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 £27m 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 Shimmam, says there is unlikely to be any great move into the record retailing market.

“I don’t think there is any direct approach,” he says.

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 families 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/Alten/Watervale 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 TO PAGE FOUR

BPI set to rule in favour of cassingle

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

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

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

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

“We’ve been trying to get a cassette 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 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.

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

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.

TO PAGE FOUR

PolyGram’s hat-trick, but MCA there too

POLYGRAM HAS taken three of the 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 spot in the singles labels category with 6.2 per cent of the market. That compares with the 5.3 per cent 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 Virgin merchandiser Telstar. Epic’s stablemate CBS was third in the category.

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

Full results and analysis, p12.
FROM THE TOP 100 SINGLES CHART
WEEK ENDING 15TH APRIL

SIMPLY RED
U2
COOKIE CREW
ROY ORBISON
ALYSON WILLIAMS
ASWAD
DE LA SOUL
FRAZIER CHORUS
TONE LOC
PERRI
BLUE MAGIC
WILD WEEKEND

SORRY WE MISSED THE
NOVELLO AWARDS
WE WERE BUSY

AND OUT TO LUNCH

YOU CAN'T BE ALL OVER THE PLACE
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. The campaign will be national and includes a one-week teaser campaign. There will also be special cassette and compact disc single presentations for in-store display.

- MUSIC PRESS ads, flyposting and full colour show displays will ship the Silvertone 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 artist Zsuzska Mo 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 Raincoat. 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 Cimmeron Glory.

THE HIGHLANDERS will be touring throughout May to support the Virgin Records release of their new single 'Enough.'

A DEBUT self-titled album by Anderson, Bradford, Wakeham, Howe is released and will be supported by UK dates.

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

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

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

O VER THE years, a large number of businesses and interests have flourished to the entertainment industry, the catalogue which includes Ninic Dish, Danny Boyle, Trainspotting and many more. What is interesting is that in the past, some companies have seemed to lack a guiding hand to what they were doing. 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 faced a challenge to remain successful over time.

In addition, even when it has not been in the process of changing hands, PRT has had a considerable number of defections in the last five years — been subject to intense speculation about its future.

There has been 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 Nica Records, a label founded by Hilton Nixon and present PRT company secretary Moth HOUSE.

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

Long-serving head of press Brian Gilson also points to the split with A&M as becoming established in the UK, and he comments: "We had a lot of hit singles at the time, smaller American labels.

Pye was very much a reggae company. It included some very lucrative and significant deals with American companies that EMI and Decca didn't have. 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

I WANT IT ALL ON MAY 2

ORDER NOW FROM EMI TELESALES: 01-848 9811

MUSIC WEEK 29 APRIL, 1989

PAGE 3
Tragedy...

FROM PAGE ONE

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

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

Commenting, Howells: “So far, we have been knocked out of the response from people who have run up and offered help with pressing and making labels. The number of people who have run up and offered resources has been overwhelming.

He points out that all the artist and studio convenience of the cassette and that M&B, as composer, is waiving any royalties as are publishers DMP/PolyGram.

DAVID HOWELLS: “The response has been overwhelming.”

Cassingle

FROM PAGE ONE

with releasing and promoting the format. EMI’s managing director Tony Powell comments: “We have been very confident that we will get an overwhelming response; the idea was first mooted.” He believes that the convenience of the cassette will make singles on it the kind of success in the UK that they have been in Europe.

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 the idea has “just about” guaranteed that any top 40 single will now be out on the format.

EMG managing director Rupert Perry claims: “The cassette single is going to work this time, and it is working now because it is the proven configuration in the States.”

PolyGram spearheaded an abortive attempt to launch the format two years ago but company chairman Maurice Obester says that, this time, he, too, is convinced of success. It has never before run such an orchestrated campaign between record companies and retailers here, “if there is now, then it will sell.”

Libraries

FROM PAGE ONE

intention to sell records. The point that might be related to that is that libraries might be a good place to market moving cultural product. “We sell 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 us like Our Price and the rest,” says Shimmun.

‘Normal service’ resumes after BBC/ITV video row

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

FILE COPY

Rhian Kent-MacMullan has met with plug-
gers and discussed their anxieties over the future of The Chart. The Pop to no screen any videos first shown as an exclusive on The TV 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 MacMullan.

Pluggers at the meeting say MacMullan made it clear he would not be backing down on his view that the Chart Show should continue to provide “exclusive” videos and that he would not be dictated to by the BBC.

The pluggers, who were left in the dilemma of 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 ‘will they or won’t they’ but more a case of immovable ego.”

Meanwhile, Video Performance Limited (VPL) has contacted The Chart Show over the disagreement. “We simply wanted to inform them that the licence has been renewed,” says MacMullan.

Top Of The Pops producer Paul Crowe was not available for comment as M&W went to press.

...and others rally to help

IN ADDITION to Ferris Cross The Music Industry projects are set to contribute to the Hillsborough fund.

Richard Good, managing director of Waterfall Pictures and a Cheshire, says the company will be making a “significant donation” to the fund after he witnessed the events at Hillsborough.

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

New tax laws to end artists’ recording exile?

HIDDEN CLAUSES in the Finance Bill have “saved recording” for artists who would nor-

mally record their albums abroad. It could also mean that many more artists will now stay in the UK to record — a change welcomed by many of the artists themselves.

At present, artists are taxed when they earn their income rather than when they receive it. That is why many record in countries where there is no tax on music. However, Polydor is dealing with the release of Carl Marsh’s Here Comes The Crush which it advertised to the trade last week.

Total commitment

THE TOTAL Record Company is a new third party marketing and dis-

tribution set up by an independent music 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 Prior’s distribution agree-

ment with BMG reaches its end. It appears that the ideas behind this new venture will be looking for new deals but Total, through BMG, has managed to keep the relationships with Graphic, Lamplight, Wog and Mike Samuels. Total’s aim is to se-

ure marketing and distribution deals with artists that are “too big” for the indie scene but also cannot get direct deals.

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

World

BRIEFS

NEW YORK: BMG Music International has acquired Pacific Music — a Hong Kong-based company whose principal previous managing director was Klaus Heymann. The company has offices in London and Singapore. They will be wholly owned by BMG but the ser-

vices of Heymann will be retained. BMG Music International president and chief executive, Rudi Gassner, said: “I am delighted that it is through BMG Pacific that we can acquire our first foothold in South East Asia. The company under Klaus Heymann has already reached a significant role in the market. Now, the acquisition of Pacific will enable BMG to create a truly competitive operation.”

LOS ANGELES: The proposed merger of Time Inc and Warn-

er Communications in a $3.5 billion deal has cleared its first hurdle by getting the US Justice Department’s approval of the deal, Time & Ex-

change Commission also approved the merger and if Time and Warner shareholders agree, the union could be consummated within four months.

NEW YORK: Persicon Corp is developing an in-store customizing system that enables consumers to create their own cos-

ettes of specific products from a variety of labels in the store. Persicon says CBS has now been added to the group of labels licensing its system. The CBS selection, however, is being selected by leading artists and at least some product from Persicon. Meanwhile, graphic designer Eliot Goldman is hosting a new company. Goldman, a former executive of BMG, has been a consultant to the firm. Persicon has been testing its system in California.
ISLAND WELCOMES

CLAYTOWN TROUPE
44 GREAT TITLES

PATSY CLINE
HONKY TONK MERRY GO ROUND

RAY CHARLES
BLUES IS MY MIDDLE NAME

BEN E. KING
STAND BY ME

GENE PITNEY
ONN35 GENE PITNEY

Billie Holiday
ONN38 BILLIE HOLIDAY

Louis Armstrong
ONN44 LOUIS ARMSTRONG

KENNY ROGERS
ONN41 KENNY ROGERS

PENNIES FROM HEAVEN
ONN18 PENNIES FROM HEAVEN

OTHER TITLES AVAILABLE
ONN 1 FRANKIE LANE
ONN 2 LOVE SONGS 1
ONN 3 LOVE SONGS 2
ONN 4 LOVE SONGS 1
ONN 5 LOVE SONGS 2
ONN 6 COUNTRY COLLECTION 1
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
ONN 17 ROCK N ROLL 2
ONN 19 TRUCKING
ONN 20 WESTERN THEMES
ONN 21 ROCK N ROLL GIANTS
ONN 22 CRUSIN'
ONN 23 MILLS BROS
ONN 24 SHOWADYYJADDY
ONN 25 FOUR ACES
ONN 26 JAZZ SINGERS
ONN 27 INK SPOTS
ONN 28 BEST OF JAZZ
ONN 30 GOLDEN BIG BAND VOL 2
ONN 29 GOLDEN BIG BAND VOL 1
ONN 31 CHUCK BERRY
ONN 32 ROCK N ROLL GREATS
ONN 33 WILLIE NELSON
ONN 34 DUKE ELLINGTON
ONN 35 JIMMY DURANTE
ONN 36 RAY CHARLES
ONN 37 BILLIE HOLIDAY
ONN 38 ROCK N ROLL GIANTS
ONN 39 CRUSIN'
ONN 40 GEORGE JONES
ONN 41 KENNY ROGERS
ONN 42 PASTY CLINE
ONN 43 DUKE ELLINGTON
ONN 44 LOUIS ARMSTRONG
ONN 45 BEN E. KING
ONN 46 QUINCY JONES

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Edsel ED 305

BADFINGER
Shine On
Edsel ED 302
Also on CD

GRAHAM PARKER
Life's Too Late America
Demon FTD 243
Also on CD & Cassette

EMERSON, LAKES & PALMER
LIVE ALONE IN America
Jethro Tull

NICK LOWE
Jesus Of Cool
Cassette F1045
Also on CD & Cassette

AL GREEN
Love Ritual
Hi-Fi UK EP 443
Also on CD & Cassette

STYX JOHNSON
Stuck In Chicago
Hi-Fi UK EP 428

SCREAM! AT NOT STOCKING ENOUGH DEMONS!
PART 2)

**DEMON RECORDS**

**THE PIRATES**
A Fistful Of Dollars
Edel CD 102

**SCREAMIN’ JAY HAWKINS**
Fire
Edel CD 37

**MOBY GRAPE**
Long Way's Flight
Edel CD 170

**THE PAUPERS**
Magic People
Edel CD 253

**THE GREAT SOCIETY**
Live At The Marquee
Edel CD 280

**KATE & ANNA MCGARRIGLE**
Dancer With Broken Armes
Edel CD 300

**LOUDBOHN WAINWRIGHT III**
Naked Country
Edel CD 310

**JOHNNY WINTER**
Second Winter
Edel CD 312
(Also on CD)

**SPIRIT**
Calculation
Edel CD 313
(Also on CD)

**TERRY RILEY**
In C
Edel CD 314

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**VARIOUS ARTISTS**

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

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

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

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

New outlet looks to 30 shop chain

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

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

Quick! A taxi for my uncle!

A new release from 3 MUSTAPHAS 3! Their latest album (available on all 3 formats) is HEART OF UNCLE – a kaleidoscopic worldwide tour of the globe, from Nigeria to South London, via the Balkans and beyond...

This wild and wonderful album is truly original and will attract those looking for something just a little different. Ask your Pinnacle rep about the special offer. Quick! Better get some stock! Phone 0689 73144 now!

Forward in all directions!

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

The remaining dates on the EROS roadshow tour are: National Motorcycle Museum, Bickenhill (May 2); Tudor Court, Gypsy Lane, Draycott, Derby (3); Cambridge Post House, Impington, Cambridge (4); Broadwood, Wood House (5); Webleyton Hotel, Axbridge, Bristol (8); Reading, Moor House, Sindlesham, Wokingham (9); Spiders Web Hotel, Watford (10); Craydon Park House (11) and Holiday Inn, North Harbour, Portsmouth (12).

The BPI roadshow kicks off at the Stratford Thistle Hotel, 225 Hagley Road, Edgbaston, Birmingham (May 9) followed by Holiday Inn, Great North Road, Weston Burn, Newcastle-upon-Tyne (11). The Portland Thistle Hotel, 3/5 Portland Street, Picadilly 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 Forrest and Boots’ Liz Fagan.
No.1 singles label first quarter 1989

Thanks to everyone who helped
Not so lucky this time for PWL

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

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

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

Madonna's Like A Prayer arrived too late to make an impact on the quarter's album statistics, something which should make WEA strongly placed to hold on to the lead among album companies where the company came from third position and only 1.2 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.

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.

The table below shows the top 10 singles for the quarter:

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marc Almond featuring Gene Pitney</td>
<td>Something's Gotten Hold Of My Heart</td>
<td>PWL</td>
</tr>
<tr>
<td>2</td>
<td>Kylie Minogue</td>
<td>My Heart's Desperate</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>Jason Donovan</td>
<td>She's Not There</td>
<td>PWL</td>
</tr>
<tr>
<td>4</td>
<td>Simply Red</td>
<td>We All Fall In Love</td>
<td>Virgin</td>
</tr>
<tr>
<td>5</td>
<td>Mike &amp; The Mechanics</td>
<td>The Living Years</td>
<td>WEA</td>
</tr>
<tr>
<td>6</td>
<td>Bananarama</td>
<td>Help!</td>
<td>London</td>
</tr>
<tr>
<td>7</td>
<td>Sam Brown</td>
<td>Life of Leisure</td>
<td>Virgin</td>
</tr>
<tr>
<td>8</td>
<td>Madonna</td>
<td>Like A Prayer</td>
<td>Virgin</td>
</tr>
<tr>
<td>9</td>
<td>Simple Minds</td>
<td>Don't Ask Me Why</td>
<td>Virgin</td>
</tr>
<tr>
<td>10</td>
<td>Agnetha &amp; Anni-Frid</td>
<td>Jon Klein (UK)</td>
<td>Virgin</td>
</tr>
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The artists and producers are as follows:

<table>
<thead>
<tr>
<th>Artist</th>
<th>Producer</th>
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<tbody>
<tr>
<td>Marc Almond</td>
<td>Stock, Aitken, Waterman</td>
</tr>
<tr>
<td>Jason Donovan</td>
<td>Andrew Lloyd Weber</td>
</tr>
<tr>
<td>Mike &amp; The Mechanics</td>
<td>Trevor Horn, Steve Lillyon</td>
</tr>
<tr>
<td>Madonna</td>
<td>Madonna, Patrick Leonard</td>
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<tr>
<td>Simply Red</td>
<td>Jeff Lynne</td>
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<tr>
<td>Sam Brown</td>
<td>Pete Brown, Sam Brown</td>
</tr>
<tr>
<td>Bananarama</td>
<td>Stock, Aitken, Waterman</td>
</tr>
<tr>
<td>Madonna</td>
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</tr>
</tbody>
</table>

The market survey is conducted 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.
‘Watch out Warner Chappell’ — Reichardt throws down the gauntlet

by Dave Laing

“WARNER CHAPPELL watch out here we come!” is the battlecry of Peter Reichardt, whose appointment as UK MD of EMI Music Publishing was reported in AtW last week.

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

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

The SBK philosophy is best summed up by the ambience of the present SBK office in Rathbone Place which feels more like a record company than a traditional publisher. As a company, SBK itself has led the way in blurring the lines between publisher and record company, notably through its production arm whose most notable product has been Tracy Chapman. The formation of SBK Records, a joint venture with EMI, is the logical extension of that approach. Reichardt is to double as MD of the label’s UK branch.

A close contemporary of WEA Records chairman Rob Dickens, 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 a professional manager, he became general manager in 1979 and was appointed managing director four years later. During those years he saw Warners rise to the position of market leader in UK publishing. Among Reichardt’s signings to the company were Altereds Images, The Smiths, New Order, Danny Wilson and Hofhouse 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 last year’s takeover by Warners of Chappell. The departure of Warners Bros Music worldwide chief Chuck Kaye and a lack of decisiveness over the future role of former Chappell’s executives made Reichardt a key target for SBK when its UK MD Richard Thomas moved over to RCA Records as head of A&R. After a lengthy courtship and much transatlantic commuting, Koppelman and Bandier got their man.

Then, less than six months after Reichardt had taken up the reins at SBK — and made his first major signing, Enya (a discovery of his old colleague Dickens) — 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 Max colling on the Red Guards to overthrow his own minister.

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 Geoffrey Coss, formerly Reichardt’s deputy at Warners and a man who shares his approach.

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

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

UNIVERSAL SONGS has signed a publishing and production deal with two members of Midlands rock band The Girl Can’t Help It. This follows the news that 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 TV series Leapfrog. Pictured are Tubbs with Annie Moll (left) and Sally Looker of The Girl Can’t Help It.

THE EMI Music publishing team. Peter Reichardt is flanked by Martin Bandier (left) and Charles Koppelman (far right) who shares his approach.

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Produced by Warne Livesey

CBS Rooftop Studios is even better value than before with a daily rate of *Just £800

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CBS Rooftop Studios ...True Blue
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

cc: Al Teller

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If you've got an appetite for America's Top 40 music business in all its power, glory and stupidity then hunker down for a healthy helping of HITS. Though our charts and our radio and retail analysis are arguably the best in the industry, our relentless pursuit of trash and idiocy has kept us from being the least bit respectable.

Week after week, from sea to shining sea, we're there before anyone else, with powerful chart information that's precise, revealing, and conclusive. HITS covers the best and the brightest in music today. In fact, reading us each week is like "taking in" the garbage, but hey you can't say we didn't try to warn you.

GO ON—STICK YOUR NECK OUT.


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PHONE NUMBER

We might be stupid, but we sure are stupid!
Follow the code for
offence-free videos

Music gets foothold in Ireland's TV3

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

Although Morris is unwilling to reveal "programme details which might be detrimental to our competitive strategy", he says that when it begins transmission in nine to 12 months, a third of TV3's programming will be Irish produced and over 50 per cent from European sources.

The station will employ up to 300 people when fully operational. TV3 is expected to have strong UK links, with TVS included in the consortium as a "broadcast partner" while CTV is expected to have a "technology transfer and co-production agreement" with the new channel. Morris has also committed TV3 to extensive use of independent programme producers in Ireland, the UK and beyond.

by Sarah Davis
THE CABLE AUTHORITY is drawing up a code of conduct for music videos. Scheduled for completion by autumn, it will cover concerns in music videos: drug-taking,анимulation of violence, sex, over-sexuality. Programming of music videos will be examined with respect to viewing by children.

Tony Curtis, the Cable Authority's controller of programmes, says one area of complaint from viewers has been the depiction of women in music videos. As examples he cites Marley Cus's Girls Girls Girls and "heavy metal videos where women are portrayed as appendages like motorbike helmets". He admits part of the difficulty lies in the showing of "great blocks of video, back to back. One at a time might be acceptable, but because we're now seeing more cable and satellite channels showing nothing but pop videos, often with a repetitive theme, like Sex, the theme then becomes unacceptable.

He says the Authority has been working with MTV, Sky, Cable Juicebox and Super Channel, but he points out that "however much pressure we put on MTV, for example, we have no jurisdiction over the video makers. We have suggested to the Broadcasting Standards Council that they investi- gate the practice with the pop music industry." How music videos are made and who makes them.
He says the Cable Authority will be amalgamated with the IBA in 18 months to form the ITC, when "the code we're developing might be the one to cover all music video broadcasting, ITV and the BBC included."
by Dave Henderson

AS EVER, it’s all go on the independent front, with the usual army of little labels spreading a wide selection of quite diverse oddities. Crime And The City Solutions have a new album on Mute called The Bride Ship which has already been greeted with the usual amount of press action, and they’ve already pulled out a single cut from it, probably the best of the lot. The Shadow Of No Man. There’s a new 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, self titled. And yet another platter from the innately screwed up S.W.A., this time called Winter, Stoleney’s Shoot The Moon and Leening Train’s Transportation D’Vice. The American band spawned by Big Brigg, has finally found its feet again and offers three bass riffs from their compadres. From Australia, Weddings, Parties, Anything’s No Show Without Punch, while Jang And Parkes give us Off The Track. The well-entrenched Clive Product offers Financial Suicide.

NINE MILE has picked up the Cow label and has The Inspirational Calendar as a first outing. The album is already getting some TV airplay, having featured several times on the indie run. but that 9.00am on the Chart Show last week. Meanwhile, Nine Mile also has the debut from Uncanny, the world’s first compillation, Skankin’ Around The World Volume Two, while the UK organisation, wouldn’t be complete without the Skank’s label’s more street rooted Sko For Sko’s Sake – with a trippin’ old lady, manicaced label, Play Hard, follows the release of The Travelers excellent Hold On with MC Buzz 5’s How Speak The Brave 12-inch copped through Nine Mile and the Homestead label warms up for a more eclectic mix, with the Half Japanese, a new album from The Frogs and singles from The Blaze Of Honor and Beatste. Also from Homestead there’s a repackaging of Chatham’s guitar sculpture Die Donnergarter – and that’s available on both album and CD.

THERE’S A new single from Wire, taking up the Bananarama, and a new single from the Jumblies, while Creation’s release of Momus’ Hairstyle Of The Devil, has been the recipient of numerous Radio One plays. So Steve Wright who sees it as a strange hybrid of Jacques Brel and The Pet Shop Boys, is introducing the strange talent and charm of Momus to a wider, hithere disinterested audience, while Lord’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 pre-empted that it’s limited to just the first 25,000. It contains a carefully designed booklet and a gauze sleeve, there are also some of the postcards featuring stills of the songs that will be available through the Coral or from label 4AD. The debut Colcord album, What’s that sound mighty fine, and in the wake of the group’s chart success with People Hold On – where they teamed up with Lisa Stanfield – it should be another biggie for Big Life. That Name still sounds mighty fine, and in the wake of the group’s chart success with People Hold On – where they teamed up with Lisa Stanfield – it should be another biggie for Big Life. That Name still sounds mighty fine, and in the wake of the group’s chart success with People Hold On – where they teamed up with Lisa Stanfield – it should be another biggie for Big Life. That Name still sounds mighty fine. 

BLAST FIRST has three new packages. in the wake of the Sonic Youth on TV, followed by the Sonic Youths single, followed by the Sonic Youth to sign to a major record deal. First up is Band Of Skulls, with their Love Agenda, then there’s Glenn Bures’ Symphony No. 2, and finally why Sonic Youth’s bizarre guitar noise style is so attuned to classical cymbal washes, courtesy of S. Just Like Heaven. Wow, all that and only four mentions of Sonic Youth (sorry, Neil).

RED HARVEST have an album called Strange on the all too quiet Aftermath label and there’s three newer from the New Noise stable, including Blake Colton’s Cool On My Skin, The Plimonials 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 The Like’s calledSO! The CD label ends and the much mentioned Hot Lemonade on Rhin.

The HAMSTER label releases a homage to Rodolius and Morbid with Berbel has Nobodius’ Wonder But Windonow. In a way this could be a label, Logical Fish has an album of The Deep Freeze Mice Live in Sweden, circa 1979. There are three albums, which also handles the ever busy Plastic Head label, currently in the process of reissuing four albums by The Gadgets who featured on, Richard Hoste’s MattJohnson. Eccentric American, Eugene Chadbourne has a new album on Fundamental which is now distributed by Revalver and the Carpe Diem. Everywhere and Everywhere and Everywhere and Everywhere

AND, LET’S take five to see where the current moves of the independent scene are heading. Up, Creation, it seems, is set to move to Hackney, Clan Of Xymox have signed to Poly-....
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
THEIR DEBUT ALBUM

'LOVE JUNK'
ON LP MC & CD CHR 1675, ZCHR 1675, CCD 1675

THE PURSUIT OF HAPPINESS

INCLUDES
THE
VERY
HAPPENING
SINGLE

'I'M AN ADULT NOW'
ON
7"
& 3 TRACK 12"

I'M AN ADULT NOW

Chrysalis
# Top 75 Singles

29 April 1989

**IF I CAN JUST GET THROUGH THE NIGHT**

**THE NEXT 25**

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<th><strong>COMPANY</strong></th>
<th><strong>REMARKS</strong></th>
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<td>3</td>
<td>BABY DON'T CARE</td>
<td>The B-52s</td>
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<td>AMERICANOS</td>
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<td>SATURDAY NIGHT</td>
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<td>KEEP ON MOVIN'</td>
<td>Stevie Wonder</td>
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<td>Ahead Of Our Time</td>
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<td>WHERE HAS ALL THE LOVE GONE</td>
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<td>THE BOOK</td>
<td>The Blow Monkeys</td>
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<td>Top 75 in 1989</td>
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<td>71</td>
<td>ROSETTE</td>
<td>Pet Shop Boys</td>
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<td>A New Frame</td>
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**Top Albums**

1. E.T. & the Monkees: Greatest Hits
2. Barry Farm
3. Don't Be Cruel
4. Sonic Temple
5. Appetite for Destruction
6. Frank's Kitchen
7. Every Night
8. Everything
9. Legs
10. Those Who Know Their Name
11. Another One
12. A New Flame
TALENT

Animal magic
by Adam Blake

ROBIN LUMLEY and Peter Woodrow are not the first to use an animal of centric behaviour. Two professional session musicians, each with highly developed rock roots, they travel around Britain together collecting animal noises on tape. They then use a number of remarkable libraries of grunts, squeaks and sub-sonic animal sounds, sampled and cut together with 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's an extraordinary technical achievement and, as a result, very ozone-friendly.

I used to dream of making music in the late Sixties and Seventies but the technology wasn't there, says Wilsher, 'and I know that I didn't do anything each other, had similar ideas.'

So here's the idea. We sample birds, says Peter Woodrow, agrees Lumley. 'We don't have the finance to seek out to Australia to record Australian tree frogs so we asked Dr Silver at the Natural Sound Archive and we've got a handy line in tree frogs.

Animal magic
by Andy Beavers

THERE'S a certain magic in Spring's February Deep Heat release as proof of how Telstar, a musical group, left the way by the apathy from the mainstream. Deep Heat look a lot of people by surprise given the fact they took three dance compilation with a totally different sleeve — it doesn't have any sty- le, it just says 'Telstar' on it — and only two out of the 26 tracks were top 10 hits.

The first time taken from The Beautiful is an old favourite, Big Sky, which 'brings the gap... that they are doing recordings 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 Hopkins.

Conceptual compilations
by Philip Watson

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

LIVING ON THE FRONTLINE
DESPITE PRE-GIG tabloid hysteria about Front 242's supposed musical-political stance the management of London's Astoria Theatre felt a thrill when David Dalton, a darkly dressed and reservedly good natured crowd still succeed- ed in filling the venue to capacity for the first UK shows in 18 months from the Belgian godfathers of new wave.

In no hurry to take a stage that had needed over 12 hours to set up, the group's performance was a treat, with acoustic echoes of the adventurous stereo and laser-fan juggled by the Salad circa 1980, and the basic setup of this year's 'Oliver Twist' from last year's 'Pepole', fronted by Front By Front, the band, driven beats and with the keyboard bass lines pro- ceeded to propel the set through an unnervingly faultless execution.

SINATRA SONETAS

BROS RETURNED to the Albert Hall, fans screamed and this time the tour was actually worked. But this wasn't a reprise of their Critics Round, with hardly a nod of recognition from the black tie and lounge suit audience. Gau & Co were working their front 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.

SOMERBY DAVIS jr and LIZA MINNELLI could fill the place on their own, but they were support acts to Frank Sinatra, until later when the three together provided a highly musical show of style, vers and charm that helped this show approach very nearly in hyperbolic billing as "the ultimate Sinatra show". From his 65- year-old Sinatra's self-mocking imitation of Michael Jackson and some of his early music, to Sinatra for the mass audience, it was standard all the way, with tributes paid to the icons of Pavarotti, Mancini and Frank Jr, and to Newley, Bricusse and orchestrations by the likes of Nelson Riddle.

Davis was sure-footed and polished, Minnelli adorned an appealing air of vulnerability, while Sinatra was, well, Sinatra. He strolled on stage - a magnificent star but who needs the big build-up when you're probably the biggest name in entertainment? He was 45 years at the top (perhaps Bros were looking for pointers). The memory lingers. Sinatra, all the usual autograph, even for Strangers In The Night and My Way), the hair may be white, the step a little more faltering in the softer passages, but the brilliant phrasing — his hallmark — is still lovingly added to black gold.

No special record release, though WEA is pushing the comprehensive biography, while the album and the constant playing for this was truly a night to cherish.

DAVID DALTON

STEPPING UP THE SCALE
by Stan Brit

TOMMY SMITH's Step By Step is the first album by a UK jazz artist to be released by the newly formed Blue Note International label, and his first television series starts this week on May 5.

Tenor-saxophonist Smith is an experienced performer at just 22 and won the tenor section of the trophy in this year's Tennis' British Jazz Awards. A recent sell-out date at Ronnie Scott's, opposite blues-jazz vocalist Fiona Cole spread the good news about this young veteran.

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

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

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

That ability is also apparent on the six-hour shows which comprise Parker. The piece gives me the opportunity to demonstrate his interest in a range of instrumental styles. The US band, led by Chick Corea and Smith's mentor Gary Burton, were in others Smith's features with the Scottish Sym-Phony Orchestra and with and in which he clearly saw it as the basis for his future work.
of the band's carefully layered au-
ral constructions. As the evening
advanced a wistfully attentive
audience oscillated between wide-
eyed observation and apprecia-
tion, just as the band members
were being accorded the applau-
s and cheers. By the end of the
evening's fifth number, the band
had won the hearts of the audi-
cence and the applause and cheers
continued.

DAVID ROBERTS

MUSIC WEEK 29 APRIL, 1989

US turns an eye to period pieces

by Nicolas Soames

The lure of the huge US market for
classical music is increasingly
attracting the new contracts with
European companies for the per-
diod performance orchestras. Both
Christopher Hogwood (Decca) and
Travor Pinock (Deutsche Grammophon) have
now signed contracts with other authentic
bands, even though the period
performance syndrome in the US
is not as developed as in Europe
and particularly the UK.

For its season of soloists in
the recorder repertoire, Mannes-
ston's Violin Concerto on period
instruments, Nimbus & The Hanover
Guitar Ensemble, plus
violinist, Benjamin Hudson (see re-
view below). In this week, Deutsche Gramm-}
phon renewed their long-standing
exclusive contract with Trevor Pinock
and The Academy Of Ancient
Music. 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
chamber works by the composers
and arrangers who have been
by Handel, probably Beethoven,
sax and Giuli Cesare.

Also revealed was Pinock's
new venture, The Classical Band,
40.50 piece New York-based
ensemble which will concentrate
on the later classical repertoire,
including burned-in-repertoire such as Town With-
out Pity, 24 Hours From Tulsa (his UK
10 hit), an incredible 26
appearances, at the top of
The Eyes Of Love. It's
easy to overlook the fact that
Trevor Pinock is a composer,
songwriter and
hit songs for other artists — Hello
Mary Lou for Rick Nelson,
Kubber Hall for The
Crystal's He's A Rebel —
and has already
acknowledgements of his In his
act.

The power and sheer mastery
of his voice has survived intact,
and maybe Pinock's success with
America lies in the fact that
he's been a career-revitalized.
Surely, he is without a record contract (having
an old one dropped by
Over was actually recorded
a decade ago). Fate can play
jokes on us, but it is, naturally enough, Something's
Gotten Hold Of My Heart, a
song that he has actually
dived for his act in recent years.

CHRIS WHITE

review

Symphony No. 4, Piano Concerto No. 1; Violin Concerto, Mendelssohn.
The Hanover Band, Chris
travelling, Benjamin Hudson, violin, Roy Good-
man, director. The Hanover Band changed to the popu-
lar 19th century repertoire early to
be first with performances on
authentic instruments. The Italian Symphony and the Piano
Concerto are much as one would expect,
with inner lines appearing clearly in-
stead of being swamped by
 heavy instruments. But the great
presentation here is the great Violin Con-
certo, played with effortless grace
by Hudson, the leader of Speculum
Musicae, one of the best of the US
early music ensembles. Hudson's
powerful tenor on the gut strings and the
tenor bow allows him to let the
tone flow naturally, es-
cially in the fast outer
movements. The slow movement in
much faster than normal and takes a little
bit of accretion, and there are
the occasional inaccurate
details which more careful editing
would correct. But it is a challenging
work — and, at 76 minutes, a generous
one. NS
**TOP 75 SINGLES**

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

<table>
<thead>
<tr>
<th>No</th>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>ETERNAL FLAME o</td>
<td>Bangles</td>
<td>CBS BANGST 5 (C)</td>
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<td>2</td>
<td>IF YOU DON'T KNOW ME BY NOW</td>
<td>Simply Red</td>
<td>Elektra YZ 1777 (W)</td>
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<td>BABY I DON'T CARE</td>
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<td>AMERICANAOS</td>
<td>Holly Johnson</td>
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<td>5</td>
<td>LULLABY</td>
<td>The Cure</td>
<td>Fiction/Polydor FIC50 (19)</td>
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<td>I BEG YOUR PARDON O</td>
<td>Korn Korn</td>
<td>Atlantic A 8010 (F)</td>
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<td>GOOD THING</td>
<td>Fine Young Comedians</td>
<td>London LON(3) 210 (F)</td>
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<td>8</td>
<td>WHO'S IN THE HOUSE</td>
<td>The Beachmasters With Martin</td>
<td>Kynan King/Mute LFF(9) (F)</td>
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<td>9</td>
<td>INTERESTING DRUG</td>
<td>Morrissey</td>
<td>HMV/EMI (12)POP 1421 (I)</td>
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<td>10</td>
<td>AIN'T NOBODY BETTER</td>
<td>Inner City</td>
<td>10/Virgin TEN(5) 252 (I)</td>
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<td>11</td>
<td>REQUIEM</td>
<td>London Boys</td>
<td>Teldec/WEA YZ 345 (W)</td>
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<td>BEDS ARE BURNING o</td>
<td>Midnight Oil</td>
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<td>14</td>
<td>WHEN LOVE COMES TO TOWN</td>
<td>U2 with B.B. King</td>
<td>Island (12)ST 411 (F)</td>
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<td>THIS IS YOUR LAND</td>
<td>Simple Minds</td>
<td>Virgin SM(4) 147 (I)</td>
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<td>STRAIGHT UP</td>
<td>Paula Abdul</td>
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<td>18</td>
<td>LIKE A PRAYER •</td>
<td>Madonna</td>
<td>Sire W 25579 (W)</td>
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<td>19</td>
<td>THIS TIME I KNOW IT'S FOR REAL</td>
<td>Donna Summer</td>
<td>Warner Brothers W 27001 (W)</td>
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<td>20</td>
<td>TOO MANY BROKEN HEARTS •</td>
<td>Jason Donovan</td>
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<td>MISTIFY</td>
<td>INXS</td>
<td>Mercury/Phonogram INXS 103 (F)</td>
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<td>22</td>
<td>KEEP ON MOVIN' Soul II Soul Featuring Carson Wheeler</td>
<td>10/Virgin 25(88) 31 (F)</td>
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**MUSIC WEEK**

**JOHNNY MATHIS**

**D A Y D R E A M I N'**

**THE SINGLE**

Produced by Preston Glass

---

**TOP OF THE POPS**

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**41** WISE UP! SUCKER Pop Will Eat Itself

**42** BRING ME EDELWEISS EDELWEISS

**43** FREE WORLD Kirky MacColl

**44** MAKE MY BODY ROCK Jomanda

**45** BEAUTY'S ONLY SKIN DEEP Aswad

**46** ONLY THE LONELY T'Pau

**47** JOY AND PAIN Rob Rose & D.J. EZ Rock

**48** I'D RATHER JACk The Reynolds Girls

**49** HEAVEN HELP ME Deon Estus

**50** WHAT DOES IT TAKE? Than Jerico

**51** NEVER House Of Love

**52** THAT'S HOW I'M LIVING/THE CHIEF Toni Scott

**53** COME BACK Luther Vandross

**54** SLAM Humankind

**55** INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonna Use It

**56** MOVE CLOSER Tom Jones

**57** VOODOO RAY EP A Guy Called Gerald

**58** ALL MY LOVE Hawthorne

**59** I CAN SEE CLEARLY NOW (Remix) Johnny Nash

**60** DEVOーション Ten City

**61** CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine

**62** ORDINARY LIVES Bee Gees

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29 APRIL 1989
the comprehensive guide to the new releases

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★ Singles chart — new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced
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4 4 AMERICANOS Holly Johnson MCA MCAAT 1222 (P)
5 12 LULABY The Cure Fiction/Polydor FICS 01 29 (P)
6 3 I BEG YOUR PARDON □ Kon Kan Atlantic A 899/1 (P)
7 9 GOOD THING The Fine Young Cannibals London LONI 238 (P)
8 23 WHO’S IN THE HOUSE The Beatmasters with Merlin B/Wlynk/Mute LEFT 311 (W/RR)
9 11 INTERESTING DRUG □ Morrissey HM/WEM/192POP 12 (P)
10 20 AIN'T NOBODY BETTER Inner City 10/82 TANGENT/25 (P)
11 24 REQUIEM London Boys Telec/WEA YZ 245 (T)
12 27 REDS ARE BURNING □ Midnight Oil Sprint/CBS OHL T 3 (P)
13 18 ONE Metallica Vertigo/Phonogram METAL 58
14 6 WHEN LOVE COMES TO TOWN U2 with B.B. King Island (12/5-41)
15 12 THIS IS YOUR LAND Simple Minds Virgin SMAX T 6 (P)
16 7 STRAIGHT UP □ Paulo Abele Sirac/Virgin SRN T 111
17 17 GOT TO KEEP ON Cookie Crew Her/London FRP/F 234
18 8 LIKE A PRAYER □ Madonna Sire/W 2550 T (P)
19 10 THIS TIME I KNOW IT'S FOR REAL □ Donna Summer Warners Brothers U 778 (T)
20 11 TOO MANY BROKEN HEARTS □ Jason Donovan PWL PWLP T 32 (P)
21 14 MISTIFY INXS Mercury/Phonogram INXS 13173 (P)
22 18 KEEP ON MOVIN' Soul II Soul featuring Cora Wheeler 100 Grains T 18 (P)

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Richie Rich
rockin' on the
Go Go scene*
on SEVEN and TWELVE available NOW!
US TOP FORTIES

PAGE 26

LP REVIEWS

JASON DONOVAN: Ten Good Reasons: Pnw Hrt. As the Saw machine churns on, once again the songs remain the same. There is pressing lack of depth, which is the structure of this and Kylie's album and for that reason alone you can expect massive sales. These songs sound like you've heard them before but that's why they're so good. This form of black magic has fallen flat yet so stock generously. 

GEORGE PINTEY: Walking In The Sun. Epic Records 465104 1. Cashing in on Pitney's recent number one success, comes this few of the biggest hits package. Side one featuring six new tracks including this version of "Our Love" is certainly awful. The second one has the only sixties classic most prominent in the songlist. Almost Amateurs' "Cuttin' Of My Heart" — but pride of place must go to classic tearjerker just One Smile, enough to make any grown man cry.

COOKIE CREW: Born This Way. Hr. London Recordings: 821334 1. Projecting a bunch of superlative Brown style funky beats, the Crew tend this rollercoaster rap ride with real confidence. One good example of Salt 'N' Peps and the Bee Girl Poppa Rokker, this set flows well and includes some dance cuts. Sales of the last single point the way for this one.

Romeo's Daughter: Elephant Memory. Chrysalis Records. Chrysalis Records 465104 1. From the garage to the dance floor, Romeo's Daughter, Sound like a collection of Def Leppard and Bon Jovi material. It is a collection of FM-friendly rock songs that is bound to bear a couple of hit singles and will snuggle nicely next to your favorite artist albums. Helpful for a Los Angeles freeway, lousy for cruising through Clapham. 

INNER CITY: Paradise. 10 Records, DIX 81. Along with S And Spice And Soul II Soul, Inner City provide us with another classic dance album of the Eighties. DJ and mainstay Kevin Saunderson exbursts the field of techno house and Greg leaves you confused and swept up, soothing, but the vocals are the best. This hit singles are included and the dreamy ballad "Traveller" Of Passion leaves the side down.

SARAH JANE MORRIS: Sarah Jane Morris: Jive H 59. Plush debut album. The ex-lead vocalist with the extraordinarily deep voice. The album is 50 cent pieces, and it's a winner. Interestingly, before and friends, and 50 cent covers of songs like She's Leaving Montreal Alone Again Naturally, Fairly pleasant cocktail jazz/soul and Morris tends to sweep the interpretation with a definite jazz. Vocal acrobatics. Restraint and songwriting practice can lead her to a bright future.

HEAVY METAL ALBUMS

Title, Artist

 красоте. Copyrighted by Billboard, April 29, 1989 • Bullets are awarded to those products demonstrating the greatest appeal and sales gain.

PAGE 26

MUSIC WEEK 29 APRIL, 1989
ULTRA VIVID SCENE: Mercy Seat. (ADD BAD 906). Kurt Ralske’s Ultra Vivid Scene have exploded into a four-piece and present a moody, four-track EP as their first fruits. The title track is a swirling atmospheric version of the track from their acclaimed debut LP. The LP version is also included, along with a warm, reeling Buff Saint Marie song, Codine.

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

HUE AND CRY: Violently. (Circa/Virgin YET!179). The Kane brothers’ latest straining a cappella version, on their other album., Sung, as ever, magnificently and accompanied by a complement- ary smooth backing.

WIN: Dusty Heartfelt. (Virgin VST/S 1178). More slick pop from Davey Henderson’s latest Win album, Tracky Tugger, and with its sensual Bolan boogie quality it is another throwaway classic to rank alongside their fabulously ignored What If You Do Till Sunday.

THE CORN DOLIES: Nothing Of You. (Medium Cool MC 207). The Corn Dories return with their most accomplished single to date. Roaring along on a wall of sound with its catchy, swinging guitar riff, it makes for a classic slice of vibrant indie pop.

JIM JIMINEE: Town & Country Blues. (Beatwax BEATWAX 011). Having already made a name for themselves with their debut album, Welcome To Hawaii, Jim Jiminee are set to release their second album next week.


SINGLES

LUCINDA WILLIAMS: I Still Want 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 new LP, The Other Side Of The Mirror, and destined for the charts.

MELISSA ETHEREDGE: Bring Me Some Water. (Island 12/1S 393). The UK seems to be the only country that has failed to recognize the true talent of this songwriter/talented, talented debut album, and this bluesy rock track could change all that.

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

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


STOCK IT

STOCK IT

STOCK IT

STOCK IT

STOCK IT

STOCK IT

STOCK IT

STOCK IT

STOCK IT

THE OTHER CHART

TOP 40 SINGLES

1. BARRY I DON’T CARE
   MCA T6570
   2. LULLABY
   EMI P9822
   3. NEVER
   Pye 8262
   4. WISE UP SUCCEED
   RCA PB 42703
   5. FREE WORLD
   Virgin VST/S 1178
   6. THE BEATEN’ GENERATION
   Epic 63167
   7. ETHERAL FLAME
   CBS 82904
   8. TYPICAL
   Virgin VST/S 1178
   9. THE FIREWOMAN
   CBS 82904
   10. WHEELS OF WONDER
   Epic 63167
   11. INTERNATIONAL RESCUER
   USA 94357
   12. ROUND AND ROUND
   Facit/FAC/7
   13. ONLY THE MOMENT
   Pye 8262
   14. LIKE PRINCES DO
   Fontana 4586
   15. SHE GIVES ME LOVE
   Epic 63167
   16. MONKIES GONE TO HEAVEN
   Columbia 82873
   17. LET’S GO ROUND HERE
   EMI 63167
   18. ANGEL VISIT
   Island 12/1S 393
   19. BIG BAND
   Polydor 8823
   20. THE CRY... OF THE WIND
   Virgin VST/S 1178

TOP 20 ALBUMS

1. SONIC TEMPLE
   Rough Trade RT(T) 224
   2. POP ART
   MCA MCT602
   3. GOOD DEEDS AND DIRTY RAGS
   Geffen GEGN 102
   4. TECHNIQUE
   Factory FAC 75
   5. THE INNOCENTS
   GRP GPR 248
   6. BLACK SWAN
   Atlantic 8261
   7. SHOOTING RUBBERBANDS AT THE MOON
   Epic 63167
   8. GREEN
   Warner Bros 9252
   9. STRANGE KIND OF LOVE
   Fontana 67103
   10. DRESS FOR ENS""ESE
   Fontana 67103
   11. THE TRINITY SESSION
   Virgin VST/S 1178
   12. THUNDER AND CONSOLATION
   Epic 63167
   13. THE BEAUTIFUL
   Virgin VST/S 1178

STEVIE NICKS: stunning stuff prior to the new LP.
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**'Heavy Rotation':** These albums are currently getting a lot of airplay on radio stations around the world. They are popular and are often requested by listeners. The list might change weekly, so keep an eye on it for the latest music trends.
House

trained

by Andy Beavers

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

Time Marches On is one of the two records he made with Marshall Jefferson under the group name of The Jungle Wonz. It was originally released in the UK last year on A&M/Breakout’s House Hallucinations compilation of acid tracks. Now the label is releasing it as a single, featuring remixes by New York DJ Justin Curious, and it is getting plenty of club plays alongside the current deep house sounds. In fact, the track transcends any deep acid tag. Dennis does not even think of it as house music.

“Too me it is jaz music which is ahead of its time — maybe 20 years from now people will get it all.”

Since Time Marches On was recorded, Marshall Jefferson has made a name in the big business, which has obviously helped re-kindle interest in the track, but has also jeopardized the chances of any more Jungle Wonz recordings.

What it boils down to is money, says Dennis. “If the funds are right then me and Marshall will get back together.”

However, Dennis has another musical project on his hands, C.O.L.U.M.N. (everybody is a bit as talented as Jef- ferson, namely Larry Orad of Finger- tips Inc. and Mr. Roger’s fame. Last year, using the group name of The It, they released the excellent Gallimarie Gallery on Black Mark- et Recordings. In the end, the track was too innovative for its own good. Time Marches On was not picked up — perhaps the time was right for a re- mix/reissue? Dennis also contrib- uted vocals to a few of Fingers Inc.’s finest tracks, Distant Planet, on Jack Trox records.

Looking to the future, Dennis says: “I have got to build a name for myself now — I am breaking away from having you identities and I am working on an LP with Larry Orad 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.
SMASHING WINNER

TOP IS © ALBUMS

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—Z AWT nobody better

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

JOHNNY CASH
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 has 26 albums in the album charts between 1965 and 1972, the same number that The Beatles achieved during that time span, and he has sold more than 50 million records worldwide.

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

REBA McENTIRE
Product: Reba. MCA. Live: London Dominion, May 7. REBA McENTIRE’S UK debut is long overdue considering her success in the US where she has been the recipient of the CMA’s Female Vocalist of The Year Award for four occasions, out-doing 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, a song from Cozy in Oklahoma, her big break came when she was spotted by country singer Red Steagall singing at a National Finals Rodeo in Oklahoma City, where she 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 features her vocal prowess on high-calibre material that includes soul classics such as Sunday Kind Of Love and Respect. Dealers should capitalize on her crossover potential when displaying her product, 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
CROWELL’S FIFTH album Diamonds & Dirt is the first one recorded by his own band and the first one that will be a credit to a country music audience. It also resulted in his first nomination for the Country Music Association for Album of the Year and Vocal Event of the Year (with Karen Fairchild of Little Big Town).

Paul Overstreet
MISSISSIPPI-BORN Paul Overstreet is probably one of the most talented 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 Down In The Brokehouse, both hits for Randy Travis, Some Ole Me For George Jones and A Long Line Of Love for Michael Martin Murphey.

JOHNNY CASH: the man in black is back

JO-EL SONNIER
ENERGETIC CAJUN singer and accordionist Sonnier is a highly recommended live performer whose emergence into US chart prominence is an example of the commercial country music world’s increasing interest in Cajun music. Brought up in Louisiana, Sonnier was only 13 when he recorded his first single Ten Years Blues (Blue Eyes) for a local label. During the next 10 years he recorded prolifically for local Louisiana and Goldband labels and raked in regular homekante records. Sonnier recorded a major label in 1977 and was signed to RCA. He was soon one of the biggest names in country music.

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

DEAN DILLON
DEAN DILLON, a highly recommended live performer, is one of the best songwriters in country music. He has written more than a dozen number one hits including Steve Warner’s Baby I Love Your Way, the Jim Ed Brown/Helen Cornelius duet Lying In Love With You. Can Hunley’s What’s New With You and George Jones Tennessee Whiskey.

A record deal with RCA Records was followed by Dillon starting his own label on the country charts with titles such as I’m Into You, What Good Is A Heart, Nobody In His Right Mind, They’ll Never Take Me Alive and Jesus Is My Saviour. In 1982 he formed his own label, Purple Cow, and signed with him 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 compositions.

Among the artists and musicians hoping to cut in on the sessions were Kenny Chesney, Johnny Cash, Paul Overstreet and Jermaine Dupri.

MICHAEL JOHNSON
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 succeeded 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 Blue Eyes Of 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 releases, plus new ones including the title song and Jacques Coutteau’s Baby. ‘I’m A Bitch’ was produced by Brett Mahler who has recently worked with the Judds.

PAUL OVERSTREET
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 Down In The Brokehouse, both hits for Randy Travis, Some Ole Me For George Jones and A Long Line Of Love for Michael Martin Murphey.
and rising

DARDEN SMITH


DARDEN SMITH's major label album debut, the appropriately-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.

A different Route to success

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

Since signing to WEA in 1985 Randy Travis's rise to stardom has been meteoric and he is the first of a new generation of country artists to bridge the gulf between young rock audiences and country traditionalists, with his first two albums selling over 3m copies worldwide. His current LP — Darden Smith — consolidates his promotional dimension, albeit through product only.

During his three piece road band visit to the UK ... Kathy Mattea was well received on Route '89 and as two new tracks — I Don't Want To Spoil The Party (a Lennon and McCartney song) and Black And White — Lyle Lovett has carved out a comfortable niche for himself in the UK, as an original performer and his three MCA albums — Lyle Lovett, Pontiac and the current Lyle Lovett & 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.

DARDEN SMITH: rising star

DAN SEALS

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RODNEY CROWELL

THE NEW ALBUM

Diamonds & Dirt

LIVE IN THE UK ON ROUTE '89

MON 8th MAY — MEAN FIDDLER

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

WED 10th MAY — BIRMINGHAM BREDON BAR

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

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

CBS

4605734

Compiled by Gallup for the Country Music Association © 1989

TOP 20 ALBUMS

COUNTRY

29th April 1989

1. COPPERHEAD ROAD Steve Earle

2. FROM THE HEART Daniel O'Donnell

3. LYLE LOVETT & HIS LARGE BAND Lyle Lovett

4. NEXT TO YOU Tommy Wynette

5. I NEED YOU Daniel O'Donnell

6. BLUEBIRD Emmylou Harris

7. DON'T FORGET TO REMEMBER Daniel O'Donnell

8. ONE FAIR SUMMER EVENING Nanci Griffith

9. CLASSIC CASH Johnny Cash

10. RETROSPECTIVE 1979-1989 Rosanne Cash

11. LONE STAR STATE OF MIND Nanci Griffith

12. ALWAYS AND FOREVER Randy Travis

13. EXITS O'Connell & Lyle Lovett

14. LITTLE LOVE AFFAIRS Nanci Griffith

15. OLD 8 X 10 Randy Travis

16. GUITAR TOWN Steve Earle

17. OLD FRIENDS Guy Clark

18. SHADOWLAND Mother/Island

19. WATER FROM THE WELLS OF HOME Johnny Cash

20. REBA Reba McEntire

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17. WATER FROM THE WELLS OF HOME Johnny Cash

18. REBA Reba McEntire

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

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

RODNEY CROWELL - One of Nashville's best songwriters and producers, now also established as successful performer having scored three number one singles from his latest debut LP, Diamond & Domino. (CBS) LP 460873 1, cass 460873 4, CD 460873 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 Nick (Capitol) LP CJ 49720, cass CJ 49729, CD CJDP 49722.

MICHAEL JOHNSON - Colorado born singer-songwriter, 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 Rich (RCA) LP PT 96032, cass PK 93012, CD PT 93012.

k.d. lang - One of the biggest successes of Route 89, Canadian born k.d. lang is singer-songwriter who has earned across the board acclaim for her records and live shows. Her new album will be out in mid-May. Atlantic Thank You And Young (Atlantic) LP WX597, cass WX596C, CD 925872.

LYLE LOVETT - Well known to UK audiences after recent concert last year and his fine MCA records. His new LP entered the UK country chart at No.1. Lyle will be back for UK shows in July. Lyle Lovett And His Large Band (MCA) LP MCC 4007, cass MCCD 4007, CD MMC5650.

KATHY MATTEA - Kathy, who has also in Route 89, is now one of America's hottest country females, topping the US charts regularly. '16 Wheels & A Dozen Roses' was CMA Single Of The Year in '86. 'Willow In The Wind (Mercury) LP 834 959-2, cass 834 958-4, CD 834 959-2.

The 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).
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**


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 magazine and Greater London Radio.

Route 89 concert in London promoted by Augart.
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.

**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 desperately 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 shot at a rain-soaked Bullit in a station 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 disposed to commit to artists.

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

Whyton 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 a friendly image. For example, shows how the look can get right away from the Hixcoves image. Our audience has an even spread of male and females and we are beginning to attract a younger element. A cross section of magazines picking up on the music and the efforts of the CMA have been influential — and these days at country concerts there are kids screaming at the artists!"

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

Rodgers has been presenting a country show for the last nine years 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 acts 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 show which rolls out every night of 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 evenings 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.

WALLY WHYTON: "Listener feedback is enormous."
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PAGE 38

MUSIC WEEK 29 APRIL 1989
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.

ROUTE 88's success in hooking 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 Don 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, 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 of the survey 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 singers, but when it does the results are impressive - in one week the CMA's Martin Satterthwaite stressed 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. Brand New Album
WILLow IN THE WIND
Released on May 8th
Includes the U.S. hit 'Come From The Heart'

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

Kathy MATTEA

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

MUSIC WEEK 29 APRIL, 1989 PAGE 39
**Parkfield cash pledge for stadium victims**

by Selina Webb

PARKFIELD PUBLISHING is to donate 50p per cassette or CD sold at 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 another way of virtually guaranteeing at the very least an 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 £5.95. It features previously unreleased footage of Lennon on stage at the Varsity Stadium, Toronto, with the Plastic Ono Band, Eric Clapton, Bo Didley, Jerry Lee Lewis, Chuck Berry and Little Richard.

**LLOYD COLE AND THE COMMODORES**

Lloyd Cole and the Commode's 1984 Channel 5 CFI 08212, Running Time: 40 minutes. Dealer price: £5.95.

Concern doesn't help that Lloyd Cole looks dead-pan and bored throughout this 10-track cassette. A lavishly costumed performer, the best of times, all of his appeal on film provides a brave face for the production directors involved in a forced to rely on their own creativity for visual sparkle, they manage to come up with a wide variety of ideas which, despite an overkill of wissy fads and mixes, enhance rather than distract from the music. Most entertaining are Meir Ain's interpretations of Last Weekend and Andy Morgan's contribution.

Sales Forecast: Released to co-brand the promo the movie, this steelbook retrospective LP, this chronological compilation includes all the relevant tracks and cannot fail to appeal greatly to their large fanbase.

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**INSIDE THE PRIVATE WORLD OF HOTEI**

by Selina Webb

JAPANESE POP artist Hotei believed he had made music video history by plaguing more than £1m into a 55-minute film produced to accompany his first solo album, Guitarhythm.

Guitarhythm is a string of short clips with ranging from clay animation reminiscent of work by the UK's Giblets team to performance, forms for viewing in 3D and soothing nature footage. Hotei stresses that the film should not be dismissed as an extravagant promotional tool but viewed as an integral part of his solo project, "a concept album with pictures to fit in with the concept I had," as he puts it.

One of Japan's most successful artists to 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 video techniques, it's unlikely that such an ambitious project could be financially viable for many others. Despite selling consistently well since its release in January, Hotei admits that Guitarhythm is still recovering its cost, particularly as he shunned the extra cash a theatrical release might have netted 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 homes, and to understand what I wanted to do as well as stimulating their own imaginations. Guitarhythm wasn't shown to have good-looking or what a good guitarist, the concepts were the really important part."

The intimacy of the project is also reflected in the decision to release the video in Japan on sell-through — at just under £20 retail — an unusual step in a market still dominated by rental video product makere.

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 envied of such complete creative and financial freedom to prove what they could do with 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 work on such a project, but with Guitarhythm I took the attitude that if an idea was good we would persever until it worked, no matter what!"

**Guitarhythm: Hotei's ground-breaking £1m video**

**Sweet Toronto** by Lennon
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**Page 42**

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AS ALL sections of the industry once again rally round to respond to a major tragedy, we can add to our own story that all major chains will join Our Price in forgoing file discounts on Ferry Cross The Mersey. Although the record label will credit the performers involved, the current working title for the charity project is Scouse Aid.

One slightly-soiled radio service for sale. Only six months after its launch, Richard Branson has put Radio One on the market. The price is likely to be around £400,000 and among those showing an interest are Yorkshire Radio, Owen Oyston and Crown Communications. The A&R merry-go-round picks up speed again as CBS UK's Annie Roseberry moves next month to Elektra in the US. After 11 years with the Performing Right Society, deputy PR manager Eileen Stow will move to the British Academy of Songwriters, Composers and Authors on June 1. She succeeds Bernard Brown as general secretary.

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in Music Week's London office.
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