

# MUSIC WEEK



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## Libraries lend themselves to retailing

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

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

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

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

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

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

"I don't think there is any direct

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## Industry rises to Mersey tragedy

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

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

ilies of victims of the Hillsborough disaster.

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

out on their PWL label.

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

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

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## BPI set to rule in favour of cassingle

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

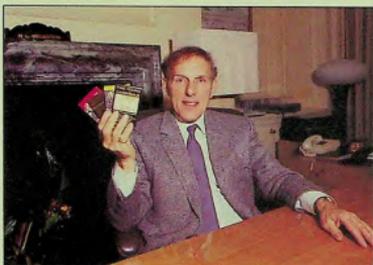
At present, a single on the format has to have a dealer price of £1.99 or more to qualify for the chart, but the BPI council is expected to reduce this substantially when it meets on Wednesday (26).

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

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

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

There appears to be a consensus among the majority of major



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

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

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

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## PolyGram's hat-trick, but MCA there too

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

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

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

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

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

● Full results and analysis, p12.

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AND OUT TO  
LUNCH



ISLAND MUSIC



BLUE MOUNTAIN MUSIC

## Queen single gets it all

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

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



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

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

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

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

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



A **DEBUT** self-titled album by *Anderson, Bruford, Wakeman, Howe* is released by *Arista* on *June 3* and will be supported by *UK* dates.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Even so, chief executive Simon Correl was adamant that the company had a future and was in no danger of folding. By August, that was partially borne out when the company distributed the number one single *Boys Don't Cry* by the Waitresses. "We're still here," Correl says.

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

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



RICHARD LIM arrived in 1987 to run PRT's distribution

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

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

However, that round of acquisitions has resulted in the recent suggestions that the buying would only have to stop but would have to be reversed. Something would have to go.

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

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

## MUSIC WEEK



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# Tragedy...

► FROM PAGE ONE

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

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

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

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



DAVID HOWELLS: "The response has been overwhelming."

# Cassingle

► FROM PAGE ONE

with releasing and promoting the format [May, April 22].

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

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

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

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

# Libraries

► FROM PAGE ONE

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

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

# 'Normal service' resumes after BBC/TV video row

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

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

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

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

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

The pluggers, who were left in the dilemma of not upsetting either side by providing videos for both channels, are now adopting a "proceed with caution" attitude. Some, though, are still concerned about being caught in the middle of a dispute which they see as not of their making. However, others say they are taking an "I see no ships" approach and working as if nothing had happened.

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

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

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

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

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

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

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

# ... and others rally to help

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

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

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

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

# New tax laws to end artists' recording exile?

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

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

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

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

"What it means is that an individ-

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

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

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

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

# B R I E F I N G

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

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

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

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

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

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

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

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

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

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

# Total commitment

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

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

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

The first releases through Total include the single You're Gonna Be Big Band and the album Touching The Ghost by David Essex. The company will soon have its own office and telephone number and at present can be contacted via Telstar.

# NEW YORK

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

# MUNICH

Record companies in BMG Pacific's former market and more non-German artists. Talent executives are looking for promising acts that might suit the German market and already many acts from abroad have signed to German labels. Goteo Kiz of Polydor sums up the view of German labels: "The link between US and American field in general have a greater international appeal since they are in command of the English language."

# LOS ANGELES

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

# NEW YORK

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

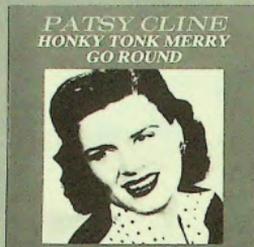
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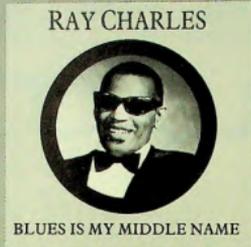


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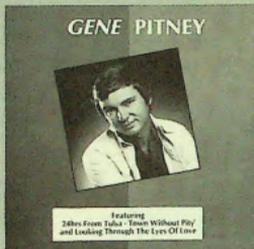
ONN42 PASTY CLINE



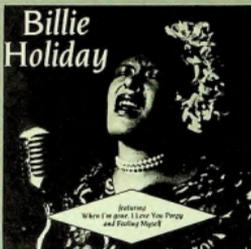
ONN37 RAY CHARLES



ONN45 BEN E. KING



ONN35 GENIE PITNEY



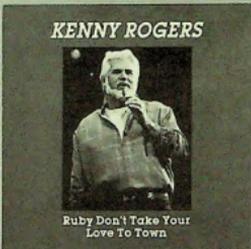
ONN38 BILLIE HOLIDAY



ONN29 GOLDEN BIG BAND VOL 1



ONN44 LOUIS ARMSTRONG



ONN41 KENNY ROGERS



ONN28 PENNIES FROM HEAVEN

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ONN 7 COUNTRY COLLECTION 2

ONN 8 COUNTRY COLLECTION 1  
ONN 9 COUNTRY COLLECTION 2  
ONN 10 60s COLLECTION 1  
ONN 11 60s COLLECTION 2  
ONN 12 60s COLLECTION 1  
ONN 13 60s COLLECTION 2  
ONN 14 SOUL COLLECTION 1

ONN 15 SOUL COLLECTION 2  
ONN 16 ROCK 'N ROLL 1  
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ONN 19 TRUCKING  
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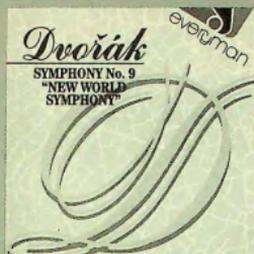
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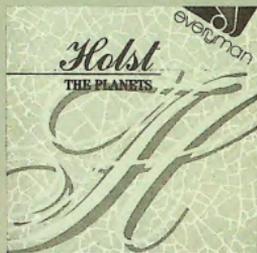
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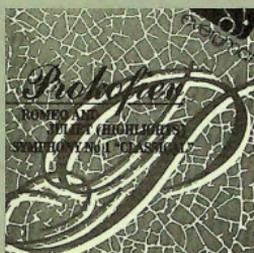
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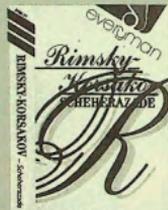
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EV28



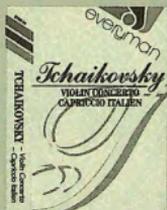
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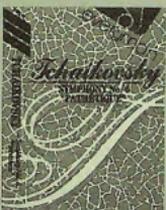
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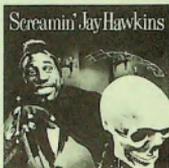
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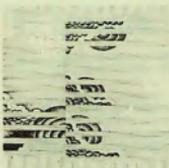
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# Meet the gaffers: dealers' chance to tell the majors what they think

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

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

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

## New outlet looks to 30 shop chain

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

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

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

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

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

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

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

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

forehand so that it can prepare what is needed.

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

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

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

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

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

Rezon.

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

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

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

mouth (12).

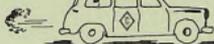
The BPI roadshow kicks off at the Strathallan Thistle Hotel, 225 Hogley Road, Edgbaston, Birmingham (May 9) followed by: Holiday Inn, Great North Road, Seaton Burn, Newcastle-upon-Tyne (11); The Portland Thistle Hotel, 3/5 Portland Street, Piccadilly Gardens, Manchester (16) and MacDonald Thistle Hotel,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

More dates may be announced.



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

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## One singles label



**No.1 singles label first quarter 1989**



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# MARKET SURVEY JAN-MARCH 1989

## Not so lucky this time for PWL

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

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

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

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

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

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

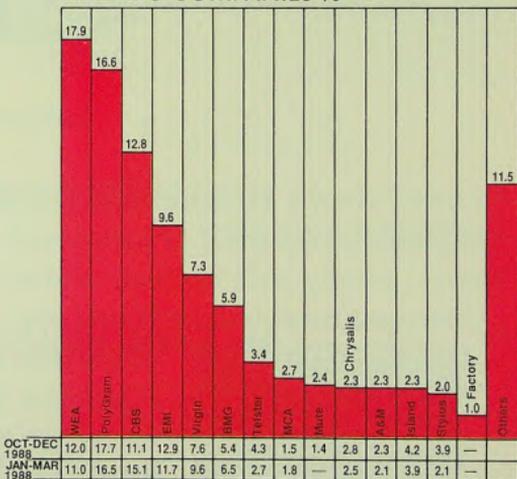
It may be too early to say how the creation of the compilation chart is affecting sales, but both specialist companies Telstar and Stylus have lost market share compared to the pre-Christmas quarter. A more relevant comparison might be the first quarter of 1988 when Stylus had a similar two per cent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

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

## SINGLES LEADING COMPANIES %



## ALBUMS LEADING COMPANIES %



## SINGLES CHART PERFORMANCE

### ARTISTS

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

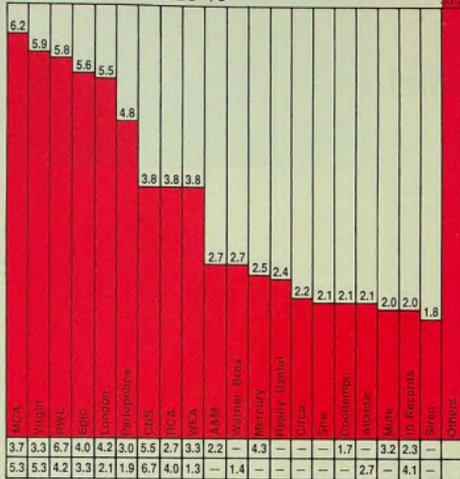
### PRODUCERS

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

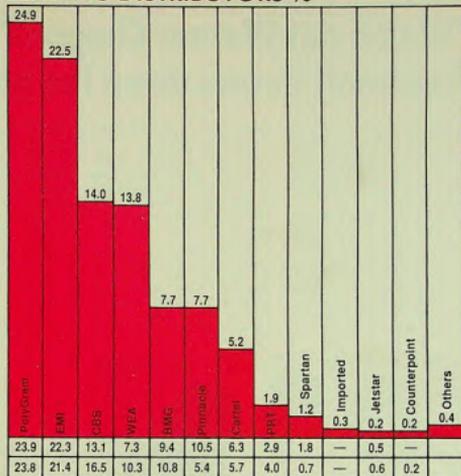
### TOP 10 SINGLES

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

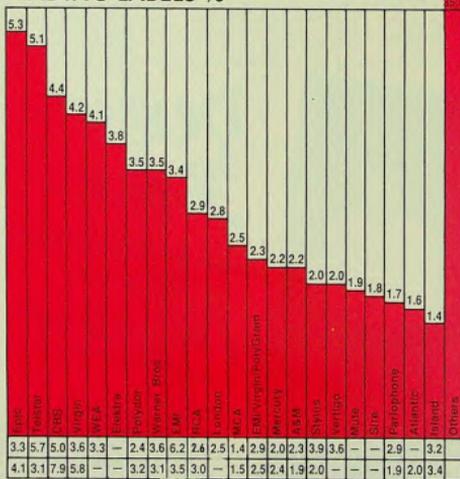
## LEADING LABELS %



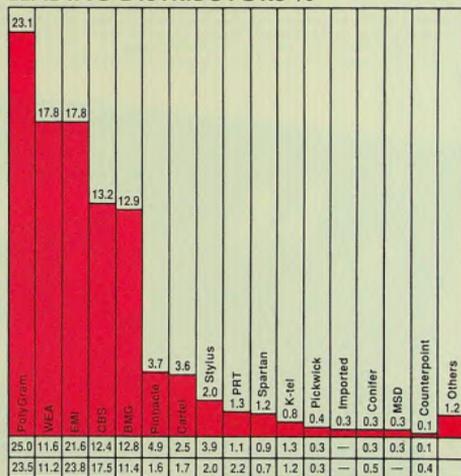
## LEADING DISTRIBUTORS %



## LEADING LABELS %



## LEADING DISTRIBUTORS %



## ALBUMS CHART PERFORMANCE

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

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

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

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

Screen-Gems staff have been given notice by EMI.

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

The SBK philosophy is best summed up by the absence of the present SBK office in Rathbone Place which Reichardt has headed since August last year, compared to 102 at the current EMI operation, some redundancies are inevitable. Already the axe has fallen in the US where 18

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

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

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

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



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

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

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

Guards to overthrow his own ministers.

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

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

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



UNIVERSAL SONGS has signed a publishing and production deal with two members of Midlands rock band *The Girl Can't Help It*. This follows the news that Smith's next *A-side* will be a Universal copyright and that another Universal signing, *Journey Into Space* has a record deal with BMG France. Finally, Universal Songs MD Pierre Tubbs says that he has supplied the music for the TV5 game show *Leapfrog*. Pictured are Tubbs with Amec Mall (left) and Sally Looker of *The Girl Can't Help It*.



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April 17, 1989

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

Dear Tony,

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

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

Congratulations to you and your staff for an unbelievable job.

Warmest regards,

  
Irving Azoff  
Chairman, MCA Music Entertainment Group

IA:icf

cc: Al Teller

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# HITS

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but we sure are stupid!



## TOP INDIE

## TOP 40 SINGLES

1	5	PEOPLE HOLD ON	Abend/Of Our Time (CUT) 93/93
2	NEW	WHO'S IN THE HOUSE	Rhythm King (RT) 93/93
3	ME MYSELF AND I	De La Soul	Big Life (BL) 93/93
4	5	I HAVEN'T STOPPED DANCING YET	PMI (PM) 93/93
5	3	TWO MANY BROKEN HEARTS	PMI (PM) 93/93
6	39	1 LOT AND PAIN	Supernova (SN) 93/93
7	5	WOODOO RAT (EP)	Planet (PL) 93/93
8	NEW	SLAM	Worldwide (WR) 93/93
9	5	10 TO RATHER JACK	PMI (PM) 93/93
10	6	7 ROUND AND ROUND	Futuristic (FAC) 93/93
11	9	10 THIS IS SKA	Big One (BO) 93/93
12	5	COCOON	Linea (LO) 93/93
13	4	4 MONKEYS GONE TO HEAVEN	440 (44) 93/93
14	8	10 HEY MUSIC LOVER	Rhythm King (RT) 93/93
15	4	3 SKY HIGH	100 (10) 93/93
16	NEW	ON THE INSIDE	At All (AT) 93/93
17	13	5 WE'RE BEING LIFE	Destiny (WAN) 93/93
18	4	4 BIRDLAND E.P.	Linea (LO) 93/93
19	16	9 EVERYTHING COUNTS (LIVE)	Music (12) 93/93
20	15	7 YOU GOT FUNKY	Worldwide (WR) 93/93
21	17	19 CRACKERS INTERNATIONAL EP	Music (12) 93/93
22	18	7 JUST A LITTLE MORE	Universe (UN) 93/93
23	2	2 SWEET JANE	Cosmos (CO) 93/93
24	NEW	MY SHOES KEEP WALKING BACK...	80 (80) 93/93
25	NEW	WHY DO I ALWAYS GET IT WRONG?	Brooklyn (B) 93/93
26	22	14 ESPECIALLY FOR YOU	PMI (PM) 93/93
27	7	1 A LA VIE A L'AMOUR	PMI (PM) 93/93
28	12	2 FINE AS FINE	Big Life (BL) 93/93
29	19	2 WHITE KNUCKLE RIDE	American (AM) 93/93
30	25	11 CAN'T BE BLACK	Royal (RO) 93/93
31	26	6 BLACK IS BLACK	Capitol (CA) 93/93
32	30	6 REACHIN'	Republic (UC) 93/93
33	NEW	BABY HEART DIRT	Alphabet (AL) 93/93
34	33	3 TRAIN SURFING	Capitol (CA) 93/93
35	23	7 I'M RIBBY (ENGLISH RASTA)	Music (12) 93/93
36	24	2 THE WALK	Cherry (CH) 93/93
37	36	3 TIME TO GET FUNKY	Blue Ship (BS) 93/93
38	2	2 DON'T BOTHER TO KNOW	Brainiac (BR) 93/93
39	NEW	HAIRSTYLE OF THE DEVIL	Creston (CR) 93/93
40	NEW	TOWN AND COUNTRY BLUES	Berries (BE) 93/93

## TOP 20 ALBUMS

1	2	5	3 FEET HIGH AND RISING	Big Life (BL) 93/93
2	1	4	ORIGINAL SOUNDTRACK	Rhythm King (RT) 93/93
3	1	1	11 TECHNIQUE	Futuristic (FAC) 93/93
4	5	5	11 THE INNOCENTS	Music (12) 93/93
5	5	1	10 I	Music (12) 93/93
6	NEW	1	1 STOP THE WORLD	Supernova (SN) 93/93
7	6	2	11 WANTED	Big Life (BL) 93/93
8	7	1	10 KYLIE	PMI (PM) 93/93
9	8	5	11 THE CIRCUS	Music (12) 93/93
10	4	4	11 THE TRINITY SESSION	Cosmos (CO) 93/93
11	13	16	11 SUBSTANCE	Futuristic (FAC) 93/93
12	12	4	11 ONE MAN CLIPPING	One Man (GAB) 93/93
13	4	3	11 SURFER ROSA	440 (44) 93/93
14	10	3	11 EXTREME AGGRESSION	Noise International (NI) 93/93
15	11	7	11 WONDERLAND	Music (12) 93/93
16	2	2	11 TEXAS CAMPFIRE TAPES	Cosmos (CO) 93/93
17	15	2	11 THE MISERABLES	Linea (LO) 93/93
18	NEW	NEW	11 BEATS, BREAKS, SCRATCHES VOL 3	Final Night (FN) 93/93
19	20	4	11 HOT LEMONADE	Music (12) 93/93
20	17	2	11 ROCKY HORROR PICTURE SHOW	Cherry (CH) 93/93

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

## INDIES

## C L O U D I N G

by Dave Henderson

AS EVER, it's all good on the independent front, with the usual crop of quality goods mixed with a wide selection of quite diverse oddities. **Crime And The City Solution** release a new album on **Mute** called *The 7th Ship* which has already been greeted with some positive press action, and they've already pulled a single cut from it, probably the best track on the album, *The Shadow Of No Man*. There's a single release from **Lucinda Williams**, whose debut UK album came out on **Rough Trade** a couple of weeks back. There was a really good response to the album and the single, *I Just Had To See You*. Looks set to follow suit. **Rough Trade** also has new releases from **SST**, **Run Westy Run**'s self titled album, yet another platter from the interminably screwed up **SWA**, this time called *Winter*, **Slovenly**'s *Shoal The Moon* and **Leaving Trains**' *Transportation* on **Vics**. The utility label, which originally spawned **Billy Bragg**, has finally found its feet again and offers three new mini-sets from unlikely comrades. From Australia, **Weddings, Parties, Anything** offer their roxy grind on *It's Not Without Punch*, while **Jungo And Parker** give us *Oh, The Peg* and the suitably Nineties oriented **Clive Product** offers *Financial Suicide*.

**NINE MILE** has picked up the **Co** label and has *The Inspiral Carpets* *Transuring* 12-inch out. The track is already getting some TV action, here we'll follow ever so briefly on the indie run down on the *Chart Show* last week. Meanwhile, **Line-Mile** also has copies of **Ukrainian**'s worldly ska compilation *Skankin' Around The World Volume Two*, while the **Link** organisation has the **Skank** label's super-sized spaced *Skat For Skat's Sake* — with a track from **Judge Dread** included. **Mancunian** label, **Play Hard**, shows the release of *The Train Set*'s excellent *Hold on with MC Buzz B's How Step* from the **Brave** 12-inch through **Nine Mile** and the **Homeside** label worms up for yet more excitement from the left side of the Atlantic with a new album from **Half Japanese**, a new album from **The Frogs** and a single from **Role Of Honor** and **Bastro**. Also from **Homeside** there's a re-packaging of **Chris Columbus**'s guitar sub-pop *Donnergotter* — and that's **Ohls** on both album and CD.

THERE'S a new single from **Wire** taking up the commercial gauntlet again, and it's called *Eardrum Buzz* and is available in an array of formats on **Mute**, while **Creation's** superlative *Momus's* *Hoinsteyl Of The Devil*, which was the recipient of numerous **Radio One** plays courtesy of **Steve Wright** who sees it as a strange hybrid of **Blue** and **The Pet Shop Boys**. **Still**, it's introducing the strange lout and charm of **Momus** to a wider, though clamorous, non-alternative audience, while **Lard's** *Power Of The Lord* still remains in the racks

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

THE **PIXIES** packaging for the *Doolittle* album is so lavish that it's limited to just the first 20,000 CDs. It contains a carefully designed booklet and a gold sleeve, there are also sets of nine postcards featuring stills of the songs that will be available through the **Cartel** or from label **4AD**. The debut **Coldcut** album, *What's That Noise?* sounds mighty fine, and in the wake of the group's chart success with *People Hold On* — where they teamed up with **Lisa Stansfield** — it should be another biggie for **Big Life** which seems to be reeling under the success of **De La Soul's** *Three Feet High And Rising* album and the single cut *Me, Myself And I*.

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

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

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

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



PIXIES: Doolittle artwork excitement

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

**WELL**, in the fullness of time, like quiet soon, the **Cartel** should be ringing and wing-dinging with new seven inchers from the wondrously named **Blah Mappy** with their **Fruits Of Our Labour** on **Widom**, a new sensation on **Sarah** from the **Field Mice** filled **Sensivity**, **Harvey's** quiet and discreet **Who's Generation EP** on **Line** and a newie from **Blast First** by **New York** group **The Luna Chicks**.

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

THE **CHARLY** label continues to service the thinking man/woman's record collection and its latest batch of releases includes a coupling of two **Balky Womac** albums, **Facts Of Life** and *I Don't Know What The World Is Coming To*, **Freddie And The Im** **Your Man** and a bunch of the currently hip **Caliente** style titles, including **Joe Bateman's** *New York* and the compilation album called *We've Got Latin Soul Volume Three* — with tracks from **Ray Barreto**, **Tito Puente**, **Mongo Santamaria**, **Charly** is also handling the new which is now distributed by **Palladium** and it offers **Tito Puente And His Orchestra** with the excellent **Mamborata** album. **The Rodriguez's** *Live At Birdland* and **Machito's** *Plays Mambo And Cha Cha Cha*. The other re-issue specialties, **Acc** also offer more from **Grateful Dead**, including the **LP Mox** **Hotel** and **Mickey Harp's** excellent **Rolling Thunder**.

**HAVE YOU HEARD??...**

"THE MOST ACCOMPLISHED DEBUT ALBUM OF THE YEAR".....*THE INDEPENDENT*

"LOVE JUNK IS ABOUT SONGS AND BELTERS AT THAT".....*SOUNDS*

"MUSICALLY THIS IS A HELL OF A DEBUT".....*Q*

"WOODY ALLEN WITH A GROIN".....*MELODY MAKER*

THE PURSUIT OF HAPPINESS

**TP  
OH**

LOVE JUNK

**THE PURSUIT OF HAPPINESS**

THEIR DEBUT ALBUM

**'LOVE JUNK'**

ON LP MC & CD CHR 1675, ZCHR 1675, CCD 1675

THE PURSUIT OF HAPPINESS

**TP**



**I'M AN ADULT NOW**

**OH**

**INCLUDES  
THE  
VERY  
HAPPENING  
SINGLE**

**'I'M AN ADULT NOW'**

**ON  
7"  
& 3 TRACK 12"**

Chrysalis

# TOP 75 SINGLES

## PHOEBE SNOW IF I CAN JUST GET THROUGH THE NIGHT

FROM THE HIGHLY-ACCLAIMED LP 'SOMETHING REAL'  
7" · 12" · 3" CD - EKR 91/T/CD

DISTRIBUTED BY **LIBRO RECORDS LTD.** A WARNER COMMUNICATIONS CO. ORDER FROM THE **LIBRO TELE-ORDER** DESK AT 01-998 5929 OR FROM YOUR **LIBRO** SALESPERSON.

The Week  
Last  
Week on Chart

Rank	Title	Artist	Label	(7)	Number	(Distributor)
1	IF I CAN JUST GET THROUGH THE NIGHT	Phoebe Snow	Libro	1	1	Libro
2	IF YOU DON'T KNOW ME NOW	Simply Red	Mercury	1	2	Mercury
3	BABY I DON'T CARE	Transvision Vamp	Capitol	1	3	Capitol
4	AMERICANOS	Holly Johnson	Warner	1	4	Warner
5	LULLABY	The Cure	Fiction	1	5	Fiction
6	I BEG YOUR PARDON	Kon Kan	Lowery	1	6	Lowery
7	GOOD THING	Yong Young Camm	Chappell	1	7	Chappell
8	WHO'S IN THE HOUSE	The Beatmasters	Zomba	1	8	Zomba
9	INTERESTING DANCE	Marsenna	2Pac	1	9	2Pac
10	AIN'T NOBODY'S BETTER	Inner City	Drive	1	10	Drive
11	REQUIEM	London Boys	Chappell	1	11	Chappell
12	BEDS ARE BURNING	Midnight Oil	Sir	1	12	Sir
13	ONE	Metallica	PolyGram	1	13	PolyGram
14	WHEN LOVE COMES TO TOWN	U2	Island	1	14	Island
15	THIS IS YOUR LAMBY	Simple Minds	Virgin	1	15	Virgin
16	STRAIGHT UP	Fools And Crows	Virgin	1	16	Virgin
17	GO TO KEEP ON	Cookie Cut	Virgin	1	17	Virgin
18	LIKE A PRAYER	Madonna	Warner	1	18	Warner
19	THIS TIME KNOW IT'S FOR REAL	Dance Squad	All Boys	1	19	All Boys
20	TOO MANY BROKEN HEARTS	Jason Donovan	All Boys	1	20	All Boys
21	MISTIFY	Inxs	MCA	1	21	MCA
22	KEEP ON MOVIN'	Myself II	Capitol	1	22	Capitol
23	DE LA SOK	Miss You	Island	1	23	Island
24	MISS YOU LIKE CRAZY	Natalie Cole	EMI	1	24	EMI
25	PEOPLE HOLD ON	Colourful Line	Capitol	1	25	Capitol
26	YOUR MAMA DANCE	Tyson	Capitol	1	26	Capitol
27	WHERE HAS ALL THE LOVE GONE	Yazz	Big Life	1	27	Big Life
28	I HAVEN'T STOPPED DANCING YET	Fat & Mick	Capitol	1	28	Capitol
29	I'LL BE THERE FOR YOU	Don Jovi	Mercury	1	29	Mercury
30	DO YOU BELIEVE IN SHAME?	Dorandoran	Skin Trade	1	30	Skin Trade
31	PARADISE CITY	Guns N' Roses	Warner	1	31	Warner
32	ELECTRIC YOUTH	Cherry	Arista	1	32	Arista
33	OF COURSE I'M LYING	Yello	Mercury	1	33	Mercury
34	REAL LOVE	Jody Watley	Mercury	1	34	Mercury
35	MUSICAL FREEDOM (MOVING ON)	Paul Simon	Warner	1	35	Warner
36	PLEASE DON'T BE SCARED	Barry Manilow	Mercury	1	36	Mercury

Records to be featured on this week's Top 101 The Pops  
Panel Sales compared to last week - 2% (WEEK 16)

### TITLES A-Z (WRITERS)

Alvin Karpis	77	Lady (Smith/Gibbs)	1
Ally Hooper	78	Wish You Were Here (Pink & Waters)	1
Ally Love	79	Wish You Were Here (Pink & Waters)	1
Ally Love	80	Wish You Were Here (Pink & Waters)	1
Ally Love	81	Wish You Were Here (Pink & Waters)	1
Ally Love	82	Wish You Were Here (Pink & Waters)	1
Ally Love	83	Wish You Were Here (Pink & Waters)	1
Ally Love	84	Wish You Were Here (Pink & Waters)	1
Ally Love	85	Wish You Were Here (Pink & Waters)	1
Ally Love	86	Wish You Were Here (Pink & Waters)	1
Ally Love	87	Wish You Were Here (Pink & Waters)	1
Ally Love	88	Wish You Were Here (Pink & Waters)	1
Ally Love	89	Wish You Were Here (Pink & Waters)	1
Ally Love	90	Wish You Were Here (Pink & Waters)	1
Ally Love	91	Wish You Were Here (Pink & Waters)	1
Ally Love	92	Wish You Were Here (Pink & Waters)	1
Ally Love	93	Wish You Were Here (Pink & Waters)	1
Ally Love	94	Wish You Were Here (Pink & Waters)	1
Ally Love	95	Wish You Were Here (Pink & Waters)	1
Ally Love	96	Wish You Were Here (Pink & Waters)	1
Ally Love	97	Wish You Were Here (Pink & Waters)	1
Ally Love	98	Wish You Were Here (Pink & Waters)	1
Ally Love	99	Wish You Were Here (Pink & Waters)	1
Ally Love	100	Wish You Were Here (Pink & Waters)	1

## EDIE BRICKELL & NEW BOHEMIANS

GEF 51/12 CD  
7" · 12" · 3" CD  
12" & 3" CD INCLUDE 'PLAIN JANE' PREVIOUSLY UNRELEASED

DISTRIBUTED BY **LIBRO RECORDS LTD.** A WARNER COMMUNICATIONS CO. ORDER FROM THE **LIBRO TELE-ORDER** DESK AT 01-998 5929 OR FROM YOUR **LIBRO** SALESPERSON.

Rank	Title	Artist	Label	(7)	Number	(Distributor)
38	DON'T BE CRUEL	Bobby Brown	Warner	1	38	Warner
39	THIS IS YOUR LIFE	The Blow Monkeys	Trash Songs	1	39	Trash Songs
40	THE LOOK	Roxanne	EMI	1	40	EMI
41	WISE UP SUCKER	Pop Will Eat Itself	BMG	1	41	BMG
42	BRING ME DEADWEISS	Edelweiss	Various	1	42	Various
43	FREE WOLF	Kirsty MacColl	Copyright	1	43	Copyright
44	MAKE MY BODY ROCK	Jonanda	MCA	1	44	MCA
45	BEAUTY'S ONLY SKIN DEEP	Arson	MCA	1	45	MCA
46	ONLY THE LONELY	Ray Thomas	Virgin	1	46	Virgin
47	I'D RATHER JACK	The Reynolds Girls	All Boys	1	47	All Boys
48	HEAVEN HELP ME	Don Dagan	MCA	1	48	MCA
49	WHAT DOES IT TAKE?	Teri Jenca	Phonogram	1	49	Phonogram
50	NEVER HOUSE OF LOVE	Tim Palmer	EMI	1	50	EMI
51	THAT'S HOW I'M LIVING THE CHEIF	Tom Scott	Champion	1	51	Champion
52	COME BACK	Luther Vandross	Mercury	1	52	Mercury
53	SLAM	Humason	MCA	1	53	MCA
54	INTERNATIONAL RESCUE	We've Got A Fuzzbox	Warner	1	54	Warner
55	MOVE CLOSER	Tom Jones	Jess Music	1	55	Jess Music
56	VOODOO RAY EP	A Guy Called Gerald	Rhyme	1	56	Rhyme
57	ALL MY LOVE	Hermes	Momentum	1	57	Momentum
58	I CAN SEE CLEARLY NOW	Johnny Nash	Roadstar	1	58	Roadstar
59	DEVOTION	Ten City	Atlantic	1	59	Atlantic
60	CAN'T STAY AWAY FROM YOU	Gloria Estefan	Mercury	1	60	Mercury
61	ORIENTAL LIVES	Basia	Warner	1	61	Warner
62	THAT'S WHEN I THINK OF YOU	Charles Fisher	Warner	1	62	Warner
63	LOVE CHANGES EVERYTHING	Michael Ball	Real Life	1	63	Real Life
64	GOOD TIMES	Robyn Smith	Copyright	1	64	Copyright
65	SLEEP TALK	Alvin Moody	Capitol	1	65	Capitol
66	LULLABY	Wendy & Lisa	EMI	1	66	EMI
67	ON THE INSIDE	Shenae	Atlantic	1	67	Atlantic
68	THE BEATMEN GENERATION	The Beatmen	MCA	1	68	MCA
69	THE RAINDANCE	Dave	Capitol	1	69	Capitol
70	BELFAST CHILD	Simple Minds	Virgin	1	70	Virgin
71	ONE MAN	Chappelle	Chappell	1	71	Chappell
72	BREAKIN' UP	Wild Weekend	Island	1	72	Island
73	KEEP A SECRET	Barry Manilow	Mercury	1	73	Mercury

### THE NEXT 25

76	MY HEART CANT	Frank Brown	Warner
77	TYRICAL	Yaz	Mercury
78	WISH YOU WERE HERE	Ally Love	Mercury
79	WISH YOU WERE HERE	Ally Love	Mercury
80	WISH YOU WERE HERE	Ally Love	Mercury
81	WISH YOU WERE HERE	Ally Love	Mercury
82	WISH YOU WERE HERE	Ally Love	Mercury
83	WISH YOU WERE HERE	Ally Love	Mercury
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94	WISH YOU WERE HERE	Ally Love	Mercury
95	WISH YOU WERE HERE	Ally Love	Mercury
96	WISH YOU WERE HERE	Ally Love	Mercury
97	WISH YOU WERE HERE	Ally Love	Mercury
98	WISH YOU WERE HERE	Ally Love	Mercury
99	WISH YOU WERE HERE	Ally Love	Mercury
100	WISH YOU WERE HERE	Ally Love	Mercury

# TOP · 75 · ARTIST · ALBUMS

## MUSIC WEEK

29 APRIL 1989

INCORPORATING LP CASSETTE & CD SALES

# W

<b>1</b>	<b>A NEW FLAME</b> ★ CD	Elektra/WEA, WY 242
2	Simple Kid	
<b>2</b>	<b>ANYTHING FOR YOU</b> ● CD	epic 463125-1
4	Gloria Estefan And Miami Sound Machine	
<b>3</b>	<b>WHEN THE WORLD KNOWS YOUR NAME</b> ★ CD	CBS 463211
1	Deacon Blue	
<b>4</b>	<b>THE RAW AND THE COOKED</b> ★ CD	London E286691
7	Five Young Cambells	
<b>5</b>	<b>CLUB CLASSICS VOL. ONE</b> ○ CD	16/Virgin DMR 82
5	Soul II Soul	
<b>6</b>	<b>LIKE A PRAYER</b> ★ CD	Sire, WY 239
6	Madonna	
<b>7</b>	<b>EVERYTHING</b> ● CD	CBS 462979-1
11	Souls	
<b>8</b>	<b>DOOLITTLE</b> ○ CD	4AD CAD 965
11	Pixies	
<b>9</b>	<b>APPETITE FOR DESTRUCTION</b> ● CD	Columbia NW 125
8	Guns N' Roses	
<b>10</b>	<b>KICK</b> ★ ★ ★ CD	Mercury/Phonogram MERN 114
14	INXS	
<b>11</b>	<b>SONIC TEMPLE</b> ● CD	Bigtop/Bonyon/EGCA 88
3	Can	
<b>12</b>	<b>DON'T BE CRUEL</b> ● CD	MCA/MCA 245
9	Bobby Brown	
<b>13</b>	<b>HEY HEY IT'S THE MONKEYS - GREATEST HITS</b> CD	Kid In The Hat
12	The Monkeys	
	<b>FOREVER YOUR GIRL</b> ○ CD	



<b>35</b>	<b>THE GREATEST HITS COLLECTION</b> ★ ★ ★ CD	London E244 5
28	Bonny Raito	
<b>36</b>	<b>BLAZE OF GLORY</b> ○ CD	AAA AAA 2389
10	Joe Jackson	
<b>37</b>	<b>HYSTERIA</b> ★ ★ ★ CD	Bluegen Bifido/Phono HTS12 1
37	Def Leppard	
<b>38</b>	<b>STORI</b> ● CD	AAA AAA 23195
24	Sam Brown	
<b>39</b>	<b>THE TRAVELING WILBURYS</b> ★ CD	Willory/Warner Bros. WY 224
34	The Traveling Wilburys	
<b>40</b>	<b>MONEY FOR NOTHING</b> ★ ★ ★ ★ CD	Vergo/Phonogram MERN 44
45	Dire Straits	
<b>41</b>	<b>GOOD DEEDS AND DIRTY RAGS</b> ○ CD	Capitol EST 2389
26	GOODBYE MR MACKENZIE	
<b>42</b>	<b>WATERMARK</b> ★ CD	WEA WY 199
38	Erya	
<b>43</b>	<b>THE LEGENDARY ROY ORBISON</b> ★ ★ CD	Telstar 5148 2300
37	Roy Orbison	
<b>44</b>	<b>WANTED</b> ★ CD	Big Top WZ23 17
43	Yaz	
<b>45</b>	<b>GET EVEN</b> ★ CD	Parade/Phono PCS 7122
67	Brother Beyond	
<b>46</b>	<b>NEW LIGHT THROUGH OLD WINDOWS</b> ★ ★ CD	WEA WY 200
42	Chris Rea	
<b>47</b>	<b>THE BIG AREA</b> ○ CD	London E281 221
35	Thin Jinx	
<b>48</b>	<b>LIVING YEARS</b> ● CD	WEA WY 203
38	Mike & The Mechanics	
<b>49</b>	<b>TECHNIQUE</b> ● CD	Federal FACT 725
36	New Order	
<b>50</b>	<b>CONSCIENCE</b> ★ CD	4th + Eve/Inland IMP 219
47	Warmed & Wonick	
<b>51</b>	<b>TRACY CHAPMAN</b> ★ ★ ★ CD	Elektra EST 44
40	Tracy Chapman	
<b>52</b>	<b>SPIKE</b> ● CD	Warner Bros WY 226
39	Ehrlich Castelleo	
<b>53</b>	<b>OPEN UP AND SAY ... AHH!</b> ○ CD	Capitol EST 2399
51	Poison	

the album, cassette & CD  
featuring the UK NO. 1 HIT SINGLE  
**ETERNAL FLAME**  
and  
by Davitt Sigerson

## Animal magic

by Adam Blake

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

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

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

"We got some great help from the BBC Natural History Department," says Wiltsher, "and Lucas Wiltsher, 'we borrow stuff from them, but we lend them things too.'"

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

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

## Another side of...

by Dave Side

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

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



TRUNK CALL: the making of *Strange Bedfellows*

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

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

## Stepping up the scale

by Stan Britt

LOVE AND THE Step By Step is the first album by a UK jazz trio to be released by EMI's recently formed Blue Note International label — and his first television series on BBC on May 5. Tenor-saxophonist Smith is an experienced performer at just 22 and winner of the Rising Star trophy in this year's Tennen's British Jazz Awards. Recent showcase week of dates at Ronnie Scott's, opposite blues-jazz vocalist Irene Reid has helped spread the good news about this youthful veteran.

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

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

Born in Luton but raised in Edinburgh, Smith continues to mature at an astonishing rate. He was a major player when he cut his first LP, five years ago, but Step By Step publishing, which is still confirming its potential, he demonstrated then.

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

## Sinatra sonata

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

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

Davis was sure-footed and polished, Minnelli exuded an appealing air of vulnerability, while Sinatra was, well, Sinatra. He strolled on stage with no announcement but who needs the big build-up when you're probably the biggest name in entertainment after more than 45 years at the top? (Perhaps Brody was looking for pointers?). The memory cells may be a little tired (the used outcome even for Strangers In The Night and My Way), the hair may have gone a little grey, but Sinatra, in the softer passages, but the brilliant phrasing — his hallmark — and the delivery were still rock solid. His special record release, though WEA is pushing the comprehensive Sinatra box set. And it will bear constant playing for this was truly a night to cherish.

DAVID DALTON

## Living on the frontline

DESPIRE PRE-GIG labia hysteroid about **Front 242's** supposed **muso-political** stance placing the nucleus of the London **Austere Theatre** noticeably on edge, a darkly dressed and reservedly good natured crowd still succeeded in filling the venue to capacity for the first time since the Austrian trio (to fourth member of the band never appears live in a photo) eventually emerged in futuristic, laser-waving fashion from the ether of a darkened stage to the rotary swirl of Circling Overland from last year's LP release, **Front By Front**.

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

Stark, ball-driven beats and glottal keyboard bass-lines merged to propel the set through an unerringly faultless execution



HURRAH! A guitar band worth getting excited about

## Cheers!

by Andy Beavers

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

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

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

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

## Conceptual compilations

by Philip Watson

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

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

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

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

Since he joined Telstar in 1986, following periods as A&R director at Pickwick and as a freelance, this new thinking has brought 34 year old Edgley and Telstar considerable success. Telstar was chosen to put together this year's *BPI/The Awards album*, the label sold over 2m albums in the final quarter of last year and Edgley says the company has brought out more product, made more money and been more successful than any other TV marketing company over the last five years.

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

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

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

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

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

DAVID ROBERTS



RAITT OF exchange: Bonnie returns after 10 years

# First Raitt

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

In America she continues to tour widely as a two-piece with bassist Johnny Lee Schell and with a hard-rocking six-piece band led by Marty Borge. Both approaches were on display in London, with Raitt's own slide-guitar playing to the fore. With numerous encores, the set lasted nearly two hours and combined material from Raitt's debut Capitol album with favourites from her back catalogue. Among the

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

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

DAVE LAING

# Freeman of the city

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

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

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

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

ANDY BEEVERS

# Iron fist in the velvet glove

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

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

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

MARTIN ASTON

# 24 hours from Croydon

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

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

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

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

CHRIS WHITE

# US tufts an eye to period pieces

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

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

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

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

relationship I have with the musicians which would have been inevitable if its size doubled. But we need a large orchestra to play later *Haydn*, *Mozart*, *Beethoven*, *Schubert* and even *Rossini*, a composer I am particularly fond of." The **Classical Band** would not, however, be for the exclusive use of **Pinnock**. He had already contacted some conductors who have expressed an interest in working with an authentic band — and the names are surprising. They include **Leonard Bernstein**, **Edo de Waart**, and, more understandably, **Simon Rattle** and **Sir Charles Mackerras**. **Deutsche Grammophon** has signed a contract with **Pinnock** and **The Classical Band** involving three CDs a year until 1996. But the orchestra itself is not exclusive to DG, and may record for other labels.

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

For his **American venture**, **Christopher Hogwood** is going backwards in time rather than forwards. Principally known for his work with the **Academy of Ancient Music**, which is now comfortably dealing with **Beethoven**, **Hogwood** has begun recording with another period instrument orchestra, the **Handel and Haydn Society** based in Boston, US. In the first release, **Handel's Concerti Grossi Op 3**, is out on *L'oiseau Lyre* this month. **Decca** has ordered an CD (423 729 and on tape) the first of a number of projects these musicians will record for Decca.



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

# R E V I E W

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

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

NS



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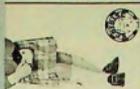
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23	ME MYSELF AND I	De La Soul	Big Life/Comedy	REPTIL (W)
24	MISS YOU LIKE CRAZY	Natalie Cole	EMI USA	12/MT 63 (E)
25	PEOPLE HOLD ON	Coltrane Featuring Lisa Stansfield	A&M	OT Our Times (R) (C) (U) (S) (I)
26	YOUR MAMA DON'T DANCE	Poison	Capitol	CL 52 (R)
27	WHERE HAS ALL THE LOVE GONE	Taze	Big Life	BL 80 (R) (W) (I) (U) (S) (I) (P)
28	I HAVEN'T STOPPED DANCING YET	Pat & Mick	PM	PM 17 (C) (I) (S) (I) (P)
29	YOU ON MY MIND	Swing Out Sister	Fontana	PH 00 (R) (S) (W) (I) (U) (S) (I) (P)
30	I'LL BE THERE FOR YOU	Bon Jovi	Virgin	PH 00 (R) (S) (W) (I) (U) (S) (I) (P)
31	DO YOU BELIEVE IN SHAME?	Duran Duran	EMI	DD 12 (E)
32	PARADISE CITY	Guns N' Roses	Geffen	GEF 50 (I) (W)
33	ELECTRIC YOUTH	Dubble Gibson	Atlantic	A 8 (W) (I) (U) (S) (I) (P)
34	OF COURSE I'M LYING	Yello	Mercury	PH 00 (R) (S) (W) (I) (U) (S) (I) (P)
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<b>2</b>	<b>IF YOU DON'T KNOW ME BY NOW</b> Simply Red Epic 12 23710 (M)
<b>3</b>	<b>BABY I DON'T CARE</b> Transvision Vamp MCA TWENTY 6 (F)
<b>4</b>	<b>AMERICANOS</b> Lolly Johnson MCA MCA/TW 122 (F)
<b>5</b>	<b>LULLABY</b> The Care Fiction/Falshy/FCSW 29 (F)
<b>6</b>	<b>I BEG YOUR PARDON</b> Kon-Kon Atlantic 4 BANGITS (M)
<b>7</b>	<b>GOOD THING</b> Fine Young Cannibals London LONDON 118 (F)
<b>8</b>	<b>WHO'S IN THE HOUSE</b> The Beatmasters with Merin Rhyming Key/Music/LETTING (M)
<b>9</b>	<b>INTERESTING DRUG</b> Morrissey HMV/BMI (1)POP 142 (E)
<b>10</b>	<b>AIN'T NOBODY BETTER</b> Inner City 10/Virgin TENNY 252 (E)
<b>11</b>	<b>REQUIEM</b> London Boys Teldec/WEA TZ 3401 (M)
<b>12</b>	<b>BEDS ARE BURNING</b> Mighty Olli Spinn/CEK OUT 13 (G)
<b>13</b>	<b>ONE</b> Merrilinda Vertigo/Phonogram METE 1512
<b>14</b>	<b>WHEN LOVE COMES TO TOWN</b> U2 with B.B. King Island 12 238 411 (F)
<b>15</b>	<b>THIS IS YOUR LAND</b> Simple Minds Virgin SM/TW 14 (E)
<b>16</b>	<b>STRAIGHT UP</b> Real Gone Girl Sire/Virgin SM/TW 1111 (E)
<b>17</b>	<b>GO TO KEEP ON</b> Cosmic Crew Epic/London PERW 25 (F)
<b>18</b>	<b>LIKE A PRAYER</b> Madonna Sire W 235701 (M)
<b>19</b>	<b>THIS TIME I KNOW IT'S FOR REAL</b> Donna Summer Warner Brothers U78601 (M)
<b>20</b>	<b>TOO MANY BROKEN HEARTS</b> Jason Donovan PWL PW/TW 32 (P)
<b>21</b>	<b>MISTIFY</b> INXS Mercury/Phonogram INXS 1312 (F)
<b>22</b>	<b>KEEP ON MOVIN'</b> 50 Cent Mercury/Phonogram INXS 1312 (F)



<b>41</b>	<b>WISE UPI SUCKER</b> Pop Will Eat Itself RCA FR 4276 (BMG)
<b>42</b>	<b>BRING ME EDELWEISS</b> Edelweiss WEA TZ 35301 (M)
<b>43</b>	<b>FREE WORLD</b> Krazy MacColl Virgin 04M/TW 1 (E)
<b>44</b>	<b>MAKE MY BODY ROCK</b> Jamaica RCA FR 42769 (TZ-F) 02501 (BMG)
<b>45</b>	<b>BEAUTY'S ONLY SKIN DEEP</b> Aswad Mercury/Island (1)2MMG 105 (F)

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<input type="checkbox"/> Music/Video Producer/Engineer (Individual)	08	<input type="checkbox"/> Concert Booking Agent/Promoter	23
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<input type="checkbox"/> Custom Pressing/Tape Duplication (Music and/or video)	10	<input type="checkbox"/> Recording Studio	25
<input type="checkbox"/> Sleeve and Label Printer	11	<input type="checkbox"/> Behavioural Facility	26
<input type="checkbox"/> Artist/Artist Management	12	<input type="checkbox"/> Pro-Audio Equipment Manufacturer/Distributor	27
<input type="checkbox"/> Legal Representative/Accountant/Business Management	13	<input type="checkbox"/> Pro-Audio Equipment Hire	28
<input type="checkbox"/> TV Station	14	<input type="checkbox"/> Merchandising Manufacturer/Distributor	29
<input type="checkbox"/> Radio Station	15	<input type="checkbox"/> Record Promotion/Plugging	30
		<input type="checkbox"/> Shopping	31
		Other - please specify _____	32

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# US TOP FORTIES

## SINGLES

			Src
1*	1 LIKE A PRAYER, Madonna		Sire
2*	5 'TIL BE THERE FOR YOU, Ben Jelen		Mercury
3*	4 FUNNY COLOR, Tone Loc		Delicious
4*	2 SHE DRIVES ME CRAZY, Fine Young Cannibals		I.R.S.
5*	7 HEAVEN HELP ME, Dean Cain		MCA
6*	3 THE LOOL, Ravette		EMI
7*	10 SECOND CHANCE, Thirty Eight Special		A&M
8*	14 REAL LOVE, Jody Watley		MCA
9*	15 AFTER ALL, Cher & Peter Cetero		Geffen
10*	17 FOREVER YOUR GIRL, Paula Abdul		Virgin
11*	12 ROOM TO MOVE, Anifone		Polydor
12*	13 ROCKET, Def Leppard		Mercury
13*	18 THINKING OF YOU, Joe Raposo		Culinary
14*	16 SINCERELY YOURS, Sweet Sensation		Atco
15*	23 SOLDIER OF LOVE, Danny Diamond		Capitol
16*	22 I.K.O. (I'm From Rain Man), The Belle Stars		Capitol
17*	21 CULT OF PERSONALITY, Living Colour		Epic
18*	24 ROCK ON, Michael Damian		Cypress
19*	25 ELECTRIC YOUTH, Debbie Gibson		Atlantic
20*	27 WIND BENEATH MY WINGS, Beta Midler		Atlantic
21*	6 STAND, R.E.M.		Warner Brothers
22*	33 PATIENCE, Guns N' Roses		Geffen
23*	78 EVERY LITTLE STEP, Bobby Brown		MCA
24*	3 FTERNAL LAME, Bangs		Columbia
25*	8 GIRL, YOU KNOW IT'S TRUE, Milli Vanilli		Arista
26*	31 EVERLASTING LOVE, Howard Jones		Elektra
27*	29 SEVENTEEN, Winger		Atlantic
28*	37 I'LL BE LOVING YOU, New Kids On The Block		Columbia
29*	35 CLOSE MY EYES FOREVER, Lisa Ford		RCA
30*	11 YOUR MAMA DON'T DANCE, Poison		Enigma
31*	39 A SHOULDER TO CRY ON, Tommy Page		Sire
32*	19 YOU GOT IT, Roy Orbison		Virgin
33*	40 WHERE ARE YOU NOW?, Jynx Harmon with Synch		WTO
34*	1 SUPERWOMAN, Kenny White		Warner Brothers
35*	24 I WANNA BE THE ONE, Steve B		LMR
36*	- THROUGH THE STORM, Aethra Franklin		Arista
37*	- VOICES OF BABYLON, The Outfield		Columbia
38*	26 ORINOCO FLOW (SAIL AWAY), Eric G		Geffen
39*	- I ONLY WANNA BE WITH YOU, Samantha Fox		Jive
40*	36 BIRTHDAY SUIT, Johnny Kemp		Columbia

# ALBUMS

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

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

# A&R LP REVIEWS

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

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

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

**HOLLY JOHNSON: Blast. MCA. MCG 4042.** The dizzy pop of Frankie is reincarnated in a much purer form on this debut by their ex-lead vocalist. The happy-go-lucky tunes are topped off with Johnnie's religious sermons and, although lyrically the themes are all tried and tested; you have to admire the vitality and enthusiasm. **NR**

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

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

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

**NIKKI SUDDEN & THE FRENCH REVOLUTION: Groove. Creation CRELP 04.** Distribution: Rough Trade/Cartel. Groove splits 13 tracks over two 45rpm discs, which show ex-Swell member, Sudden forging further into the world of foreboding guitar-cobber rock encounters of very much the Neil Young Rust Never Sleeps kind. A live production atmosphere does help those songs which boast grooves in triple of tunes - as ever, a single, trimmed album would have done. But like its maker, Groove should easily snuff out its cultish niche. **MA**

**THE FLAMING LIPS: Telepathic Surgery. Enigma ENVP 523.** The LP's exciting hit-and-miss brand of scrappy metal, raw noise, sharp riffs, drug psychedelic and war-punk could have pre-empted the less awarded Jang's Addiction if Enigma/Virgin had got the band over from Oklahoma to play. As it stands, their third album will pass as a very alternative public like ships in the night, or rather, just some weird Americans with untrained haircuts. **MA**



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

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

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

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

**REVIEWERS THIS WEEK: Martin Aston, Kirk Blose, Lu Filay, David Giles, Dave E Henderson, Duncan Hollard, Andrew Martin and Nick Robinson**

# HEAVY METAL ALBUMS

The Month	Title	Artist	Label/Catalogue No.	
1	1	APPETITE FOR DESTRUCTION	Guns N' Roses	Capitol WX232 04
2	2	THE HEADLESS CHILDREN	D.R.S.G.	Capitol E2308 01
3	3	THE LIES, THE SEX, THE DRUGS...	Guns N' Roses	Capitol WX232 04
4	4	HYSTERIA	Def Leppard	Ridgeport/RCA/BPI 059 01
5	5	OPEN UP AND SAY...AHM!	Kiss	Capitol E2309 03
6	6	LIVE IN THE UK	Iron Maiden	Nones Inc/BM DMC255 03
7	7	A RABBITO	Jay Z	Capitol CC221 3 84C
8	8	GRAVEYARD OF EMPTY BOTTLES	Dogg D'Raven	CBS E2097 43
9	9	WHEN DAY AND DREAM UNITE	Deer Tracker	MCA/MCA2345 41
10	10	MANMOUTH	Hammoth	Jive HIP 58 84C
11	11	NEW JERSEY BOY	Van Halen	Vertigo 834771 01
12	12	FOUR SYMBOLS	Def Leppard	Atlantic 85058 01
13	13	SPLITTER	Van Halen	Vertigo 834771 01
14	14	EXTREME AGGRESSION	Kreator	Nones Inc/NR 128 04
15	15	RECKLESS	Steve Aoki	A&M/AMA2531 01
16	16	BAT OUT OF HELL	Meat Loaf	Columbia/EC 18249 03
17	17	INTUITION	Def Leppard	Vertigo 834771 01
18	18	SOFT METAL	Vines	Spha 54843 01
19	19	SKID ROW	Skid Row	Atlantic 781584 01
20	20	LED ZEPPELIN III	Def Leppard	Atlantic 85000 01
21	21	POWERSLAVE	Van Halen	EMI/EMPCW 81 01
22	22	SOMEWHERE IN TIME	Iron Maiden	Foxes/EMI 834771 01
23	23	THE NUMBER OF THE BEAST	Iron Maiden	Foxes/EMI 834771 01
24	24	FORCE MAJEURE	Def Leppard	Atlantic 85058 01
25	25	VIKEN	Van Halen	EMI/EMPCW 81 01
26	26	ELIMINATOR 2	Def Leppard	Warner Brothers WX232 04
27	27	SKYSCRAPER	David Lee Roth	Warner Brothers WX232 04
28	28	LONG COLD WINTER	Voluntas	Vertigo V8595 01
29	29	WHITESNAKE	1987	Columbia
30	30	HIS OUT OF HELL	Meat Loaf	EMI 85044 01
31	31	AFTER THE WAR	Guy	Epic 45244 03
32	32	STATE OF EUPHORIA	Alice In Chains	Nones Inc/NR 129 04
33	33	STREET HEAD	Leadwolf	Island LP2972 01
34	34	ALICE IN HELL	Alice In Chains	Roadrunner RR488 01
35	35	PIECE OF MIND	Iron Maiden	EMI/EMPCW 81 01
36	36	LIVE AFTER DEATH	Iron Maiden	EMI/EMPCW 81 01
37	37	SHOW OF POWER	Van Halen	Atlantic 781584 01
38	38	SEVENTH SON OF A SEVENTH SON	Iron Maiden	Vertigo 834771 01
39	39	THE GREAT RAYO CONTRIVERSY	Teilo	Capitol WX232 04
40	40	ARE YOU SITTING COMFORTABLY?	Gallop	Sony/WGCA 834281 01

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Reviewed by Jerry Smith

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

## STOCK IT

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

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

## STOCK IT

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

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

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

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

## STOCK IT

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

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

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

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

## STOCK IT

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

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



STAN RIDGWAY: not at his best

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

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

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

**CARL MARSH:** Here Comes The Crush. (Polydor CRU/SX/CD 11). Former singer with Shriekback strikes out on his own in a similar mutant rock/funk vein although with more emphasis on crushing rhythms and with a distinctive, swirling Eastern element.

**STAN RIDGWAY:** Calling Out To Carol. (I.R.S. EIRS 104). Quirky US singer-songwriter Stan Ridgway, who of the 1980s hit Camouflage, returns with this competent and imaginative, although less than thrilling, new single which doesn't bode too well for his forthcoming new LP, Mosquitoes.

# THE OTHER CHART

## TOP 40 SINGLES

1	2	BABY I DON'T CARE The Jacksons MCA 1795 [J]	
2	1	LULLABY The Cars Fiction FIC29 [J]	
3	4	NEVER Steve Nieve Fontana H04 [J]	
4	1	WISE UP SUCKER The Waitresses RCA BR4271 [RMC]	
5	8	FREE WORLD Virgin VMA1 [R]	
6	4	THE BEATLES' GENERATION Epic EMI04 [J]	
7	1	ETERNAL FLAME The Waitresses CBS BANI50 [J]	
8	9	TYPICAL The Waitresses Virgin V1178 [R]	
9	3	FIREWOMAN The Waitresses Rogers Banquet B10238 [R]	
10	15	WHEELS OF WONDER The Waitresses Island I454 [J]	
11	5	INTERNATIONAL RESCUE The Waitresses WEA T247 [R]	
12	17	ROUND AND ROUND New Order Factory FAC29 [J]	
13	6	ONLY THE MOMENT The Waitresses Parlophone PA210 [J]	
14	10	LIKE PRINCES DO David Lauff Food FOOD19 [J]	
15	18	SHE GIVES ME LOVE The Waitresses Epic 0774 [J]	
16	13	MONKEYS GONE TO HEAVEN The Waitresses 4AD A094 [R] [J]	
17	11	LET'S GO ROUND THERE The Waitresses Epic EMI04 [J]	
18	21	ANGEL VISIT The Waitresses A&M AAM47 [J]	
19	16	BILIBALD EP The Waitresses Lizy LA21 [J] [R]	
20	12	JOCELTIN SQUARE The Waitresses Fontana F0N07 [J]	
21	14	THE RATTLER The Waitresses Capitol C122 [J]	
22	19	EVERYTHING COUNTS (LIVE) The Waitresses Mercury RM016 [R] [J]	
23	17	DANCERAMA The Waitresses Parlophone 5555 [J]	
24	29	SWEET JANE The Waitresses Cooking Vinyl CV019 [J]	
25	26	VAGABONDS The Waitresses EMI NMA8 [J]	
26	28	THE SKY The Waitresses Kitchenware SK4 [R] [J]	
27	20	LAND PA The Waitresses Epic EMI04 [J]	
28	35	WAITING FOR MARY The Waitresses Fontana L02 [J]	
29	22	WHO WANTS TO BE THE DISCO KING The Waitresses Polydor G026 [J]	
30	23	WHITE KNUCKLE RIDE The Waitresses A&M A0K23 [R] [J]	
31	27	FAKE ME The Waitresses Fontana B03 [J]	
32	31	SUN IS IN THE SKY The Waitresses Hodd/Virgin H015 [J]	
33	24	WHEN I GROW UP The Waitresses Cooking Vinyl CV019 [J]	
34	34	CHEYENNE The Waitresses Epic EMI04 [J]	
35	32	INFO FREAKO The Waitresses Food FOOD19 [J]	
36	25	THE GOLDEN CALF The Waitresses Kitchenware SK4 [J]	
37	34	CANT BE SURE The Waitresses Rough Trade RT21 [J] [R]	
38	37	NEVER STOP The Waitresses Red Rhino Empire RHT21 [J]	
39	40	TRAIN SURFING The Waitresses Capitol C122 [J]	
40	30	BLOWN AWAY The Waitresses Virgin VMA1 [J]	

## TOP 20 ALBUMS

1	SONIC TEMPLE Rogers Banquet RBGA9 [R]
2	POP ART The Jacksons MCA MCF241 [J]
3	GOOD DEEDS AND DIRTY RAGS The Waitresses EMI E23208 [J]
4	TECHNIQUE The Cars Factory FAC273 [J]
5	THE INNOCENTS Mercury Mercury MUM55 [R] [J]
6	101 The Waitresses Mercury MUM55 [R] [J]
7	BLACK SWAN The Waitresses Island IJSP928 [J]
8	SHOOTING RUBBERBANDS AT THE MOON Sika Rickard & The New Babylonians Capitol WCL218 [R]
9	GREEN L.A.M. Warner Bros W0234 [J]
10	STRANGE KIND OF LOVE The Waitresses Fontana F0127 [J]
11	DRESS FOR EXCESS The Waitresses Parlophone PC3728 [J]
12	THE TRINITY SESSION Cumbay Jackson Cooking Vinyl COOK11 [R] [J]
13	SHORT SHARP SHOCKED The Waitresses Cooking Vinyl CV019 [J]
14	ONE MAN CLIPPING The Waitresses Rough Trade ONEMAN1 [R] [J]
15	SURFER ROSA 4AD CA083 [R] [J]
16	SHAKESPEARE ALABAMA The Waitresses Food FOOD19 [J]
17	HERE COME THE SNAKES China B0294 [J]
18	THUNDER AND CONSOLATION The Waitresses EMI EMC1552 [J]
19	HUNKPAPA The Waitresses 4AD CAD10 [R] [J]
20	THE BEAUTIFUL The Waitresses Kitchenware KMLP16 [R] [J]

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STEVIE NICKS: stunning stuff prior to the new LP



# TOP • 20 • COMPILATIONS

<b>1</b>	<b>NO. 1</b>	<b>NOW 14! ★★ CD</b>	EMI NOW 14
<b>2</b>	<b>CHEEK TO CHEEK ● CD</b>	Vernous	CEP/MOJO 4
<b>3</b>	<b>DEEP HEAT - THE SECOND BURN CD</b>	16 Vernous	Various
<b>4</b>	<b>DIRTY DANCING (OST) ★★ CD</b>	3 Vernous	RCA R. 9448
<b>5</b>	<b>THE SINGER AND THE SONG CD</b>	9 Vernous	Sony 5048 575
<b>6</b>	<b>UNFORGETTABLE 2 ● CD</b>	4 Vernous	EMI 19MT/46
<b>7</b>	<b>BUSTER (OST) ★★ CD</b>	5 Vernous	Virgin VZ544
<b>8</b>	<b>THE PREMIERE COLLECTION ★★★ CD</b>	7 Vernous	Keoly/Video/Video/AMV 1
<b>9</b>	<b>DEEP HEAT ● CD</b>	6 Vernous	Various
<b>10</b>	<b>THE MARQUEE - 30 LEGENDARY YEARS ● CD</b>	10 Vernous	Polystar MOW 1
<b>11</b>	<b>THE BLUES BROTHERS (OST) CD</b>	11 Vernous	Americ 4 50715
<b>12</b>	<b>THE GREATEST LOVE 2 ● CD</b>	12 Vernous	Various
<b>13</b>	<b>THE SONGS OF BOB DYLAN CD</b>	13 Vernous	Special CD 20
<b>14</b>	<b>AND ALL BECAUSE THE LADY LOVES ... ● CD</b>	14 Vernous	Dave 400 4
<b>15</b>	<b>NOW 13! ★★ CD</b>	15 Vernous	EMI/Video/Video/AMV 13
<b>16</b>	<b>THE GREATEST LOVE ★★ CD</b>	16 Vernous	Various
<b>17</b>	<b>HIP HOUSE CD</b>	17 Vernous	Shiva 546 279
<b>18</b>	<b>MORE DIRTY DANCING (OST) ★ CD</b>	18 Vernous	RCA R. 89765
<b>19</b>	<b>COCKTAIL (OST) ● CD</b>	19 Vernous	Various
<b>20</b>	<b>TOP GUN (OST) ★ CD</b>	20 Vernous	CEI 70726

<b>54</b>	<b>GREATEST HITS ★★ CD</b>	46 Fleetwood Mac	Warner Brothers WZ221
<b>55</b>	<b>101 CD</b>	41 Despichel Mode	Mus STUMM 117
<b>56</b>	<b>REMOTE ● CD</b>	54 Hue And Cry	Green Virgin CMC 6
<b>57</b>	<b>TURNING STONES CD</b>	57 Julee Tzuke	Polystar 839071
<b>58</b>	<b>G N' R LIES ... ● CD</b>	50 Guns N' Roses	Capricorn WZ 218
<b>59</b>	<b>CLOSE ● CD</b>	44 Kim Wilde	MCA MCG 6818
<b>60</b>	<b>FOUNDATION CD</b>	48 Ten City	Americ WZ 249
<b>61</b>	<b>THE ULTIMATE COLLECTION ★★ CD</b>	55 Bryan Ferry/Roxy Music	EG/Virgin 1537 2
<b>62</b>	<b>HEARSAY ★★ CD</b>	57 Alexander O'Neal	Telco 19926 1
<b>63</b>	<b>RAW CD</b>	53 Arson Williams	DJL Jant/CEI 462781
<b>64</b>	<b>NEW YORK CD</b>	60 Lou Reed	Sony WES WZ 24
<b>65</b>	<b>TRUE LOVE WAYS CD</b>	56 Buddy Holly	Various
<b>66</b>	<b>THE CIRCUS ★ CD</b>	68 Essence	Mus STUMM 35
<b>67</b>	<b>RAIN TOWN ★ CD</b>	61 Deacon Blue	CEI 65968 1
<b>68</b>	<b>SEE THE LIGHT CD</b>	62 Jeff Healey Band	Arms 20841
<b>69</b>	<b>THE CREAM OF ERIC CLAPTON ★★ CD</b>	69 Eric Clapton/Green	Polystar 1537 1
<b>70</b>	<b>THE FIRST OF A MILLION KISSES ★ CD</b>	59 Foreigner/Atlantic	RCA R. 17146
<b>71</b>	<b>WHITNEY ★★★★★ CD</b>	74 Whitney Houston	Amb 288 111
<b>72</b>	<b>RAGE ★ CD</b>	66 Rage	Star/Virgin SNU 29
<b>73</b>	<b>FLAG CD</b>	70 Vaino	Mercury/Phonogram 153774 1
<b>74</b>	<b>INTROSPECTIVE ★★ CD</b>	62 Pat Sharp/Bars	Empire/CEI 325
<b>75</b>	<b>PHANTOM OF THE OPERA ★★ CD</b>	69 Various	Polystar 1537 13

<b>15</b>	<b>POP ART ● CD</b>	23 Transmission Temp	MCA MCG 2411
<b>16</b>	<b>GIPSY KINGS CD</b>	16 Gipsy Kings	Telco STAR 2355
<b>17</b>	<b>MYSTERY GIRL ● CD</b>	15 Roy Orbison	Virgin VZ 574
<b>18</b>	<b>SOUTHSIDE ● CD</b>	17 Texas	Mercury/Phonogram 1537171
<b>19</b>	<b>SINGULAR ADVENTURES OF THE STYLE ... ● CD</b>	13 Style Council	Polystar 1537 1
<b>20</b>	<b>WHAT'S THAT NOISE CD</b>	20 What's That Noise	Affiliated Of Our Time COU 171
<b>21</b>	<b>BAD ★★★★★★ CD</b>	18 Michael Jackson	Isle 65276 1
<b>22</b>	<b>UKRAINSKI VISTUJI V JONNA PEŁA CD</b>	22 Wedding Present	RCA R. 14164
<b>23</b>	<b>ANCIENT HEART ★ CD</b>	20 Tania Taboram	WEA WZ 170
<b>24</b>	<b>THE HEADLESS CHILDREN CD</b>	24 W.A.S.P.	Capitol 157 287
<b>25</b>	<b>KITLY ★★★★★★ CD</b>	25 Kylie Minogue	PWL WZ 3
<b>26</b>	<b>ROACHFORD ● CD</b>	26 Roachford	CEI 46430 1
<b>27</b>	<b>1984-1989 CD</b>	27 Liquid Cite & The Comotions	Polystar 1537 161
<b>28</b>	<b>ORIGINAL SOUNDTRACK ● CD</b>	28 5 Express	Rhema King/Video 1537 8
<b>29</b>	<b>ONE CD</b>	29 Ben Gies	Warner Brothers WZ 52
<b>30</b>	<b>THE INNOCENTS ★★ CD</b>	30 The Innocents	Mus STUMM 55
<b>31</b>	<b>HEADLESS CROSS CD</b>	31 Black Sabbath	Isle BSA 102
<b>32</b>	<b>BATTLE AND HUM ★★ CD</b>	32 Battle and Hum	Island UZ 27
<b>33</b>	<b>3 FEET HIGH AND RISING CD</b>	33 De La Soul	Big 164 651 7
<b>34</b>	<b>ANOTHER PLACE AND TIME CD</b>	34 Domino Summer	Warner Brothers WZ 219

★ ★ ★ THINK OF MATRIKONA (180,000 units)    ★ ★ ★ DOUBLE MATRIKONA (180,000 units)    ★ - PLATINUM (100,000 units)    ○ SILVER (40,000 units)    NEW NEW ENTRY    RE-ENTRY

CD (150,000 units)

CD: Released on Compact Disc  
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# House trained

by Andy Bevers

BY MATING his half-spoken vocals and abstract lyrics with the talents of Chicago's finest producers, Harry Dennis has stayed one step ahead of the rest. This fact is underlined by the interest which is now being shown by the ever-fickle club community in a track he recorded "way back" in 1978.

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

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

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



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

# Blue moves

by Barry Lazell

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

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

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

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

# Northern lights and music...

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

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

C O L U M N

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

Other imports include the **Fly Guys** produced, Ring My Bell (quoting though slower), sizzling hot timeless trotting **KECIA JENKINS** Sell Me (Waiting In Line PRO-7730); **Fast Eddie** remixed **Cookie Caker** — sh subdued hip house **SWEET TIE**'s I'ma Get Your Girl (Doozie Records DZ5448); **Kanyia** (a girl) covered and painted **Reza** Break 4 Love (empowering **BAZETTE** Ready 4 Love [Da SHEET Records DASR 7]; precariously shattering house **TONY REAL** My Little Party (Sunshine House LMSL 235 1); yet another technically 12-inch rather than LP house instrumental multi-track (nine on this) **POWER HOUSE** (Power House Brooklyn Style [Nugraque NG-01]); **Robert Brooks** produced slow tapping iggy street soul **SUE ANN** Pleasure (MCA Records MCA-23946); far-out-at-its best using jittery freestyle **CORINA** Give Me Back My Heart (Cutting Records CR-226); monotonous now suddenly dated seeming downtempo rap **PUBLIC ENEMY** Black Steel In The Hour Of Chaos (Def Jam 44-6821-6). On import albums is the legitiously rapped **SPECIAL ED** Youngest In Charge (Profile PRO-1280), enhanced only by the gutted-hip house Club Scene, while UK albums include — in a genre I don't normally recommend carefully current beats and breaks from various records primarily for mixing DJ use. On UK 12-inch, a couple of releases worth mentioning are the timely

(because so like **Ten City** are now) **SYLVESTER** You Make Me Feel (Highly Real) (Southbound SEWT 700), via Ace), and perennial **ISAAC HAYES** Theme From Shaft (Southbound SEWT 701); Brand new here at last the fast hip house tempoed **BIG DADDY KANE** Wrath of Kane (Cold Chillin' W92973), via WEA), extremely strongly coupled by his current calmly reassuring Rap Summary (Lean On Me) — otherwise only available on the import soundtrack **Lean On Me** album — and older jittery chattering Rap (Remix); Yaxx-ishly vocal and **Bruce** Constructive (style instrumented **Unadaptable Tracks** reviving **THE FUNKY WOMAN** U Me — Love [FORNWA FORT1]); **Goldust** remixed superb atmospheric slowly jogging and weaving reggae accented **CLEVELAND WATKINS** Spend Some Time (Urban URK 40); **FON FORCE** produced rather volume pumping-style hip house-ishly tempoed dated frantic jittery **KRUSH** Krush Groovin' (FON/Phonogram FON 171); much remixed maulingly ragged 1987 indie garage classic **ARNOLD JARVIS** (a Some Time Out [Reynolds Records LCT 024, via Rough Trade]); like repeating attractive gently undulating downtempo dated jogging jazz-funky street soul instrumental **GREEDY BEAT SYNDICATE** (his is London) (Greedy Beat Records 12GREED 8, via Revolver); **Double Trouble** remixed now soundlessly jogging hip house **TYREE** Hardcore Hip House (VJ, International Records DJINT 1), via WestJade, aggressively rapped jittery jogging hip house **MAD MISSION** Energy (Greedy Beat Records 12GREED 9); **Longsy** **A House Sound** inspired "skacid" (acid solo) cashing in commercial **CHILDREN OF THE NIGHT** (inspiring **Rankin** **Boyer** We Play Skiz [Live JIVE 202]; **Civilised & Cole** created diva walled jittery galloping **MAISIA** One Step At A Time (PWL Records PWL 40); **Bleaz** remixed hence creating "gorage" interest and guttured but otherwise fairly typical **Merlin Fry** **ABC** One Better Word (Neutron/Phonogram NT 114); **Wanna Have Some Fun** (Live FOXV's 12, picture disc); "don't stop, don't stop, keep on" repeats solidly pushing eggy disco instrumental **RAI** **HONDAY** Keep On (Greedy Beat Syndicate 12 GREED 7); **Teddy Riley & Gene Griffin** produced swingbeatish **DEJA** (what is he together!) (10 Records TENX 2)

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

## JOHNNY CASH

**Product:** Classic Cash. Mercury. **Live:** Cambridge Corn Exchange, May 8. Nottingham Royal Centre, May 9. Glasgow SECC, May 11. London Royal Albert Hall, May 13. **WHAT CAN** one really say about The Man In Black one of the true superstars of the country music scene who has now been a recording star for almost 35 years and who has recorded nearly 1,500 songs on more than 470 albums. He also has the accolade of being the youngest man ever selected for the Country Music Hall of Fame.

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

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

## REBA MCENTIRE

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

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

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

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

## RODNEY CROWELL

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

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

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

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

## DAN SEALS

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

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

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

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

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

## PAUL OVERSTREET

**Product:** Sowin' Love. RCA. **Live:** Grantham, May 27. **MISSISSIPPI-BORN** Paul Overstreet is probably one of the least known artists involved in Route 89 but he is in fact one of Nashville's most successful songwriters. He co-wrote Forever And Ever Amen, On The Other Hand and Diggin' Up Bones, all big hits for Randy Travis. Some Ole Man for George Jones and A Long Line Of Love for Michael Martin Murphy.

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

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

## JO-EL SONNIER

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

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

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

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

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

## MICHAEL JOHNSON

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

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

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

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

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

## DEAN DILLON

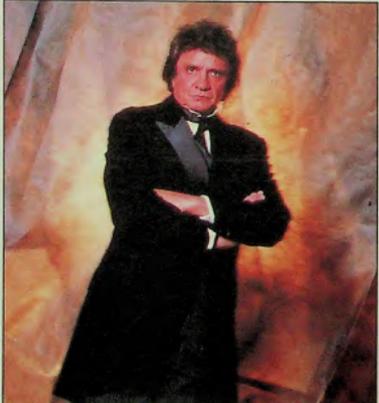
**Product:** Slick Nickel. Capitol. **Live:** London Putney Half Moon, May 24. London Harlesden Mean Fiddler, May 25. Grantham Jamboree, May 28. Birmingham Bredon Bar, May 29.

**DEAN DILLON** first found prominence writing songs for other country artists — beginning in 1979 he wrote a number of country hits including Steve Wariner's By Now, Jim Ed Brown/Helen Cornelius duet Lying In Love With You, Con Hunley's What's Never With You and George Jones' Tennessee Whiskey.

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

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

Among the artists and musicians helping out on the sessions of course Vince Gill, Johnny Gimble, Sonny Corrish and Jerry Douglas.



JOHNNY CASH: the man in black is back



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

# TOP • 20 • ALBUMS COUNTRY

29th April 1989

1	<b>COPPERHEAD ROAD</b> Steve Earle	MCA MCF3426 (P) C/MCF3426/CD/MCF3426
2	<b>FROM THE HEART</b> Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
3	<b>LYLE LOVETT &amp; HIS LARGE BAND</b> Lyle Lovett	MCA MCG6037 (P) C/MCG6037/CD:DMCG6037
4 NEW	<b>NEXT TO YOU</b> Tammy Wynette	Epic 4650281 (C) C:4650284
5	<b>I NEED YOU</b> Daniel O'Donnell	Ritz RITZLP038 (SP) C:RITZL0038/CD:RITZCD104
6	<b>BLUEBIRD</b> Emmylou Harris	Warner Bros 957761 (M) C:9257764/CD:9257762
7	<b>DON'T FORGET TO REMEMBER</b> Daniel O'Donnell	Ritz RITZLP0043 (SP) C:RITZL0043/CD:RITZCD105
8	<b>ONE FAIR SUMMER EVENING</b> Nanci Griffith	MCA MCF3435 (P) C/MCF3435/CD:DMCF3435
9 NEW	<b>CLASSIC CASH</b> Johnny Cash	Mercury 8345261 (P) C:8345264/CD:8345262
10 NEW	<b>RETROSPECTIVE 1979-1989</b> Rosanne Cash	CBS 4633281 (C) C:4633284/CD:4633282
11	<b>LONE STAR STATE OF MIND</b> Nanci Griffith	MCA MCF3364 (P) C/MCF3364/CD:MCAD5927
12	<b>ALWAYS AND FOREVER</b> Randy Travis	Warner Bros WX1107 (M) C:WX1107/CD:WX1107/CD
13	<b>EXIT O</b> Steve Earle & The Dukes	MCA MCF3379 (P) C/MCF3379/CD:DMCF3379
14	<b>LITTLE LOVE AFFAIRS</b> Nanci Griffith	MCA MCF3413 (P) C/MCF3413/CD:DMCF3413
15	<b>OLD 8 X 10</b> Randy Travis	Warner Bros WX1162 (M) C:WX1162/CD:K9254662
16	<b>GUITAR TOWN</b> Steve Earle	MCA MCF3335 (P) C/MCF3335/CD:DMCF3335
17	<b>OLD FRIENDS</b> Guy Clark	Mother/Island MUMMB93 (P) C:MUMMB93/CD:MUMMB93
18	<b>SHADOWLAND</b> Id lang	Warner Bros WX1171 (M) C:WX1171/CD:WX1171/CD
19	<b>RE WATER FROM THE WELLS OF HOME</b> Johnny Cash	Mercury 8347781 (P) C:8347784
20 NEW	<b>REBA</b> Reba McEntire	MCA MCG6040 (P) C/MCG6040/CD:DMCG6040

Compiled by Gallup for the Country Music Association © 1989

# and rising

## DARDEN SMITH

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

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

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

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



DARDEN SMITH: rising star

## A different Route to success

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

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

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

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

**DAN SEALS**  
Rage On

EST 2076 1C EST 2076 1C0 EST 2076

**DEAN DILLON**  
Slick Nickel

C1 4003 4C 4003 4C0002 40002

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

DEAN DILLON will also be appearing at:  
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LONDON : MEAN FIDDLER, HARLESDEN - MAY 25th  
BIRMINGHAM : BREEDON BAR, BIRMINGHAM - MAY 29th  
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## Rodney Crowell

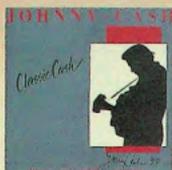
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**Diamonds & Dirt**

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TUE 9th MAY - NOTTINGHAM ROYAL CENTRE (with Johnny Cash)  
WED 10th MAY - BIRMINGHAM BREEDON BAR  
THUR 11th MAY - GLASGOW SECC (with Johnny Cash)  
SAT 13th MAY - ROYAL ALBERT HALL (with Johnny Cash)

CBS

4608731



**JOHNNY CASH** - 'The Man In Black' began his recording career at Sun Studios in Memphis in 1955 and has been scoring hits ever since. Classic Cash features 20 of his best known songs. **Classic Cash (Mercury) LP £34.52n-1, cass £34.52n-4, CD £34.52n-2.**



**ROSANNE CASH** - Award-winning singer and songwriter, her new LP features her best known songs (most produced by husband Rodney Crowell) including *Seven Year Ache*, *Tennessee Flat Top Box* and *Hold On*. **Retrospective: 1979-1989 (CBS) LP £63.12n 1, cass £63.12n 4, CD £63.12n 2.**



**RODNEY CROWELL** - One of Nashville's best songwriters and producers, now also established as successful performer having scored three number one singles from his latest debut LP, *Diamonds & Dirt*. **Diamonds & Dirt (CBS) LP £60.87n 1, cass £60.87n 4, CD £60.87n 2.**



**DEAN DILLON** - One of Nashville's leading songwriters, Dillon is best known for writing hits for George Strait. Now signed to Capitol, Dillon has begun racking up country hits as a performer. **Slick Nickel (Capitol) LP £1.48n22, cass £34.48n23, CD £37.48n22.**



**MICHAEL JOHNSON** - Colorado born singer-writer, Johnson has already created a firm following in the UK following concert appearances with K. T. Oslin and Guy Clark. **New LP is a special collection. Life's A Bitch (RCA) LP £1.90312, cass PK 90312, CD PD 90312.**



**k. d. lang** - One of the biggest successes of Route 89, Canadian born k. d. lang is singer-writer who has earned across the board acclaim for her records and live shows. Her new album will be in its mid-May. **Absolute Torch and Twang (Sire) LP W3259, cass W3259A, CD 9258772.**



**LYTLE LOVETT** - Well known to UK audiences after sell-out concerts last year and his fine MCA records, his new LP entered the UK country chart at No.1. Lytle will be back for UK shows in July. **Lytle Lovett And Her Large Beauty (MCA) LP MCG 6037, cass MCG 6037, CD DMCC6037.**



**KATHY MATTEA** - Kathy, who was also in Route 89, is now one of America's hottest country females, topping the US charts regularly. **3k Wheels & A Dozen Roses was CMA Single Of The Year in '88. Wildfire In The Wind (Mercury) LP £36.95n-1, cass £36.95n-4, CD £36.95n-2.**



## The Official

Route 89, a celebration of music both in concert and on cassette takes place

## OFFICIAL GUIDE BOOKLET

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

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

## CASSETTE OFFER

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

## THE BOOK

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

## INFO

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

**REBA McENTIRE**  
Sunday May 7th

**MICHAEL JOHNSON**  
Sunday May 7th

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

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

**RODNEY CROWELL**  
Monday May 8th

Tuesday May 9th

Wednesday May 10th  
Thursday May 11th

Saturday May 13th

**TO-EL SONNIER**  
Tuesday May 30th

Wednesday May 31st  
Thursday June 1st

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

Thursday May 25th

Sunday May 28th

Monday May 29th

**DEAN DILLON**  
Wednesday May 24th

Thursday May 25th

Sunday May 28th

Monday May 29th

**DAN SEALS**  
Saturday May 27th  
Sunday May 28th

**PAUL OVERSTREET**  
Saturday May 7th

CBS

EMI

MCA

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MUSIC & ENTERTAINMENT  
MAGAZINE



# Special Guide

of American country  
concert and on record,  
during May.

# VE

London Dominion

London  
(with Reba McEntire)

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

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

London  
Putney Half Moon  
London The Borderline  
London  
Harlesden Mean Fiddler

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

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

London the  
Grantham Lincolnshire  
Intl Country Jamboree

Grantham Lincolnshire  
Intl Country Jamboree



## RADIO/TV

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

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



## PRESS

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

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



**REBA MCENTIRE** — Reba will play in London with her full band. She's the most successful female country singer of the eighties and four times winner of the prestigious CMA Female Vocalist Of The Year Award. Reba (MCA) LP MCO 6060, cassette MCGC 6060, CD DMCC 6060.



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



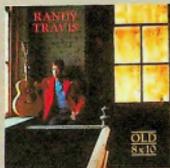
**DARDEN SMITH** — 'From the same singer-songwriting school as Nancy Griffith and Lyle Lovett' was NME's introduction to this new Texas singer-writer. He'll tour the UK with his band. *The Big Guns* Darden Smith (Epic) LP 460875 1, cassette 460875 4, CD 460875 2.



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



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



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



**DWIGHT YOAKAM** — Almost as well known for his outspoken comments and worn jeans as his music, Dwight's three albums have now all gone gold in the US. His latest includes a duet with his hero Buck Owens. *Burnin' Noches From A Lonely Room* (Reprise) LP WX193, cassette WX193C, CD 9254802.



The World's Best Music Stores.

# Pioneers of the airwaves

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

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

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

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



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

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

Whyton emphasises that this development is significant in so far as holiday companies are undertaking the organisation of bringing over the stars themselves — and with considerable success.

Research carried out by Plymouth Sound reveals a substantial listener base in the A, B and C1 bracket. The station's sales director and country presenter, Howard Bowles, regularly takes his show on the road and is in the process of organising a trip to Nashville's Fan Fair in June. He believes his programme has played an important role in boosting the local live scene which currently boasts a wealth of country pubs and clubs from Plymouth to Cornwall.

Bowles asserts that the way forward for the music is for it to be treated as mainstream programming and feels record companies should be more dili-

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

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

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

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

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



WALLY WHYTON: "listener feedback is enormous"

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

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

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

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

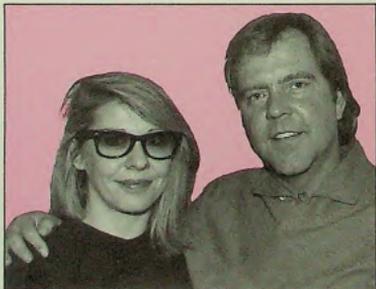
Rather than a response to the fact that GLR has no special shows covering these areas, presenter Mary Costello feels her programme is there to educate people about good music.

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

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

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

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



MARY COSTELLO with Michael Johnson: asking more of her listeners

# COUNTRY CLASSICS



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CD VERSION CDSCT 1  
CASSETTE CSTN 1



MARY MORRIS  
THE COUNTRY STORE COLLECTION

MARY MORRIS  
COUNTRY STORE  
LP CST 1  
CD VERSION CDSCT 7  
CASSETTE CSTN 7



BOBBI MCLELLAN  
THE COUNTRY STORE COLLECTION

BOBBI MCLELLAN  
COUNTRY STORE  
LP CST 20  
CD VERSION CDSCT 25  
CASSETTE CSTN 20



JERRY LEE LEWIS  
THE COUNTRY STORE COLLECTION

JERRY LEE LEWIS  
COUNTRY STORE  
LP CST 20  
CD VERSION CDSCT 26  
CASSETTE CSTN 26



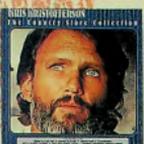
DE MOON - Volume 2  
THE COUNTRY STORE COLLECTION

DE MOON VOL 2  
COUNTRY STORE  
LP CST 41  
CD VERSION CDSCT 41  
CASSETTE CSTN 39



FRANKIE LANE  
THE COUNTRY STORE COLLECTION

FRANKIE LANE  
COUNTRY STORE  
LP CST 43  
CD VERSION CDSCT 43  
CASSETTE CSTN 43



BOBBI MCLELLAN  
THE COUNTRY STORE COLLECTION

BOBBI MCLELLAN  
COUNTRY STORE  
LP CST 5  
CD VERSION CDSCT 5  
CASSETTE CSTN 5



JERRY CASH  
THE COUNTRY STORE COLLECTION

JERRY CASH  
COUNTRY STORE  
LP CST 11  
CD VERSION CDSCT 11  
CASSETTE CSTN 11



BARBARA MANDRELL  
THE COUNTRY STORE COLLECTION

BARBARA MANDRELL  
COUNTRY STORE  
LP CST 26  
CD VERSION CDSCT 26  
CASSETTE CSTN 26



CASTLE CASTLE - Volume 2  
THE COUNTRY STORE COLLECTION

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COUNTRY STORE  
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CD VERSION CDSCT 40  
CASSETTE CSTN 40



WYNON JENNINGS & WILLIE NELSON  
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COUNTRY STORE  
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CD VERSION CDSCT 42  
CASSETTE CSTN 42



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LP CST 50  
CD VERSION CDSCT 50  
CASSETTE CSTN 50



MASTERPIECE MUSIC PRODUCTIONS LTD.

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

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

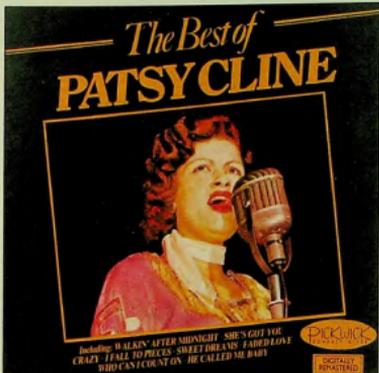
"No one ever refers to country and western music anymore — it's just country now. Even the artists don't like to be referred to as c&w artists — it's hickville to be labelled as that now," Howard continues. "Because of this changing attitude towards the music, companies like Pickwick have had to look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

ket than just diehard country music fans."

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

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

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



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

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

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

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

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

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

grammes."

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

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

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

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

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

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

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

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

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

"Country music is very much a growing market, we've brought out several such releases during the last 18 months including several on compact disc and found that there is a lot of interest," says Alec Sharman, repertoire manager — popular music at Music For Pleasure. "A lot of time is spent making sure that the sleeve design is right too. There can probably be more particularly with CD because there is a smaller area in which to get the message over, and it is not always to capture a country feel on a sleeve. However, we seem to be getting it right."

## THE "BIBLE" OF COUNTRY RECORD REVIEWS

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

**R**OUTE 88's success in hijacking a young, rock audience has fuelled the belief that the new country drive is the way to boost the market as a whole. With this year's campaign, featuring artists such as Johnny Cash, Reba McEntire and Dan Seals, the emphasis has shifted away from exclusively showcasing the new and the audience is bound to be more mixed.

This is interesting in the light of the CMA-sponsored Gallup survey carried out last year, which investigated the image of country music in the UK. It confirmed the existence of a chasm between the audiences for "traditional" and "new" — a state of affairs that continues to make country a particularly complex genre to market. It seems feasible that new country fans will develop an interest in traditional or past country artists — but is this likely to work the other way round?

The Gallup survey provided useful insights as to how the market is evolving to a point where the two audiences could converge. Its market profile was arrived at through research with the public, media,

# Bridging the gap in 89

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

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

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

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

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



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

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

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

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

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

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program



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



# MUSIC VIDEO

Description (tracks) / Format / Dealer Price			
1	4	<b>U2: Rattle And Hum</b> Live (21 tracks) / 1hr 30min / £8.34	CIC VWR 2308
2	4	<b>ERASURE: Innocents</b> Live (14 tracks) / 2hr 6min / £6.95	Virgin VVO 491
3	6	<b>BRUCE SPRINGSTEEN: Video Anthology</b> Compilation (18 tracks) / 1hr 30min / £9.04	CMV 49010.2
4	23	<b>KYLIE MINOOGUE: Kylie The Videos</b> Video Single (6 tracks) / 20min / £2.25	PWL VHF 3
5	3	<b>MICHAEL JACKSON: Making Thriller</b> Compilation / 1hr / £6.95	Vestron MA11000
6	4	<b>NOW THAT'S... MUSIC VIDEO 14</b> Compilation (15 tracks) / 1hr / £6.95	Virgin/PMI/PMV MNW014
7	1	<b>DURAN DURAN: 6ix By 3hree</b> Compilation (6 tracks) / 24min / £3.21	PMI MVR 99.000.3
8	4	<b>KIM WILDE: Close</b> Compilation (7 tracks) / 25min / £5.56	Virgin WVC 526
9	6	<b>DEPECHE MODE: 101</b> Compilation / 1hr 57min / £8.34	Virgin VVO 469
10	7	<b>BROS: The Big Push Tour</b> Live (10 tracks) / 1hr / £6.95	CMV 49802.2
11	2	<b>ROY ORBISON AND THE CANDY ...</b> Live (9 tracks) / 25min / £3.47	Music Club/Video Co MC 2000
12	11	<b>CLIFF RICHARD: Guaranteed Live '88</b> Compilation (10 tracks) / 1hr / £6.50	PMI MVP 99.1179.3
13	23	<b>CLIFF RICHARD: Private Collection</b> Compilation (23 tracks) / 24min / £6.50	PMI MVR 81
14	15	<b>RUSH: A Show Of Hands</b> Live (14 tracks) / 1hr 30min / £8.34	Channel 5 CFV 078.2
15	17	<b>MICHAEL JACKSON: Legend Continues</b> Compilation (22 tracks) / 55min / £6.95	Video Collection MJ 1000
16	12	<b>CLIFF &amp; THE SHAMONS: Thank...</b> Live (5 tracks) / 25min / £3.47	Music Club/Video Co MC 2012
17	2	<b>CRYSTAL GAYLE: In Concert</b> Live (5 tracks) / 25min / £3.47	Music Club/Video Co MC 2011
18	1	<b>ERASURE: Live At The Seaside</b> Live (1 hr) / £6.95	Virgin VVO 209
19	1	<b>OMD: THE BEST OF OMD</b> Compilation (11 tracks) / 27 min / £3.95	Virgin VVO 247
20	1	<b>LED ZEPPELIN: The Song Remains...</b> Live (9 tracks) / 2hr 7min / £6.95	WHV PES 61389

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

## Parkfield cash pledge for stadium victims

by Selina Webb

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

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

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

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

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



SWEET TORONTO by Lennon

## R E V I E W

**LLOYD COLE AND THE COM-MOTIONS: 1984-1989.** Channel 5 CFV 08212. Running Time: 40 minutes. Dealer price: £6.95. Comment: It doesn't help that Lloyd Cole looks dead-pale and bored throughout this 10-track compilation. A less than scintillating performer at the best of times, his aloof appearance on film provides a hefty challenge for the six promo directors involved here. Forced to rely on their own creativity for the visual sparkle, they manage to come up with a wide variety of ideas which, despite an overkill of

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

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

## Jacko cleans up

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

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

## Inside the private world of Hotei

by Selina Webb

JAPANESE POP artist Hotei believes he has made music video history by ploughing more than £15m into a 55-minute film produced to accompany his first solo album, Guitarhythm is a string of short clips which range in style from clay animation reminiscent of work by the UK's Giblets team to performance made for viewing in 3D and soothing nature footage. He stresses that the film should not be dismissed as an extravagant promotional tool but views it as an integral part of his solo project, "a concept album with pictures to fit in with the concept I had," as he puts it.

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

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



GUITARHYTHM: Hotei's ground-breaking £15m video

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

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

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

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

● CMV HAS changed the dealer price of its Gloria Estefan Homecoming Concert video, released on April 7. The new price is £8.34.

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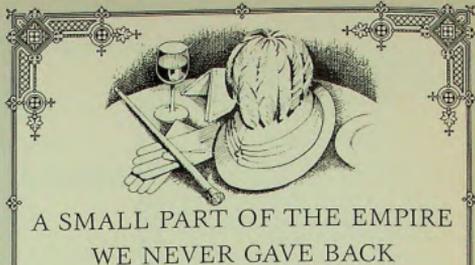
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# Dooley's

## D I A R Y

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

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

## ARE YOU IN EUROPE?

One sure way to get your international message across is to advertise in Europe etc. This monthly addition to *Music Week* reaches key specifiers across Europe and beyond with news, analysis, hard facts and figures about what is soon to become the largest single market in the world.

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Over the next three months we will feature a fact file on the following countries:

	Ad booking dates
20 May	Denmark April 28
19 June	Spain May 26
22 July	Belgium May 30

So for further details please telephone:

**Christine Chinetti**

in *Music Week's* London office.

**Tel: 01-387 6611**

**Fax: 01-388 4002**



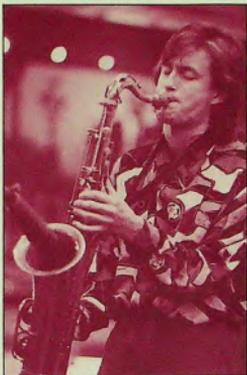
**DIRECT RESPONSE:** Lincoln Elias and Gordon Charlton get some help from CBS in celebrating their appointments as directors of the company.



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



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



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

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



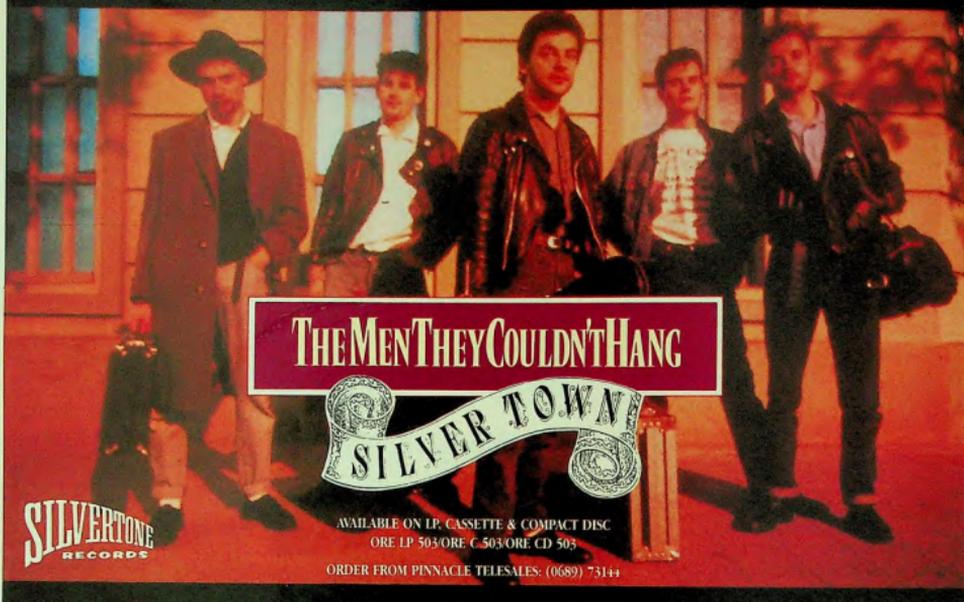
**STAR PLAYER:** Bobby Charlton helps TDK UK MD John Buchan present awards marking the one millionth TDK D90 cassette distributed by Wynd-Up. On the receiving end are Wynd-Up's Norman Smith and Fay Wilcockson of Star Records, Glossop, who ordered the millionth unit.



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



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



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