanguard catalogue, including compilations by Buffy St Marie, Doc Watson and Paul Robeson, plus the potentially huge selling *Electric Music For The Mind And Body* by Country Joe & The Fish.

See *For Miles/CS* has as usual sought out the obscure but interesting (eg the long deleted) documentary soundtrack *Tonight Let's All Make Love* in London, which includes music by Pink Floyd, Chris Farlowe and the Small Faces (and interviews with swinging London personalities like Mick Jagger,

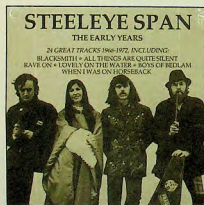
Both *Prism* and *Pickwick* have excellent Celine Dion compilations due for imminent release, while country repackaging expert Pickwick has more very commercial compilations in the genre, as well as the Syd Lawrence Orchestra Remember Glenn Miller and Roger Whitaker's *New World In The Morning*.

The ambitious *Connoisseur Collection* has several 'waffly' compilations on schedule, including *The Early Years* by Steeleye Span, the 24 track *Chess Story* and Volume 3 in the fascinating (and chronological) 30 Years Of Number Ones series. A most intriguing prospect is the Various Artists collections *The Goffin & King Songbook*, while the 25 volume *Kock & Roll Years* series continues.

The label which released a CD series retailing at £2.99, Spectrum, is being relaunched at a dealer price of £2.43 and rrp £3.99 with items such as *Love Really Hurts Without You* (an early Billy Ocean compilation) and the live and similarly early *Love For Sale* by George Benson.




THE EVERGREEN Hollies needn't look so worried... with 22 of their lesser known tracks getting an airing on a new compilation. Old tunes by Hunter Armstrong and Diana Ross are also getting a new lease of life on CD



FROM THE Connoisseur Collection comes *The Chess Story*, 24 classic R&B tracks from the Chess label, and *Steeleye Span, The Early Years* a compilation of favourites from albums like *Solstice*, *Ten Man Mop* and *Hark! The Village Wait*



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# CDs hard-to-get Moreware hiccup

It is exactly six months since the launch of CDV in the UK but how have dealers and consumers embraced the new sound-and-vision carrier? Chris White investigates

LACK OF hardware in the marketplace appears to have been the biggest obstacle to the success of CDV. With an estimated 5,000 machines in the UK, it is not really surprising that the new format is still looked upon as being rather elitist by the general public. However, with 80,000 pieces of software sold since the launch last October, PolyGram is not too daunted by the format's apparent slow progress.

As Geoff Kempin, managing director of PolyGram Video, points out, "CDV is still very much in its infancy as a launch product. We have not by any means completed our overall plans for marketing the format to the trade and to the consumer, and there will be a further big push in April when the next batch of CDV titles are released. It can't be denied that the shortage of CDV hardware has posed problems, and in a way the medium has been a victim of its own success because as soon as dealers have managed to get hold of the machines they have been selling out of them straight away.

However, the situation where there has been a lack of hardware is now changing and there should soon be a regular flow of machines from companies like Philips, Pioneer and Morantz into the UK so PolyGram, from the point of view of the software, certainly needs to start going forwards again."

Kempin is keen to emphasise that any problems have been to do with the lack of hardware, and not with the lack of CDV software sales. "There is a great deal of optimism about the format — CD is the big thing now so why not have CDV with pictures? The development of CD is still the central core of the CDV project because the format offers digital sound and good quality pictures. There is certainly no shortage of titles that can be introduced into the marketplace, and we have sold a good quantity of the 130 CDV titles that have been released. Hopefully we have been spending money in marketing the format in a cost-effective way. Those people who have bought CDV certainly seem to be delighted with it, and from PolyGram's point of view we have been very happy with the dealer enthusiasm during the launch period."

Why though has there been such a shortage of hardware? Kempin points out: "You've got to remember that CDV took off very fast in Germany, France and Holland and

because all the hardware was coming from the same point when it came to the UK launch. We have to ensure that the machine base is capable of rapid replenishment, and once that happens CDV will begin to take off in a big way."

Fele Rezon, PolyGram's commercial director, reiterates Kempin's enthusiasm: "A total of 80,000 units is very good considering that there are so few pieces of hardware in the marketplace. I have to admit that while some dealers have been very happy with the CDV launch others expected better sales and are a little disappointed, but you get that with any launch programme. The important thing is that the dealers who went with us originally are sticking with the new format. I would certainly hope to double our CDV software sales during the next few months."

**'We have to ensure that the machine base is capable of rapid replenishment, and once that happens CDV will begin to take off in a big way,' Geoff Kempin, PolyGram**

Rezon adds: "From the software point of view, we didn't expect to hit the mass market with the launch. We have to progress slowly and keep expanding the range of titles. EMI, VEA, Virgin and some of the indie labels have supported CDV and I would expect CBS to eventually embrace the format although a lot does depend on the hardware side with the parent company Sony. There are rumours that Sony will be launching a range of CDV hardware in Europe, probably in Germany first and then the UK."

In April PolyGram releases 31 new titles including current product from *Then Jerico* and *Fine Young Cannibals*, Peter Gabriel's *CD*, several Bon Jovi catalogue items and *The War Requiem*.

"There will be further advertising to support the release, including national press and local press ad-

vertising with retailers," Rezon adds.

How has the trade reacted to CDV and its launch however? The main gripe has been the lack of hardware, and some dealers have expressed disappointment in sales with classical CDV titles.

Dave McWilliams, sales and marketing director at Terry Blood, says: "Consumer reaction to CDV has been very slow, but most people have put it down to the lack of hardware. That could be an easy way out though. I must admit though I was going to buy a CDV machine at Christmas — wanting to buy one was one thing, actually being able to obtain one was another."

He adds: "The five-inch CDV product is selling, which indicates that it is selling to conventional CDs fans rather than just to people who have the CDV hardware. We have certainly made quite a commitment to the format with more than 100 titles in stock, and going across all the various configurations that are available. I think that there is quite a lot of consumer confusion though with the three different sizes."

Billy Gray, director of Andy's Records which has 13 branches, says: "Since its inception we haven't stocked the format at all, and consumer interest in CDV does seem to be minimal. If we felt that there was any real consumer demand then we would certainly stock the initial packs. Prior to making a decision to stock CDV we did canvass our customers and their reaction was lukewarm. To be honest, I find it difficult to know where the format fits into the marketplace because the quality of video is improving all the time and retails for much less than CDV. We have no plans to stock CDV in the near future, but if there was consumer demand, then obviously we would reconsider our decision."

Stuart Persky, record buyer, audio products, at wholesalers S ment adds: "We're carrying a wide range of stock but it's difficult to predict the immediate prospects for CDV — a lot of retailers are just not stocking it, but then that happened with CD when it was launched. One of the problems is CD titles going out of stock and then not being able to get replacement. At least 50 per cent of the PolyGram titles are out of stock, and three out of four VEA titles are currently unobtainable. Some places on an order and we can't supply the titles."

Persky adds: "I don't think that the public is ready for a new sound and vision carrier yet. CDV hardware isn't exactly cheap and what retail for maybe around £14 as a CDV disc can often be bought around half that price on VHS. However, I must admit that CDV looks much better on people's shelves than bulky video cassettes. At



CDV ON display — but consumers are still finding it hard to get their hands on the hardware

the moment though that's about all the format has got going for it."

Jon Cherry, product group manager at WH Smith, says: "We have been selling CDV at six of our main stores — in Birmingham, Brent Cross, Croydon, Liverpool, Nottingham and Glasgow — since the launch, but at the moment there are no plans to put it into any of our other outlets. Consumer awareness about CDV still seems quite low — sales aren't exactly ramping out of the doors but there is quite a lot of interest in the five-inch CDV size. With eight and 12-inch formats it is very hard work selling it. We are finding though that those people who do actually own the CDV hardware often want to buy just about everything that is available in the software range."

Gerard Talbot of Virgin Retail adds: "It's slow progress but sales of five-inch CDV are better than the other formats because they are compatible with CD players. Some of the classical CDVs are very ex-

pensive and in my opinion some of the titles should never have been released anyway — opera and ballet is fine, but orchestras? Musically wonderful — but visually, well, there are not enough CDV machines out there and until that situation is resolved, the market is going to be flat. We are going to continue stocking the format however, and that is important."

**'Since its inception, we haven't stocked the format at all and consumer interest in CDV does seem to be minimal,' Billy Gray, Andy's Records**



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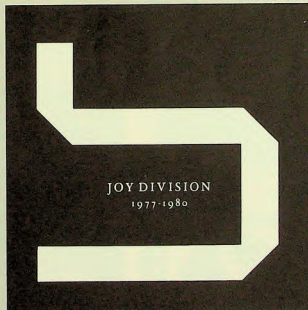
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# Packaging on parade

**The increasing popularity of the three-inch compact disc (CD3) format among record companies is resulting in new packaging innovations. Chris White looks at what some of the various sleeve and packaging manufacturers are doing**

**U**K PRINTING and packaging company Tinsley Robor recently launched its new three-inch CD pack, the Quick Pack, in conjunction with BADC of Midem and reports a positive response. Managing director Lee Newbon says: "The patent-pending pack represents a major breakthrough in CD packaging we believe. The Quick

Pack is made of polypropylene with a spine and flip-top lid, and a four-colour self-adhesive label with UV varnish and creates a punchy visual effect for on-shelf impact. We are confident that this new pack will represent considerable savings on the current method of CD packaging. We certainly expect it to be competitively priced and believe that it has the potential to revolutionise the market."

Newbon, while pointing out that it is difficult of the moment to say how cheap the Quick Pack will be, does claim that it will be able to compete with the current trend for cardboard packaging. "Quick Pack is very time saving and will be cost-effective. I believe that it will take off in a very big way and we have spoken to a number of our customers including Nimbus, EMI at Swindon, and the CD plant in Horsham, plus a number of clients around the world, and they are all very optimistic about the packaging. Once we have got the three-inch packaging into production, we are going to develop similar packaging for the five-inch CD and would hope to have that ready for later in the year. And we are keen to license the idea to other printers and manufacturers."

Ryford, a long-established manufacturer of plastic items including video cassette containers,

says that CD packaging accounts for around seven per cent of its annual business and this figure should increase to around 10 per cent this year. Paul Sheldon, a director of the company, says: "We have been experimenting with various options for CD3 packaging, several of our customers have asked if we could come up with a box, but of course pricing can be a problem. However we have developed a one-piece box called the Slim Pack which folds round on itself and we will probably manufacture them in white plastic so that they can be printed upon. The Slim Pack has the ability to hang on any display and the beauty of it is that the manufacturing turnaround time is very quick, which is very important if the CD3 does eventually replace the vinyl 45 and record companies need to move swiftly."

Sheldon adds: "We took the Slim Pack down to Midem and there was a good reaction to it. We're very interested in hearing from anyone in the industry including retailers as to what kind of packaging they are looking for, and will look into any suggestions."

The Delgo Press group of companies specialises in various aspects of manufacturing for the record industry including album sleeves and bags, cassette and video in-lay cards and point-of-



TINSLEY ROBOR'S Quick Pack: solving the problem of housing those tiny CD3s

sale material. Sales director Terry Edwards says: "We have been producing three-inch CD wallets for our customers. They are basically a miniature version of a record sleeve and we are producing them in the standard and gatefold formats. They seem to be well received by our customers although at the moment the print runs tend to be relatively small because most of our clients are using them as limited runs."

Edwards adds: "They're cost effective in comparison to jewel case packaging. The trade does seem to be unsure on what kind of CD3 packaging to go with, and one of the drawbacks is that it is very small and not everyone likes it, but we are happy to oblige our customers in their requirements."

The CMCS Group of Companies has produced the Compac package which is basically a gatefold card which is slightly bigger than a three-inch CD and is made of rigid card. Adrian Crockett, general manager, says: "We've provided the CD3 packaging for EMI's reissue of The Beatles' singles, as well as MCA's Big Bam Boo, Black on A&M, Duranduran, and the new New Order single for Factory. The advantage of the Compac clip is that it holds the CD in the same way as a normal jewel case, and it is a tidy package, neat and small. We also do the same Compac packaging for five-inch CDs as well. It is fairly cheap to produce as well although pricing obviously depends on the size of quantities ordered."

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# CD reissues — yuppie folder, industry treasure

**CD reissues are a lucrative business — 40 per cent of all albums bought are CD format and there's a hoard of yuppies out there clamouring for nostalgia. Sue Sillitoe discovers that quality is the Key to the reissue market**

IT'S HARDLY surprising that record companies welcomed the CD format with open arms — considering the amount of back catalogue product that was just screaming to be reissued. Not only is the material already there but the sort of people who buy CDs are, we're told, well-off yuppies who were once old hippies and who can't wait to spend their money on CD versions of all the nostalgia currently cluttering up their record collections.

However there are drawbacks. In reality the penetration of CD is still small — only 10 per cent of the population currently owns one. Yet this 10 per cent accounts for 40 per cent of all albums sold at retail, which certainly makes it worth a record company's while putting money and effort into marketing CD reissues.

But just how much time and effort does go into marketing reissues? And does it pay off at the end of the day? Barry McCann, general manager of strategic marketing at EMI, feels it is worth the effort, although how much is spent obviously depends on the title. He explains: "A good example of how we approached a commemorative reissue was the Eddie Cochran Box Set which we did last year. We knew it was Cochran's 50th anniversary and our plan was to put out a "best of" album first, followed by a box set later in the year. We also intended to reissue a single to give the whole thing more profile.

"But we had a real stroke of luck when we discovered Come On. Everybody was being used in a Levi commercial, so we cashed in on that by releasing the single at

the same time. It got to number 11 in the charts and gave the whole project a tremendous push — so far 50,000 copies of the best of albums have been sold across all formats along with 10,000 box sets."

"As a project like the Cochran box set, EMI was happy to invest quite a lot of money to ensure the content and the packaging was right. McCann says: "On something like that we employ an expert — in this case it was Tony Barrett — who writes the sleeve notes, find photographs and actually goes through the vaults to dig up original masters and whoever previously unreleased material might be lying around covered in dust. Quality is very important so we do try to find original masters whenever we can and digitally remaster when necessary."

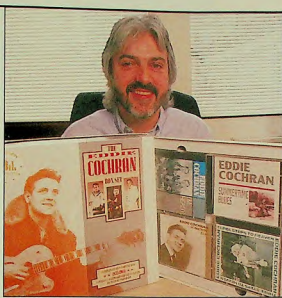
"How you package product is also important. The more you put in, the more sales you attract. We always try to get a specialist to compile and research our reissues and to make the packaging as attractive as possible so that people want to collect them. In the case of the Cochran box set this was vital as it was expensive enough to take it out of the realms of impulse purchase."

While one way of approaching reissues is to tackle it from the basis of one artist/one project, another method is to reissue a spread of titles linked by a central theme. "Nostalgia titles generate a lot of excitement," McCann adds. "Most of the major record companies are now putting money behind their back catalogues and re-issuing them on CD. We are not out for a quick kill because we realise it has to be done properly or the public won't buy them."

His sentiments are echoed by Brian Gibbon, commercial director of Old Gold. He explains: "Basically with reissues we are dealing with secondhand A&R, so in order to make it worth your while to look long and hard at the quality of both the sound and the packaging. That is where we spend our money. Where possible we dig out original masters, but sometimes even these are no good and you get better sound quality if you find a mint record and clean that up digitally."

"All of our product takes the form of compilations. We use a generic theme to link compilations together, for example our Juke Box Collection features hits of the Sixties and Seventies which are linked together by a theme — dance hits or instrumental classics or whatever. We advertise them as collections and build our point of sale around the theme to give the whole thing more emphasis in store."

One aspect of the reissue market that does irritate the major UK record companies is the cheap foreign import. Gibbon says: "They



Barry McCann: "Quality is very important"

are a drag. They tend to include tracks that we can't get because of anomalies in the copyright laws. That, combined with currency fluctuations and cheap manufacturing, makes it difficult for us to compete. What we have to do is concentrate on quality. There are a lot of rerecordings on the market and these tend to be of poor quality. All our product is taken from original masters — or as near original as we can get — so we know the public won't be disappointed."

And McCann at EMI adds: "In some countries a record may be out of copyright, which means any-

one can claim to own it. This results in poor quality CDs coming on to the market. All we can do is advise retailers not to handle them and to stick with the major record companies who are doing their best to put out quality product."

However, Murray Allan of importer Silver Sounds (CD), thinks UK record companies are mad to describe all foreign imports as rubbish. He says: "We only deal with product that isn't available in the UK and, although I usually keep quiet about it, my business is up 300 per cent."

"UK record companies are in a

shambles. They have never supported CD in the way that US record companies have, and it shows. At the moment I'm importing about 1,000 CDs a week and we now have about 2,500 titles in our catalogue. UK record companies seem too interested in the top 60 and they forget that a lot of people who buy CDs are just as interested in Bob Dylan, Tom Waits, Van Morrison and artists like that. "As well as importing CD product that has not been released here, we also supply CDs which have been deleted — and you would believe the list of titles that UK record companies have seen fit to delete!"

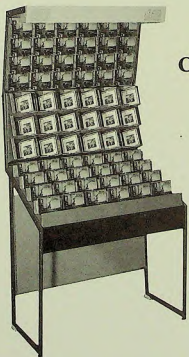
Silver Sounds supplies CDs to HMV, Virgin, Tower and independent retailers. Most of the product comes from the US and goes out there as mid-price product. By the time it reaches UK shops it is about on a par with full-price UK releases.

Allan does avoid poor foreign reproductions, which he has learned to spot quite easily. He adds: "Some are awful but you can usually pick them out by the packaging which is no good. All of our imports are of good quality and are nicely packaged with the information in English which appeals to UK collectors. We don't compete with UK record companies because as soon as they release a CD here we stop importing it. I think we actually help the business by giving the public a wider range of titles available on CD and making the format more attractive."

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36	new	36	new
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25	18	EVERY ROSE HAS ITS THORN Polina	Engaged Capital 1121 CL 520 B
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27	33	HOLD ME IN YOUR ARMS Rick Astley	PCA 98 50215 (12" P-PC2416) (BMG)
28	20	WAGES DAY Devoce Blue	CEB DRACHT 1 B C
29	47	FAMILY MAN Ronchard	CEB R0415 1 C
30	38	INDESTRUCTIBLE Four Tops	Amos 113014 (12" P-123014) (BMG)
31	31	VERONICA Elvis Costello	Warner Brothers W 735821 (W)
32	36	LOVE IN THE NATURAL WAY Kim Wilde	MCA KIMW11 1 F
33	47	ETERNAL FLAME Bangles	CEB BANGS015 C
34	new	I HAVEN'T STOPPED DANCING YET Pat & Mick	PAW PAW11 33 3 F
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67	59	NOW YOU'RE IN HEAVEN	Julien Lennon
68	40	THIS IS SKA	Langley D
69	45	THAT'S THE WAY LOVE IS	Ten City
70	49	ROCKET	Dad Lippard
71	58	WORLD OUTSIDE YOUR WINDOW	Bludgeon (Bludgeon Photographs) EP/CD 1/2
72	37	WHEN I GROW UP	Tonito Thornton
73	51	THE LIVING YEARS	Mike & The Mechanics
74	NEW	DREAMIN'	Venessa Williams
75	63	HIGH ROLLERS	Ice-I

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36	26	MY PREROGATIVE	Bobby Brown
37	NEW	ONLY THE LONELY	T'Pol
38	24	EVERYTHING COUNTS	Dave Matthews
39	43	THE RATTLER	Goodbye Mr. Mackenzie
40	NEW	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva

23	16	TYNE feat. Kool Rock Steady
24	NEW	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield
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3	2	KEEP ON MOVIN'	Conan Winter
4	4	STRAIGHT UP	Proje-A-Hul
5	5	THE TIME KNOW IT'S FOR REAL	ONE MAN
6	3	WE'VE BEEN HEARTS	Chawla
7	NEW	PEOPLE HOLD ON	James Brown
8	12	CLUBBING	Allyson Williams
9	4	LET MUSIC DO THE TALKING	THE BASS
10	NEW	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva
11	NEW	TURN UP THE BEATS	From the Kool Rock Steady
12	19	BEEB YOUR PARSON	Kon Kan
13	16	LET ME TELL YOU	Charles E. Young & Mavis Cheung
14	NEW	DON'T BE CHEER	THE HOUSE DOWN
15	NEW	PARADISE CITY	Gene Vitti
16	11	STOP	Gene Vitti
17	13	BLOW THE HOUSE DOWN	From the 45 King
18	19	GOT TO GET YOU BACK	Pat & Mick
19	NEW	EVERYTHING COUNTS	Dave Matthews
20	15	NEW ROUND	From the New Order

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# US TOP FORTIES

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## SINGLES

1*	2	THE LIVING YEARS, <i>Like &amp; The Mechanics</i>	African
2*	6	ETERNAL Flame, <i>Beagles</i>	Columbia
3*	4	GIRL YOU KNOW IT'S TRUE, <i>Milli Vanilli</i>	Atlantic
4*	8	THE ROCK, <i>Looney</i>	EMI
5*	7	MY HEART CAN'T TELL YOU NO, <i>Rod Stewart</i>	Warner Brothers
6*	1	LOST IN YOUR EYES, <i>Debbie Gibson</i>	African
7*	14	SHE DRIES ME CRAZY, <i>Fine Young Cannibals</i>	IRS
8*	12	WALK THE DINOSAUR, <i>Was (Not Was)</i>	Chrysalis
9*	3	NO, <i>Bobby Brown</i>	MCA
10	11	YOU'RE NOT ALONE, <i>Chicago</i>	Geffen
11	17	PARADISE IN YOUR ARMS, <i>Mike &amp; The Mechanics</i>	Geffen
12	13	DREAMIN', <i>Vanessa Williams</i>	Wing
13	10	DON'T TELL ME LIES, <i>Breathe</i>	ADM
14*	19	STAND, <i>R.E.M.</i>	Warner Brothers
15*	16	JUST BECAUSE, <i>Anita Baker</i>	Elektra
16*	20	YOU GOT IT, <i>Ray Ohlson</i>	Virgin
17*	22	SUPERWOMAN, <i>Karyn White</i>	Warner Brothers
18	9	YOU GOT IT (THE RIGHT STUFF), <i>New Kids On The Block</i>	Columbia
19	15	I BEG YOUR PARDON, <i>Kean Kane</i>	African
20*	25	YOUR MAMA DON'T DANCE, <i>Poison</i>	Enigma
21*	23	MORE THAN YOU KNOW, <i>Morrika</i>	Columbia
22*	24	CRYIN', <i>Vince</i>	EMI
23*	27	STRAIGHT UP, <i>Paula Abdul</i>	Virgin
24*	29	HEAVEN HELP ME, <i>Desea Eklus</i>	Mika
25*	38	LIKE A PRAYER, <i>Madonna</i>	Sire
26*	31	FUNKY COLD MEDINA, <i>Tone-Loc</i>	Delicious
27*	34	I'LL BE THERE FOR YOU, <i>Jon Javi</i>	Mercury
28*	32	SECOND CHANCE, <i>Third Eye Special</i>	ADM
29	18	SURRENDER TO ME, <i>Ann Wilson &amp; Robin Zander</i>	Capitol
30*	33	ROOM TO MOVE, <i>Animation</i>	Polydor
31*	36	KICKET, <i>De Leppard</i>	Mercury
32*	37	THINKING OF YOU, <i>Go West</i>	Geffen
33*	—	SINCERELY YOURS, <i>Sweet Sensation</i>	MCA
34	21	THE LOVER IN ME, <i>Shawna Easton</i>	Arica
35	30	SHE SWEPT TALK TO ME, <i>Luther Vandross</i>	Epic
36*	39	ORINOCO FLOW (SAIL AWAY), <i>Enya</i>	Geffen
37	24	THE LOVE IN YOUR EYES, <i>Edie Money</i>	Columbia
38	27	WILD THING, <i>Tone-Loc</i>	Delicious
39	35	FEELS SO GOOD, <i>Van Halen</i>	Warner Brothers
40*	—	ONE, <i>Metallica</i>	Elektra

★★★★★

## ALBUMS

1	1	ELECTRIC YOUTH, <i>Debbie Gibson</i>	African
2	2	DON'T BE CRUEL, <i>Bobby Brown</i>	MCA
3	3	APPETITE FOR DESTRUCTION, <i>Guns N' Roses</i>	Geffen
4*	5	FOREVER YOUR GIRL, <i>Paula Abdul</i>	Virgin
5	4	TRAVELING WILBURYS, <i>Traveling Wilburys</i>	Wilbury
6*	6	MYSTERY GIRL, <i>Ray Ohlson</i>	Virgin
7	8	LOVED AFTER DARK, <i>Tone-Loc</i>	Delicious
8*	7	SHOOTING RUBBERBAND AT THE STARS, <i>Edie Brickell</i>	Geffen
9*	12	VIVID, <i>Living Colour</i>	Epic
10*	14	HANGIN' TOUGH, <i>New Kids On The Block</i>	Columbia
11	8	G N'R LIES, <i>Guns N' Roses</i>	Geffen
12	10	HYSTERIA, <i>De Leppard</i>	Mercury
13	11	GIVING YOU THE BEST THAT I GOT, <i>Anita Baker</i>	Elektra
14	13	NEW JERSEY, <i>Jon Javi</i>	Mercury
15	15	GREEN, <i>R.E.M.</i>	Warner Brothers
16	32	THE HANGOVER & THE COOKED, <i>Fine Young Cannibals</i>	IRS
17	16	LIVING YEARS, <i>Mike &amp; The Mechanics</i>	African
18	18	BEACHES, <i>Original Soundtracks</i>	Atlantic
19	17	SILHOUETTE, <i>Kenny G</i>	Arista
20*	20	THE GREAT RADIO CONTROVERSY, <i>Teles</i>	Geffen
21	16	OPEN UP AND SAY... AHHH!, <i>Poison</i>	Enigma
22	21	KARIN WHITE, <i>Karyn White</i>	Warner Bros
23	23	OUT OF ORDER, <i>Rod Stewart</i>	Warner Bros
24	22	TRACY CHAPMAN, <i>Tracy Chapman</i>	Elektra
25	24	WINGER, <i>Winger</i>	Arista
26	28	WATERMARK, <i>Erin</i>	Geffen
27	31	...AND JUSTICE FOR ALL, <i>Metallica</i>	Vanessa
28	33	EVERYTHING, <i>The Beagles</i>	Columbia
29*	34	SKID ROW, <i>Skid Row</i>	Arista
30*	30	THE TRINITY SESSION, <i>Cowboy Junkies</i>	RCA
31	26	HOLD AN OLD FRIEND'S HAND, <i>Tiffany</i>	MCA
32	25	HOLD ME IN YOUR ARMS, <i>Rick Astley</i>	RCA
33	29	RATTLE AND HUM, <i>U2</i>	Island
34	27	GREATEST HITS, <i>Junior</i>	Columbia
35*	40	SPINE, <i>Spine 10</i>	Warner Bros
36	35	HEARTBEAT, <i>Edie Brickell</i>	MCA
37	37	MELISSA ETHERIDGE, <i>Melissa Etheridge</i>	Island
38	37	TECHNIQUE, <i>New Order</i>	Qwest
39	36	PRIDE, <i>White Lion</i>	Arista
40	39	MESSAGES FROM THE BOYS, <i>The Boyz</i>	Motown

Charts courtesy Billboard, March 25, 1989 • \*Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

# LP REVIEWS

**MADONNA: Like A Prayer, Sire, 92584-1.** Dramas in her personal life don't seem to have affected Madonna's performance in the studio and this confident and joyous record should be a post-her best. Packed with singles, it combines the usual liberated dance tracks with some interesting diversions, notably the fairytale whirl of *Dear Jessie* and the slow funk workout with Prince on *Love Song*. Possibly the safest bet for massive sales this year. **NR**

**S'XPRESS: Original Soundtrack. Rhythm King. Left LP & Mark Moore's ability to know what makes people move is undeniable and proved by his single successes. As well as those refined and extremely colourful dance tracks, some interesting mood pieces are included and as the title suggests it provides a sound documentation of the most successful club/pop crossover of the late Eighties. Stick with confidence. **NR****

**HOWARD JONES: Cross The Line. WEA. WX225 244176-1.** Jones takes a further step away from the mainstream pop market with this album which sees him extending his range to include jazz influences and more instrumental-based pieces. Sadly, it doesn't quite hold together and while tracks like *The Prisoner* and *Those Who Move Closets* breathe a breath of new life into his own self-indulgence, commendable but not totally convincing. **NR**

**LLOYD COLE AND THE COM-MOTIONS: 1984-1989. Polydor. 837736-1.** It doesn't seem that long ago that they burst on the scene with the wonderfully uplifting *Perfect Skin*. Having one separate works, this 14-track compilation captures the best of a charismatic and thoroughly engaging young band, from their debut blues to melodic maturity. Should be extremely popular as will Cole's return as a solo artist. **NR**

**HABIT: Medicine Man. Virgin V2531.** Whether snatching like the lizards or opting for energetic funk-outs, these ought-to-be's haven't the teeth to bite as hard as their numerous influences. *Medicine Man* should have been based on the back of a hit single but, given Lucy's failure even second time round, *Habit* will struggle to hook potential purchasers of this efficiently-produced, but uninspired, pop/funk. **SW**

## STOCK IT

**THE DURUTI FACTORY: Vini Reilly. Factory FAC2 244. Distribution: Pinnacle.** Vini's sixth studio set to date, and sounding by the second like his finest since that first sandpaper-covered debut. Odd, often operatic and darkly shifting voices hand these soundscapes, but mostly it's more of the best retro-futuristic affecting, accomplished fragile guitar topstries. His forthcoming *Crossing The Border* Festival appearance will ensure maximum exposure. **MA**

**DARRYL PAYNE: Past, Present & Future. Graphic. LPs 4.** Something of a lingers in US dance

circles, Darryl Payne's career is well documented on this compilation of his last five years' work. The LP reveals great versatility as it moves from his 1983 recordings with Will Downing to the unfortunate Street that opens side two. By far the best track is the first, *Brian Keitt's Touch Me (Love Me Tonight)* which slides from smooth Seventies pop/soul to garage with the force of three minutes. **DG**

**VARIOUS: Def Jam Classics Vol. 1. Def Jam Recordings/CBS. 463289-1.** The impact of the Def Jam label as the forerunner of the mid-to-late Eighties rap movement is certainly worthy of tribute but this is an odd selection to say the least. *Beastie Boys*, *Public Enemy* and *Original Concept* are well represented but significant releases like *LL Cool J's Need Love* are missing. Let's hope Vol. 2 will be justic. **NR**

**MISSION OF BURMA: Forget Mission Of Burma. TAANGI TAANGI. Distribution: Rough Trade/Cartel.** Mob's greatest was once recognised well after their 1982 split. Husker Du on their own owing up to the Boston quartet's influence. *Forget's* previously unreleased format makes up for Mob's miserably small catalogue with 12 more songs dominated by the now usual buried, gutt vocal and splintering church guitars. The sound may have slightly dated but not Mob's obvious impact. **MA**

## STOCK IT

**JAMES: One Man Clapping. One Man Records/Rough Trade. One Man 1 LP.** Having had a rough ride as far as record companies are concerned, the band has decided to let off steam in this live album, including some of their finest moments, it showcases their distinctive and innovative rhythm and vocal combination and incisive guitarwork. Deserves an ovation and their return with a new line-up is eagerly awaited. **NR**

**GEORGE DUKE: Night After Night. Elektra EKT 52.** There are lots of good ideas in this music, but they seem deprived of air — as if some dubious aesthetic criteria were being over-applied. The music-making is impeccable as the lyrics are banal — as one might expect. Not jazz, or soul, or funk, this is a strangely stilted amalgam of the three which winds up offering nothing but high class muzak. **AB**

**RUFUS THOMAS: That Woman Puts Out. Liggett AL 4749.** Rufus Thomas here makes a joyful return to his pre-soul roots at a Beale Street blues shouter. Even if the lyrics are a little self-consciously down-home, this is fine contemporary blues. A suitably unfussy production, and a big band shaking loose — cut live by the sound of it — this is timeless music; simple, direct, open and strong. And like so many good blues albums, the cover is quite ridiculous! **AB**

**MY BLOODY VALENTINE: Ecstasy And Wine. LAXZY 12.** Coughing in on the recent flurry of interest in the band, MBV's old label Lazy has reissued this set of their old recordings. This was MBV before

they fully understood the potential of the guitar and it strips bare the craft of their songwriting as showcased by their Creation recordings. Does highlight some fine work particularly the tracks *Strawberry Wine* and *You've Got Nothing*. **DG**

## STOCK IT

**MIRACLE LEGION: Me and Mr. Ray. Rough Trade ROUGH 136.** Connecticut's finest strut their way through another collection of finely crafted songs. Their folk- and country-influenced acoustic pop is far too enjoyable to fall into the New Roots category and they avoid the other pitfall of ending up sounding exactly like the Byrds. New York's REA or Bob Dylan. The group currently have an undeserved low profile, but they should change in the spring when they tour the UK and Europe. **AB**

**VARIOUS: Freedom Principle — Acid Jazz & Other Illicit Grooves Vol. 2. Urban/Polydor. 837925-1.** Simon Booth and Gilles Peterson join forces to produce another dazzling selection of jazz dance tracks featuring some of the top young names of the genre. Particularly stunning are *Dave Toop's* and *Slow Fuse's* impassioned workouts — the cream comes from *Black Cowboy's* live set experiment that really fires your footwork. *Slick and stylish*. **NR**

**GIGANTS OF FIVE: Blue Horizon through Ace Records. BLH006.** Saxophonist and frontman of the erstwhile Chevalier Brothers — *Jay Gelato* — is taking danceable jazz music a brisk step onwards with his new outfit *Gigants Of Five*. Like the Chevaliers, they are essentially a live experience but a truly debut is a surprisingly good appetiser. Contains familiar tracks such as *Taint What You Do* and *Big Mama*, with *Gelato* in mellow mood on *Late Night Blues*. **KF**

**VICTORY: Culture Killed The Native. Metronome 837 781-1. Distribution: Virgin.** Too many key personnel changes and a reluctance to visit the UK have resulted in *Victory* having little real profile in this country. *Flower*, with a new sound, is a good surprise slot with *Gary Moore*, these German based rockers could start to generate some interest if not quite reaching the absolute heights of inspiration. **KB**

**VARIOUS ARTISTS: Motor City Madness. Glitterhouse Records GR0033. Distribution: Southern Studios.** Not as expected. A compilation of Detroit hardcore bands but a mish-mash of *lggy/MC* style noise. Sub Pop releases *Lovesung* and the late lamented *Green River* are the goods. Most style as they inject their own style into the format. Elsewhere *New Zealand's Reptiles At Dawn* and our own *The Hyponics* impress. *Al* and *Lee*. **AB**

**PRAYER MEETING: Martin Aston, Andy B'weers, Adam Blake, Kirk Brooks, Karen Faux, Leo Finlay, David Gilles, Alan G. Robinson and Selma Webb.**

Reviewed by Jerry Smith

## TOP 40 SINGLES

1	ROUND AND ROUND	Future FACTORY
2	EVERYTHING COMES (LIVE)	Mercury
3	INTERNATIONAL RESCUE	MCA
4	WHO WANTS TO BE THE DISCO KING	Polygram
5	VAGABONDS	EMI
6	THE RATTLE	Capitol
7	WHAT I AM	Columbia
8	WHEN I GROW UP	Cooking Vinyl
9	TAKE ME	Fontana
10	THE WILD ROVER EP	Virgin
11	THE GOLDEN CALF	Kitchenware
12	RAIN, STEAM AND SPEED	Sire
13	SOMETHING'S GOTTEN HOLD OF MY HEART	Polygram
14	INFO FREAKO	Food
15	CAN'T BE SURE	Rough Trade
16	ETERNAL FLAME	CRS
17	CRACKERS INTERNATIONAL EP	Mute
18	MADE OF STONE	Sire
19	CAN U DIG IT?	BMG
20	HAVE LOVE, WILL TRAVEL (EP)	Food
21	OPEN LETTER (TO A LANDLORD)	Epic
22	ONE OF THE FAMOUS INTERNATIONAL PLAYBOYS	Mercury
23	THE POWER OF THE LARD	Alternative Tentacles
24	STAND	Warner Bros
25	OPEN LETTER (TO A LANDLORD)	Epic
26	DIZZY	4AD
27	DREAM KITCHEN	Virgin
28	REPOBLICA'S HYMN	ABM
29	TOUCH ME I'M SICK	West End
30	LESS THAN SENSELESS	Decca
31	NOTHING	Virgin
32	THE HEARTY THINGS OF LOVE	Come Out
33	COME OUT FIGHTING	Rough Trade
34	5 O'CLOCK WORLD	Island
35	YOUR LOVE TAKES ME HIGHER	WEA
36	IS THIS LOVE?	Virgin
37	GROOVE CHECK (EP)	Virgin
38	HEARTS AND MINDS	Edgemo
39	KEEP AN OPEN MIND OR ELSE	Melting

## STOCK IT

**THE THE:** The Beat(en) Generation. Epic (CP) EMU(B) 8. One of this country's finest songwriters — Matt Johnson — returns in striking form having turned The The into a band including Johnny Marr and ex-ABC drummer David Palmer. The hard lyrics remain but in a seductive tune helped by Johnny Marr's lulling guitar. Yet another mega The single.

**TRANSVISION VAMP:** Baby I Don't Care. (MCA) (D)TVT(1) 6. Brand new track from their forthcoming LP sees TVV bounding back with another excellent slice of cartoon pop! Very catchy and probably will put them back on top.

**FRAZER CHORUS:** Typical. (Virgin VS) (TA) 174. Having come close with the superbly sublime Dream Kitchen, Frazer Chorus release another smoothie, another number from their soon-to-arrive album, *See*, which should take them a step closer to much deserved success.

**THE DARLING BUDD:** Let's Go Round There. (Native/Epic) BLOND(T/C) 3. The Darling Budd issue more mightily, fizzing pop from the Pop Said album, and as the fourth single to be lifted it's little more than just frothy fun for the fans.

## STOCK IT

**DIESEL PARK WEST:** Like Prices Do. (Food/EMI) (12)FOOD 19. More epic guitar pop on an irresistible track from their brilliant debut album, *Shakespeare Alabama*. Sure to storm the charts following the path already paved by their previous rocking singles.

**HURRAH!:** Big Sky. (Kitchenware/Arista) SK 42. They failed to live up to the hype first time round, but Hurrah! recouper with a track from their forthcoming LP, *The Beautiful*. A stop-start affair but the chorus of shimmering guitars remains interesting.

**HIPSWAY:** Your Love. (Mercury/Phonogram) MER(X) 279. Hipsway made many friends with an excellent debut LP in '86 but if this rather weak track is all they can come up with after a three year break, then it doesn't bode well for their second LP.



THE BEAT(en) GENERATION

THE THE: one of the country's finest returns

## STOCK IT

**PIXIES:** Monkey Gone To Heaven. (4AD) (BJAD) 904 (CD). Boston's much-respected Pixies unleash a stunning single, quite simply their most commercial single to date, with its infectious hook line deserving the wide exposure it will do us no doubt not gel.

**PERE UBU:** Waiting For Mary (What Are We Doing Here?). (Fontana/Phonogram) UBU 2(1)2. More wacky, arty-type Americans making a welcome return with this spirited, if unorthodox, track, surprisingly produced by pop supreme Stephen Hague.

## STOCK IT

**DISCO 2000:** Uptight. (KLF Communications D) 2003. The Disco 2000 girls come up with an irresistible, brash and energetic version of Steve Wonder's classic dance track. Chartwards, would be worth their destination.

**KYM MAZZELLE:** Got To Get You Back. (Syncope/EMI) (12)SY 25. After her top 10 hit with Dr Robert the big guns are brought out on a looping house track, produced by man-of-the-moment Marshall Jefferson and written by Ca Ce Rogers. Unforgettable stuff with huge potential.



THE PASTELS: all-in-all, disturbingly good

**PHILIP BAILEY/LITTLE RICHARD:** Twins. (WTG/Epic) 654519 (7/6/2). Smoothy Philip Bailey teams up with the outrageous Little Richard for a raunchy high energy work-out on the theme tune for the film, *Twins*, starring the equally oddball couple of Schwarzenegger and DeVito.

**PAT & MICK:** I Haven't Stopped Dancing Yet. (PWL) PWL(T) 33. Capital Radio DJs, Pat Sharp and Mick Brown, make fools of themselves once more in the aid of the Help A London Child Charity, with the help of Stock, Aiken & Waterman, on a ramping version of the Gonzoles hit.

**THE PASTELS:** Baby, You're Just You. (Chapter 22) 12CHAP 37. The very wonderful Pastels return with their most accomplished rock track yet, with the wall of sound guitars, Agg's organ sound and Stephen's mournful vocal. Disturbingly good.

**LARD:** The Power of Lard EP. (Alternative Tentacles) VIRUS 727. Jello Biafra returns with a hub of thrash resulting from studio collaboration between, among others, Al Jourgensen from Ministry. Saddy, it is all rather predictable.

**BILL PRITCHARD:** Tommy & Co. (Play It Again) SAM BIAS 104-7. Walsall-born Jerome K Jerome fan, Bill Pritchard, should turn some heads with this deft, atmospheric single, with a highly Continental flavour boosted by warm acoustics and the legendary Francoise Hardy backing his rich, sensitive vocals.

**THE PURSUIT OF HAPPINESS:** I'm An Adult Now. (Chrysalis) 12(CHS) 3316. From nowhere comes a charmingly simple slice of American rock/pop, produced by Todd Rundgren, and based around a chugging rhythm and catchily-enthralling vocal. Delightfully novel and worth checking out.

**HABIT:** Starlight. (Virgin VS(T) 1171). Much-hyped designer pop group loss out yet another single, desperate to hit the charts, and who knows, maybe the well-sung Swain and Jalley produced ballad could be the one.

AVAILABLE ON  
 SABR 97.9 ALBUM  
 SINC 97.6 CLEAR CASSETTE  
 CD SMD 974 COMPACT DISC

# TOP • 20 • COMPILATIONS

<b>14</b>	9	Fine Young Cannibals	London 420461
<b>15</b>	12	<b>SPIKE</b> ● CD Erys Carls	Waverley WV 238
<b>16</b>	<b>NEW</b>	<b>A GRAVEYARD OF EMPTY BOTTLES</b> ● CD Dogs D'Amour	Cherry/Polygram B370140
<b>17</b>	<b>NEW</b>	<b>ANOTHER PLACE AND TIME</b> ● CD Donna Summer	Warner Bros/WA MW 219
<b>18</b>	25	<b>THE TRAVELLING WILBURYS</b> ● CD The Travelling Wilburys	Wesley/Wesley Bros. WJ 224
<b>19</b>	18	<b>KYLIE</b> ● ● ● ● ● ● ● ● CD Kylie Minogue	PMI HF 3
<b>20</b>	13	<b>WANTED</b> ● CD ZZZZ	Big Life/VZLZ 1
<b>21</b>	19	<b>THE INNOCENTS</b> ● ● ● CD Erosive	Mus/TUMM 45
<b>22</b>	27	<b>RAINTOWN</b> ● ● CD Deacon Blue	CS 49264-1
<b>23</b>	17	<b>THE LEGENDARY ROY ORBISON</b> ● ● ● CD Roy Orbison	Telstar STAR 2230
<b>24</b>	16	<b>THE BIG AREA</b> ● CD The J. B. Trio	Leader 681221
<b>25</b>	43	<b>APPETITE FOR DESTRUCTION</b> ● CD Guns 'N' Roses	Geffin, WJ 125
<b>26</b>	14	<b>REMOTE</b> ● ● CD Hue And Cry	Grace/Viper/CIRCA 6
<b>27</b>	21	<b>TECHNIQUE</b> ● ● CD New Order	Fantasy FACT 275
<b>28</b>	40	<b>ROACHFORD</b> ● ● CD Roachford	CS 464301
<b>29</b>	34	<b>CLOSE</b> ● ● CD Kim Wilde	MCA MCG 4629
<b>30</b>	22	<b>WATERMARK</b> ● ● CD Eryq	WEA WJ 199
<b>31</b>	26	<b>CONSCIENCE</b> ● ● CD Wormox & Wormox	4th + B/Wayland BBJ 519
<b>32</b>	35	<b>MONEY FOR NOTHING</b> ● ● ● ● ● CD Dire Straits	Virgin/Phonogram VEH 4
<b>33</b>	<b>NEW</b>	<b>3 FEET HIGH AND RISING</b> ● CD De La Soul	Big Life/Denny DISA 1
<b>34</b>	23	<b>OPEN UP AND SAY ... AAH!</b> ● CD Poison	Capitol EST 2029

<b>No 1</b>	2	<b>UNFORGETTABLE 2</b> ● CD Various	EMI EMY 46
<b>2</b>	1	<b>DEEP HEAT</b> ● CD Various	Telstar STAR 2215
<b>3</b>	<b>NEW</b>	<b>HIP HOUSE</b> ● CD Various	Spyro SMI 974
<b>4</b>	3	<b>CHEEK TO CHEEK</b> ● ● CD Various	CS MCD00 5
<b>5</b>	6	<b>AND ALL BECAUSE THE LADY LOVES ...</b> ● ● ● CD Various	Bow A00 6
<b>6</b>	5	<b>BUSTER (OST)</b> ● ● ● CD Various	Virgin V254
<b>7</b>	4	<b>THE MARQUEE - 30 LEGENDARY YEARS</b> ● ● ● CD Various	Foghorn MO 71
<b>8</b>	8	<b>THE PREMIERE COLLECTION</b> ● ● ● ● CD Various	Bandy/Unik/Polygram ALMY 1
<b>9</b>	7	<b>THE AWARDS</b> ● ● CD Various	BP/Revue STAR 2246
<b>10</b>	10	<b>COCKTAIL (OST)</b> ● ● CD Various	Edelive BT 54
<b>11</b>	9	<b>BEAT THIS - 20 HITS OF RHYTHM KING</b> ● CD Various	Spyro SMI 973
<b>12</b>	12	<b>DIRTY DANCING (OST)</b> ● ● ● ● CD Various	KCAI B 8648
<b>13</b>	11	<b>THE GREATEST LOVE 2</b> ● ● CD Various	Telstar STAR 2232
<b>14</b>	13	<b>SCANDAL (OST)</b> ● CD Various	Pediphone PCS 7201
<b>15</b>	15	<b>THE GREATEST LOVE</b> ● ● ● CD Various	Telstar STAR 2216
<b>16</b>	14	<b>NOW 131</b> ● ● ● ● ● CD Various	EMI/Virgin/Polygram NOW 13
<b>17</b>	17	<b>THE CLASSIC EXPERIENCE</b> ● ● CD Various	EMI EMY 0 5
<b>18</b>	<b>NEW</b>	<b>HIP HOUSE - THE DEEPEST BEATS IN TOWN</b> ● CD Various	KTEL NEXUS
<b>19</b>	18	<b>THE LOST BOYS (OST)</b> ● CD Various	Atlantic 311071
<b>20</b>	<b>NEW</b>	<b>THE WORLDS OF FOSTER &amp; ALLEN</b> ● CD Foster & Allen	Sony SMR 61

<b>54</b>	<b>NEW</b>	<b>RAW</b> ● CD Alyson Williams	Dial Tone/CS 452321
<b>55</b>	52	<b>THE CIRCUS</b> ● ● CD Erosive	Mus/TUMM 35
<b>56</b>	57	<b>FAITH</b> ● ● ● CD George Michael	Epic 44000 1
<b>57</b>	51	<b>FISHERMAN'S BLUES</b> ● ● CD The Fishermans	Empire/Capitol CHR 5
<b>58</b>	53	<b>PUSH</b> ● ● ● ● ● CD Bros	CS 46430 1
<b>59</b>	69	<b>G N R LIES ...</b> ● ● CD Guns 'N' Roses	Geffin WJ 218
<b>60</b>	54	<b>SO GOOD</b> ● ● CD Wormox & Wormox	4th + B/Wayland BBJ 519
<b>61</b>	56	<b>WHITNEY</b> ● ● ● ● ● ● ● CD Whitney Houston	A&M 283 141
<b>62</b>	45	<b>FRUIT AT THE BOTTOM</b> ● CD Wendy & Lisa	Virgin V 2360
<b>63</b>	58	<b>PICTURE BOOK</b> ● ● ● CD Simply Red	Ebico EST 27
<b>64</b>	72	<b>SHORT SHARP SHOCKED</b> ● ● CD Michelle Shocked	Cashbox/Wylo/Loada CUP 1
<b>65</b>	66	<b>NEW JERSEY</b> ● ● CD Bon Jovi	Virgin/Phonogram VEH 12
<b>66</b>	55	<b>PHANTOM OF THE OPERA</b> ● ● ● ● CD Various	Polygram PCD 9
<b>67</b>	59	<b>NO JACKET REQUIRED</b> ● ● ● ● ● CD Phil Collins	Virgin V 2465
<b>68</b>	64	<b>THE CREAM OF ERIC CLAPTON</b> ● ● ● CD Eric Clapton/Cream	Polygram ECR 1
<b>69</b>	<b>NEW</b>	<b>LOC'ED AFTER DARK</b> ● CD Lone Loc	Dedwood/Third BBJ 526
<b>70</b>	73	<b>GET EVEN</b> ● ● CD Brother Beyond	Pediphone PCS 7227
<b>71</b>	50	<b>ORANGES &amp; LEMONS</b> ● CD ATC	Virgin V 2581
<b>72</b>	65	<b>SUNSHINE ON LEITH</b> ● ● ● CD The Proclaimers	Orysol CBR 1668
<b>73</b>	43	<b>KARIN WHITE</b> ● CD Karin White	Warner Bros/War VEH 223
<b>74</b>	74	<b>HELLO, I MUST BE GOING</b> ● ● ● CD Phil Collins	Virgin CDB 212
<b>75</b>	<b>NEW</b>	<b>BROTHERS IN ARMS</b> ● ● ● ● ● ● ● ● CD Dire Straits	Virgin/Phonogram VEH 22

CD - Released on Compact Disc.  
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## Classical

1	MAHLER RESURRECTION Gilbert Kaplan	Imp Classics DPCD91 0/CIMPC910 (HK)
2	ELGAR CELLO CONCERTO/SEA PICTURES Barbier/LSO/Baker/Du Pre	PW ASD655/TCASD655 (F)
3	ELGAR CELLO CONCERTO Meninghof/Webber	Philips 4163541/4163844 (F)
4	VIVALDI FOUR SEASONS Hogwood/Academy Ancient Music	L'Oiseau Lyre 1011261/1011264 (F)
5	ALBINONI ADAGIO/PACHELBEL... Herbert Von Karajan/BPO	Deutsche Grammophon 41133091/4133094 (F)
6	ANDREW LLOYD WEBBER REQUIEM Domingo/Brightman/Mozart/ECO	HMV ALW1/TCALW1 (F)
7	ELGAR CELLO CONCERTO/ENIGMA... Barenboim/POO/J Du Pre	...CBS Masterworks CB576529/4076529 (C)
8	BETHOVEN SYMPHONY NO 5 Herbert Von Karajan/BPO	Deutsche Grammophon 4139322 (F)
9	HOLST THE PLANETS Herbert Von Karajan/BPO	Deutsche Grammophon 2532019/3302019 (F)
10	MENDELSSOHN/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECO	HMV EL7496631/EL7496634 (F)
11	RACHMANINOV PIANO CONCERTOS NOS 2 Vladimir Ashkenazy/Haitink/CDA	Decca 4144517/4144754 (F)
12	WAGNER CONCERTO Herbert Von Karajan/VPO/Norman	Deutsche Grammophon 4236131/4236134 (F)
13	MOZART PIANO CONCERTOS NO 13 & 14 Jeffrey Tate/ECO/Uchida	Philips 4233591/4233594 (F)
14	MOZART PIANO CONCERTO IN C Jeffrey Tate/ECO	Philips 4163811/4163814 (F)
15	MENDELSSOHN AND BRUCH... Anne Sophie Mutter/Karajan/BPO	Deutsche Grammophon 2532019/3302019 (F)
16	DVORAK & HAYDN CELLO CONCERTOS Du Pre/Decca Variations... Leonard Bernstein/BBCSO	HMV CDC7476142 (F)
17	ELGAR ENIGMA VARIATIONS ETC Leonard Bernstein/BBCSO	Deutsche Grammophon 2532019/3302019 (F)
18	SIBELIUS SYMPHONY NO 5 Simon Rattle/CBSO	HMV Reflexe EL497171/EL497174 (F)
19	GRIEG PEER GYNT/SIBELIUS... Herbert Von Karajan/BPO	Deutsche Grammophon 2532068/3302068 (F)
20	MOZART HORN CONCERTO Barry Luckwell/Gallo	Decca 4102841/4102844 (F)

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## CLASSICAL

## More signings as Collins gets into gear

by Nicolas Soames

COLLINS CLASSICS moves into the second phase of its label launch with announcements of further signings which will take the label well into its first three years of releases.

This week, the distinguished Russian violinist Igor Oistrakh begins his first recordings for Collins, a recital disc of Kreisler, Waxman and Schumann, and Concertos by Brahms and Tchaikovsky conducted by Rafael Fruhbeck de Burgos which is expected to herald a popular concerto series.

The UK-based Chinese-born pianist Fou Ts'ong, who has recorded for a variety of labels, most lately for CBS, is also preparing for a number of recordings for Collins, including piano music by Debussy and popular Romantic repertoire over the next three years.

There will be an extended series devoted to the music of Benjamin Britten, recorded in conjunction with the Aldersburgh Foundation and the conductor Stewart Bedford as artistic adviser. The series will include the complete orchestral music, song cycles and concertos and will be recorded in The Mallings, Snape.

Rudolf Barshai joins Fruhbeck de Burgos and Louis Fremoux on Collins, specialising in Russian repertoire starting with Shostakovich's Symphony Nos 5, 10, 15, and Prokofiev's Symphony No 5 with the Philharmonia. And among the

younger artists signed to the label is the cellist Robert Cohen — who will do Elgar, Walton and Shostakovich and the Trio Zingaro. The Albert Quire have also moved to Collins from CRD, and will re-record Britten's Quartets as well as Mozart and Beethoven.

But Alan Booth, Collins Classical label manager, says he had other major signings in the offing. "We are now expanding the breadth of our productions as will be seen by our second release of titles in April."

These will include a budget-priced 72 minutes sampler, Mahler's Symphony No 1 with the LSO under Jacek Kasprzyk; a popular Baroque programme by the Consort Of London; and Mozart's Concertos for flute, bassoon and oboe featuring young players, Sarah Brooks, Kim Walker and Julia Giraud.

"We have been inundated with ideas for recordings, but we are still looking for good young musical talent, particularly solo and instrumental," adds Booth.

## Haimovitz to make DG debut

THE DEBUT recording of the 19-year-old cellist Matt Haimovitz, signed to an exclusive contract by Deutsche Grammophon is released in time to coincide with his appearance in London this month.

Born in Israel but educated in the US, Haimovitz has been dubbed an important discovery despite his youth — the wife of Pablo Casals loaned him the legendary cellist's Matteo Goffriller instrument which he now plays.

His debut recording for DG brings together three works, Lolo's Cello Concerto, Saint-Saens's Cello Concerto No 1 and Bruch's Kol Nidrei, made with the Chicago Symphony Orchestra conducted by James Levine (427 323 and on tape).



MATT HAIMOVITZ in London soon

## Mid-price, all-digital CBS series

CBS PLANS to make a strong impact on the mid-price market with its new all-digital series Digital Masters which it releases in April on both CD and tape.

"We believe it is the first time that one of the majors has issued an all-digital mid-price series featuring major recording artists," says Roy Bellomy, classical marketing manager, CBS.

There are 15 titles in the first release. They include the popular coupling of Tchaikovsky's Piano Concerto No 1 (Emil Gilels) and the Violin Concerto (Fanchus Zukerman) (CD/40 44643); Vivaldi's Four Seasons (Zyckmond Leppard) (CD/40 44644); and Debussy's La Mer coupled with the Three Nocturnes, with the Philharmonia Orchestra conducted by Michael Tilson Thomas (CD/40 44645).

All the recordings run for 73 minutes, and the series has a uniform packaging concept. They have a dealer price of £4.85 (CD) and £2.43 (tape). CBS expects to promote them with co-operative advertising.

Digital Masters throws into question the future of Maestro, the existing CBS mid-price series. There are further Maestro releases on schedule for this year, but they are currently being put on hold while Digital Masters — with its better sound quality and longer playing times — is given its head.

● CHRISTOPHER RAEBURN, senior producer, Decca Classics, has been awarded the Franz Schalk Medalion by the Vienna Philharmonic Orchestra in recognition of his services for over 30 years. The Schalk Award is given annually but at irregular periods to close associates of the Orchestra, has previously been received by conductors such as Josep Krips and Karl Böhm.

● DEALERS CAN expect renewed interest in Decca's recording of War Requiem following the Easter screening (Good Friday 8.25pm) on BBC2 of Derek Jarman's film War Requiem based on the oratorio. The recording, conducted by the composer, is on all three formats (414 383 CD/SET 252 LP/KZ7K22 tape).

## michala petri-richard stoltzman-guildhall string ensemble

## 3 gems from RCA Victor Red Seal

3

**MICHALA PETRI**  
Beethoven  
House Piano - Hungarian Rhapsody  
Donaudis Orchestra  
© 1987 87916 02 RN 87916

**RICHARD STOLTZMAN**  
Concerto for Piano and String Ensemble  
Pablo Page/Decca  
© 1987 87916 02 RN 87916

**GUILDHALL STRING ENSEMBLE**  
Beethoven - Sonata for String Orchestra  
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3

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## CROSSOVER CLASSICS

1	THE CLASSIC EXPERIENCE Vivaldi	DW SMD45/TCMD45 (F)
2	NEW PAVAROTTI COLLECTION LIVE Luciano Pavarotti	Shan SMB857/SMB857 (G)
3	I'LL NEVER WALK ALONE Diana O'Hall	Du DENNS1/DENNS1 (C)
4	NEW PAVAROTTI COLLECTION LIVE Luciano Pavarotti	Shan SMB857/SMB857 (G)
5	I'LL NEVER WALK ALONE Diana O'Hall	Du DENNS1/DENNS1 (C)
6	JOSE CARRERAS COLLECTION Luciano Pavarotti	Shan SMB856/SMB856 (G)
7	THE COLLECTION Pavlov Dango	Shan SMB855/SMB855 (G)
8	VENICE IN PEARL Ennio Morricone	ROA/ROA1 (A)
9	GIAQUINTO VENEZIANI Ennio Morricone	CRK CBS4701/4044701 (C)
10	THE MARIA CALLAS COLLECTION Maria Callas	Shan SMB792/SMB792 (G)

## Clean sweep for EMI oldies

THE CLASSICAL Music Week Awards had its share of controversy and — we hope — a well-earned compliment from Stefan Bown for its classical charts.

But if the awards demonstrated anything, it was the longevity of classical recordings. Both the full-price classical album award and the mid-price/budget classical award were won by recordings over 20 years old. And the third award, for cross-over, went to a back-catalogue compilation, again using some mature recordings.

A clean EMI sweep, it showed so clearly that the shelf-life of classical music is truly extraordinary, and that so much can depend upon imaginative marketing. The success of not one but two recordings of Jacqueline du Pré playing Elgar's Cello Concerto indicated the magic that some artists continue to exert over their public even after their death.

The converse side of the coin is that questions could be asked what is wrong with the new recordings, that not one could make sufficient impression on the sales charts to even make number three. Of the nine recordings featured, only one was made since the onset of digital recordings. What does that say about the recordings being made now? Or is it just a question of marketing?



STEFAN BOWN, EMI UK classical general manager with the full price award for Elgar's Cello Concerto played by Jacqueline du Pré



ROGER WOODHEAD, general manager, Wood For Pleasure, received the mid-price award for Vivaldi's Four Seasons performed by Arthur Davison and the Virtuosi of England



DAVID HUGHES, strategic marketing director and Norman Bates, licensing general manager, EMI, with the award for the crossover album

## British music gets new label boost

A NEW record label devoted specifically to contemporary British music, has been launched in an enterprising move by SPAN, the Society for the Promotion of New Music.

The label is called enigmatically NMC and its initial programme, and its first releases in the first year has been made possible by financial input from the Holst Foundation.

The first recording is Jonathan Harvey Bhakti, a 12-part chamber ensemble and quadruphonically composed at Ircam, Boulez's studio in Paris — and widely regarded as one of the best pieces to be written there. The performance was recorded by Spectrum, directed by Guy Protheroe for a BBC Radio One recording and released in association with the BBC.

Harvey celebrates his 50th birthday this year with two performances at St John's Smith Square in April.

The second recording to be released later this year is piano music by James Dillon, Howard Skempton, Judith Weir, John White and others played by Michel Finnis. Also planned is a recording featuring the leading contemporary music ensemble, the London Sinfonietta.

Bhakti is available on both CD and tape (NMCDD01/NMCO01) with a dealer's price of £6.05/£3.65 respectively. It is distributed by Harmonia Mundi.

## Back catalogue drive as DG Walkmans top 3m

WITH THE TOTAL UK sales figures of Deutsche Grammophon's tape series Walkman Classics certain to top the 3m mark this year, the company is investing in a back-catalogue campaign centring on a Top 20 poster.

"I am very sympathetic to dealers who are very short of space for back catalogue, but we wanted to remind them of the best-sellers in the Walkman series," says Bill Holland, DG marketing manager.

There will be advertising in magazines — including Q — as well as 30 CBC spots with Tower

Records and other corporate advertising with Our Price and W H Smith. The Walkman contract with Sony Corporation (an anomaly since Sony's acquisition of CBS) runs until the end of 1990.

● Holland revealed that PolyGram Classics is licensing product to Pickwick for budget release. But contrary to the suggestion in the news report in MW March 11 will not be giving Pickwick rights to all its budget series. The budget series of DG (Privilege), Decca (Weekend) and Philips (Concert Classics) will be handled as normal by PolyGram Classics.

## Rowland still on the Sonata trek

ALL THE attention focused on Erato's huge undertaking of the complete cycle of all Scarlatti's keyboard Sonatas played by Scott Ross on a 34-CD pack is in danger of overshadowing the dedicated work done by the UK's Gilbert Rowland.

Since 1975, Rowland has been steadily working his way through the 400 Sonatas in a series of private recordings. He has now reached Volume 25, and, for the first time, has issued it on CD (KGR 1025). "Not many people are buying LPs anymore, it seems, and dealers appear reluctant to buy them," says Rowland.

Undeterred by the remaining back stocks of LPs, Rowland is considering putting the most popular

back catalogue LPs on CD, and perhaps even tape.

The project will, he anticipates, take him until the end of the century to complete, when it will be contained on 45 volumes, but he hasn't lost any of his admiration for the composer and his works.

"There is such vitality in the music with its Spanish idiom, and such a variety of mood and emotion even in one piece.

"I was a bit disheartened when I heard of the Erato project, but its present format of a 34 CD set will put a lot of people off," he remarks.

The Rowland recordings, on Keyboard Records, are distributed by Gram with a dealer price of £6.95.

## EG Music sets its sights worldwide

IT'S All change of EG Music where the company has embarked on a worldwide reorganisation of its sub-publishing as well as making new signings and adding new staff members.

The first of a series of foreign deals to be set up by managing director Dennis Collopy is with George Glueck's Editions Intero in Germany. The arrangement gives EG access to Glueck's catalogue which includes material by Boney M, Mill Vanilli and The Rainbirds.

EG's Los Angeles office, opened on January 1 by Linda Komarski is aiming to be self-funding within 18 months. Komarski's first deal is an administration contract with Neil Young for his works within the

US and Canada.

Within the UK, Collopy's staff now includes commercial manager Karen Christie, formerly with BMG, ATV and Chrysalis publishing companies. The latest signings to EG Music are Gary Benson and Paul Inder.

Benson's Forever Music catalogue features the writer's work with Allan Clarke of The Hollies and with Frank Wildhorn, best known for Where Do Broken Hearts Go. Paul Inder is the son of Motorhead's Lemmy and according to Collopy "has been writing since he was nine", Inder's current material is to be featured on the debut album of the Paul Inder Band.



BONZO DOG Band founder member Vivian Stanshall has signed a worldwide administration deal with EMI Music Publishing for his Sir Vivid Songs company. His past writing career has included collaborations with Steve Winwood and the film Sir Henry At Rawlinson End. Stanshall is currently developing Sir Henry for records and radio, overseeing Bonzo reissues for Demon and EMI Records and working on new songwriting and theatrical projects. Pictured are: (l-r) Bob Clifford (general manager, catalogue development, EMI Music Publishing), Stanshall and Franz de Wit (managing director, EMI Music Publishing) and ... friends.



GEORGE VAN DUSEN has become the oldest person to join the Performing Right Society. The 83 year old yodeller, whose It's Party Time Again scored the lowest reaches of the NW chart at Christmas, is seen here with (left to right) Brian Engel (member relations officer, PRS), Christian Ulf-Hansen (PRS) and Brian Carroll of Bri-Tone Records, for whom Van Dusen records.

## Hats thrown in the ring for initial contracts

by Sarah Davis  
THIRTY APPLICATIONS have been received by the closing date of March 13 for four of the first five incremental IRL contracts. A surprised IBA said no applications were received for the fifth licence, Ruland (VHF/FM), apparently because of low projected audience figures. As a result, the IBA intends — subject to frequency availability — to advertise an additional location for its published short list as a replacement for Ruland.

Hotly contested Hounslow (Medium Wave/AM), ethnic received the most licence applications. Among the strongest contenders is Radio Manor, whose Suresh Joshi presently hosts an Asian magazine programme for BBC 10 in radio, Joshi is the only presenter of IBC with a sub-contacted programme for which he sells his own advertising. Joshi has also applied for a Birmingham incremental. Hounslow Community Radio is another winner (see page 51). Uppal, heading the consortium, is a community relations officer in the area. West London Radio (Radio Medium) may have fate on its side as astrologer Russell Grant has an interest. He is a member of

the 30,000 strong campaigning organisation Friends Of Middlesex which is putting its support behind the station. Other applicants are ACTA Community Radio, Asian Independent Radio (AIR), Go Wes (owned by Wembley Stadium Ltd), Radio Harmony, Middlesex Community Radio, Multicultural London Radio (MLR), Radio Rashin, West City Radio (WCR) and an unnamed applicant.

Manchester (VHF/FM, ethnic) is another popular licence. Strong contenders are Horizon FM — consortium leader Julian Allitt is the assistant managing director of Preston-based Red Rose Radio, presently negotiating a takeover of Piccadilly Radio — and BBC TV and radio presenter Mike Shiff's Sunset Radio. Shaft is an ex-pirate, once with Manchester's Sunshine Radio. Also fancied is Greater Manchester Community Radio, part of Phil Redmond's (Mersey TV owner and Brookside producer) New Media Age concept. His plans for expansion into community radio and satellite TV. Zone is a new, late bidder with interesting programme ideas for a mixed ethnic station and Manchester Community Radio's Dhru Paw is also involved with ACTA Community Radio (Hounslow). Other applicants are Cosmos and the IRL Radio, Independent Community

Radio (Rainbow Radio), Victoria Radio Manchester, and Radio Wolton. In Bristol (VHF/FM), Boss-FM is a favourite.

The company's Eddie Vickers is the programme controller for Cheltenham and Gloucester-based Severn Sound. Children's Broadcasting also has a good chance. Its Surrey-based consortium head Helen Westgate has been campaigning for about five years for a community radio.

A possible winner is For the People (FP), a non-profit making organisation and a member of CRA. The remaining applicants are City Radio, Radio Crystal and KCR-FM. Stirling (VHF/FM) received only two applicants. The strongest is Stirling Community Radio Association, which is heavily connected with the university and is a genuine local community radio bid with broadcast experience. The other applicant is Radio Thistle.

An announcement of the contract award is expected in mid-April. Each contract will be offered provisionally up to December 31, 1994. It is expected new legislation offering IRL will be brought into effect before then and that the contractual arrangements for incremental contractors, as for all applicants, will need to be adapted as a result.

KEY	A=Radio 1 B=Radio 2 C=Radio 3	ACTUAL PLAYS % or more	RADIO 1		RADIO 2		REGIONAL % or more		LAST WEEK
			PLAYS	PLAYS	PLAYS	PLAYS			
ANDY PAULA Straight Up	Sirens	11	8	B	A	38	35	6	
MANANARAHA Hit	London	16	20	B	A	35	36	3	
RANGLES, The Eternal Flame	CBS	8	—	—	—	27	31	47	
RECK, ROBIN Slow Up All Your Tears	Mercury	2	—	—	—	12	24	74	
RED GIES Outdoorsy Loves	Warner Brothers	12	—	—	—	—	—	—	14
ROY METERS GIRL, Beyond The Jubilee	Mersey	5	8	—	—	—	—	—	20
WHATEVER YOU DO For Me	Sirens	5	8	—	—	—	—	—	37
MOTHER BRIDE, King Of The Asphalts	Parlophone	12	6	B	A	19	—	—	61
DOWN, BOBBY Don't Be Cruel	NMC	14	—	—	—	15	—	—	—
BROWN, SAM SHIP	AMM	11	21	B	A	27	36	5	
CAPALDI, Jim Some Come Running	Ireland	5	—	—	—	23	20	—	
CARRICK, PAUL Don't Shed A Tear	Chrysalis	11	14	B	B	21	26	—	84
CHANELLE One Kiss	Columbia	5	6	—	—	26	21	25	
CHILDEN, TONI Don't Walk Away	AMM	6	—	—	—	19	—	—	
COLD CUT People Hold On	Ahead Of Our Time	15	14	A	B	16	9	—	
COSTELLO, ELVIS Veronica	Warner Brothers	22	27	A	A	40	40	31	
CULT, The Finest Hour	Regatta Records	4	—	—	—	6	—	—	
DARLING BUDS, The Let's Go Rounder Theme	CBS	23	23	A	A	36	26	—	
DANIELLE One Kiss	Columbia	5	6	—	—	26	21	25	
DEPHEE MOOD Everything Counts (Live)	Mute	6	9	B	A	18	18	28	
DONOVAN, JASON Too Many Broken Hearts	PWC	22	20	A	A	39	39	1	
EASTON, SHEENA Don't Let This Be The Way	MCA	5	—	—	—	27	24	58	
ELVIS, BEGGS & HOWARD Big Badbles	PICA	5	—	—	—	16	9	48	
ESTEFAN, Gloria Don't Stop Away From You	PICA	15	17	A	A	42	40	7	
FABIAN, JIMMY How Deep Is Your Love	PICA	10	8	B	B	21	21	—	
FORDHAM, JULIA When Does The Time Go	Ceres	4	6	—	—	35	31	41	
FOUR TOPS, The Indestructible	PICA	14	10	B	B	30	37	38	
FUZZBOP International Rescue	WEA	21	19	A	A	22	19	23	
GOODBYE MR MACKENZIE, The Teacher	Capitol	11	7	B	B	25	21	43	
GRIFFIN, LOVE In The	Mercury	5	—	—	—	19	19	76	
HARRIS & ROSES Paradise City	Capitol	21	12	A	A	13	6	21	
HERRNANDEZ, JULIA	PICA	10	8	B	B	21	21	—	
JACKSON, MICHAEL Leave Me Alone	PICA	15	21	B	A	38	39	11	
JONES, HOWARD Everlasting Love	WEA	4	11	—	—	8	20	33	65
KIARA, SHANICE Wilson This Time	Arista	4	10	—	—	19	15	81	
KON IAN I Was Your Person	Atlantic	10	13	B	B	28	25	—	
LEONARD, JULIA How Deep Is Your Love	Virgin	5	8	—	—	17	18	39	
LIVING IN A BOX, Bob The House Down	Chrysalis	20	21	A	A	37	35	—	
LOVE & MONEY Jackson 5	Fonitona	7	—	—	—	22	9	—	
MACCULL, KIRSTY Face World	WEA	7	—	—	—	—	—	—	
MAIDMANNA Like A Prayer	Sirens	22	24	A	A	40	32	2	
MEN THE COUNTRY HAND, Ryan, Shawn, Speed, Silhouette	4	—	—	—	—	—	—	—	
MIDNIGHT CITY, Red Red Right Heart	Sirens	16	8	—	—	13	—	—	
NEW POWER GENERATION, Spinnaker	EMI	4	5	B	A	37	38		
NEW ORDER, Round And Round	Ferry	19	17	A	A	30	30	22	
NOONE, PETER I'm Into Something Good	Cypress	—	—	—	—	10	14	—	
O'HARA, MARY MARGARET Body Is In Trouble	Virgin	15	—	—	—	—	—	—	
OHESION, ROY SHAY'S A Matter Of Time	Virgin	15	—	—	—	—	—	—	
PINEY GIERE One	Felic	—	—	—	—	16	16	—	
POISON Every Breath You Take	CBS	18	—	—	—	24	32	—	
PREFAB SPRUIT The Golden Call	Kidderminster	12	8	B	B	27	34	82	
PURSUIT OF HAPPINESS In An Adult World	Chrysalis	4	—	—	—	—	—	—	
QUARTZ, JAKIE La Vie, A L'Amour	PWL	5	—	—	—	10	11	55	
RITONOLDS Girls For Rubber Jug	PWS	20	22	A	A	29	21	—	
ROACHPOWER Family Day	CBS	16	15	B	B	29	21	42	
SHOCKED, MICHELLE When I Grow Up	London	6	6	—	—	9	11	67	
SIMPLY RED, You Don't Know Me By Now	WEA	6	—	—	—	—	—	—	
SUNNY S'LOLL Keep On Moving	10	6	—	—	—	29	15	—	
SOUTHSIDE JUDDY On The Air Tonight	BCA	5	—	—	—	21	17	—	
SPRINGFIELD, JOHNNY Nothing Like	Parlophone	19	22	A	A	39	40	—	
STAY CATS, The Best Of Bush	EMI	2	—	—	—	8	71	—	
SUMMER, DONNA The Summer Time Is For Lovin'	Warner	28	11	A	B	34	34	4	
'S PRESSY Happy Christmas	Rhlyon King	8	13	B	B	22	22	9	
TEXAS! Don't Want A Lover	Mercury	13	22	B	A	34	37	14	
THE BEATLES For You	Mercury	4	—	—	—	—	—	—	
THE BEATLES, Let It Be	WEA	13	—	—	—	40	37	58	
TOOTS HDL To Hard	Mersey	3	8	B	B	—	—	—	
TPAU Only The Lonely	Sirens	11	7	B	B	32	19	—	
TRANSMISSION Vamp Body I Don't Care	MCA	12	—	—	—	16	—	—	
TRAVELLING WILBURYS I Had Your Love	Warner Bros	10	7	—	—	38	37	53	
TURNER, JERRY I Had Your Love	Jive	—	—	—	—	8	11	—	
TYEE Lee On The Loose	London	9	—	—	—	—	—	—	
WEE FART GIRL BAPPERS Slow The House Down	Jive	4	—	—	—	10	14	16	
WELL, KIM Love In The Natural Way	MCA	13	15	B	B	38	36	34	
WILLIAMS, WATSON Sleep Talk	Def Jam	14	16	B	B	22	16	28	
WILLIAMS, VANESSA Dreaming	Wing	6	5	—	—	21	7	—	
WILLIAMS, ANNE Summer For Me	Capitol	—	—	—	—	—	—	—	16
WITCHAMER & WITCHAMER Celebrate The World	Mersey	15	21	A	A	38	39	11	
WONDERSTUFF Which Way To Be Disco King	Folyden	11	11	B	B	9	9	29	

## COMPACT disc

### DIGITAL AUDIO

- 2 ANYTHING FOR YOU  
Gloria Estefan  
Epic
- 3 SOUTHSIDE, Texas  
Mercury/Parlophone
- 4 I AM FEMALE, SIMPLY RED  
Mersey
- 5 1-87, Depeche Mode  
Mute
- 6 SINGULAR AVE OF THE STYLISH COUNCIL  
The Style Council  
Polydor
- 6 UNBROUGHT TABLE 2, Various  
EAM
- 7 4 STOPS, Sam Brown  
A&M
- 8 ANCIENT HEART, Tanya Elizabeth  
WEA
- 9 DON'T BE CRUEL, Bobby Brown  
MCA
- 9 DEEP HEAT, Various  
Telstar
- 10 THE GREATEST HITS COLLECTION, Renaissance  
London
- 10 8 THE BRONZOS - 30 LEGENDARY YEARS, Various  
Mersey
- 12 TRUE LOVE WAYS, Buddy Holly  
Telstar
- 12 THE BAW AND THE COOKED, PTC  
London
- 13 ANOTHER PLACE AND TIME, Diana Summer  
Warner Brothers
- 13 SPIN! Eric Clapton  
Warner Brothers
- 14 TRAVELLING WILBURYS, Travelling Wilburys  
Mersey/Warner Bros
- 14 CHICK TO CHICK, Various  
CBS
- 19 BUSTER DINTL, Various  
Virgin
- 21 MONEY FOR NOTHING, Die Straats  
Virgin/Parlophone

Compiled by Gallup for the  
BBC Music Week and BBC 1/1988

## B R I E F S

- **ROCKLINE**, the IRL music phone-in programme, produced by syndicators FPM Radiowaves, is back on the air. Sponsored for the second time by the Midlands Bank, Rockline is a live phone-in interview format with major rock and pop stars, distributed to 20 radio stations around the country by satellite. The programme, which goes out at 8.00pm every Friday night, featured Gloria Estefan and The Passendos during the first two weeks.
- **ATLANTIC 252** has been chosen by Radio Tara as the name for its new radio station which will broadcast across the IRL from early autumn 1989. Atlantic is a £25m joint venture between Radio Luxembourg and the Irish state broadcaster RTÉ. The minimum coverage area will include 30m people and advertisers will be guaranteed the station will deliver a weekly audience of 4.5m. Afton-5.2 will broadcast "Music in the Eighties" — on 252 kHz, from 6am to 7pm with the emphasis on "more music, less talk". Station manager Travis Baxter says: "We shall be creating a strong, highly identifiable sound into which DJ personalities and feature items will be laid."
- **JIMMY SAVILE** is to join Newcastle's Metro Radio to present a new series of "Soviet's Travels". Savile, a veteran of Radio One and Luxembourg, will start his new show on March 19, when Metro plan to start a new split frequency service. Metro is currently one of the best performers in the IRL network. During the last year it made profits of over £1m with an increase in sales of 20 per cent. Recent figures also show a substantial increase in audience.
- **LONDON JAZZ** Radio, a bidder for a London incremental, is planning to launch a £100,000 "awareness" campaign in London to publicise its application. It will promote the station of jazz venue in London and embark on a series of sponsored performances to be recorded for later transmission.
- **THE IBA** has announced that there has only been one applicant for an IRL franchise for the Border region. Despite there being only one application, the applicant will be assessed and the licence awarded on merit.

**GLORIA ESTEFAN**  
Rockline performer

A more detailed playlist breakdown, tracking specific records, is available from the Research Department for details of the weekly service, call Lynne Ferry on 01 387 8411 ext 274. Records are eligible for the grid if they are on the current Radio 1 playlist, or if held 4 or more plays on Radio 1 last week as monitored by Radio 1's Remote Computer, or if held 4 or more times on 11 or more current IRL playlists (A & B lists).

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**LIVING BEAT RECORDS**





# TOP 40 INDIE SINGLES

1	3	TOO MANY BROKEN HEARTS	PWL PML1722 (P)
2	5	HEY MUSIC LOVER	Stones
3	4	ID RATHER JACK	PWL PML1722 (P)
4	2	ROUND AND ROUND	Fantasy FAC422 (P)
5	4	EVERYTHING COMES [LIVE]	Mute MUTE1204 (S) (U)
6	2	A LA VIE, A L'AMOUR	Mute MUTE1204 (S) (U)
7	2	YO TO GET FUNKY	Wendy Wendy212 (P)
8	6	FINE TIME	Big One B104 (S) (U)
9	5	THIS IS SKA	Big One B104 (S) (U)
10	NEW	TEACHIN'	Republic R10796 (U)
11	11	JUST A LITTLE MORE	Uptown UMS201 (P)
12	NEW	BLACK IS BLACK	Cap SA 66277 (S) (U)
13	2	IM RIFFIN' (ENGLISH RASTA)	Magic Of Life M7025 (P)
14	2	CAN'T BE SURE	Rough Trade RT11138 (U)
15	14	CRACKERS INTERNATIONAL EP	Mute MUTE1204 (S) (U)
16	NEW	FM HOUSIN'	Sheepdog Dog 59M171 (U)
17	6	BE SPACIOUS FOR YOU	Cap SA 66277 (S) (U)
18	2	MADE OF STONE	Silverstone SML212 (P)
19	2	RAIN, STAIN AND SPEED	Shantree SHN212 (P)
20	5	PROMISED LAND'S	Shantree SHN212 (P)
21	17	GET ON THE DANCE FLOOR	Supernova SUP101 (U)
22	2	THE POWER OF LARD	Alternative Ties EAST122 (P)
23	NEW	NUIT DE FOULIE	PWL Compacted PML1721 (P)
24	11	WALK ON	3 Stripes 3SAM 113 (U)
25	18	DIZZY	AD AD200 (U)
26	9	YOU'RE GONNA MISS ME	Republic R10796 (U)
27	14	FINE TIME	Fantasy FAC 237 (S) FAC 239 (U)
28	3	CALLING	Food For Thought T1311M1 (U)
29	4	WAITING FOR A TRAIN '89	Cap One CHM1 (L)
30	25	HIP HOUSE/ I CAN DANCE	Wendy Wendy212 (P)
31	NEW	MACIEN OF GLENCE	BSC BSC121 (P)
32	4	TOUCH ME I'M SICK	Blunt Fun BFFP4 (P)
33	NEW	I WILL PROTECT YOU	Tekno TEKNO12 (U)
34	NEW	LESS THAN SENSELESS	Decca D121 (S)
35	3	BLUE MONDAY 1988	Fantasy FAC122 (P)
36	4	LACK OF LOVE	Decca DEWANT13 (P)
37	6	BLACK, ROCK AND ROLL	Supernova SUP101 (U)
38	2	HUNTING ME	Linea LOC12 (P)
39	2	THE LOST AND FOUND	Cooking Vinyl CV1296 (S) (U)
40	34	COME OUT FIGHTING	Rough Trade RT1204 (P)

# TOP 20 ALBUMS

1	2	TECHNIQUE	Fantasy FAC122 (P)
2	16	WANTED	Big Life L1242 (S) (U)
3	46	THE INNOCENTS	Mute MUTE1204 (S) (U)
4	35	KYLE	Mute MUTE1204 (S) (U)
5	80	THE CIRCUS	Mute MUTE1204 (S) (U)
6	2	PLAYING WITH FIRE	Fine FINE121 (P)
7	2	RECOGNITION	Magic Of Life M7025 (P)
8	64	WONDERLAND	Mute MUTE1204 (S) (U)
9	11	UPFRONT '89	Cooking Vinyl CV1296 (S) (U)
10	16	THE TEXAS CAMPFIRE TAPES	CRK Living Loud L1200 (U)
11	3	HUNKPAPA	ADD ADD101 (U)
12	11	SUBSTANCE	Fantasy FAC122 (P)
13	2	LES MISERABLES	First Hand FHC001 (P)
14	7	ATLANTIC REALM	BSC BSC121 (P)
15	NEW	THE BEST OF ELVIS COSTELLO	Decca DEM1201 (S)
16	3	JACKMARRER PHUTURE TRAX	Wendy Wendy212 (P)
17	NEW	METAL RHYTHM	Regal REG122 (S)
18	2	THE FEAR	Under One Flag UAS11 (P)
19	2	MANIC, MAGIC, MAJESTIC	Rough Trade RT1204 (S) (U)
20	12	NOSS STORY	Mute MUTE1204 (S) (U)

# INDIES

by Dave Henderson

STRICTLY IN terms of independence, the **Huffer Trio** are out on their own. Featuring an ex-member of Cabaret Voltaire in Chris Watson, they've produced numerous albums of extreme noise and testing sound recordings over the last five years. Their latest is a CD-only package on Touch through Rough Trade and the Cartel and that should raise more than a few high-brow eyebrows as it concentrates on the practice of alchemy. By contrast, **Red River**, from the States, are a regular three-piece indie band with a husband and wife team leading their antics through a self-titled mini-album on the New Rose label through Pinnacle.

AS THIS column is being pressed into paper, Tracking Ink is resounding to the sound of **Eastbourne's** new album *Wailing For The Red Bird*. It's an odd one. I must admit I hated it at first, but it's real growth. **Eastbourne** is now just vocalist Andy Terry, and although *Wailing* set out to be a long time in its construction, it is, however, well worth the wait, concentrating on the American sound and applying a little touch of East/West detente to the situation. Certainly one to check out.

FROM BOSTON with more than a splash of venom comes the hardcore trash sound of **Shephard**, a band whose power is driven home with punk aggression and a blistering guitar solo. Their Sep 10 album is on the Taang! label which is currently going through Rough Trade and the cartel and also boasts a collection of back catalogue items from **Bullet Leveaux** and the legendary **Mission** (aka **The Screamers**). **Shephard's** latest their successful *Native 45* with a brand new slice of pop rock in *Dale Boys On Follies*. They'll be touring in support of *Native 45* and have an album ready to roll titled *Down Road On Morality*.

THE WALTONES debut album, *The Deeper* is finally released this week on **Medicine Cool** through the new APT distribution network, while another touted bunch, **Birdland** have an album, *The Birding EP*, released on the Lazy label through Revolver and the Cartel.

RECKLESS releases the second album from Arizona weirdos **Black Sun Ensemble**. More tempered ramblings led by Issac Azedo under the name **Lambent Flame** can be sampled through PRT, while former **Blossom Toots** guitarist **Brian Gooding** releases a solo album on the label under the title *Slaughter On Shafesbury Avenue*. **Phil Miller** has a solo set called *32 Seconds* on the label, and **The Boris Froid** have their third catalogue compiled onto three CD packages each over 70 minutes long, and they're called *Magma*, *Inner Manland* and *Triptych* — and each of them are worth your most-epoched out moments.

**JAMES** RETURN to the independent sector following their ill-fated liaison with Sire Records and release a live album on Rough Trade through Cartel called *One More Clapping*. The group will be taking to the road and they're set up to it and **Clive Grogan** and **Christine Collister** will be doing likewise in support of their new album on Special Delivery called *A Change In The Weather*.

FROM AMERICA, **Museum Of Deceptions** release their first album of eclectic rhythms on the Livey Art label through New Rose and Pinnacle. Titled *... To The Pink Period*, it features a monodrone sound and some harsh vocal embellishments. On the other side of town, **Everything But The Girl** have their earlier recordings exposed on **Cherry Red**, when a 12-inch, CD single and seven

# CLIPPING



JAMES. TRYING again this time live and clapping

inch of **Night And Day** is released through Pinnacle. **The Mega City Four** have a new single on **Decoy** through Southern and they're out on the road with new **Virgin/Hedd** signings **The Seers**.

PATRIC DEBUTS for the new **Orange** label through Pinnacle, with a single called *Message*, while **Mud Honey** — currently touring here with **Sonic Youth** — get a release for their **Superfuzz**. **Big Muff** album on the **Clitterhouse** label through Southern Record Distribution. The **El** label continues, without supreme **Mike Alway** who is launching his own **Correction** label in the near future, and the next release will be **4-2-A The El Football Scrapbook**, a compilation of some of the worst football songs ever, including the immortal **Back Home**, **World Cup Willie**, **Vivo El Fulham**, **Beast Boy** and many more. A real love of love through Pinnacle. On **Cherry Red's** **Angram** subsidiary, **Black** release *In To The Rescue* on a 12-inch, closely followed by a 12 from the wonderfully named **Stev Pappas**, and **Cherry's** called *Joy*, would you believe?

AT REVOLVER, **Moose** release a seven-inch single called *Whose Generation* on the **In Your Face** label, while **The Uptown Orchestra Of Great Britain** has a cassette-only release on the **Discotheque** label called *Ukulele Variations*. The **Heart Throbs** release a new seven and 12-

inch single called *Blood From A Stone* on the **Profumo** label and **Berserk** from Bristol, have a four track 12-inch called *Two Busted Fingers* on the **Big Truck** label.

A NEW label called **Cosmic Sensation** delivers the debut 12-inch from **The Caroused** titled *Strawberry Fayre*. The band in question consist of **Tallah Gosh** guitarist/songwriter **Elizabeth Price** and a **Kazuo** person on guitar. It's pretty good and should be tracked down and cherished if brought into the light of day. As for distribution details, we await the postal instruction.

CURRENTLY DOING THE ROUNDS: From **Creation** there's a new album, the second from **Heldi Berry** called *Below The Waves*. **King Of The Slums** follow their limited edition seven inch **Bombs Away** On **Harpuwite** with a 12-inch EP called *Victims*. **British Boyfriends**, **Head Boat** and **Manfred** have their debut album, **Storm** The Studio on **Swallow** through Rough Trade and the Cartel, **Reggie** **Beasant** subsidises *Situation* two releases: **The Hypocrite's** *Justice In Freeson* single, **No Means No** have an album called *Small Parts* last listed *And Destroyed* on **Alternative Tentacles**, the **Skyway** label releases **RAMMIE's** new album *Don't Blow Your Top*, through **Finnace** and **The Close Lovers** have a new album titled *Headache Rhetoric* on **Fire** through **Finnace**.

## BLAKKING

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## Doolen's

## DIARY

JIM FIFIELD has obviously persuaded Thorn EMI's Colin Southgate that he has deeper pockets than anyone might have thought... Brian Shepherd has lost some of his Rock (see p11) and it may not have been disconnected with a visit by A&M president Gil Friesen. However, on a more positive note CBS's Gordon Charlton is being mooted as a possible new head of A&R, with Shep's shadowy Chris Briggs shifting into an even looser role akin to executive producer... Following the recent big raid in Glasgow the BPI's anti-piracy unit has done it again — this time in Buntingford, Hertfordshire. With the help of local police, the unit uncovered an illicit tape operation which included seven duplicating machines and thousands of cassettes... Dealers frustrated by limited edition offers take note: in producing a one-sided single to accompany the initial pressing of Durutti Column album Vini Reilly, Factory claims that no extra singles will be pressed and guarantees that all shipments to shops will be matched by the precise number of freebies... Nigel Lawson's budget may not have excited many people but enterprising Bandwidth Vehicle Rentals has jumped on the ecology bandwagon by switching its four-by-four fleet to cheaper unleaded petrol... Last word (well, it raps not) on the Brits awards: education secretary Kenneth Baker telephoned the BPI to check out details of the award-winning Messiah so that he could obtain a copy for his wife. When DG John Deacon told the minister he was certain the music industry could make a gift of the recording, Baker insisted that he would feel much happier paying for a copy...

HAVING NOW seen the official EMI statement on its tie-up with SBK, it seems remarkable how accurate our "pure speculation", as an EMI spokesman described it last week, was. Hope Jim Fifield knows what he's doing, giving the lively Bandier and Koppelman their train set back after buying it off them... "Tou", cries BMG's Peter Jamieson, who says he didn't miss his plane out of the desert through phoning for a limo (MW March 18) but kindly gave up his seat for a stranded member of the press (well, Nina Myskow actually)... Departing BMG Classics president Michael Emmerson (see p4) says: "I can't take it personally at all," pointing out that bossies Michael Dornemann and Rudi Gassner now have another German in place in Gunter Hensler. Emmerson made his name managing Jimmy Gailway but doesn't anticipate returning to management, while his wife, Roulid Elena Duran, will continue to record for BMG and she says: "We are joking that I lasted longer than he did"... Epic head of press Pat Stead, now back to full health, is to run the London marathon in April in aid of cancer research... Music industry and media people are the targets for party company Takeover UK Ltd, launched by film producer Martin Baker with an April Fool's ball in south London on March 31.



FRED AWARDS Woods: Chairman Freddie Middleton (right) presents the Irish Recorded Music Award's special award to John Woods.



BACKING TO the future: Futurist Entertainment signs a distribution deal with PolyGram.



FOXY LADIES: Vixen sign copies of their single at Tower Records, Piccadilly.



RICE TO see you: Tim Rice meets Prince Edward and Vivian Ellis at the PPS 75th anniversary dinner.



SALE ON: HMV staff are presented with sales awards for the third quarter.



SIMPLY PLATINUM: WEA staff present Simply Red with platinum discs for sales of A New Flame.

## ★ MUSIC WEEK NEWS ★

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" "	CUSTOM PRESSING/ TAPE DUPLICATING	14/4
MAY 13	HEAVY METAL	27/4
MAY 20	EUROPE	28/4
MAY 27	WHOLESALE-DISTRIBUTION	5/5
" "	VIDEO	12/5

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