

## MUSIC WEEK



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# Swan engineers £6m Soto buy-out

SOTO SOUND, a company which has grown from a one-man operation to the sole supplier of all Boots music products in 10 years, is being bought by its management.

Founder Brad Aspers is selling his interest to a team led by Clive Swan, the former managing director of PolyGram UK who joined

Soto Sound in 1986.

Swan says the buy-out will have only positive effects on the company's main areas of business and he hints that he will be moving into new sectors of the entertainment industry. He declines to reveal specific plans but agrees that new initiatives are currently under consideration.

## Lim: 'Why you need PRT'

AS THE future of PRT continues to be the subject of intense speculation the man brought back to head the distribution arm is keen to give both trade customers and distributed labels an assurance of continuity.

Unwilling to confirm suggestions that he is close to bringing off a management buy-out himself, following Richard Gane's recent abortive attempt, Richard Lim predicts a period of stability for the distribution operation.

Although turnover is down, Lim says that closure is "totally out of

the question".

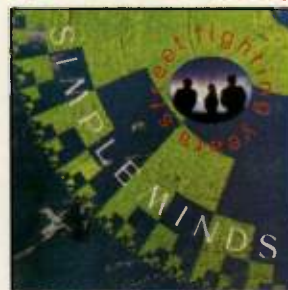
He says that his title of caretaker managing director is slightly misleading and adds: "There never was, nor ever will be any question of closing down."

"The industry needs a PRT to maintain a choice of distribution outlets and any changes will be for the benefit of the future of the company."

Castle Communications remains favourite to acquire the PRT catalogue, though nobody from the company has been available to comment on such a deal.

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## BPI: Jamieson steps down

A NEW leader for the UK music industry is to be elected next month in the wake of the decision by Peter Jamieson to step down as BPI chairman.

Jamieson, who is set to take up a Far East posting with BMG in July, says: "Being chairman of the British record industry is incompatible with my new responsibilities."

He is now half way through his two-year term and says he is step-

ping down "with regret". He adds: "Anything left uncompleted in whatever field is always unsatisfactory."

Jamieson's tenure coincided with a year of notable triumphs and disasters for the BPI ranging from the much-criticised British Record Industry Awards to the establishment of the school for performing arts and victory in important anti-piracy cases.

Asked whether he has enjoyed his time in the chair, he responds: "It had its moments."

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## Cassingle in at £1.20

THE WAY is being cleared for the introduction of the cassette single with a reduction in the minimum dealer price for chart qualification.

The BPI council has decided that the cut-off point should be lowered from £1.99 to £1.20. Subject to ratification by Gallup, the new mark will be introduced from May 28.

The new criteria will apply to cassettes containing the seven-inch version of the single. Both the A and B sides of the record will have to appear on both sides of the cassette.

The BPI's initiative is intended to allow dealers to sell cassette singles for £1.99 (MW, April 29).



## Charity single's high hopes

THE MUSIC industry's attempt to help the victims of the Hillsborough disaster will go public next week with a record that is intended to be the most financially efficient charity single ever produced.

PWL's Ferry Cross The Mersey is due for release on Monday (8) with the aim from producer Pete Waterman that it should generate more income per unit than any of its predecessors.

PWL managing director David Howells says the company is being helped towards that goal through the foregoing of all file discounts

by the multiple retailers and by the help that has been forthcoming since the project was launched two weeks ago.

He points out that the record and its sleeve are being manufactured at reduced rates and comments: "We've just been overwhelmed by all the people who want to help us, from plate-makers to pluggers."

Carrere UK managing director Freddie Cannon is now co-ordinating the project from PWL's offices after volunteering his time to the company.

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CHINA CRISIS ... climbing aboard a Hollow Horse on Virgin

## £350,000 Shadows TV spend

### MUSIC WEEK



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POLYGRAM IS mounting a £350,000 TV campaign in support of The Shadows' new album, Steppin' To The Shadows.

The national promotion breaks this week to coincide with the album's release and will be augmented by national press advertising and radio slots.

The album includes four original compositions plus a further 12 interpretations of standards including You Win Again and He Ain't Heavy (He's My Brother).

THE STONE ROSES are touring throughout May to promote their debut album on Silvertone Records. Distribution is through Pinnacle.

● EPIC IS releasing a single from Skin Games, Your Luck's Changed, this week to tie in with the band's tour, which runs until May 21.

● A SINGLE from Throwing Muses is to be released by 4AD to coincide with the band's tour which begins on June 16.

● CHINA CRISIS are touring until June 5 to promote their new album on Virgin, Diary Of A Hollow Horse.

● WEA IS releasing a four-track EP from Elvis Costello this week, Baby Plays Around, to tie in with his UK tour which runs until June 9.

● SILVERTONE RECORDS is backing the debut single from Mary My Hope, It's About Time, with advertising in NME, MM, Sounds, Kerrang!, RAW and Time Out. National flyposting has been organised and in-store material will be available.

# SOS! Cassettes could Save Our Singles

**B**EFORE SINGLES sales start being counted in single figures, the major record companies reckon they have found a way to halt the decline.

Prompted by phenomenal success in the US, they are gearing up to launch the cassette single in the UK — a move that is described by its advocates as the recipe for saving the singles market.

However, the initiative has not so far been greeted with universal enthusiasm. Some record companies are keener than others to see the format launched and not every retailer is committed to the cause.

Even so, there appears to be more marketing muscle behind the so-called cassingle now than at any point in the past.

In the US commitment was assured right from the start. All the majors decided to back cassingles and from the launch in 1987, sales have risen by more than 340 per cent.

In the second half of 1987, 5.1m units were shifted. By the end of 1988 that figure had increased to 22.5m. The figure is still rising and the commitment remains the same.

PolyGram chairman Maurice Oberstein believes the UK must follow the example set by the US. "They all got together as an industry and decided that they would have a test to see if it could be a successful format," he says.

"When you think about it, it's quite an obvious area to move into because more than 50 per cent of music sales are on cassette." He adds that the US industry proved that there is no need for a major advertising and promotion campaign to push the format.

"The public was there ready and waiting and they didn't take much convincing. You can compare it to sales of vinyl LPs which used to be 100 per cent compared to nought per cent for cassettes. Now it is 40 per cent LPs and 60 per cent cassette.

"That tells us that the public likes

cassettes for the mobility and fun of them. What we need to do is get these cassettes displayed in racks where kids would normally buy records," says Oberstein.

He adds that he personally would like to see the cassingles packaged in seven-inch styled sleeves so that they can be displayed in the same racks as the normal seven-inch vinyl versions.

EMI's managing director Rupert Perry is confident the success will be repeated on this side of the Atlantic. "EMI will release all top 40 titles additionally on cassette single, and when — even before — the market takes off we will show the strength of our support for the configuration in our marketing, including in-store display support," he says.

EMI's singles sales general manager Keith Staton adds that much of the success will depend on the support of dealers. "The success of this move, to which EMI is fully committed, will depend on the co-operation of the retail trade in terms of racking and display space," he says.

The intention of EMI to supply full in-store support for the format will be welcomed by dealers, some

of whom — speaking to MW earlier this year — expressed their doubts about a relaunch.

"To be honest, we have never found much interest in them. A lot of people don't like tapes and maybe it is singles buyers particularly that don't like cassettes," said Dave Moore of Slough Record Centre.

Others expressed fears about packaging, content and pricing but a significant pointer to the future came from Paula Gilbert at Oasis Records in Derby who said: "One example recently was the Holly Johnson single. As soon as the public found out it was available on cassette, that format sold more copies than the vinyl."

Judging by that comment, it seems the key factor is letting the public know that the format is available. What has to be avoided is the situation in the US at present whereby many dealers are still unprepared to stock the format and threaten to stifle its progress.

Oberstein predicts that the cassingle will one day replace the vinyl versions. But unless the rest of the industry has the same faith, will the final nail be hammered into the coffin of the single?



THE NEW cassingles ... could they be the life-savers of the ailing singles market?

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## Jamieson

▶ FROM PAGE ONE

Nominations for a new chairman will be lodged with the BPI during the next two weeks for an election at the end of May. The BPI council's choice will then be proposed for confirmation by the organisation's annual general meeting in July.

## CBS A&amp;R chief's Elektra move

CBS DIRECTOR of A&R Annie Roseberry is to join Elektra, it is being confirmed this week.

Roseberry, who will be based in London, says part of her role will be to help raise the profile of the label in the UK.

After eight years with CBS, she joins Elektra on May 22 and she comments: "I just felt the time was right to move on. The job is going to be a great challenge."

Roseberry describes Elektra's roster as "small, select and successful" and points to the fact that the company's 24 releases last year resulted in eight Grammys. She says she will be looking for talent across the entire musical spectrum.

## Pickwick's double feature

TWO NEW initiatives by Pickwick were unveiled by chief executive Ivor Schlosberg at the company's annual general meeting.

A new division, Innovation Video Productions, is being established as a video duplication service for in-house and third-party products.

In addition, Pickwick is setting up a subsidiary company in Australia in partnership with PolyGram. Schlosberg says the operation will mirror the activities of Pickwick in the UK.

## BMG stock-taking

BMG's WEST Bromwich depot is to close for stock-taking on Thursday and Friday, May 18 and 19. The company warns that orders placed after 1pm on Wednesday, May 18, may not be delivered until the following Monday.

## Hopefuls line up for Berlin baton after 'autocrat' von Karajan quits

A BATTLE royal is underway for the prime position in classical music, chief conductor of the Berlin Philharmonic Orchestra, following the sudden departure last week of Herbert von Karajan after nearly 35 years.

With no obvious successor, up to a dozen names are being proposed as potential candidates, though the front runners can be narrowed down to James Levine, Daniel Barenboim, Seiji Ozawa, Carlos Kleiber, and Riccardo Muti.

There is even talk about a caretaker conductor for a short period, which may involve other senior conductors without a permanent post, such as Carlo Maria Giulini or Lorin Maazel.

The difficulty is that the resignation of von Karajan caught the classical world totally by surprise. "Being conductor of the BPO is a

job for life — it's a bit like being the Pope," says DG's marketing manager Bill Holland.

But the increasingly acrimonious relationship between the 81-year-old von Karajan and the members of the crack orchestra; and the avowed intentions of the newly-elected Green party of the Berlin Senate to bring music's greatest autocrat to heel made any other course impossible.

So ended a musical partnership recognised as one of the finest this century: the Berlin Philharmonic Orchestra has always played and recorded with other conductors, but when under von Karajan's baton it was often transformed into something quite magical.

This was recognised at the record shop tills — Karajan has sold around 100m records and even now he counts for over one third

of Deutsche Grammophon's total sales. The vast majority of DG's top selling 50 records at any one time will be Karajan product.

However, the Yellow Label is putting a brave face on the issue. Over the last few years von Karajan has made few new records in comparison with his heyday in the Sixties and Seventies. In 1988, amidst the jamboree of his 80th birthday, only four new records came from DG, though the company and EMI — which also has an extensive von Karajan catalogue — sold huge quantities of back catalogue.

In 1989, there will be a similar number, including a new recording of Verdi's *Un Ballo in Maschera* with Domingo and Barstow, and a Bruckner symphony.

Significantly, both those recordings were made with the Vienna Philharmonic Orchestra which has traditionally played for him during the summer Salzburg Festival while the BPO has played during the Easter festival. "He has a new love affair with the Vienna Philharmonic, particularly after a highly successful American tour last year," says Holland.

The main DG income, therefore, will continue to stream in through the von Karajan back catalogue for years to come. Nevertheless, it is likely that DG will continue to record von Karajan and the VPO. But, as it also wants to maintain its relationship with the BPO, the orchestra and conductor will almost certainly be released from existing contracts for new recordings together.

Deutsche Grammophon would be happiest with James Levine, the American conductor who actively records for them. But either Levine or Barenboim would be something of a surprise because the BPO has always relied on the established German/Austrian musical lineage.

Paradoxically, many of the players themselves, it is reported, would like Japan's Seiji Ozawa because he is an exciting conductor in concert, but he has never made an impact in the recording world.

Another question mark over the whole issue is the influence of Gunther Breest, who moved from Deutsche Grammophon to take charge of CBS Masterworks.

## 'Chic' UK radio wins praise at Sony awards

THE QUALITY and content of programming in the UK received a number of accolades at the seventh Sony Radio Awards.

Sony UK managing director Nobu Watanabe opened this year's event and praised the medium by saying: "As a radio listener, I can only marvel at the quality of radio output in the UK."

Gillian Reynolds, Sony Radio Awards Committee chairwoman, introducing the awards, was equally complimentary: "Fifteen years ago the idea of British radio having its own all-industry awards

would have been far fetched. Things have changed. Radio is ... a vital part of everyone's life. It's on, listened to, remembered. It has also, lately become positively chic."

The 1989 awards drew more entries than ever before, a factor generally considered to be a reflection of the expansion in radio and the quality of radio programming. Reynolds said: "Radio does things in its own way and often so well that it becomes the standard by which other media measure their own achievements."

● For results see Airwaves

## B R I E F I N G

● A SEMINAR on music royalties will be held at the Hilton Hotel, Park Lane, London W1, on June 15. Speakers include representatives of PRS, MCPS and solicitors Frere Cholmeley.

● SMASH HITS magazine is appointing Richard Lowe (25) as its new editor. Lowe, previously the

magazine's news editor, replaces Barry McIlheney who now edits the movie magazine *Empire*.

● THE NEW UK distributor of the Japanese MDC Master Recording Lacquers is Stanley Productions Ltd, 147 Wardour Street, London W1V 3TB.

## World BRIEFING

NEW YORK: Warner Communications Inc reports a 31 per cent increase in first quarter revenues for 1989 and a 64 per cent gain in income for its recorded music and music publishing division. Sales totalled \$655m compared to \$448m for the same period a year earlier while income grew to \$116m against last year's \$71m. The company also notes a "dramatic" gain in sales and income for WEA International.

KUALA LUMPUR: A new industry association has given the country's record companies the opportunity of joining one of two organisations. The Association of Malaysian Music Industries (PPKM) began in September last year and is headed by promoter Ali Bakar. It was formed to protect the interests of local record companies and domestic artists. The other industry organisation is the Malaysian Association of Phonogram and Videogram Producers and Distributors (MAPV).

NEW YORK: A *Billboard* survey of independent record retailers finds that vinyl LP stock averages between 40 per cent and 50 per cent compared with 10 per cent or less for major chains. This contradicts the general feeling within the industry that vinyl is dying rapidly. The conclusion of the survey is that independent retailers are doing from 10 per cent to 20 per cent of their income and a higher percentage of unit sales in LPs. This compares with an industry average of below 10 per cent for both dollar and unit sales.

BRUSSELS: The Carrere group started a new operation in Holland last month and its distribution is through ONR at Weesp. On May 5, Carrere Holland moves to premises in Hilversum. Eric Dellew, former sales promotion manager with Carrere Belgium, has been named managing director.

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THE NEW SINGLE

  
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# Records to become Jacks of all traders?

**It seems that everybody — from bookshops to fruit and veg shops — is having a go at selling records these days, including one independent with a whole new concept in home-from-home shopping . . .**

**E**VER FANCIED selling books from your shop, or has the prospect of lending them out crossed your mind? You may even have toyed with the thought of selling cosmetics or sports goods.

You haven't? Not surprising, really, seeing as how you run a record shop.

The other side of the coin is, though, one of the retailing phenomena of the Eighties: the availability of recorded music in the same shops as books, music hardware, even fruit and veg.

Everybody from department stores to market stalls is selling records these days, and libraries are set to join in. A government green paper on library finance encourages joint ventures between library authorities and the private sector — and that includes record retailing.

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

It stresses that any recorded product sold would be of special interest or slow moving cultural items. But nonetheless, it is a step towards opening up the record retailing market.

Another area that is beginning to expand is within bookshops. One company aiming to be at the forefront of that development is Ottakar, which presently has shops in Banbury and Brighton and has

immediate plans to open two more shops.

The shop has the dual purpose of selling books and records but in managing director James Heneage's eyes, the two are much more closely related than you would expect.

"We believed that it was possible to mix books and recorded music in a way that people had not done in the past. Basically, we had an idea of who we needed to sell to and we targeted the whole concept," he says.

Heneage adds that the Ottakar target audience is one that appreciates "more serious music" with an emphasis on classical, jazz and blues. "Consequently, our audience is usually older," he says.

The layout of the shops is one of the most important factors in setting up a new outlet for record retailing, says Heneage. "We did our own research and found that people want to buy records in the environment that they usually listen to them in.

"Therefore, the idea is to make

the shop feel as much as possible like home. This means we have armchairs, curtains, coffee tables and, of course, headphones for listening to the music. People can then sit in comfort and read a book or listen to a record."

Heneage says he has had little help from record companies in getting Ottakar off the ground. "The problem with the record industry is that the supply side makes it incredibly difficult for someone like us to get involved.

"Many of them are incredibly inefficient, unhelpful and downright rude. It is amazing how they don't support you. I suppose it is because we are developing a market that they are keen to develop themselves," he says.

But Heneage adds that this should not deter dealers from taking up the challenge of new record retailing ideas and outlets. "My feeling is that there are enormous possibilities for specialist chains to develop interesting areas more and more.

"At the moment, we have a monopoly in the hands of about five players and a weak independent sector. There is an opportunity for smaller chains to grow if they focus their product on a particular area."

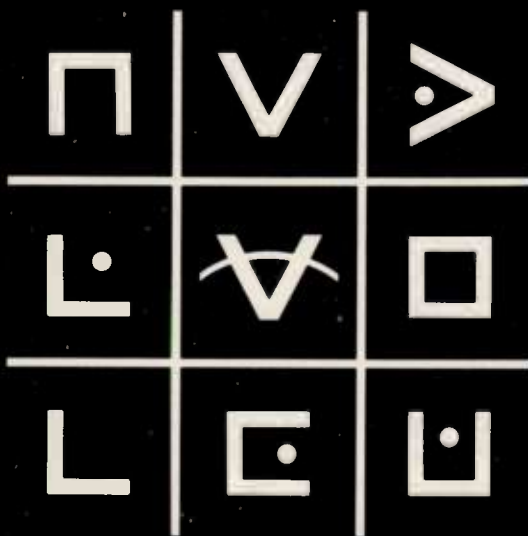
● The chart (left) shows the existing wide range of record retailing outlets, many of which are growing steadily.

**Sales by type of outlet — 1986-1987 (% units)**

	Singles		Full-price LPs		Cassettes		CDs
	1986	1987	1986	1987	1986	1987	1987
Woolworth	18	20	12	16	20	19	6
W H Smith	11	10	11	10	14	12	15
Boots	6	5	6	4	7	6	6
All record specialists	49	50	50	51	26	27	54
HMV	8	9	8	8	5	5	10
Our Price	9	12	11	12	5	6	15
Virgin	5	7	8	9	4	5	10
Other record specialists	26	22	23	21	13	11	19
Supermarket	3	3	3	3	4	5	—
Radio/Electrical	1	1	—	—	1	1	—
Department store	2	1	1	1	1	1	3
Other Bookshop/newsagents	6	5	3	3	5	5	3
Market stalls etc	2	1	1	1	1	2	—
Mail order/Record club	—	—	7	7	9	12	3
Second hand/privately	1	1	2	1	2	2	—
Elsewhere*	1	3	4	3	10	8	10

\*Elsewhere includes sheet music, musical instrument and photographic shops and all others not identified.  
Source: BPI Year Book 1988/89 — information from BMRB (Forte).

## THE OUTFIELD



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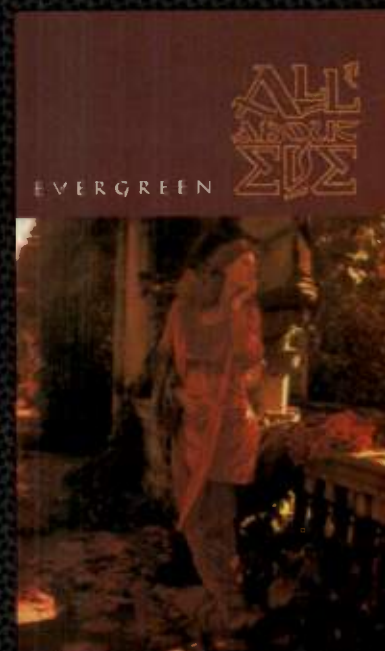
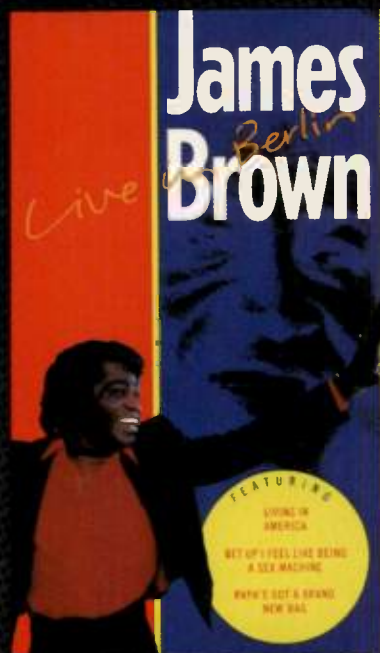
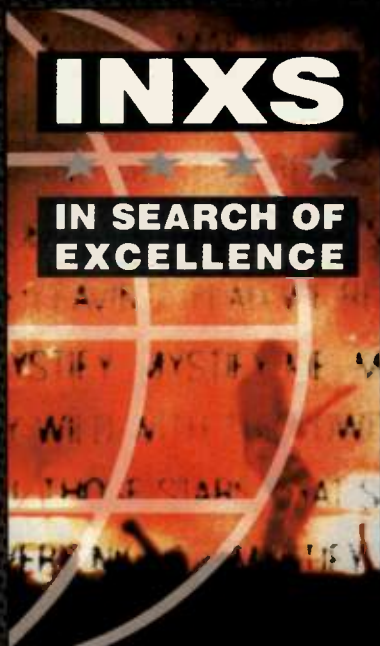
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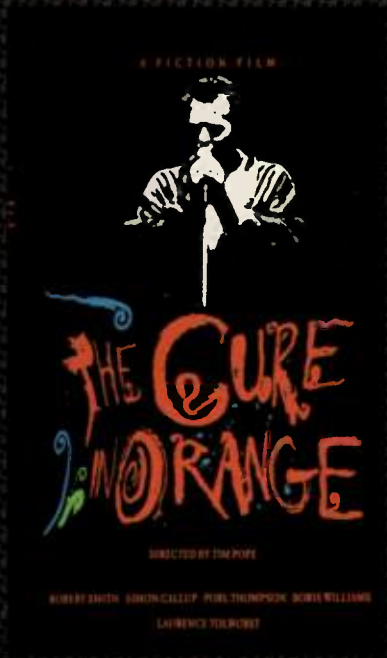
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# Lloyd Webber pays £1m for his own musical

FILMTRAX HAS sold the publishing rights to the score of Joseph And The Amazing Technicolor Dreamcoat to the Really Useful Group, the company led by the musical's composer Andrew Lloyd Webber.

The deal is worth £1m and Filmtrax claims that it is the largest of its kind ever concluded in the UK.

The company's managing

director John Hall says: "This is the first time we have ever sold one of our copyrights and it is not something we plan to do on a regular basis. However, we feel the Really Useful Group is in a better position to realise its value through a West End re-staging or other medium."

Filmtrax acquired the Joseph copyright when it paid £4.7m

for the Novello and Co catalogue in September last year.

The show is still widely performed by schools and amateur groups and generates an annual publishing income of over £65,000.

Filmtrax says it expects to continue to print and distribute the Joseph score as well as other Lloyd Webber works such as Requiem.

## 'We've got the right mix' — first year goes Curran's way

by Dave Laing

"WE NOW have a broad base of music, with a very good mix of new and established performers, writer-producers and catalogue deals," says BMG Music Publishing managing director Paul Curran, who joined the company a year ago from Chrysalis Music.

The biggest signing in recent months has been Brother Beyond who joined the BMG Music roster in April.

But Curran is equally keen to stress his other "development deals" with such bands as Jim Jiminee, Pop Gun and RCA recording artists Five Guys Named Moe.

The BMG MD adds that the company's A&R activity will be brought into focus this year as a number of its signings release albums through major labels.

These include The Mission, All About Eve and the quirky Pop Will Eat Itself whose RCA album This Is The Day This Is The Hour has just appeared.

River City People are another BMG Music group who will debut through EMI in a few months time, while 16 Tambourines are currently in the studio cutting an album for Arista.

On another front, Curran has signed Roy Carter, the former Heatwave arranger and producer. "We hope to focus and direct him, to be a catalyst," says Curran.

He adds that with songwriters, the BMG philosophy is "less is more. We prefer writers to come up with fewer songs, but those should be right on the money."



PAUL CURRAN: bringing BMG into focus

The breadth of the BMG Music roster is evident in the range of catalogues the company currently administers.

It handles the Yoko Ono and John Lennon copyrights in the LenOno catalogue for the UK and Anxious Music, the pop/rock publisher with an interest in the UK Eurovision entry which is owned by Eurythmic Dave A. Stewart, himself signed as a writer to BMG.

In January, Curran also signed a deal with Cooking Vinyl Music, the newly formed publishing arm of Pete Lawrence's successful folk roots label, while last month he added York Music, the new age publisher associated with Ocean Disques.

Curran heads a staff of 10 at his Cavendish Square office, of whom four "work full-time on the creative side".

He says that the growth of BMG Music will continue and "as we expand we will take on more people".

## Warner-Chappell rises to SBK-EMI joint challenge

AFTER YEAR-END figures which suggested a joint SBK-EMI outfit could challenge its supremacy, Warner-Chappell has swept back in both individual and corporate categories.

The company's success was generated by mega-hits from Madonna, Holly Johnson, Michael Jackson and S'Express while it shared Neneh Cherry's Buffalo Stance with SBK and Virgin Music, a company enjoying its strongest quarterly performance since January-March 1988.

Virgin's hitmakers included Simple Minds, Fine Young Cannibals, Paula Abdul and Texas, while Bobby Brown's My Prerogative was a split copyright with MCA Music.

After its exceptional showing in the Christmas period, the consistent All Boys Music dropped to second place and to the 9-10 per cent of the singles market garnered by Stock Aitken Waterman throughout 1988.

Both SBK (with the Gloria Estefan hit) and EMI had a quiet period while the PolyGram-owned Dick James Music catalogue proved its worth through the revival of Gene Pitney's Something's Gotta Hold Of My Heart.

In the corporate sphere, the top four companies mirrored their placings a year ago and between them took over half of the market.

Elsewhere, PolyGram (with Roachford's Cuddly Toy) drew up to fifth and the rise of Sam Brown helped Rondor to move to sixth from tenth in the previous quarter.



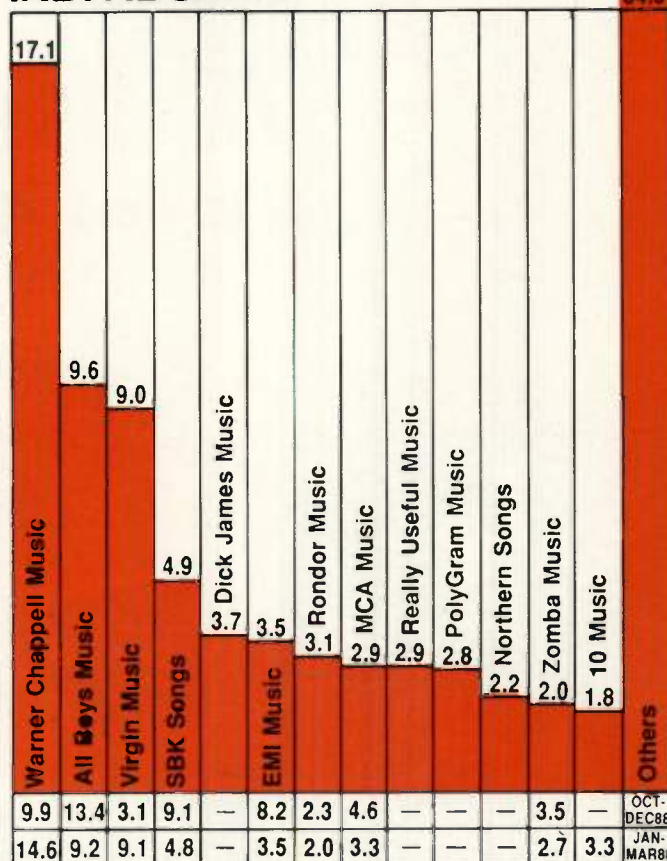
## What de Wit did

IN ONE of his final signings, EMI Music Publishing MD Frans de Wit has brought The Katydids to the company.

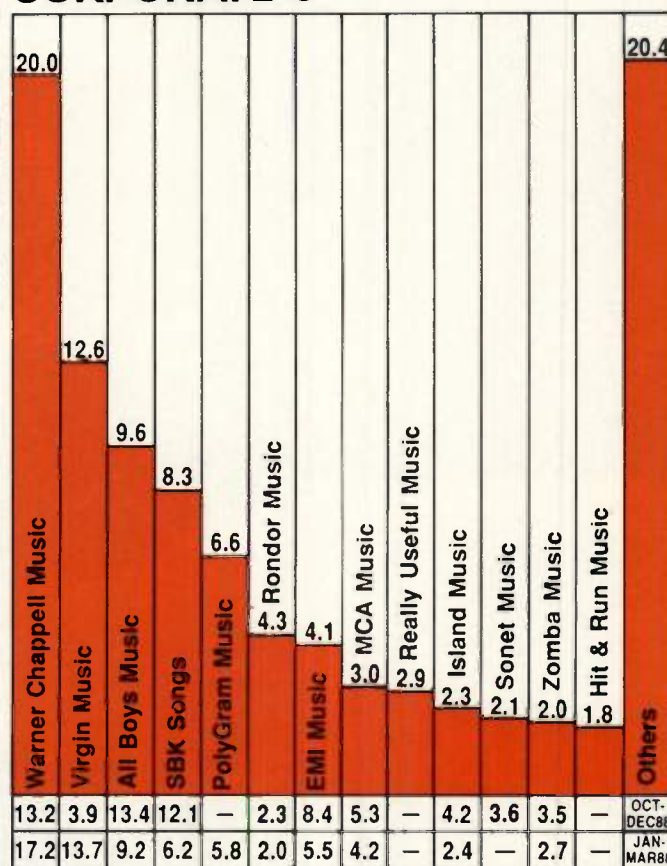
The picture shows (l-r) Peter Doyle (EMI), Tim Davies (EMI), Cerne Canning (Sermon Management) Susie Hug and Adam Seymour (Katydids), Chris Mileson (EMI), de Wit and Simon Esplen (Sermon Management).

# MARKET SURVEY JAN-MARCH 1989

## PUBLISHING INDIVIDUAL %



## PUBLISHING CORPORATE %



## CHART PERFORMANCE

### WRITERS

- 1 Stock Aitken Waterman
- 2 Greenaway/Cook
- 3 Lloyd Webber/Black/Hart
- 4 Rutherford/Robertson
- 5 Madonna/Leonard
- 6 (Trad arr) Simple Minds
- 7 Lynne/Orbison/Petty
- 8 Brown/Sutton/Brady
- 9 Lennon/McCartney
- 10 Jackson

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## Classical

- |    |    |   |  |
|----|----|---|--|
| 1  | 2  | VIVALDI FOUR SEASONS<br>Virtuosi Of England                       | CFP<br>CFP40016/TCCFP40016 (E)         |
| 2  | 1  | DUETS FROM FAMOUS OPERAS<br>Various                               | CFP<br>CFP4144981/CFP4144984 (E)       |
| 3  | —  | DVORAK SYMPHONY 9 (NEW WORLD)<br>Zdenek Macal/LPO                 | CFP<br>CFP4382/TCCFP4382 (E)           |
| 4  | 6  | TCHAIKOVSKY 1812 OVERTURE<br>Charles Mackerras/LPO                | CFP<br>CFP101/TCCFP101 (E)             |
| 5  | —  | HOLST THE PLANETS<br>James Loughran/HO                            | CFP<br>CFP40243/TCCFP40243 (E)         |
| 6  | 9  | ELGAR CELLO CONCERTO<br>Robert Cohen/LPO                          | CFP<br>CFP40342/TCCFP40342 (E)         |
| 7  | —  | GRIEG PEER GYNT SUITES 1/2<br>John Pritchard/LPO/Katin            | CFP<br>CFP160/TCCFP160 (E)             |
| 8  | 4  | ELGAR ENIGMA VARIATIONS ETC<br>Vernon Handley/LPO                 | Eminence<br>EMX2011/TCEMX2011 (E)      |
| 9  | —  | HOLST THE PLANETS<br>Geoffrey Simon/LSO                           | Conifer<br>DDD111/DDC111 (CON)         |
| 10 | 8  | HOLST THE PLANETS<br>Simon Rattle/PO                              | Eminence<br>EMX2106/TCEMX2106 (E)      |
| 11 | —  | MOZART EINE KLEINE NACHTMUSIK/SERE<br>Herbert Von Karajan/BPO/VPO | DG Galleria<br>4158431/4158434 (F)     |
| 12 | 17 | 100 GREATEST CLASSICS PART 1<br>Various                           | Trax Classique<br>TRX101/TRXC101 (BMG) |
| 13 | 18 | ELGAR ENIGMA VARIATIONS<br>Adrian Boult/LPO                       | CFP<br>CFP40022/TCCFP40022 (E)         |
| 14 | —  | HANDEL WATER MUSIC<br>Virtuosi Of England                         | CFP<br>CFP40092/TCCFP40092 (E)         |
| 15 | —  | STRAUSS WALTZES<br>Thompson/Halle Orch                            | CFP<br>CFP4528/TCCFP4528 (E)           |
| 16 | —  | VIVALDI FOUR SEASONS<br>Jerzy Maksymiuk/PCO                       | Eminence<br>EMX2009/TCEMX2009 (E)      |
| 17 | 20 | VIVALDI FOUR SEASONS<br>Anders Ohrwall/DBE                        | Conifer<br>DDD109/DDC109 (E)           |
| 18 | 19 | RACHMANINOV PIANO CONCERTO NO 2<br>Yuri Temirkanov/RPO/Fowke      | Eminence<br>EMX4120831/EMX4120834 (E)  |
| 19 | —  | HANDEL MUSIC FOR THE ROYAL FIREWORKS<br>Francesco Macci/MDSM      | Conifer<br>DDD134/DDC134 (CON)         |
| 20 | 15 | WARSAW CONCERTO<br>Adni/Bournemouth Symp/Alwyn                    | CFP<br>CFP4144931/CFP4144943 (E)       |

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## CLASSICAL

## EMI launches huge campaign for Rattle's Porgy And Bess

by Nicolas Soames

EMI IS going for blanket coverage for its new recording of Gershwin's *Porgy And Bess* with one of the biggest campaigns of the year. Starting this month, but not actually coming to a climax until June, it will be more extensive than the Show Boat launch.

It is regarded as something of a pinnacle even for the ever-successful Simon Rattle who conducts the all-black cast which so stunned the Glyndebourne Opera audiences two years ago. Rattle has conducted the work since he became a professional conductor as a teenager in the mid-Seventies. He conducted Willard White — who sings the role of Porgy on the new recording — in concert performances in 1976, but the cast of White, Cynthia Hamon (Bess) and Damon Evans as Sporting Life is re-

CONDUCTOR SIMON Rattle and the cast of *Porgy And Bess*

garded as near ideal on both sides of the Atlantic.

"We are in the very fortunate position as a record company to be issuing a recording which has had critical acclaim even before it is released," says Chris Evans, EMI Classical marketing manager, referring to the comments of critics at the Glyndebourne production who called for a recording to be made.

EMI is investing in an extensive advertising campaign — not just in *Gramophone*, *Opera Now*, national newspapers, opera programmes including Glyndebourne and the Royal Opera House, but also on 75 London Underground sites, 30 Glasgow Underground sites and 30 mainline stations and other outdoor poster sites.

For the first time, the sales force will be involved in in-store displays in non-specialist outlets to bring the displays over the 250 mark. Nearly 2,000 sampler three-inch CDs will be sent to radio stations and journalists throughout the country ("We anticipate many plays of *It Ain't Necessarily So*," remarks Evans) and 20-minute videos will be sent to 600 media outlets.

There will also be sweat shirts and other *Porgy And Bess* products.

## Double boost for contemporary music

CONTEMPORARY MUSIC receives a boost this month in two ways which, confusingly, are both called by the same name: 20th Century Classics.

The record marketing scheme devised jointly by the Arts Council

and the British record industry starts its third campaign with six titles of very different music, written in the past 40 years, which is being promoted through 20,000 leaflets distributed to retailers and educational outlets.

The six titles include: Walton's *Symphony No 1* coupled with the *Variations On A Theme Of Hindemith* (EMI CDC 7496712); *Catalogue d'Oiseaux* Books 4-6 by Messiaen (Unicorn-Kanchana DKP 9075 and on tape); *Piano Music* by Wilfred Josephs (Novello Records NVLCD104 and on LP/tape); and two Thorofon discs (distributed by Pinnacle), music by Jens-Peter Ostendorf (CD CTH 2038) and Chinese Piano Concertos (CD CTH2023).

However, the Arts Council has had to put a note on the bottom of its leaflet disclaiming any connection with the Deutsche Grammophon CD series of the same name. This month sees a further five titles of some excellent DG recordings of what could be broadly termed contemporary music.

Most popular of them all — and arguably one of the best-selling of the genre for the year — will be the reissue on CD of one of the classic works from the minimalist school, Steve Reich's *Drumming*, coupled with *Six Pianos*, *Music For Mallet Instruments and Voices and Organ*, played and directed by the composer (CD 427 4280 2CDS).

DG is also reissuing on a three-CD set the only complete recording of Busoni's opera *Doktor Faust* with Fischer-Dieskau in the title role (CD 427 412-2).

● ALL THE music for piano written by Sir Lennox Berkley, now in his 86th year, has been recorded on one compact disc by the pianist/critic Christopher Headington.

Released on the Kingdom label, distributed by EMI, the 60-minute CD contains the *Sonata* — dedicated to Clifford Curzon — and the *Six Preludes* (KLCLCD/CKCL).

It is one of three Kingdom releases this month. Barbara Harbach plays an unusual pro-

gramme of music for solo harpsichord by 18th century women composers; including Barthelemon, Martinez and Gambirani (on KLCLCD 2010) and James Tocco, the American pianist, plays music by Charles Griffes (KLCLCD 2011).

## Carreras back after illness

THE SPANISH tenor José Carreras returned to London last week for the first time since he won his battle against leukaemia and disclosed that, although he has severely reduced the number of his appearances, his appetite for performance and for recordings remains undimmed.

Following his enormous hit with *West Side Story*, he is also returning to crossover recording by making a whole album of songs by Andrew Lloyd Webber for VEA.

"I hope I have become a little more mature and I don't want to run in any aspect of my life as I did before," remarked Carreras.

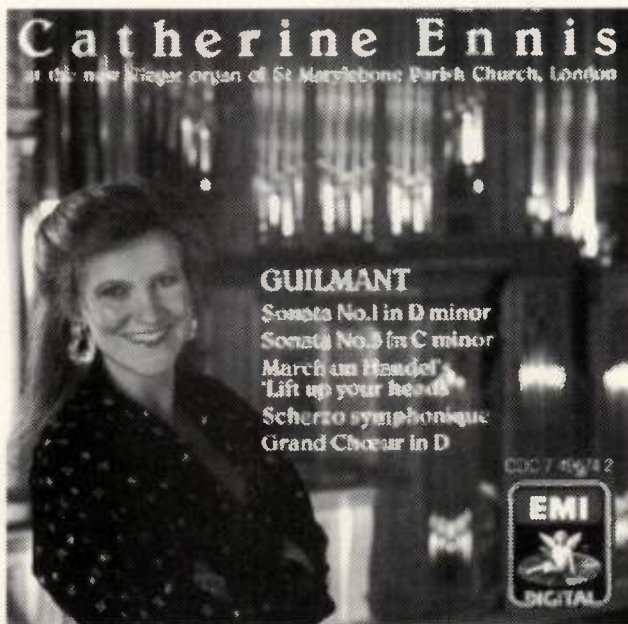
He came to the Royal Opera House, Covent Garden — the scene of some of his finest performances since his debut in 1974 — to give a recital. Not until July, a full year since he returned to music, will he appear again in a full opera (*Medea* in Barcelona).

But he has already been active in the recording studio, finishing Halevy's *La Juif* which was interrupted by his illness, as well as *Tosca* with Michael Tilson Thomas and *Samson et Dalila* conducted by Sir Colin Davis, for Philips. Other projects in the pipeline include Verdi's *Luisa Miller*.

Carreras will not do more than 35 dates a year. He set up the International Foundation José Carreras to provide funds for leukaemia victims, and for research into the disease, and has personally raised more than \$1m since his return to the concert platform. He has also been encouraged by offers of charity performances by other leading opera stars.

## Catherine Ennis

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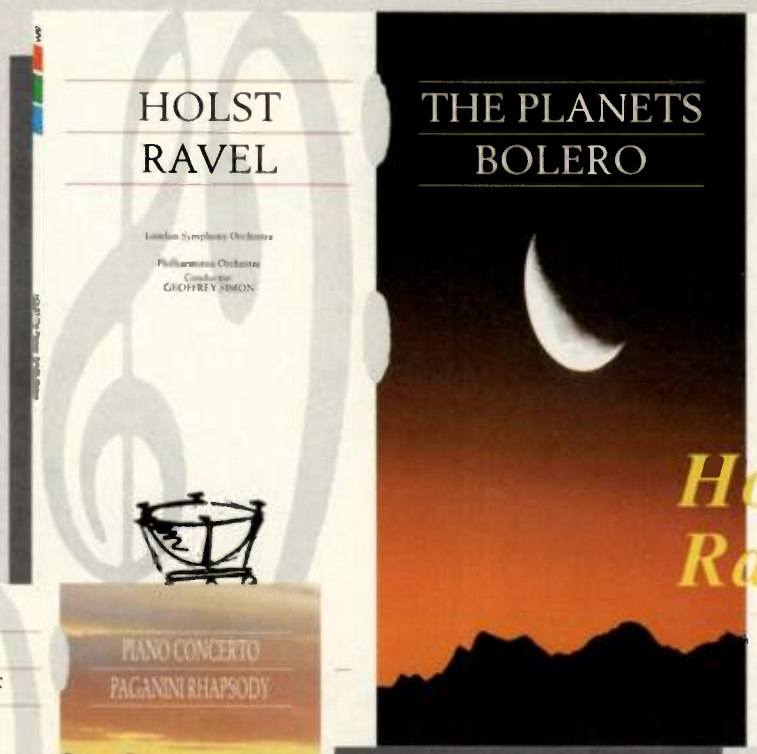
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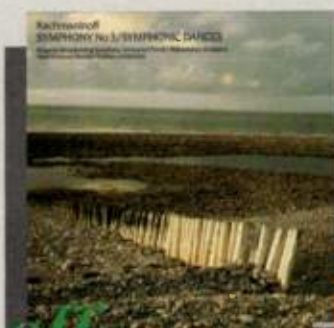
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# Digital score tails Lawrence release

by Nicolas Soames

ONE OF the most prominent cinematic events this month will undoubtedly be a re-release — the carefully restored, extended version of David Lean's epic *Lawrence of Arabia* which opens at the Odeon, Marble Arch on May 26.

It will be accompanied by a special BBCTV documentary on the project. And Silva Screen Records, the film score specialists, are releasing a new digital recording of all the music written for Lawrence by Maurice Jarre.

The original soundtrack of Lawrence contained just 30 minutes of music — for which Jarre won a well-deserved Oscar. But it was an early stereo recording and, according to Silva Screen Records, not of particularly high quality.

But Christopher Palmer has gone back to the original manuscripts and, under the supervision of the composer himself, has produced a score with an extra 20 minutes of music, played by the Philharmonia Orchestra — including eight percussionists — under the direction of the composer and conductor Tony Bremner.

It is released on all three formats



TWO OF Silva Screen's classic film scores

(FILMCD 036) with a specially commissioned drawing of Peter O'Toole, in the title role, on the sleeve and it is distributed by PRT. The LP/tape has a dealer price of £3.90, with the CD £6.70.

It is one of two new recordings of classic soundtracks undertaken by Silva Screen Records — *The Big Country* was released last month — and the success of both augurs well for future plans. James Fitzpatrick, director of Silva Screen which began in 1985 and now has a catalogue of some 40 sound-

tracks and these two special studio recordings, is optimistic.

"We intend to record other classic scores from films, including some of the Hammer Horror scores from the Sixties written by people such as Elisabeth Lutyens, Richard Rodney Bennett and Malcolm Williamson — his Piano Concerto originated in a Hammer Horror," says Fitzpatrick. Silva Screen is also considering recording the scores of Miklos Rosza's *El Cid* and Franz Waxmann's music to Thirties film, *The Bride of Frankenstein*.

## R E V I E W S

Symphonies 1-9 plus reconstruction of Symphony No 10; Overtures Prometheus and Coriolan; Beethoven. Barstow, Finnie, Rendall, Tomlinson, CBSO, Weller. Chandos CHAN 8712/7. All formats. Full price.

Chandos strides into the mainstream repertoire with this Beethoven cycle. Its main features are a noticeably strong and open sound and an unashamedly traditional view of the music with grand (and sometimes grandiose) gestures; although the clarity of an authentic performance is missing, there is a bright quality to the whole cycle.

A set to be taken seriously and arguably one of the finest recorded. But it is up against stiff opposition... and for personal preference, I would rather listen to Norrington.

● General interest.

American Piano Classics. Ives, Copland, Garner, Monk, Nancarrow, Gershwin. Joanna MacGregor, piano. LDR 1004. Also on tape. Distribution: PRT. Full price.

Immensely refreshing programme of piano music by a truly exciting young talent.

Hopefully, the names of Ives and Nancarrow will not frighten off a general audience because there is blues here and jazz and much else in this inventive and varied recital.

● General interest

18th century Concertos for Timpani and Orchestra by Fischer, Druschetzky. Jonathan Haas, timpani, Bournemouth Symphony Orchestra, Harold Faberman. CRD 3449. And on tape. Full price.

CRD is swinging back into action after a fallow period but this unusual programme is more diverting on paper than in reality: the music is a little mechanical despite careful attention of Haas.

● Specialist

## B R I E F

● BBC RADIO 3's Record Review programme on Saturday morning is one of the most influential programmes of its kind, particularly the Building A Library feature in which a leading critic compares all the available recordings of one work and concludes with a top recommendation.

As a service to dealers, *Music Week's* Classical page will endeavour to carry each week the top recommendation of the weekend as both an aid to stocking and information to customers.

On Saturday, Edward Greenfield compared all the available versions of Schumann's Symphony No 3, and his top recommendation was an EMI mid-price recording, with the Dresden Staatskapelle Orchestra conducted by Wolfgang Sawallisch (CDM 769 472-2).

15

**the wolfgang press**

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# We don't understand the headlines

## MARKET SURVEY JAN-MARCH 1989

### Not so lucky this time for PWL

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

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

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

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

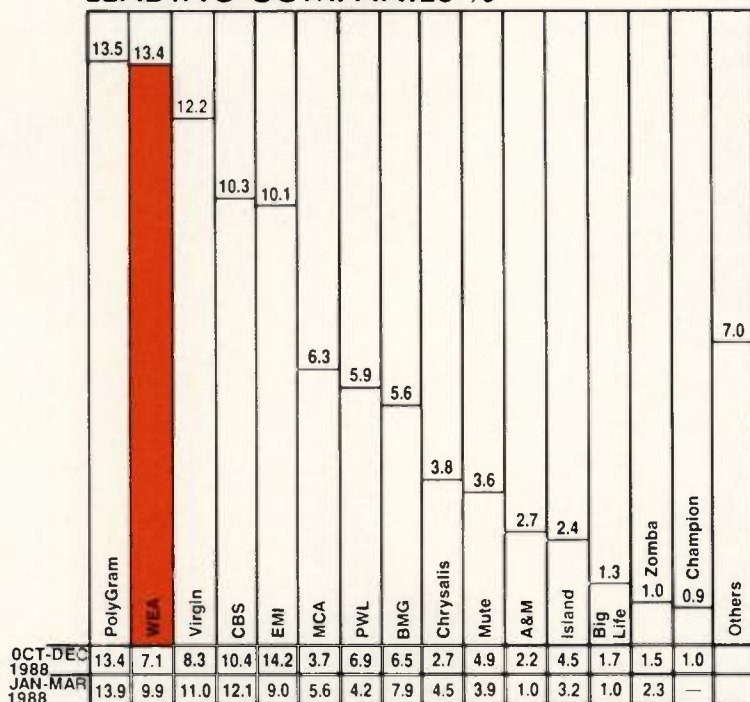
Among singles distributors, it was the story as before. PolyGram staved off EMI's challenge with CBS leading the rest home, some 10 per cent adrift. Here too, WEA showed a big improvement, mostly at the expense of the independent sector where Pinnacle, The Cartel, PRT and Spartan all lost ground.

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

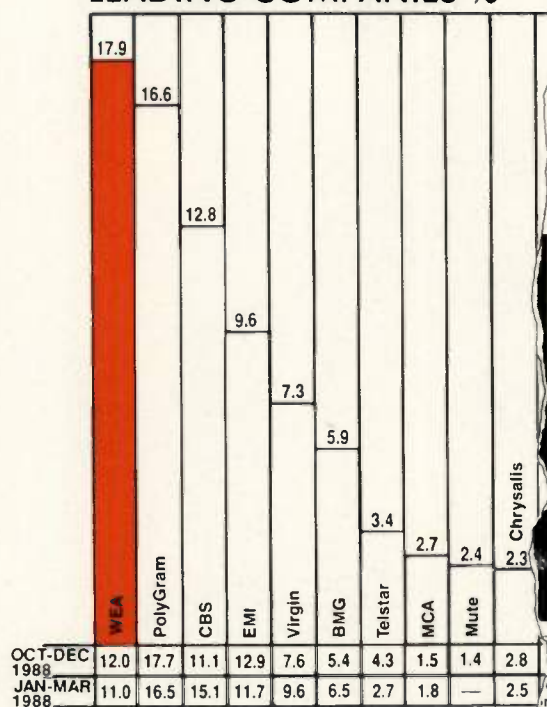
It may be too early to say how the creation of the compilation chart is affecting sales, but both specialist companies Telstar and Stylus have lost market share compared to the pre-Christmas quarter. A more relevant comparison might be the first quarter of 1988 when Stylus had a similar two per cent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

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

## SINGLES LEADING COMPANIES %



## ALBUMS LEADING COMPANIES %



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

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

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

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

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

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

● Full results and analysis, p12.

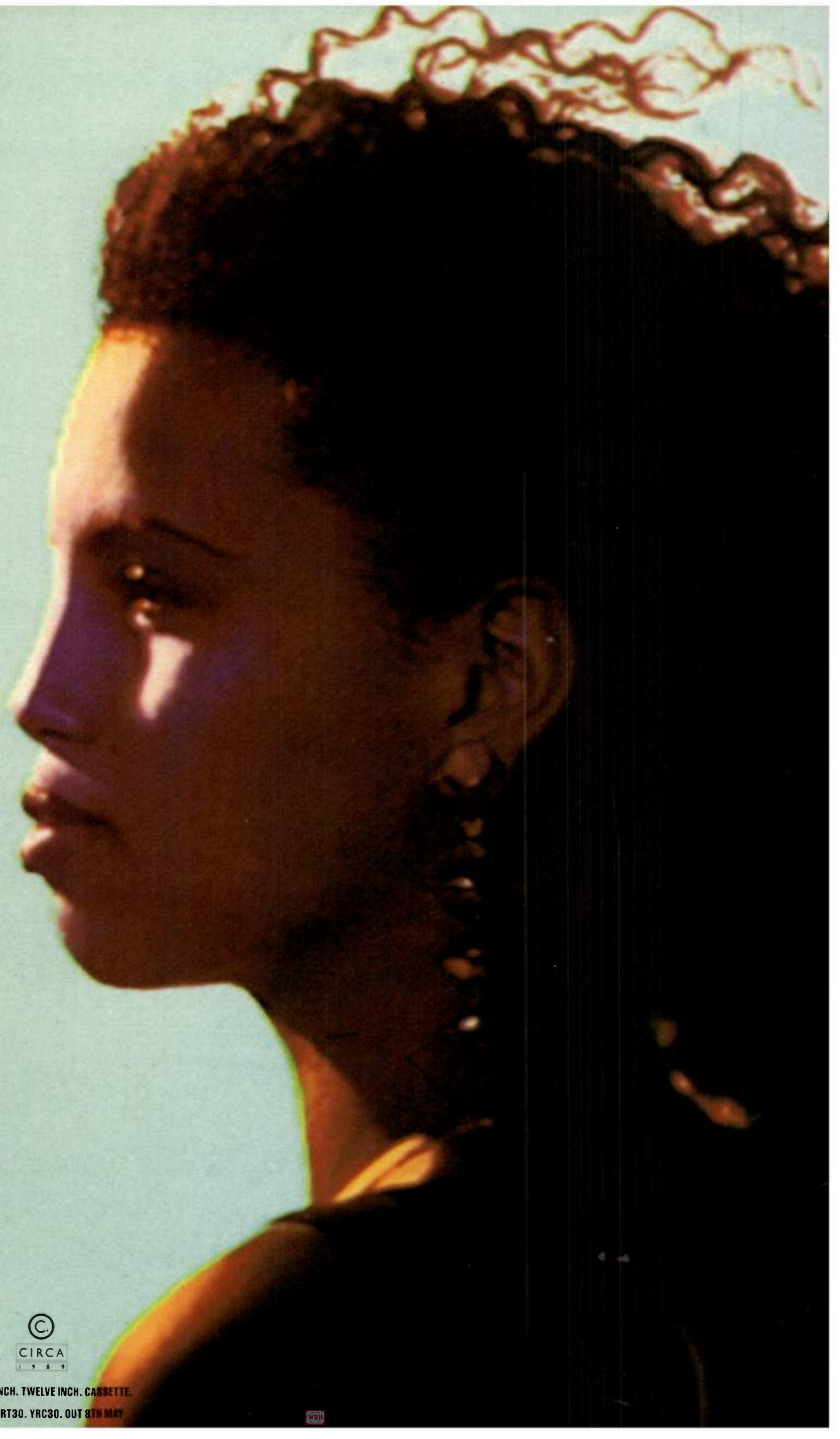
Source: Music Week, 29th April 1989

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<b>38</b>	28	7	I HAVEN'T STOPPED DANCING YET Pat & Mick (Stock/Aitken/Waterman) Old Eye Music/Buckwheat Music	PWL PWT(T) 33 (P)
<b>39</b>	<b>NEW</b>		DON'T IT MAKE YOU FEEL GOOD Stefan Dennis (Russell McKenna/Tony Naylor) Supreme Songs	Sublime LIME(T) 105 (A)
<b>40</b>	32	8	PARADISE CITY Guns N' Roses (Mike Clink) Warner Chappell Music	Geffen GEF(T) 50 (W) (S)
<b>41</b>	49	2	HEAVEN HELP ME Deon Estus (George Michael) SBK Songs/Morrison Leahy Music	Mika/Polydor MIKA(Z) 2 (F)
<b>42</b>	<b>NEW</b>		VIOLENTLY EP Hue & Cry (Goldberg/Biondolillo/Kane(1) Kane(2)) Warner(2) EMI(1)	Circa/Virgin VR(T) 29 (E)
<b>43</b>	<b>NEW</b>		WORKIN' OVERTIME Diana Ross (Nile Rogers) Tommy Jymy/Mike Chapman	Ross/EMI (12)EM 91 (E)
<b>44</b>	<b>NEW</b>		THROUGH THE STORM Aretha Franklin & Elton John (Narada Michael Walden) Empire/EMI	Arista 112185 (12"-612185) (BMG)
<b>45</b>	<b>NEW</b>		HELYOM HALIB (ACID ACID ACID) Cappella (P Feroldi/G Bortolotti) EMI Music	Music Man MMP57004 (MMPT12004) (P)
<b>46</b>	36	7	MUSICAL FREEDOM (MOVING ON UP) Paul Simpson feat. Adeva (Paul Simpson)	Cooltempo/Chrysalis COOL(X)182 (C)
<b>47</b>	<b>NEW</b>		MY LOVE IS SO RAW Alyson Williams featuring Nikki-D (Alvin Moody) Island Music	Def Jam 6548987 (12"-654898 6) (C)
<b>48</b>	<b>NEW</b>		DISAPPOINTED Public Image Limited (Stephen Hague) 10 Music/MCA Music	Virgin VS(T) 1181 (E)
<b>49</b>	56	2	MOVE CLOSER Tom Jones (Barry J. Eastmond/Timmy Allen) Jess/Warner Chappell	Jive JIVE(T) 203 (BMG)
<b>50</b>	37	5	PLEASE DON'T BE SCARED Barry Manilow (Michael Lloyd) Tyrell-Mann Music	Arista 112186 (12"-612186) (BMG)
<b>51</b>	34	7	OF COURSE I'M LYING Yello (Yello) Warner Chappell Music	Mercury/Phonogram YELLO 3(12) (F)
<b>52</b>	38	14	DON'T BE CRUEL Bobby Brown (L.A./Babyface) Warner Chappell Music	MCA MCA(T) 1310 (F)
<b>53</b>	63	3	THAT'S WHEN I THINK OF YOU 1927 (Charles Fisher) Warner Chappell Music/Trafalgar	WEA YZ 351(T) (W)
<b>54</b>	59	4	I CAN SEE CLEARLY NOW (Remix) Johnny Nash (Johnny Nash) Rondor Music	Epic JN(T) 1 (C)
<b>55</b>	43	5	FREE WORLD Kirsty MacColl (Steve Lillywhite) Copyright Control	Virgin KMA(T) 1 (E)
<b>56</b>	<b>NEW</b>		MY HEART CAN'T TELL YOU NO Rod Stewart (Rod Stewart/Andy Taylor/Bernard Edwards) Chrysalis	Warner Brothers W 7729(T) (W)
<b>57</b>	<b>NEW</b>		LET THERE BE ROCK Onslaught (Stefan Galfas/Onslaught) Warner Chappell Music	Hrr/London LON(X) 224 (F)
<b>58</b>	68	2	ON THE INSIDE (Theme 'Prisoner Cell Block H') Lynne Hamilton (-) ATV Music	A.1. A1 311 (A)
<b>59</b>	65	4	GOOD TIMES Reid (Robyn Smith) MCA Music/Copyright Control	Syncopate/EMI (12)SY 27 (E)
<b>60</b>	<b>NEW</b>		THRILL HAS GONE Texas (Texas) 10 Music	Mercury/Phonogram TEX 2(12) (F)
<b>61</b>	44	3	MAKE MY BODY ROCK Jomanda (Richardson/Jenkins/Ware) MCA Music	RCA PB 42749 (12 -PT 42750) (BMG)
<b>62</b>	71	2	THE RAINDANCE Dare (Mike Shipley/Larry Klein) Bright Music	A&M AM(Y) 483 (F)
<b>63</b>	47	3	JOY AND PAIN Rob Base & D.J. E-Z Rock (Hamilton/Base) Warner Chappell Music	Supreme SUPE(T) 143 (A)
<b>64</b>	67	2	LOLLY LOLLY Wendy & Lisa (Wendy & Lisa) EMI Music	Virgin VS(T) 1175 (E)
<b>65</b>	57	5	VOODOO RAY EP A Guy Called Gerald (Chapter/Gerald) Skysaw Music	Rham! RS 804 (12 -RX 8804) (P)
<b>66</b>	39	7	THIS IS YOUR LIFE The Blow Monkeys (Dr Robert) Trash Songs/Warner Chappell Music	RCA PB 42695 (12 -PT 42696) (BMG)
<b>67</b>	53	3	COME BACK Luther Vandross (Luther Vandross/Marcus Miller) SBK/Warner Chap.	Epic LUTH(T) 10 (C)
<b>68</b>	<b>NEW</b>		AFFAIR Cherrelle (Jimmy Jam/Terry Lewis) EMI Music	Tabu 6546737 (12 -654673 6) (C)
<b>69</b>	41	3	WISE UP! SUCKER Pop Will Eat Itself (Mr X/Mr Y) BMG Music	RCA PB 42761 (12 -PT 42762) (BMG)
<b>70</b>	<b>NEW</b>		HARDCORE HIP HOUSE Tyrree (Tyrree) Pop Star/EMI Music	DJ Int./Westside DJIN(T) 11 (A)
<b>71</b>	45	6	BEAUTY'S ONLY SKIN DEEP Aswad (Bobby Z/David Z) Jobete Music	Mango/Island (12)MNG 105 (F)
<b>72</b>	48	11	I'D RATHER JACK The Reynolds Girls (Stock/Aitken/Waterman) All Boys Music	PWL PWT(T) 25 (P)
<b>73</b>	<b>NEW</b>		DO YOU LIKE IT Kingdom Come (Keith Olsen/Lenny Wolf) PolyGram Music	Polydor KC5 3 (12 -KCX 3) (F)
<b>74</b>	<b>NEW</b>		YOU'RE THE ONE Bang (Todd Canedy) Warner Chappell Music	RCA PB 42715 (12 -PT 42716) (BMG)
<b>75</b>	52	4	THAT'S HOW I'M LIVING/THE CHIEF Toni Scott (Fabian Lensen) The 2 P(eters/Eaton/Champion Music	Champion CHAMP(12) 97 (BMG)

# Limelight in the spotlight

by Selina Webb

WITH THE news that The Cable Authority is to draw up a code of conduct for music videos, the thought of further clamps on the creativity of promo directors is disappointing. The no cigs, sex or violence rules seem stringent enough but lately, in line with a general blinding-out of music television, much innovative work ends up on the "better not" pile for reasons difficult to define.

No-one can be more frustrated by the current climate than Limelight director Nicholas Brandt, who, together with producer Bridgit Blake-Wilson, is fast earning a reputation for stirring up controversy whenever he gets behind a clapper board. His work is highly acclaimed in the US where he has a string of MTV hip clip credits to his name, but here reactions have been more guarded.

Brandt's videos for Bourgeois Tagg's *Waiting For The World To Turn*, XTC's *Dear God*, Jon Astley's *Put This Love To The Test* and The Escape Club's *Wild Wild West* all met with a variety of objections. The most memorable were prompted by the Bourgeois Tagg



LIMELIGHT'S EFFORTS for Grayson Hugh: hoping to be inoffensive

clip which, programmers feared, would incite people to jump off cliffs and The Escape Club, deemed sexist and/or offensive in the UK and hardly shown.

Ironically, the latter video shot the WEA rockers to stardom in the US and, according to Brandt, was made to parody the plethora of sexist images which make it on to TV.

"There was also some talk of it being offensive to thalidomide victims," reveals Blake-Wilson. "I think the truth of the matter is that there's an element that disturbs but no-one quite knows what it is, so they wrap a reason around it. There's nothing disturbing about arms and legs."

Now, true to form, Brandt and Blake-Wilson are up against it again for their promo for Arista's Fisher Z which, in its original form, culminates in effigies of Thatcher, the Ayatollah, Gaddafi and Regan coming to a watery end in a tank full of radioactive tears. Most of this sequence now lies on the edit suite floor, particularly the shots of Thatcher and the Ayatollah.

"The record company knew what was going to happen in the video but when they saw it they just got very frightened about the

whole Rushdie affair," says Brandt, who admits to being "deeply pissed off" that the hatchet job was necessary.

"But you can't really compare the way we use the Ayatollah, as an easily recognisable symbol of power, with what's said in Rushdie's book. We are not saying anything about the religion, but it seems we can't risk that people won't be able to see the difference."

In contrast, the Limelight duo have also recently completed a superb £41,000 job which shows RCA US vocalist Grayson Hugh and his four backing singers emerging as far as their waists from impossibly small suitcases.

An enchanting piece of film, it seems completely inoffensive and perfect for kids' TV, but the pair aren't taking any bets that it will be considered acceptable across the board.

"We never set out to be controversial or to get banned — we just do what seems right for the record," explains Brandt. "If we're given a strong song it deserves a strong treatment. Surely the idea is to get images that illustrate the song and its lyrics."

## MUSIC VIDEO

Description (tracks) Timings/ Dealer Price

1	1	5	U2: Rattle And Hum	CIC
			Live (21 tracks)/1 hr 36min/£8.34	VHR 2308
2	2	5	ERASURE: Innocents	Virgin
			Live (14 tracks)/56min/£6.95	VVD 491
3	NEW		GLORIA ESTEFAN: Homecoming Concert	CMV
			Live (15 tracks)/1 hr 20min/£8.34	49017 2
4	4	24	KYLIE MINOGUE: Kylie The Videos	PWL
			Video Single (5 tracks)/20min/£6.25	VHF 3
5	3	7	BRUCE SPRINGSTEEN: Video Anthology	CMV
			Compilation (18 tracks)/1 hr 30min/£9.04	49010 2
6	5	33	MICHAEL JACKSON: Making Thriller	Vestron
			Compilation/1 hr/£6.95	MA 11000
7	7	2	DURAN DURAN: 6ix By 3hree	PMI
			Compilation (6 tracks)/23min/£5.21	MVR 99 0080 3
8	15	48	MICHAEL JACKSON: Legend Continues Video Collection	PMI
			Compilation (22 tracks)/55min/£6.95	MJ 1000
9	10	23	BROS: The Big Push Tour	CMV
			Live (10 tracks)/1 hr/£6.95	49800 2
10	13	24	CLIFF RICHARD: Private Collection	PMI
			Compilation (16 tracks)/54min/£6.50	MVPCR 1
11	NEW		NEIL DIAMOND: Greatest Hits Live	CMV
			Live (19 tracks)/1 hr/£6.95	49014 2
12	12	6	CLIFF RICHARD: Guaranteed Live '88	PMI
			Compilation (10 tracks)/1 hr/£6.50	MVP 99 1179 3
13	6	5	NOW THAT'S...MUSIC VIDEO 14	Virgin/PMI/PMV
			Compilation (15 tracks)/1 hr/£6.95	MVNOW 14
14	9	7	DEPECHE MODE: 101	Virgin
			Compilation/1 hr 57min/£8.34	VVD 469
15	20	2	LED ZEPPELIN: The Song Remains...	WHV
			Live (9 tracks)/2 hr 7min/£6.95	PES 61389
16	-	1	GEORGE MICHAEL: Faith	CMV
			Compilation (6 tracks)/40min/£6.95	49000 2
17	8	5	KIM WILDE: Close	Virgin
			Compilation (7 tracks)/28min/£5.56	WC 526
18	NEW		NEW ORDER: Academy	Palace
			Live (9 tracks)/51min/£6.95	PVC 3019M
19	-	1	SOFT SELL: Non-Stop Erotic Video	Music Club/Video Col
			Compilation (12 tracks)/55min/£3.47	MC 2016
20	-	1	INXS: Kick The Video Flick	Channel 5
			Compilation (6 tracks)/30min/£6.95	CFV 07452

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## CIC grabs its fair share with U2 video debut

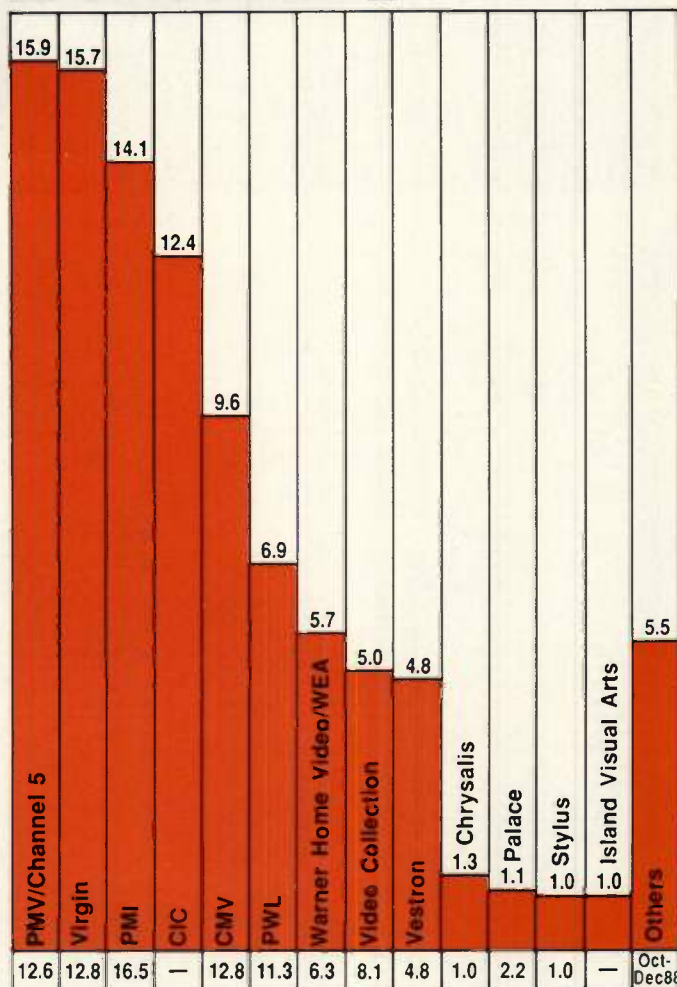
THE BIG news of the quarter comes in the shape of CIC which has rocketed into the label chart from nowhere. The company can thank its U2 Rattle And Hum video which achieved panel sales equivalent to the number four album in the week of its release.

There have also been changes at the top of both music video categories with new leaders in each. The re-named PMV/Channel 5 takes the lead among the labels after consistent top 20 sellers featuring, among others, Wet Wet Wet, Bananarama, INXS, The Style Council and Big Country. Just 0.2 per cent behind is Virgin which has increased its share of the market, thanks in part to its Depeche Mode 101 release. PMI has lost the commanding lead it boasted in the Christmas season, falling to third place as demand for Cliff Richard's Private Collection decreases.

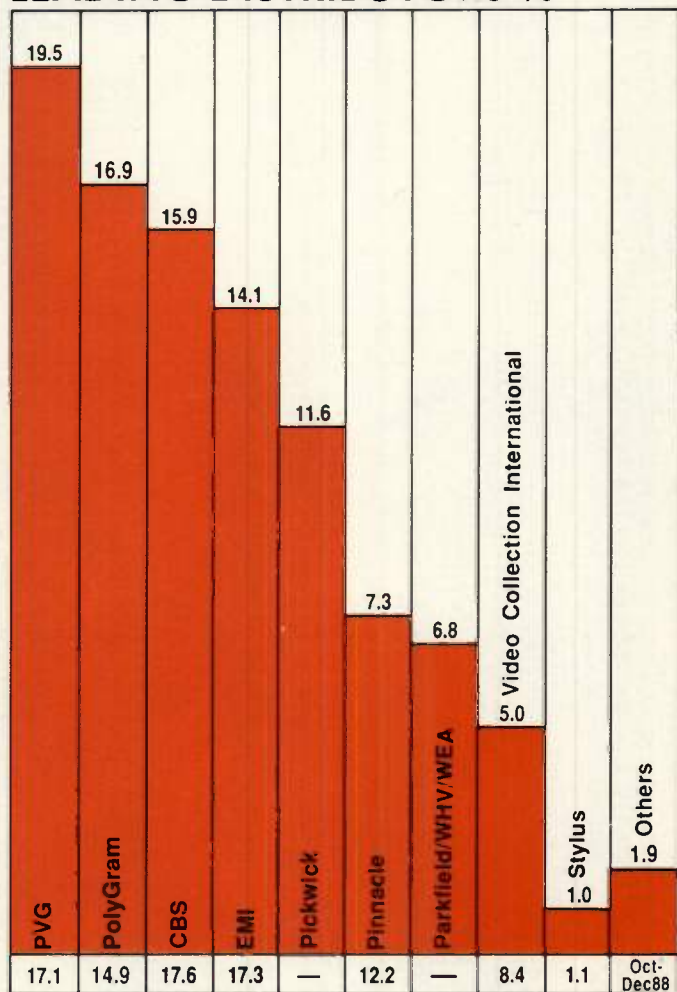
PVG has taken the lead among the distributors with PolyGram, which distributes Channel 5 along with PMV, IVA and Castle, taking the runner-up slot and CBS, last quarter's leader, falling to third.

● CONGRATULATIONS TO the winners of our Prince/New Order competition organised in conjunction with Palace Video. The lucky dealers are P Belingy of Our Price, Victoria Street, London SW1 and Carol Bailey of Lowestoft Electrical Store's record department.

## MUSIC VIDEO LEADING LABELS %



## MUSIC VIDEO LEADING DISTRIBUTORS %



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# New stations to boost black and ethnic music

by Sarah Davis

THE ANNOUNCEMENT of the first batch of incremental radio contracts has bolstered non-mainstream music.

FTP (For The People), which won the Bristol contract, says its format will be unchanged from its pirate days and that it will play black music — soul, jazz, funk, hip hop.

The format will include live interviews with black stars and it is hoped Lenny Henry will open the station on September 30.

Sunset Radio, successful in the Manchester contract, also plans to have black music programming during the day with specialist speech programmes aimed at ethnic communities in the evening.

Sunset's Mike Shaft says: "There will also be one live concert per week — anything from the London Gospel Choir to Stevie Wonder." He says the station will range from reggae to African to more mainstream music and will include the more commercial end of Asian music. Sunset should be on air by the end of August.

In London, the Hounslow contract has been won by West London Radio Ltd, which plans on 40 per cent broadcasting in English with the rest in Asian languages. West London's Ravinder Jain says there will be 20 per cent music

programming, 40 per cent of which will be in Hindustani, including traditional, classical and modern pop/improvisation. The station will also produce ethnic programmes for the Armenian, Polish and Punjabi communities and intends to be on air by September 1.

Stirling Community Radio Association was the victor in the Stirling contract. Its music content will include jazz, folk, Gaelic and local Scottish music. Starting on November 1, Stirling will only broadcast a few hours a day at first and will take a sustaining service from Radio Clyde.



TONY BLACKBURN receives his Gold Award for Outstanding Contribution to Radio from The Duchess of York

## BBC sweeps Sony music radio awards

INDEPENDENT RADIO was left way behind as the BBC won most of the music radio prizes at the seventh annual Sony Radio Awards.

The first of Radio One's three awards was for Kershaw in Zimbabwe (Best Specialist Music Programme). Andy Kershaw collected the award and thanked Biggie Tembo from The Bhundu Boys: "The programme wouldn't have been the same without his help."

The Beeb's Lost Beatles Tapes won Best Rock and Pop Programme. Producer Kevin Howlett said the programme was "a tribute to the pioneers of the Sixties", while presenter Richard Skinner praised the painstaking way Howlett took two years to track down the material.

Bruno Brookes was voted Best National DJ by *Smash Hits* readers. It was his 30th birthday and he said he was "ecstatically happy."

Radio Three won the Best Documentary/Feature: Music/Arts category with *Insect Musicians*, a blend of Japanese Haiku with sound recordings of insect "song".

The BBC World Service won Best Classical Music Programme for

Meridian: Bartok Quartets. Accepting the award, presenter Michael Berkeley commented on the "strong lifeline" the World Service gave people around the world by providing access to music and information.

Moray Firth Radio's Morning Call was judged Best Sequence Programme. Head of programmes Brian Anderson said that following his visit to China last November, Moray Firth had recorded a programme on British popular music for Radio Shanghai and hoped to record a programme for the Central People's Broadcasting Network, which has a potential of one billion listeners.

Other awards included Best Local Station Of The Year, won by BRMB, and *Smash Hits* Best Local DJ, which was won by Capital's David Jensen.

HRH The Duchess of York presented John Whitney, former IBM director general and now chief executive of The Really Useful Group, with the Special Award For Services To Radio and Tony Blackburn with the Gold Award for Outstanding Contribution To Radio Over The Years.

## B R I E F

● THE ACTIVITIES of the Radio Marketing Bureau are to be absorbed into the daily functions of the Association of Independent Radio Contractors (AIRC). The Association's chairman Brian West denied actually closing down the RMB and said: "It's business as usual".

● RHYTHM RADIO, "the Channel 4 for pirates" which is bidding for the Greater London FM licence, has announced that Stevie Wonder has agreed to be one of its trustees. Rhythm's Keith Harris says: "The last few times Stevie's visited the UK he's heard pirate stations and thought it was a good development." Other Rhythm

Radio trustees include Teddy Warwick, former number two at Radio One, and journalist and former NME editor Neil Spencer.

● MKFM HAS won the new independent radio station franchise for Milton Keynes. Backed by neighbouring station Chiltern and the existing cable radio station CRMK, it plans to be on air by autumn. Says station manager Paul Robinson: "We are delighted to be given the opportunity to broadcast to such a new and young area, 73 per cent of our potential audience are under 45 years old." Robinson, currently programme controller with Chiltern, also plans to broadcast live from a local night club.

# AIRPLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1 w/c 27.4 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 25.4 PLAYLISTED		REGIONAL w/c 27.4 w/c 20.4 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART	
1927 That's When I Think Of You	WEA	14	13	—	—	27	20	63	
ABDUL PAULA Straight Up	Siren	7	13	—	B	26	36	16	
BANGLES THE Eternal Flame	CBS	23	23	A	A	41	42	1	
BEATLES THE Get Back	Parlophone	12	5	—	—	—	—	86	
BEATMASTERS with MERLIN Who's In The House	Rhythm King	12	14	A	A	22	19	8	
BIBLE! The Graceland (Remix)	Chrysalis	4	—	—	—	—	—	—	
BLACK SORROWS THE The Chosen Ones	Epic	8	5	—	—	18	5	—	
BLOW MONKEYS This Is Your Life	RCA	14	22	B	A	16	31	39	
BON JOVI I'll Be There For You	Vertigo	19	10	A	B	23	12	30	
BRICKNELL EDIE Circle	Geffen	7	—	—	—	23	—	—	
BROWN BOBBY Don't Be Cruel	MCA	6	—	—	—	17	—	—	
BUCKWHEAT ZYDECO Make A Change	Island	7	—	—	—	—	—	—	
CHERELLE Affair	Tabu	15	9	B	B	14	11	77	
CHEERY NENEH Marching	Circa	4	—	—	—	—	—	—	
COLD CUT People Hold On	Ahead Of Our Time	10	15	B	B	24	31	25	
COLE NATALIE Miss You Like Crazy	EMI-Manhattan	9	8	B	—	42	39	24	
CURE The Lullaby	Polydor	13	15	B	B	26	23	5	
DARE The Raindance	A&M	5	—	—	—	9	—	—	
DE LA SOUL Me Myself And I	Big Life	13	14	B	B	15	15	23	
DINO 24/7	4th & B'way	—	—	—	—	11	11	—	
DURANDURAN Do You Believe In Shame?	EMI	—	7	—	—	26	31	31	
EDELWEISS Bring Me Edelweiss	WEA	10	—	—	—	15	—	—	
ESTUS DEON Heaven Help Me	Polydor	7	7	—	—	29	21	49	
ETHERIDGE MELISSA Bring Me Some Water	Island	—	5	—	—	9	13	42	
EVERLY BROTHERS THE Don't Worry Baby	Mercury	—	—	—	—	16	15	—	
4 OF US THE Drag My Bad Name Down	CBS	—	—	—	—	8	10	—	
FINE YOUNG CANNIBALS Good Thing	London	25	23	A	A	43	42	7	
FRANKLIN ARETHA/ELTON JOHN Through The Storm	Arista	18	19	B	B	37	32	—	
GERMINO MARK Rex Bob Lowenstein	RCA	4	9	—	—	13	4	98	
GIBSON DEBBIE Electric Youth	Atlantic	10	—	B	—	36	28	33	
HERNANDEZ All My Love	Epic	4	10	—	B	20	25	28	
HOUSE OF LOVE THE Never	Fontana	7	10	—	—	4	16	51	
HUE & CRY Violently	Circa	13	5	—	—	34	23	—	
INNER CITY Ain't Nobody Better	10	14	13	B	—	31	27	10	
INXS Mystify	CBS	19	20	A	A	29	39	21	
JARREAU AL All Or Nothing At All	WEA	—	—	—	—	14	25	—	
JOHNSON HOLLY Americanos	MCA	21	22	A	A	41	43	4	
JONES TOM Move Closer	Jive	—	4	—	—	30	25	26	
KHAN CHAKA I'm Every Woman (Remix)	WEA	6	4	—	—	23	15	—	
KON KAN I Beg Your Pardon	Atlantic	14	20	B	A	32	35	6	
LAUPER CYNDI I Drove All Night	Epic	5	—	—	—	14	—	—	
LONDON BOYS Requiem	WEA	4	4	—	—	29	25	11	
MACCOLL KIRSTY Free World	Virgin	15	12	B	B	29	28	43	
Mc CARTNEY PAUL My Brave Face	Parlophone	4	—	—	—	—	—	—	
MADONNA Like A Prayer	WEA	15	23	B	A	30	39	18	
MIDNIGHT OIL Beds Are Burning	Sprint	20	19	A	A	37	35	12	
MIKE & THE MECHANICS Nobody Knows	WEA	10	10	B	B	28	36	83	
MINOGUE KYLIE Hand On Your Heart	PWL	21	17	A	A	35	32	—	
MOMUS Hairstyle Of The Devil	Creation	6	6	—	—	—	—	—	
MORRISSEY Interesting Drug	HMV	5	—	—	—	19	—	—	
NASH JOHNNY I Can See Clearly Now	Epic	—	—	—	—	13	18	59	
NEVILLE BROTHERS A Change Is Gonna Come	Mercury	4	—	—	—	5	—	—	
NICKS STEVE Rooms On Fire	EMI	11	10	—	—	31	18	—	
OUTFIELD THE Voices Of Babylon	CBS	12	9	B	—	20	13	—	
PALMER ROBERT Change His Ways	EMI	4	—	—	—	14	—	—	
PETTY TOM I Won't Back Down	MCA	14	6	—	—	21	10	—	
PIL Disappointed	Virgin	13	11	B	—	—	—	—	
POISON Your Mama Don't Dance	Capitol	10	—	B	—	26	—	26	
QUEEN I Want It All	EMI	17	—	A	—	24	—	—	
RAITT BONNIE Nick Of Time	Capitol	7	6	—	—	21	18	—	
REID Good Times	Syncope	11	8	—	—	9	13	65	
RIDGWAY STAN Calling Out Carol	I.R.S.	10	—	—	—	8	—	—	
ROXETTE The Look	EMI	13	11	B	—	31	26	40	
RUTHERFORD PAUL I Want Your Love	4th & B'way	7	5	—	—	—	—	—	
SENATORS THE Man No More	Virgin	—	—	—	—	2	12	—	
SIMPLE MINDS This Is Your Land	Virgin	9	17	B	B	32	38	15	
SIMPLY RED If You Don't Know Me By Now	WEA	19	24	A	A	41	44	2	
SNOW PHOEBE If I Can Just Get Through	Elektra	6	—	—	—	10	—	—	
STEWART ROD My Heart Can't Tell You No	Warners	17	10	A	B	34	34	76	
SWING OUT SISTER You On My Mind	Phonogram	23	21	A	A	42	44	—	
TERRY HELEN Fortunate Fool	Parlophone	—	—	—	—	15	15	—	
TEXAS Thrill Has Gone	Mercury	14	6	B	—	33	25	—	
TRANSMISSION VAMP Baby I Don't Care	MCA	20	20	A	A	33	33	3	
U2/BB KING When Love Comes To Town	Island	22	26	A	A	31	33	14	
VANDROSS LUTHER Comeback	Epic	5	4	—	—	30	28	53	
WATLEY JODY Real Love	MCA	10	12	B	B	21	31	35	
WENDY & LISA Lolly Lolly	Virgin	—	—	—	—	16	12	67	
WILD WEEKEND Breakin' Up	EMI	10	8	—	—	16	9	74	
WIRE Ear Drum Buzz	Mute	4	4	—	—	—	—	—	
XTC King For A Day	Virgin	—	4	—	—	33	27	89	
YAZZ Where Has All The Love Gone	Big Life	21	17	A	A	39	35	27	

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

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

## COMPACT

disc

DIGITAL AUDIO

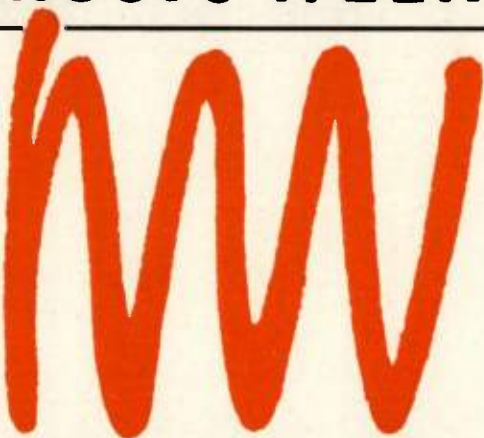
- 1 - BLAST, Molly Johnson MCA
- 2 1 A NEW FLAME, SIMPLY RED Elektro
- 3 4 THE RAW AND THE COOKED, NYC London
- 4 3 WHEN THE WORLD KNOWS YOUR NAME, Deacon Blue CBS
- 5 2 ANYTHING FOR YOU, G. Estefan/Miami Snd Epic
- 6 6 EVERYTHING, The Bangles CBS
- 7 - PAST PRESENT, Clannad RCA
- 8 7 KICK, INXS Mercury/Phonogram
- 9 5 LIKE A PRAYER, Madonna Sire
- 10 8 CLUB CLASSICS VOLONE, SOUL II SOUL 10/10 Virgin
- 11 10 HEY HEY IT'S THE MONKEES, MONKEES K-Tel
- 12 14 DON'T BE CRUEL, Bobby Brown MCA
- 13 11 APPETITE FOR DESTRUCTION, Guns 'N' Roses Geffen
- 14 17 SOUTHSIDE, Texas Mercury/Phonogram
- 15 12 NOW! 14, Various EMI/10/10 Virgin
- 16 19 POP ART, Transvision Vamp MCA
- 17 - GIPSY KINGS, Gipsy Kings Telstar
- 18 9 SONIC TEMPLE, Cult Beggar's Banquet
- 19 13 FOREVER YOUR GIRL, Paula Abdul Siren
- 20 - DEEP HEAT - THE SECOND BURN, Various Telstar

# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

6 MAY 1989

INCORPORATING LP, CASSETTE & CD SALES



<b>No1</b>	<b>NEW</b>	<b>BLAST • CD</b> Holly Johnson	MCA MCG 6042
<b>2</b>	<b>1</b>	<b>A NEW FLAME ★★ CD</b> Simply Red	Elektra/WEA WX 242
<b>3</b>	<b>2</b>	<b>ANYTHING FOR YOU ★ CD</b> Gloria Estefan And Miami Sound Machine	Epic 463125-1
<b>4</b>	<b>4</b>	<b>THE RAW AND THE COOKED ★ CD</b> Fine Young Cannibals	London 8280691
<b>5</b>	<b>7</b>	<b>EVERYTHING • CD</b> Bangles	CBS 462979-1
<b>6</b>	<b>3</b>	<b>WHEN THE WORLD KNOWS YOUR NAME ★ CD</b> Deacon Blue	CBS 4633211
<b>7</b>	<b>5</b>	<b>CLUB CLASSICS VOL ONE ○ CD</b> Soul II Soul	10/Virgin DIX 82
<b>8</b>	<b>6</b>	<b>LIKE A PRAYER ★ CD</b> Madonna	Sire WX 239
<b>9</b>	<b>10</b>	<b>KICK ★★★ CD</b> INXS	Mercury/Phonogram MERH 114
<b>10</b>	<b>9</b>	<b>APPETITE FOR DESTRUCTION ★ CD</b> Guns 'N' Roses	Geffen WX 125
<b>11</b>	<b>12</b>	<b>DON'T BE CRUEL • CD</b> Bobby Brown	MCA MCF 3425
<b>12</b>	<b>13</b>	<b>HEY HEY IT'S THE MONKEES - GREATEST HITS CD</b> The Monkees	K-Tel NE 1432
<b>13</b>	<b>15</b>	<b>POP ART • CD</b> Transvision Vamp	MCA MCF 3421
		<b>FOREVER YOUR GIRL • CD</b>	

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Streets of London RALPH MCLELL	Catch the Wind DONOVAN
Walk on the Wild Side LOU REED	If you could read my Mind GORDON LIGHTFOOT
The last thing on my Mind YOUNG PARTON	Where do you go to my Loveli PETER SARSTEDT
Fool (If you think it's over) CHERYL BEE	It never rains in Southern California ALBERT HAMMOND
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<b>31</b>	39	<b>THE TRAVELING WILBURYS</b> ★ CD The Traveling Wilburys	Wilbury/Warner Bros. WX 224
<b>32</b>	33	<b>3 FEET HIGH AND RISING</b> CD De La Soul	Big Life DLSLP 1
<b>33</b>	53	<b>OPEN UP AND SAY ... AAH!</b> ○ CD Poison	Capitol EST 2059
<b>34</b>	40	<b>MONEY FOR NOTHING</b> ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64

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<b>3</b>	4	<b>DIRTY DANCING (OST)</b> ★★ CD Various	RCA BL 86408
<b>4</b>	2	<b>CHEEK TO CHEEK</b> ● CD Various	CBS MOOD 6
<b>5</b>	5	<b>THE SINGER AND THE SONG</b> CD Various	Stylus SMR 975
<b>6</b>	7	<b>BUSTER (OST)</b> ★★ CD Various	Virgin V 2544
<b>7</b>	6	<b>UNFORGETTABLE 2</b> ● CD Various	EMI EMTV 46
<b>8</b>	8	<b>THE PREMIERE COLLECTION</b> ★★★ CD Various	Really Useful/Polydor ALWTV 1
<b>9</b>	9	<b>DEEP HEAT</b> ● CD Various	Telstar STAR 2345
<b>10</b>	11	<b>THE BLUES BROTHERS (OST)</b> CD Various	Atlantic K 50715
<b>11</b>	10	<b>THE MARQUEE - 30 LEGENDARY YEARS</b> ● CD Various	Polydor MQTV 1
<b>12</b>	16	<b>THE GREATEST LOVE</b> ★★ CD Various	Telstar STAR 2316
<b>13</b>	14	<b>AND ALL BECAUSE THE LADY LOVES ...</b> ● CD Various	Dover ADD 6
<b>14</b>	12	<b>THE GREATEST LOVE 2</b> ● CD Various	Telstar STAR 2352
<b>15</b>	19	<b>COCKTAIL (OST)</b> ● CD Various	Elektra EKT 54
<b>16</b>	18	<b>MORE DIRTY DANCING (OST)</b> ★ CD Various	RCA BL 86965
<b>17</b>	17	<b>HIP HOUSE</b> CD Various	Stylus SMR 974
<b>18</b>	20	<b>TOP GUN (OST)</b> ★ CD Various	CBS 70296
<b>19</b>	13	<b>THE SONGS OF BOB DYLAN</b> ○ CD Various	Start STDL 20
<b>20</b>	<b>RE</b>	<b>THE CLASSIC EXPERIENCE</b> ● CD Various	EMI EMTVD 45

<b>54</b>	<b>NEW</b>	<b>COMING ALIVE AGAIN</b> CD Barbara Dickson	Telstar STAR 2349
<b>55</b>	58	<b>G N 'R LIES ...</b> ● CD Guns 'N' Roses	Geffen WX 218
<b>56</b>	41	<b>GOOD DEEDS AND DIRTY RAGS</b> CD Goodbye Mr MacKenzie	Capitol EST 2089
<b>57</b>	45	<b>GET EVEN</b> ★ CD Brother Beyond	Parlophone PCS 7327
<b>58</b>	74	<b>INTROSPECTIVE</b> ★★ CD Pet Shop Boys	Parlophone PCS 7325
<b>59</b>	46	<b>NEW LIGHT THROUGH OLD WINDOWS</b> ★★ CD Chris Rea	WEA WX 200
<b>60</b>	49	<b>TECHNIQUE</b> ● CD New Order	Factory FACT 275
<b>61</b>	50	<b>CONSCIENCE</b> ★ CD Womack & Womack	4th + B'way/Island BRLP 519
<b>62</b>	55	<b>101</b> ○ CD Depeche Mode	Mute STUMM 101
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<b>64</b>	71	<b>WHITNEY</b> ★★★★★★ CD Whitney Houston	Arista 208 141
<b>65</b>	52	<b>SPIKE</b> ● CD Elvis Costello	Warner Bros WX 238
<b>66</b>	61	<b>THE ULTIMATE COLLECTION</b> ★★ CD Bryan Ferry/Roxy Music	EG/Virgin EGTV 2
<b>67</b>	62	<b>HEARSAY</b> ★★★ CD Alexander O'Neal	Tabu 450936-1
<b>68</b>	60	<b>FOUNDATION</b> ○ CD Ten City	Atlantic WX 249
<b>69</b>	63	<b>RAW</b> CD Alyson Williams	Def Jam/CBS 4632931
<b>70</b>	70	<b>THE FIRST OF A MILLION KISSES</b> ★ CD Fairground Attraction	RCA PL 71696
<b>71</b>	<b>RE</b>	<b>FLYING COLOURS</b> ★ CD Chris de Burgh	A&M AMA 5224
<b>72</b>	<b>RE</b>	<b>EVENING FALLS</b> CD Richard Harvey & Friends	Telstar STAR 2350
<b>73</b>	68	<b>SEE THE LIGHT</b> CD Jeff Healey Band	Arista 209441
<b>74</b>	64	<b>NEW YORK</b> ○ CD Lou Reed	Sire/WEA WX 246
<b>75</b>	66	<b>THE CIRCUS</b> ★ CD Erasure	Mute STUMM 35

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# Return of the invisible man

by Martin Aston

WELCOME BACK to the almost invisible man. Despite waiting until 1989 for his first national tour of the decade, Peter Hammill has always been here. After 10 albums as mentor of prog-rock heroes Van de Graaf Generator, In A Foreign Town is his seventeenth solo recording.

"I'm often asked by people abroad why there isn't stuff written about me over here," says Hammill, who modestly adds he is a "moderate cult" throughout Europe, which has seen the majority of Hammill's concerts. "I guess it's because I'm pretty boxless, and everything in the UK is categorised. I don't think I even fall into any category, even as the surviving mad British eccentric."

Which is exactly how Hammill is seen; as an intense and uncompromising writer and performer whose musical research, either on piano or submerged in samplers and sequencers as on the current album, often changes between each song, album and live line-up.

It's been a vastly different path from his contemporary — and friend — Peter Gabriel. "He's been working in a different area, with a direct development of style. I know it's a problem I set myself, but changing is how I like it."

After a decade of near self-sufficiency as a recording artist, Hammill's American deal with Enigma has carried over to Europe. But he's still happy to play the outsider. "There is such a drive now for massive success, that only big will do, but I've never gone along with that policy or philosophy. Maybe now there's an awareness that something's missing, and that it's in the music business's interest that there is more diversity. It's vitally important for there to be alternative voices."

"I don't think that greater success necessarily liberates either. The physical amount of music you can make becomes less when you're so successful because there's often a

two-and-a-half year cycle between albums, because there's the world tour to do, and so on. That's about 20 minutes of music a year, which I would find incredibly frustrating."

But the negative side of Hammill's invisibility has been, "that it's become harder to convince people that there's an audience in Britain. In a way, this tour is an attempted proof".

Aside from recording, Hammill has been translating lyrics and ideas into manageable English for German singer/actor Herbert Gronemeyer's new EMI compilation album, while his long-awaited opera, *Fall Of The House Of Usher*, awaits staging and filming.

Hammill admits he stands, "somewhat left-field of what we call 'entertainment'".

"I think a lot of my stuff has been accessible, but then I know a lot hasn't been, and to a degree it is demanding."



KAS MERGER: having a swell party

# Kas set single

by Ian Gittins

KAS MERCER was singer with Iron In The Soul, who produced a handful of silver slivers before splitting up last year. Much underrated, their spinning, ethereal songs never really got much further than airings on the London pub circuit. Disillusionment led to the break.

Now Kas is back, recording with friends under the name of The Carringtons. The name is misleading, not only because it came from Dynasty but because this new venture is very much a solo project. "I prefer it like that. I've always found it hard getting on with others in a band, and often with people as a whole. I really prefer working on my own. That way, it's all down to me. I've never been a very good mixer, so working like this suits me."

The first single, unleashed on Dextris Records, was *Swell Party*; a shifting, layered procession of heavy chords and still vocal. She denies it has any link to Frank Sinatra and Bing Crosby's sozzled camp anthem: "I don't even know that song very well!"

Instead, it's a tale of oddness, of altered states, seen through a glass darkly: or maybe a tea-cup.

"The song is a dream about a tea-party, which is sort of set in the 1920's and '30's, when tea and

cocktail parties used to happen. But it's also got this kind of Alice In Wonderland feel, where everything is a bit weird. Nothing quite fits. Not in a horror film sense. Just oddness. Then the surprise is that you wake up from the dream, and find you're still at the party."

The Carringtons have been compared already to Eurythmics by a music press seduced by Kas's vocals. Yet more telling clues are The Banshees or the Cure; the sort of post-punk band whose aim was to create mystery, find some sense of majesty. Kas freely admits this:

"I don't think it actually is a Goth record, but I like a lot of those bands, and I can see the links there. And yeah, I love glamour and mystique, those sort of ideas. I always prefer things under the surface than out in the open."

# Up and down Ringsend Road

by Paul O'Mahony

THE LATEST move in the resurgent Irish music industry is the launch of The Ringsend Road Music Group, a multi-faceted enterprise run by Clive Hudson the ex-MD of WEA Ireland and his partner Andrew Boland, formerly of Lansdowne Studios in Dublin.

Housed in an 11,000 square feet converted snooker hall close to the centre of Dublin, TRRMG incorporates a record label, publishing and management companies, as well as a 48-track recording facility. Employing 11 people, it is an ambitious project and one that will be monitored closely by the industry in Ireland.

"We view the record label as a European business based in Dublin", states Hudson, "and while the majority of our acts will be Irish, any act — whatever country they are from — can approach us."

Already the label has had one notable success; singer Dolores Keane whose debut album for Ringsend sold 15,000 copies in the three months previous to the 'official' launch of business. The first UK signing is likely to be songwriter/performer John B. Spencer. Currently the label is distributed in Ireland by EMI and in the UK by Spartan, and Hudson says: "We will probably license in the different European territories and are already making plans for Holland, Switzerland, France, and Scandinavia."

TRRMG is scheduling up to 20 album releases, although no singles deals are planned. "We are aiming directly at the quality end of the market," adds Hudson.

Of the publishing arm, he feels that: "Ireland is a small market, so it can make it worthwhile to do both record label and publishing together." He also indicates where The Irish publishing scene is not as healthy as it should be, he claims, "because I can't see anyone really selling outside the country. We can record an artist and take an active role in getting a song 'placed' abroad, and with major artists preferably."

"Just because we've got the record label doesn't mean that the management aspect of our business must go hand-in-hand with it," continues Hudson. "Sure, we manage Dolores Keane as well as record her, but we'll help any young band with an inexperienced manager who comes to use for advice,

or we'll find a manager for a band or artist if they so wish. We'll even give the benefit of our experience in relation to deals they are being offered. That's the spirit of this company — we have both the technical and personnel resources."



BOLAND AND Hudson: multi-faceted

# Taking Manhattan

by Robin Katz

"IT'S SO interesting that I ran into her," said the recently returned Phoebe Snow of the recently returned Carole King. "Last year we were both in Manhattan doing the same sort of things at the same time. We were both gettin' psyched for what seemed like the probability of making records again. We talked about it. I cried on her shoulder a little bit because I didn't know whether a deal was fairly imminent or not and she was very comforting."

"Meanwhile, at a place called the Acme Bar and Grill, they had a weekly blues jam going downstairs in a funky 200-seat club. It became an addiction with me. And one night Carole came down with her daughter Sherry and we all got up and sang Chains. It was such a rush! I kept looking over at her and she was looking at me and I was like 'We're really doing it. This is great!' So if you ask me — New York, musically, is starting to set a shot of adrenalin again."

With *Something Real*, her debut album for Elektra and first release in eight years, Phoebe Snow's erratic career is also enjoying a well deserved shot of adrenalin. At her recent one off show at London's Shaw Theatre, Snow untethered her trademark vocal and comic talents to triumph over jet lag, stage fright and an overbearing sound system.

Honesty is another Snow asset and she takes full responsibility for personal problems which have submerged her career's progress.

"After the *Rock Away* album (1981) I had an album shelved, which in hindsight I realise Atlantic were absolutely right to do," she says. "From there I took both tracks, basically rough mixes, and shopped them around but I couldn't get a deal. After that, every couple of years for the next few years I would take what I thought was a serious stab at getting a deal. I'd been with two major labels (CBS and Atlantic) and left them in 'auspicious times' namely, I owed an album in each case. This really tarnished my name, marketability, and credibility. There were other reasons: I was not really firm-

ly established as a particular type of musician and I don't think anyone knew how to market me or what to do with me."

Snow survived by touring and singing jingles. She also guested on releases by Bobby McFerrin, Joe Cocker and Dave Mason among others.

Her Elektra signing came via Charles Koppelman at SBK, whom she first met during her CBS days. "There is a bit of a stigma attached to doing a production deal especially for someone who is perceived as an established artist. A lot of people were whispering in my ear saying 'You don't need a middleman to get a direct signing'. After having a couple of meetings with Charles I realised he had a career game plan for me that I simply agreed with 100 per cent so I went with it."

# Junior hawkker

by Karen Faux

"I LOVE to show off," says jazz pianist Harry Connick Jr. And this aspect of Connick is what really brings his performances alive and sets him apart from many of his more serious jazz contemporaries.

His CBS album, *20*, succeeds in capturing his live sense of fun while also being a spirited affirmation of the timelessness of such songs as *Stars Fell On Alabama* and *Do You Know What It Means To Miss New Orleans?*

But how does Connick feel when such unashamed traditionalism leads to him being called an anachronism?

"I suppose I am an anachronism but I do what I do because I enjoy it," he says. "Jazz was the first music that I played and it has always been very fulfilling. This album represents a progression in that it has my singing on it and the next will probably comprise my own compositions."

Connick, who hails from New Orleans, with an accent to prove it, studied with Ellis Marsalis — father of Branford and Wynton — and cites the latter as an enduring influence. Since moving to New York he has concentrated on carving a live reputation and the new



HARRY CONNICK Jr.: jazz exhibitionist

# TOP 10 COMPILATIONS LPs

- 1 THE KENNY ROGERS STORY  
Kenny Rogers Liberty EMTV39 (E)
- 2 THE COLLECTION  
Boxcar Willie Collector Ser. CCSLP159 (BMG)
- 3 ANNIVERSARY - 20 YEARS OF HITS  
Tammy Wynette Epic 4503931 (C)
- 4 GREATEST HITS  
The Judds RCA PL89017 (BMG)
- 5 20 GOLDEN GREATS  
Glen Campbell EMI EMTV2 (E)
- 6 RE VERY BEST OF DOLLY PARTON  
Dolly Parton RCA PL89007 (BMG)
- 7 DOLLY PARTON'S GREATEST HITS  
Dolly Parton RCA PL84422 (BMG)
- 8 THE COLLECTION  
Jim Reeves Collector CCSLP183 (BMG)
- 9 THE VERY BEST OF JIM REEVES  
Jim Reeves RCA PL89017 (BMG)
- 10 THE BEST OF GLEN CAMPBELL  
Glen Campbell MFP CDMFP6023 (E)

album, which follows his eponymous debut in 1987, reflects both instrumental and vocal confidence.

Jazz is overdue for a new injection of trendiness and Connick will be back in London at the end of May to prove he is the person who can provide it.

## Golden hearing

by Philip Watson

ALTHOUGH BETTER known in America for his post-Police records and film scores, LA-based Andy Summers looks set to raise his profile this side of the water with his UK debut on Private Music, through BMG.

The Golden Wire is predominantly an instrumental album of shifting soundscapes somewhere between jazz, blues, rock and even Indian music. The emphasis is on space, texture and ambience giving the music a spiritual resonance reminiscent of the transcendental sounds of John McLaughlin's Mahavishnu Orchestra.

"The music is hard to pin down but I call it new fusion," says Summers. "Jazz was the first music I ever played and aspired to and there has always been an instrumental subtext to my music even with The Police. This record takes me back to my first love — like I've come full circle."

The Indian influence is nowhere more evident than on the one vocal track on the album, *Piya Tose*, which features the Anglo-Indian ghazal singer, Najma Akhtar.

"It's an old Indian soundtrack I've had for years and it's one of my favourite tracks of all time," he enthuses. "I had this wild and improbable thought, 'God, I wonder if I could do this?' — but the problem was finding a singer. Then I heard a tape of Najma and she flew over to my studio. She knew exactly how to sing it and I think it's stunning, very successful."

Summers says he is not interested in following the latest pop bands anymore or in being commercially oriented. "This music is very much a natural progression for me. I play better now than I did in The Police and this album is exactly what I should be doing."

## Wild in the Country

IN THE last year or two, we have seen a string of British bands intent on re-creating the American disco boom of the Seventies. Like the Pasadenas, Reid and Habit, **Wild Weekend** are the latest in the lineage that can be loosely traced back to Simply Red.

Their set at the **Town & Country 2** was ingeniously curtailed so as to leave the salivating punters hungry for a Pavlovian second helping. Sensible approach, underselling yourself.

Few were left in doubt as to their ability to crank up a monstrously funky furor. The essential ingredients were there: turbulent bass lines and sumptuous jazz chords wafting through on keyboards.

But **Wild Weekend** have two things that make their boogie excursions extra-special. First is the guitar, much underrated by their fellow soulsters, which is jacked high in the mix, allowing the meaty licks and choppy breaks to splurge all over rhythm like the guitar in a lot of Seventies Motown recordings (Summer Breeze, for example). Secondly, they augment the standard drumkit by employing an additional percussionist, who bashes the life out of syn-drums and other percussive instruments, creating a Latin meta-rhythm to the basic funk groove.

Theirs is the sort of performance that makes you wonder why so many modern dance outfits eschew traditional instrumentation in favour of machines in an assumption that something with a lot of knobs on it is automatically superior to a boring old guitar.

**Wild Weekend** prove conclusively that there is no substitute for sheer manpower — and when it clicks into gear there is a far more satisfying sense of achievement than if you had produced the same effect by flicking a switch.

DAVID GILES

## Big

MIGHTY **MAMMOTH's** road to glory looks as straight and as true as anybody has a right to wish for. However, those close to them must fear the detour up the dead end of misunderstanding.

The band's just-released album is winning them many friends from across a broad musical spectrum, but so far only hardened headbangers appear to be turning up to the gigs.

Because of the band members' metal pasts, the punters come along expecting an onslaught. What they got at **Manchester International** was a mixture of rock, metal, blues, ballads, humour, passion and professionalism.

Those who knew what to expect were delighted with what they were offered. **Mammoth's** first UK gigs have been a long time coming and for the cogniscent the experience was blissful: exquisite, thoughtful, carefully-crafted songs delivered with either deep feeling or unmitigated mayhem depending on the nature of the work.



MAMMOTH: WILL they be as huge as their waistlines?

But, for those who came because the singer used to be with Samson and the bass player co-wrote all Gillan's best-loved works, there were moments of bewilderment. They loved the heavy stuff — they leapt about to *Fatman*, shook their heads to *I Bet You Wish* and danced to *None But The Brave* (Tonight) — then they watched in mild astonishment as the band eased through *Home From The Storm* and lilted across the undulations of *Can't Take The Hurt*.

If the message can be delivered that **Mammoth** offer something for everybody, the band will be as huge as their waistlines. If that message is not apparent, **Mammoth** will be ghettoised as failed headbangers. For a band of this ability, that would be a crime.

JEFF CLARK-MEADS

## Miles away

ONSTAGE AT the **Apollo Theatre**, Manchester, **Miles Davis** put trumpet to lips and out came the sound: lost in a place where no-one goes, unique, magic.

It's a shame he has to play with mere mortals these days. The percussionist and bass player were very good, but the guitarist was uncool, and **Miles** seemed slightly disgusted. **Miles** was as cool as an ancient Egyptian jackal — Anubis, and he played sparingly, keeping his back to the audience most of the time.

At 62, he seems finally ready to acknowledge some of his past work, but by his standards this gig was nothing special and he seemed a little bored. Who can tell? After all, as one of the world's greatest artists it is his privilege to be moody and unpredictable. He didn't say a word, didn't take a bow. He did play a bit of trumpet for us though, and when he did nothing else in the whole world mattered. You expect him to be polite as well? Tough. He's **Miles Davis**.

ADAM BLAKE



MILES DAVIS: moody

## Diesel go a long way

IT'S HARD to avoid automotive metaphors when referring to a bump and grind rock band that goes by the comic book name of **Johnny Diesel And The Injectors**.

"Turbo-driven rock" and "multi-carburetted saxophone" spring readily to mind — especially when the band's fanfare is the grizzling roar of some V8 roadster burning rubber on a sun-kissed asphalt strip. But that would be to resort to the obvious which, to be fair, is something of which the young Aussie firebrand and his cohorts cannot be accused.



JOHNNY DIESEL: highly motivated

Clean cut and clobbering his low-hung guitar in a manner similar to Keith Richards' rhythmic playing, 22-year-old JD is the writer of some fine rock tunes in the Bryan Adams/Jimmy Barnes mould.

From the chugging *Soul Revival* to the fulsome *Don't Need Love*, it soon became apparent to a polite **Town & Country Club** audience that perhaps the floor was better placed than the venue's bars to view the evening's support band to **Jeff Healey**.

A refreshingly sonorous saxophone provided a Springsteen-esque urgency to the songs and was an able foil to Diesel's throaty rasp. Diesel himself is sufficiently handsome to qualify for a *Smash Hits* cover and his music assuredly rockist to endear the *Kerrang!*-reading fraternity. If cross over is a guarantee of success then **Johnny Diesel And The Injectors** are, if you'll forgive me, on the fly-over to the chart freeway.

ANDREW MARTIN

## Djobi desert

THE ONLY surprising thing about the **Gipsy Kings'** recent elevation into the top 20 album chart was the amount of time it took to happen. This time last year, everyone from acid house DJs to Gloria Hunniford was spinning their *Djobi Djoba* and *Bamboleo* singles.

Two sell out concerts at **The Royal Albert Hall** confirmed the band's new standing. The **Gipsy Kings** are finally a big time UK act and it can only be a matter of time before a top 10 single follows.

The curious nature of their appeal is fascinating to a regular London gig-goer. The audience at the **Royal Albert Hall** was ritzy by anyone's standards, with a care-free and bubbling blend of foreign au pairs, city dealers and London-clubbers in attendance.

For the band it must appear just another night. They have been a major draw in Europe for some time but they still seem awkward on stage between songs and not quite sure at how to respond to the hysteria that confronts them in the audience. It is perhaps an uncomplicated approach to music that holds the key to their success.

At the **Royal Albert Hall** they performed all the now-familiar material from the current LP. Their popular brand of flamenco is convincingly authentic and is delivered with a refreshingly unpatronising attitude. If only all pop music was this good.

JULIAN HENRY

## Feline good

THE **FAMILY Cat** are the best independent band to have emerged this year. Taking the most credible and diverse of influences they force them to work together with a freedom gained only from total lack of reverence. They don't care for the past but know a good tune when they hum one, so we get sweet crooning, creative fuzztones and jagged jangling guitars struggling to wipe each other out all in perfect harmony.

Enjoyment is the only pose, with all of its statures and the fact that the rhythm section consists of a six foot four hulk and an ex-betting shop manager seems to make perfect sense.

English cynicism overcomes American vitalism drawing on every hip, art school-related pop moment with a big thick marker pen labelled 'nothing is sacred'. *Sandbag Your Heart* they cry and that sweet deep voice is bundled away by the urgent guitars (all three of 'em) in one long euphoric rush of blood.

The *Bad Girl* single Tom Verlaine! has the chorus getting caught up with the verse, the audience busy calculating the singer's age and the *Rough Trade* scouts reaching for their cheque books.

You are what you encore, they say, and the complete mutilation of *I'd Rather Jack*, even down to the deliberately tuneless vocal, had the guitarist on his knees, A&R men rushed off in ambulances and the **Marquee** crowd in stitches. This is the sound of independent music finally losing its regressive dependency. And it's fun, forceful and full of potential. At a guess I'd say they are going to absolutely massive.

IAN WATSON

# TOP 75 SINGLES

6 MAY 1989



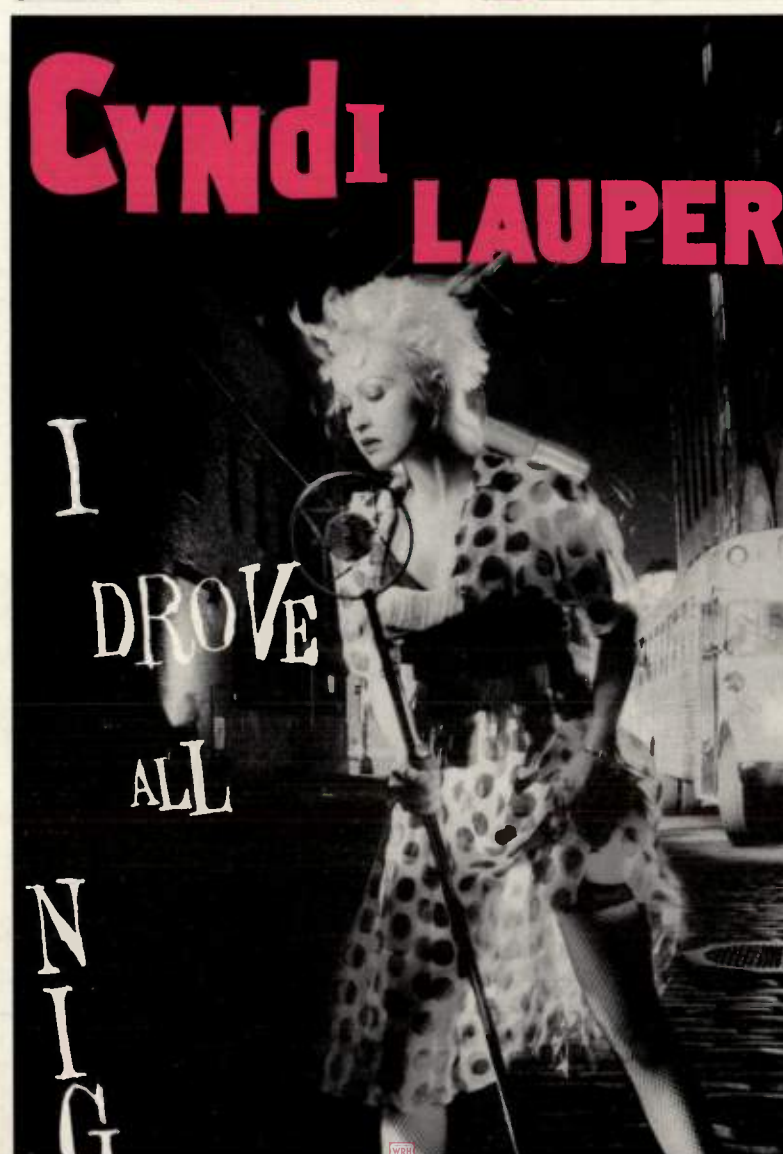
Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

## MUSIC WEEK



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<b>No1</b>	<b>1</b>	<b>ETERNAL FLAME</b> ○ Bangles		CBS BANGS(T) 5 (C)
<b>2</b>	<b>NEW</b>	<b>HAND ON YOUR HEART</b> Kylie Minogue		PWL PWL(T) 35 (F)
<b>3</b>	<b>2</b>	<b>IF YOU DON'T KNOW ME BY NOW</b> ○ Simply Red		Elektra YZ 377(T) (W)
<b>4</b>	<b>3</b>	<b>BABY I DON'T CARE</b> Transvision Vamp		MCA TVV(T) 6 (F)
<b>5</b>	<b>11</b>	<b>REQUIEM</b> London Boys		Teldec/WEA YZ 345(T) (W)
<b>6</b>	<b>4</b>	<b>AMERICANOS</b> Holly Johnson		MCA MCA(T) 1323 (F)
<b>7</b>	<b>24</b>	<b>MISS YOU LIKE CRAZY</b> Natalie Cole		EMI USA (12)MT 63 (E)
<b>8</b>	<b>8</b>	<b>WHO'S IN THE HOUSE</b> The Beatmasters with Merlin		Rhythm King/Mute LEFT 31(T) (I/RT)
<b>9</b>	<b>12</b>	<b>BEDS ARE BURNING</b> Midnight Oil		Sprint/CBS OIL(T) 3 (C)
<b>10</b>	<b>7</b>	<b>GOOD THING</b> Fine Young Cannibals		London LON(X) 218 (F)
<b>11</b>	<b>5</b>	<b>LULLABY</b> The Cure		Fiction/Polydor FICS(X) 29 (F)
<b>12</b>	<b>9</b>	<b>INTERESTING DRUG</b> Morrissey		HMV/EMI (12)POP 1621 (E)
<b>13</b>	<b>10</b>	<b>AIN'T NOBODY BETTER</b> Inner City		10/Virgin TEN(X) 252 (E)
<b>14</b>	<b>13</b>	<b>ONE</b> Metallica		Vertigo/Phonogram METAL 5(12) (F)
<b>15</b>	<b>6</b>	<b>I BEG YOUR PARDON</b> Kon Kan		Atlantic A 8969(T) (W)
<b>16</b>	<b>26</b>	<b>YOUR MAMA DON'T DANCE</b> Poison		Capitol (12)CL 523 (E)
<b>17</b>	<b>27</b>	<b>WHERE HAS ALL THE LOVE GONE</b> Yazz		Big Life BLR 8(T) (I/RT)
<b>18</b>	<b>30</b>	<b>I'LL BE THERE FOR YOU</b> Bon Jovi		Vertigo/Phonogram JOV 5(12) (F)
<b>19</b>	<b>17</b>	<b>GOT TO KEEP ON</b> Cookie Crew		Hrr/London FFR(X) 25 (F)
<b>20</b>	<b>16</b>	<b>STRAIGHT UP</b> ○ Paula Abdul		Siren/Virgin SRN(T) 111 (E)
<b>21</b>	<b>33</b>	<b>ELECTRIC YOUTH</b> Debbie Gibson		Atlantic A 8919(T) (W)
<b>22</b>	<b>23</b>	<b>ME MYSELF AND I</b> De La Soul		Big Life/Zone BLP 7(T) (I/RT)



<b>41</b>	<b>49</b>	<b>HEAVEN HELP ME</b> Deon Estus		Mika/Polydor MIKA(Z) 2 (F)
<b>42</b>	<b>NEW</b>	<b>VIOLENTLY EP</b> Hue & Cry		Circa/Virgin YR(T) 29 (E)
<b>43</b>	<b>NEW</b>	<b>WORKIN' OVERTIME</b> Diana Ross		Ross/EMI (12)EM 91 (E)
<b>44</b>	<b>NEW</b>	<b>THROUGH THE STORM</b> Aretha Franklin & Elton John		Arista 112185 (12"-612185) (BMG)
<b>45</b>	<b>NEW</b>	<b>HELYOM HALIB (ACID ACID ACID)</b> Cappella		Music Man MMPS 7004 (12"-MMPT 12004) (P)
<b>46</b>	<b>36</b>	<b>MUSICAL FREEDOM (MOVING ON UP)</b> Paul Simpson featuring Adeva		Cooltempo/Chrysalis COOL(X) 182 (C)
<b>47</b>	<b>NEW</b>	<b>MY LOVE IS SO RAW</b> Alyson Williams featuring Nikki-D		Def Jam 654898 7 (654898 6) (C)
<b>48</b>	<b>NEW</b>	<b>DISAPPOINTED</b> Public Image Limited		Virgin VS(T) 1181 (E)
<b>49</b>	<b>56</b>	<b>MOVE CLOSER</b> Tom Jones		Jive JIVE(T) 203 (BMG)
<b>50</b>	<b>37</b>	<b>PLEASE DON'T BE SCARED</b> Barry Manilow		Arista 112186 (12"-612186) (BMG)
<b>51</b>	<b>34</b>	<b>OF COURSE I'M LYING</b> Yello		Mercury/Phonogram YELLO 3(12) (F)
<b>52</b>	<b>38</b>	<b>DON'T BE CRUEL</b> Bobby Brown		MCA MCA(T) 1310 (F)
<b>53</b>	<b>63</b>	<b>THAT'S WHEN I THINK OF YOU</b> 1927		WEA YZ 351(T) (W)
<b>54</b>	<b>59</b>	<b>I CAN SEE CLEARLY NOW (Remix)</b> Johnny Nash		Epic JN(T) 1 (C)
<b>55</b>	<b>43</b>	<b>FREE WORLD</b> Kirsty MacColl		Virgin KMA(T) 1 (E)
<b>56</b>	<b>NEW</b>	<b>MY HEART CAN'T TELL YOU NO</b> Rod Stewart		Warner Brothers W 7729(T) (W)
<b>57</b>	<b>NEW</b>	<b>LET THERE BE ROCK</b> Onslaught		Hrr/London LON(X) 224 (F)
<b>58</b>	<b>68</b>	<b>ON THE INSIDE (Theme 'Prisoner Cell Block H')</b> Lynne Hamilton		A.I. A1 311 (A)
<b>59</b>	<b>65</b>	<b>GOOD TIMES</b> Reid		Syncopate/EMI (12)SY 27 (E)
<b>60</b>	<b>NEW</b>	<b>THRILL HAS GONE</b> Texas		Mercury/Phonogram TEX 2(12) (F)
<b>61</b>	<b>44</b>	<b>MAKE MY BODY ROCK</b> Jomanda		RCA PB 42749 (12"-PT 42750) (BMG)
<b>62</b>	<b>71</b>	<b>THE RAINDANCE</b> Dare		A&M AM(Y) 483 (F)

- 23** **NEW** I'M EVERY WOMAN (Remix)  
Chaka Khan Warner Brothers W 2963(T) (W) **POPS**
- 24** <sup>20</sup> TOO MANY BROKEN HEARTS •  
Jason Donovan PWL PWL(T) 32 (P)
- 25** <sup>18</sup> LIKE A PRAYER •  
Madonna Sire W 7539(T) (W)
- 26** <sup>40</sup> THE LOOK  
Roxette EMI (12)EM 87 (E)
- 27** <sup>14</sup> WHEN LOVE COMES TO TOWN  
U2 with B.B. King Island (12)JS 411 (F)
- 28** <sup>42</sup> BRING ME EDELWEISS **POPS**  
Edelweiss WEA YZ 353(T) (W)
- 29** <sup>19</sup> THIS TIME I KNOW IT'S FOR REAL ○  
Donna Summer Warner Brothers U 7780(T) (W)
- 30** <sup>29</sup> YOU ON MY MIND  
Swing Out Sister Fontana/Phonogram SWING 6(12) (F)
- 31** <sup>21</sup> MISTIFY  
INXS Mercury/Phonogram INXS 13(12) (F)
- 32** <sup>15</sup> THIS IS YOUR LAND  
Simple Minds Virgin SMX(T) 4 (E)
- 33** <sup>22</sup> KEEP ON MOVIN'  
Soul II Soul featuring Caron Wheeler 10/Virgin TEN(X) 263 (E)
- 34** <sup>35</sup> REAL LOVE  
Jody Watley MCA MCA(T) 1324 (F)
- 35** <sup>31</sup> DO YOU BELIEVE IN SHAME?  
Duranduran EMI DD 12 (12'-V 15456) (E)

**H T**



New single now available on 7-12-CD  
Limited Edition 12" features 'Girls Just Want To Have Fun'

**CBS** **CYN4T4-C4-QT4** **Epic**

- 36** <sup>25</sup> PEOPLE HOLD ON  
Coldcut featuring Lisa Stansfield Ahead Of Our Time/Big Life CCUT 5(T)
- 37** **NEW** ROOMS ON FIRE  
Stevie Nicks Modern/EMI (12)EM 90 (E)
- 38** <sup>28</sup> I HAVEN'T STOPPED DANCING YET  
Pat & Mick PWL PWL(T) 33 (P)
- 39** **NEW** DON'T IT MAKE YOU FEEL GOOD  
Stefan Dennis Sublime LIME(T) 105 (A)
- 40** <sup>32</sup> PARADISE CITY  
Guns N' Roses Geffen GEF 50(T) (W)

- 63** <sup>47</sup> JOY AND PAIN  
Rob Base & D.J. E-Z Rock Supreme SUPE(T) 143 (A)
- 64** <sup>67</sup> LOLLY LOLLY  
Wendy & Lisa Virgin VS(T) 1175 (E)
- 65** <sup>57</sup> VODOO RAY EP  
A Guy Called Gerald Rham! RS 804 (12'-RX 8804) (P)
- 66** <sup>39</sup> THIS IS YOUR LIFE  
The Blow Monkeys RCA PB 42695 (12'-PT 42696) (BMG)
- 67** <sup>53</sup> COME BACK  
Luther Vandross Epic LUTH(T) 10 (C)
- 68** **NEW** AFFAIR  
Cherelle Tabu 654673 7 (12'-654673 6) (C)
- 69** <sup>41</sup> WISE UP! SUCKER  
Pop Will Eat Itself RCA PB 42761 (12'-PT 42762) (BMG)
- 70** **NEW** HARDCORE HIP HOUSE  
Tyree DJ Int./Westside DJIN(T) 11 (A)
- 71** <sup>45</sup> BEAUTY'S ONLY SKIN DEEP  
Aswad Mango/Island (12)MNG 105 (F)
- 72** <sup>48</sup> I'D RATHER JACK  
The Reynolds Girls PWL PWL(T) 25 (P)
- 73** **NEW** DO YOU LIKE IT  
Kingdom Come Polydor KCS 3 (12'-KCX 3) (F)
- 74** **NEW** YOU'RE THE ONE  
Bang RCA PB 42715 (12'-PT 42716) (BMG)
- 75** <sup>52</sup> THAT'S HOW I'M LIVING/THE CHIEF  
Toni Scott Champion CHAMP(12) 97 (BMG)

**DEON ESTUS**



**HEAVEN HELP ME**  
HIS SMASH U.S. TOP 10 SINGLE


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- T W E L V E • I N C H**
- |   |  |
|---|--|
| <b>1</b> <b>NEW</b> HAND ON YOUR HEART<br>Kylie Minogue                 | <b>21</b> <b>NEW</b> HELYOM HALIB (ACID ACID ACID)<br>Cappella                         |
| <b>2</b> <sup>2</sup> WHO'S IN THE HOUSE<br>The Beatmasters with Merlin | <b>22</b> <sup>13</sup> I BEG YOUR PARDON<br>Kon Kan                                   |
| <b>3</b> <sup>4</sup> ETERNAL FLAME<br>Bangles                          | <b>23</b> <sup>11</sup> KEEP ON MOVIN'<br>Soul II Soul feat. Caron Wheeler             |
| <b>4</b> <sup>5</sup> ONE<br>Metallica                                  | <b>24</b> <b>NEW</b> MY LOVE IS SO RAW<br>Alyson Williams featuring Nikki-D            |
| <b>5</b> <b>NEW</b> I'M EVERY WOMAN (Remix)<br>Chaka Khan               | <b>25</b> <sup>34</sup> ELECTRIC YOUTH<br>Debbie Gibson                                |
| <b>6</b> <sup>14</sup> REQUIEM<br>London Boys                           | <b>26</b> <sup>18</sup> STRAIGHT UP<br>Paula Abdul                                     |
| <b>7</b> <sup>1</sup> INTERESTING DRUG<br>Morrissey                     | <b>27</b> <sup>17</sup> PEOPLE HOLD ON<br>Coldcut featuring Lisa Stansfield            |
| <b>8</b> <sup>7</sup> AIN'T NOBODY BETTER<br>Inner City                 | <b>28</b> <sup>27</sup> REAL LOVE<br>Jody Watley                                       |
| <b>9</b> <sup>6</sup> BABY I DON'T CARE<br>Transvision Vamp             | <b>29</b> <b>NEW</b> ROOMS ON FIRE<br>Stevie Nicks                                     |
| <b>10</b> <sup>3</sup> LULLABY<br>The Cure                              | <b>30</b> <b>NEW</b> THE LOOK<br>Roxette   |
| <b>11</b> <sup>8</sup> IF YOU DON'T KNOW ME BY NOW<br>Simply Red        | <b>31</b> <sup>22</sup> WHEN LOVE COMES TO TOWN<br>U2 with B.B. King                   |
| <b>12</b> <sup>9</sup> GOT TO KEEP ON<br>Cookie Crew                    | <b>32</b> <sup>21</sup> MUSICAL FREEDOM (MOVING ON UP)<br>Paul Simpson featuring Adeva |
| <b>13</b> <sup>12</sup> ME MYSELF AND I<br>De La Soul                   | <b>33</b> <sup>33</sup> I'LL BE THERE FOR YOU<br>Bon Jovi                              |
| <b>14</b> <sup>10</sup> AMERICANOS<br>Holly Johnson                     | <b>34</b> <sup>31</sup> VODOO RAY EP<br>A Guy Called Gerald                            |
| <b>15</b> <sup>16</sup> YOUR MAMA DON'T DANCE<br>Poison                 | <b>35</b> <sup>23</sup> MISTIFY<br>INXS  |
| <b>16</b> <sup>19</sup> WHERE HAS ALL THE LOVE GONE<br>Yazz             | <b>36</b> <b>NEW</b> HARDCORE HIP HOUSE<br>Tyree                                       |
| <b>17</b> <sup>26</sup> BRING ME EDELWEISS<br>Edelweiss                 | <b>37</b> <sup>15</sup> THIS IS YOUR LAND<br>Simple Minds                              |
| <b>18</b> <sup>37</sup> MISS YOU LIKE CRAZY<br>Natalie Cole             | <b>38</b> <sup>25</sup> LIKE A PRAYER<br>Madonna                                       |
| <b>19</b> <sup>24</sup> GOOD THING<br>Fine Young Cannibals              | <b>39</b> <b>NEW</b> LET THERE BE ROCK<br>Onslaught                                    |
| <b>20</b> <sup>20</sup> BEDS ARE BURNING<br>Midnight Oil                | <b>40</b> <sup>30</sup> MAKE MY BODY ROCK (FEEL IT)<br>Jomanda                         |

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# US TOP FORTIES

★ ★ ★ ★ ★

## SINGLES

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

★ ★ ★ ★ ★

## ALBUMS

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

Charts courtesy Billboard, May 6, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

# A & R

## LP REVIEWS

**SIMPLE MINDS: Street Fighting Years.** Virgin. **MINDS1.** Simple Minds return in a more reflective and composed mood following the overblown stomp of their last studio album. They still reach those passionate crescendos but this time it's far more creative with some fine orchestral backing. The title track and the crashing Kick It In are particularly notable. An impressive return. **NR**

**SALIF KEITA: Ko-Yan.** Island **MLPS 1002.** In the last two years, Keita has leapt from the specialist confines of world music to become an international artist in his own right, and this LP should further enhance his reputation as one of Africa's leading musicians. He combines traditional Malian rhythms and choruses with modern recording techniques and the result is the perfect crossover blend of Western and African styles. Lyrical themes cover racism, social injustice and humanitarianism. A major triumph. **DG**



### STOCK IT

**POP WILL EAT ITSELF: This Is The Day, This Is The Hour, This Is This.** RCA **PL 74106.** This churns and grinds and mangles, retching 14 helpings of knee-jerk noises, bop-inducing gimmicks and schoolboy fetishes straight into the lap of the hapless listener. Despite flaunting crap rap, sexism and behaving like six-year-old kid brothers with water pistols, the appeal of PWEL is infuriatingly infectious. Watch this spread the disease. **SW**

**THE CURE: Disintegration.** Fiction Records/Polydor. **FIXHC 14/839 353-4.** After a healthy foray into the world of pop, Robert Smith returns to his own darker underworld of cloying moods and depressed love songs. A nation of bed-sitters may jump for joy but there's more to it than that. The music is often enthralling with deft basslines driving it on. Stock well. **NR**

**GLENN BRANCA: Symphony No. 6 (Devil Choirs At The Gates Of Heaven).** Blast First **BFFP 39.** A worthy UK release for Branca's wonderful symphony showcased at the Queen Elizabeth Hall early last year. A delightfully cacophonous 13 guitars, occasional bass and drums build through five movements from revolving repetitious rhythm to nasty noise a la SWANS Of Sonic Youth at their most adventurous. The New York

guitar sound remains to the fore throughout, and unlike fellow experimentalists Steve Reich and Philip Glass there seems some point to the exercise. A classic, as symphonies go. **LF**

**BLUE MURDER: Blue Murder.** Geffen **WX245.** A power trio in the Cream mould led by former Thin Lizzy and Whitesnake guitarist John Sykes who, sadly, appears to have gleaned more from the latter's frontman. Nonetheless it's a full-on stomp of a heavy rock album produced by Bob "The Cult" Rock. Cream it ain't: top of the milk, maybe. **AM**

**JULIAN LENNON: Mr Jordan.** Virgin **JLLP3.** In which the son of the late, great John matures perceptibly to produce an album of trenchant pop tunes. The gritty Now You're In Heaven sounds like Iggy Pop chillin' out. Julian will, however, continue to draw comparisons with his father as long as he writes songs with titles such as Mother Mary. **AM**

**VARIOUS: Pride Of Independents — Indie Top 20 Vol. VI.** Beechwood Music (through Cartel). **TT06.** Another highly commendable volume in this enterprising series which helps bring the finer indie sounds to a wider audience. Available in gatefold sleeve LP and CD, Beechwood has gone to town on this one and include cracking tracks ranging from jangly guitar to underground dance classics. A compilation video is also planned, so all in all it's a big thumbs up to Beechwood. **NR**

**THE STONE ROSES. Silverstone Records.** **ORE LP 502.** Miscellaneous Sixties influences are explored and developed here to emerge, much later, as bitter-sweet serenades of length, depth and ingenuity. It may be stuck in the past, but this eponymous debut still has a full quota of quality and the Mancunians have a knack of putting charming jangles (Waterfall) next to raunchy psychedelic trip music (Don't Stop) in a way which leaves the listener desperate for what comes next. **SW**

**CHINA CRISIS: Diary Of A Hollow Horse.** Virgin **V2567.** Hollow Horse finds China Crisis in a distinctly relaxed and mellow mood. With Steely Dan's Walter Becker producing, the feel for rhythm and melody with soft jazz/pop overtones is reminiscent of The Kane Gang or The Big Dish at times. This CD-friendly, breezy collection should do well on the back of a successful single. **NR**



### STOCK IT

**EDWARD THE SECOND AND THE RED HOT POLKAS: Two Step To Heaven.** Cooking Vinyl. **COOK 019.** Distribution: Revolver/Cartel. Ed The II carry on fusing the adopted English musical traditions of polka and reggae, with the usual melodeon pump and bass throb, but adding swinging brass and a deeply groovy production from The Mad Professor. With Cooking Vinyl's high profile and forthcoming package tour, all concerned should definitely have themselves a left-field hit. **MA**

**VARIOUS ARTISTS: This Is War.** Radical **RAPT 1.** **VIRGO: Virgo.** Radical **VIRGO 1.** A patchy compilation of 10 Chicago rap acts, featuring both hip hop and hip house tracks with Kool Rock Steady as the only familiar name here. As for the rest, the backing tracks tend to be stronger and more original than the raps. The Virgo LP is a much better proposition. Featuring new age house sounds, it is similar, and just as fine as, the recent Amnesia LP from Mr Fingers. **AB**

**STANO: Only.** Mother/Island **MMUL891.** Debut LP from this original Irish artist often makes for quite difficult going due to Stano's throaty, constricted and mainly spoken vocal style. The intriguing lyrics and quirky musical settings are reminiscent of the more offbeat moments of Jane Siberry and The The, but tend to remain as interesting "pieces" rather than ultimately accessible songs. Demanding listening that, nonetheless, demands to be listened to. **GT**

**KREATOR: Extreme Aggression.** Noise **NUK 129.** Never a more appropriate title than that of this German thrasher's fourth album proper. Frontman Mille Petrozza leads the way in the constant torrent of aggression and fury and menacingly intense riffing, not intended, I should add, for the faint-hearted. However, there's a sufficient buzz at the moment to suggest that these extreme aggressions won't go unnoticed by a growing following. **KB**

**ORIGINAL SOUNDTRACK: The Accidental Tourist.** Warner Brothers **925 846-1.** **ORIGINAL SOUNDTRACK: A Nightmare On Elm Street 4.** Chrysalis **CHR 1673.** Two soundtracks for highly different movies, both of which seem destined for mass consumption. Tourist features William Hurt and a succinct but subdued John Williams' score, filled with a sense of longing, without any distinct repetitive theme. By contrast, Elm Street rattles to the sound of ADR radio, with metal and commercially aimed rock vying for position. Included in the malaise is Blondie's Rip Her To Shreds, Vinnie Vincent, The Divinyls and Go West. As an album it has no continuity, as background, it's an ideal contemporary backdrop for mass slaughter. **DEM**

**ROUND TABLERS this week:** Nick Robinson, David Giles, Selina Webb, Andrew Martin, Leo Finlay, Martin Aston, Andrew Beevers, Gareth Thompson, Kirk Blows and Dave E. Henderson



POP WILL Eat Itself... infuriatingly infectious

Reviewed by Jerry Smith

**HAPPY MONDAYS:** Lazyitis/Mad Cyril (Factory FAC 222/7). Mad Mancunians return with a double A-sided single of re-recorded tracks from their much praised second album, *Bummed*. The wonderful swing-along nature of Lazyitis features snippets of classic songs as well as the dulcet tones of Karl Denver, of Sixties hit Wimoweh fame, brought out of retirement to grace this epic.



**SWANS:** *Saved* (MCA (D)MCA (T) 1332). America's Swans take the opportunity of their major label debut to make a dramatic change of direction, taking on elements of Gira and Jarboe's offshoot Skin in a move from hard and unwieldy rhythms to an exquisitely textured, Bill Laswell produced, classic study of dynamic power.

**NENEH CHERRY:** *Manchild* (Circa/Virgin YR(T/C/CD) 30). Neneh Cherry's follow up to her recent number three hit with *Buffalo Stance* is, as a simple but highly effective ballad, sure to give her another big hit. It's not as immediate but instead has a chorus with a hook that really bites deep after a few plays.

**TOM PETTY:** *I Won't Back Down* (MCA (D)MCA(T/X) 1334). After his stint with The Traveling Wilburys, Tom Petty returns with his first solo work for sometime in this extremely catchy, chugging rocker. Produced by Jeff Lynne, it is sure to leave its mark in the build up to the release of his forthcoming LP, *Full Moon Fever*.

**CYNDI LAUPER:** *I Drove All Night* (Epic CYN(T/QT/C) 4). Another American with a good ear for a straight-forward pop epic is Cyndi Lauper. And here she drops the squeaky voice for an assured and dramatic display with a passionate ballad from her yet to be released *A Night To Remember* album. It seems destined to return her to the charts once more.

**EDIE BRICKELL & NEW BOHEMIANS:** *Circle* (Geffen/WEA GEF 51(T/CD)). With the massive success of their debut album, *Shooting Rubberbands At The*



NENEH CHERRY: bites



SWANS: SAVED — exquisitely textured

Stars, and a hit with the single. What I Am, Edie Brickell & New Bohemians are rapidly becoming widely known and this new single, despite its downbeat nature, should assist that process.

**TEXAS:** *Thrill Has Gone* (Mercury/Phonogram TEX(CD) 2(12). Following on a fine tradition of Westward looking, Scottish pop bands, Texas have already made their mark with the highly successful *I Don't Want A Lover* and this equally memorable slice of smooth rock/pop from their Southside LP, marked by another stunning vocal, is sure to bring more success.

**INSPIRAL CARPETS:** *Joe* (Cow MOO 3). Manchester's much tipped Inspiral Carpets, currently gracing the independent charts with their recently re-released *Trainsurfing* single, are about to turn yet more heads with an effervescent, pulsating four-track EP and its swirling organ, block guitar and relentless edge.

**THE WOLFGANG PRESS:** *Raintime* (4AD BAD 907/CD). To coincide with their current tour supporting label mates the Pixies, The Wolfgang Press issue a rather redundant single of re-worked and extended tracks from their *Bird Wood* Cage album. Still, they are excellent tracks and deserve to be discovered.

**THE 4 OF US:** *Drag My Bad Name Down* (CBS FOUR(T/CD/QT) 2). A tip for the top on the first *Music Week* CD, this Irish band follow up their excellent debut single, *I Just Can't Get Enough*, with a competent but less than stunning track. No doubt only a hiccup in an otherwise promising career.



**HELEN TERRY:** *Fortunate Fool* (Parlophone/EMI (12)R 6215). Former backing singer with Culture Club, Helen Terry returns with a belter of a song giving her a good chance to show off her powerful voice. With unforgettable chorus it should put her solo career on a firm footing.

**DIANA ROSS:** *Workin' Over-time* (EMI (12/CD)EM 91). Diana Ross renews her relationship with producer Nile Rodgers for her latest album and this, the title track from it, is a slick and sprightly dance track that could well get her back into the charts.



**ALYSON WILLIAMS:** *My Love Is So Raw* (Def Jam/CBS 654898 7 (654898 6). Plenty of plaudits have been winging Def Jam's way for their latest discovery in Alyson Williams and her *Sleep Talk* single. But it remains to be seen if this raunchy soul track from her debut *Raw* LP will cross over to give her widespread success.

**SALIF KEITA:** *Primpin* (Mango/Island (12)MNG 103). Salif Keita, apparently known as 'the golden voice of Africa', is one of the more recent world music discoveries for the West and this track from his latest album, *Ko-Yan*, with his distinctive vocals and its mix of African and electronic instrumentation, should spark yet more interest.

**BIG FUN:** *Living For Your Love* (Jive JIVE(T) 200). Scotland's Big Fun seem to have everything going for them with an infectious dance track backed by a memorable hook and produced and mixed by Marshall Jefferson. Add their good looks and it would seem that they can't fail, even if not with this one — the next single is to be produced by Stock, Aitken and Waterman.

**PLAYING AT TRAINS:** *Walk On Water* (Octopus OCT 5). Playing At Trains regale us with their second, and equally fine, single with the bright and chirpy *Walk On Water*. Built on a foot-tapping, upbeat rhythm and perky horns, its chorus is unforgettably insistent, forming a perfect example of exceptional, self-financed indie pop. Watch out, they could go far.



HELEN TERRY: powerful

## THE OTHER CHART

## TOP · 40 · SINGLES

1	1	BABY I DON'T CARE	Transvision Vamp	MCA TVV6 (F)
2	2	LULLABY	The Cure	Fiction FICS29 (F)
3	-	INTERESTING DRUG	Morrissey	HMV POP1621 (E)
4	4	WISE UP SUCKER	Pop Will Eat Itself	RCA PB42761 (BMG)
5	5	FREE WORLD	Kirby MacColl	Virgin KMA1 (E)
6	3	NEVER	House Of Love	Fontana HOL1 (F)
7	10	WHEELS OF WONDER	Kevin McDermott Orchestra	Island IS404 (F)
8	8	TYPICAL!	Frazier Chorus	Virgin VS1178 (E)
9	6	THE BEAT(EN) GENERATION	The The	Epic EMU8 (C)
10	9	FIREWOMAN	The Cult	Beggars Banquet BEG228 (W)
11	7	ETERNAL FLAME	The Bangles	CBS BANGSS (C)
12	15	SHE GIVES ME LOVE	The Godfathers	Epic GFT4 (C)
13	16	MONKEYS GONE TO HEAVEN	Pixies	4AD AD904 (I/RT)
14	11	INTERNATIONAL RESCUE	...Fuzzbox...	WEA YZ347 (W)
15	14	LIKE PRINCES DO	Diesel Park West	Food FOOD19 (F)
16	-	HAIRSTYLE OF THE DEVIL	Mammoth	Creation CREO63 (I/RT)
17	17	LET'S GO ROUND THERE	Darling Buds	Epic BLOND3 (C)
18	19	BIRDLAND EP	Birdland	Lazy LAZY13 (I/RE)
19	20	JOCELYN SQUARE	Love And Money	Fontana MONEY7 (F)
20	22	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute BONG16 (RT/SP)
21	12	ROUND AND ROUND	New Order	Factory FAC263 (F)
22	18	ANGEL VISIT	Thrashing Doves	A&M AM497 (F)
23	13	ONLY THE MOMENT	Marc Almond	Parlophone R6210 (E)
24	24	SWEET JANE	Cowboy Junkies	Cooking Vinyl FRY008 (I/RE)
25	21	THE RATTLER	Goodbye Mr MacKenzie	Capitol CL522 (E)
26	25	VAGABONDS	New Model Army	EMI NMA8 (E)
27	-	MADE OF STONE	Stone Roses	Silverstone ORE2 (F)
28	23	DANCERAMA	Sigue Sigue Sputnik	Parlophone SSS5 (E)
29	29	WHO WANTS TO BE THE DISCO KING	The Wonder Stuff	Polydor GONE6 (F)
30	31	TAKE ME	Adult Net	Fontana BRX1 (F)
31	35	INFO FREAKO	Jesus Jones	Food FOOD18 (E)
32	37	CAN'T BE SURE	The Sundays	Rough Trade RT218 (I/RT)
33	39	TRAIN SURFING	Inspiral Carpets	Cow MOO2 (I/NM)
34	34	CHEYENNE	The Del-Lords	Enigma ENV10 (E)
35	26	BIG SKY	Hurrah!	Kitchenware SK42 (BMG)
36	-	FLESH	A Split Second	London FFR23 (F)
37	-	I'M AN ADULT NOW	The Pursuit Of Happiness	Chrysalis CHS3316 (C)
38	28	WAITING FOR MARY	Pere Ubu	Fontana UBU2 (F)
39	-	BABY HEART DIRT	Cardiacs	Alphabet ALPHO11 (F)
40	36	THE GOLDEN CALF	Prefab Sprout	Kitchenware SK41 (C)

## TOP · 20 · ALBUMS

1	-	DOOLITTLE	Pixies	4AD CAD905 (I/RT)
2	1	SONIC TEMPLE	The Cult	Beggars Banquet BEGA98 (W)
3	2	POP ART	Transvision Vamp	MCA MCF3421 (F)
4	-	UKRAINSKI VESTUPI V JOHNA PEELA	The Wedding Present	RCA PL74104 (BMG)
5	5	THE INNOCENTS	Erasure	Mute STUMM55 (RT/SP)
6	3	GOOD DEEDS AND DIRTY RAGS	Goodbye Mr MacKenzie	EMI EST2089 (E)
7	4	TECHNIQUE	New Order	Factory FACT275 (F)
8	6	101	Depeche Mode	Mute STUMM55 (RT/SP)
9	7	BLACK SWAN	The Trifids	Island ILPS9928 (E)
10	10	STRANGE KIND OF LOVE	Love & Money	Fontana SFLP7 (F)
11	9	GREEN	R.E.M.	Warner Bros WX234 (W)
12	8	SHOOTING RUBBERBANDS AT THE MOON	Edie Brickell & The New Bohemians	Geffen WX218 (W)
13	13	SHORT SHARP SHOCKED	Michelle Shocked	Cooking Vinyl CVLP1 (F)
14	12	THE TRINITY SESSION	Cowboy Junkies	Cooking Vinyl COOK11 (I/RE)
15	11	DRESS FOR EXCESS	Sigue Sigue Sputnik	Parlophone PCS7328 (E)
16	15	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
17	14	ONE MAN CLAPPING	James	Rough Trade ONEMAN1 (I/RT)
18	-	POP SAID...	The Darling Buds	CBS 4628941 (C)
19	-	HOUSE OF LOVE	House Of Love	Creation CRELP 34 (I/RT)
20	18	THUNDER AND CONSOLATION	New Model Army	EMI EMC3552 (E)

Compiled by Music Week from Gallup Data

# L O N E L Y

## CRIMSON GLORY



RELEASE DATE MAY 2ND

7" - RR54487

12" - RR24481

CD SINGLE - RR24482

**ROADRUNNER**  
RECORDS

distributed by Pinnacle 0689 73144

WRH

# DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	2	2	WHO'S IN THE HOUSE	Beatmasters with Merlin	Rhythm King LEFT31(T) (I/RT)
2	3	4	ME MYSELF AND I	De La Soul	Big Life BLR7(T) (I/RT)
3	NEW		WHERE HAS ALL THE LOVE GONE	Yazz	Big Life BLR8(T) (I/RT)
4	1	6	PEOPLE HOLD ON	Cold Cut/Lisa Stanfield	Ahead Of Our Time CCUT5(T) (RT)
5	5	9	TOO MANY BROKEN HEARTS	Jason Donovan	PWL PWL(T)32 (P)
6	4	6	I HAVEN'T STOPPED DANCING YET	Pot & Mick	PWL PWL(T)33 (P)
7	6	2	JOY AND PAIN	Rob Base & DJ E-Z Rock	Supreme SUPE(T)143 (A)
8	8	2	SLAM	Hemion'd	Westside WSR(T)14 (A)
9	7	6	VOODOO RAY (EP)	A Guy Called Gerald	Rhant RS804 (P)
10	16	2	ON THE INSIDE	Lynne Hamilton	AT A1311 (A)
11	NEW		ROCKIN' ON THE GO GO SCENE	Richie Rich	Gee St GEE(T)12 (I/RT)
12	9	10	I'D RATHER JACK	Reynolds Girls	PWL PWL(T)25 (P)
13	10	8	ROUND AND ROUND	New Order	Factory FAC2637 (P)
14	11	11	THIS IS SKA	Longsy D	Big One (V)B1G13 (I/RT)
15	12	6	COCOON	Timex	Lisson DOLE(Q)8 (P)
16	14	11	HEY MUSIC LOVER	S'Xpress	Rhythm King/Mute LEFT30(T) (I/RT)
17	13	5	MONKEYS GONE TO HEAVEN	Pixies	4AD (I)AD904 (I/RT)
18	15	4	SKY HIGH	Jigsaw	Libido URGE(T)2 (P)
19	39	2	HAIRSTYLE OF THE DEVIL	Momus	Creation CRE063(T) (I/RT)
20	18	5	BIRDLAND E.P.	Birdland	Lazy LAZY13(T) (I/RE)
21	17	6	THE REAL LIFE	Corporation Of One	Desire (W)ANT16 (PAC)
22	25	2	WHY DO I ALWAYS GET IT WRONG?	Live Report	Brouhaha (12)CUE7 (A)
23	24	2	MY SHOES KEEP WALKING BACK...	Daniel O' Donnell	Ritz RITZ(C)197 (SP)
24	19	10	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute (12)BONG16 (I/RT/SP)
25	21	20	CRACKERS INTERNATIONAL EP	Erosure	Mute (12)MUTE 93 (RT/SP)
26	20	8	YO YO GET FUNKY	DJ Fast Eddie	Westside DJIN(T)7 (A)
27	26	15	ESPECIALLY FOR YOU	Kylie Minogue/J. Donovan	PWL PWL(T)24 (P)
28	29	3	WHITE KNUCKLE RIDE	Danielle Dax	Awesome AOR23(T) (I/RT)
29	27	8	A LA VIE, A L'AMOUR	Jakie Quartz	PWL PWL(T)30 (P)
30	23	3	SWEET JANE	Cowboy Junkies	Cooking Vinyl FRY008(T) (I/RE)
31	RE		MADE OF STONE	Stone Roses	Silverstone ORE(T)2 (P)
32	28	13	FINE TIME	Yazz	Big Life BLR6(T) (I/RT)
33	22	8	JUST A LITTLE MORE	Deluxe	Unique UNQ5(T) (SP)
34	32	7	REACHIN'	Phase II	Republic LIC(T)006 (I/RE)
35	30	12	CAN'T BE SURE	Sundays	Rough Trade RT(T)128 (I/RT)
36	34	4	TRAIN SURFING	Inspirat Carpets	Cow (MOO2) (I)
37	31	7	BLACK IS BLACK	Jungle Brothers	Gee St GEE(T)15 (I/RT)
38	36	3	THE WALK	Jimmy McCracklin	Charly RED27100 (CH)
39	33	2	BABY HEART DIRT	Cordoba	Alphabet ALPH011(T) (P)
40	40	2	TOWN AND COUNTRY BLUES	Jim Jiminoe	Beatbox BEATWAX01(T) (P)

# TOP 20 ALBUMS

1	NEW		DOOLITTLE	Pixies	4AD CAD905 (I/RT)
2	NEW		WHAT'S THAT NOISE?	Cold Cut	Ahead Of Our Time CCUTLP1 (I/RT)
3	1	6	3 FEET HIGH AND RISING	De La Soul	Big Life DLSLP1 (I/RT)
4	4	52	THE INNOCENTS	Erosure	Mute STUMM55 (RT/SP)
5	2	5	ORIGINAL SOUNDTRACK	S'Xpress	Rhythm King LEFTLP8 (I/RT)
6	3	12	TECHNIQUE	New Order	Factory FACT275 (P)
7	8	41	KYLIE	Kylie Minogue	PWL HF3 (P)
8	5	6	101	Depeche Mode	Mute STUMM101 (I/RT/SP)
9	7	22	WANTED	Yazz	Big Life YAZZLP1 (I/RT)
10	9	86	THE CIRCUS	Erosure	Mute STUMM 35 (RT/SP)
11	6	2	STOP THE WORLD	Black, Rock And Roll	Supreme SUS (A)
12	10	5	THE TRINITY SESSION	Cowboy Junkies	Cooking Vinyl COOK011 (I/RE)
13	15	72	WONDERLAND	Erosure	Mute STUMM 25 (RT/SP)
14	13	4	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
15	16	3	TEXAS CAMPFIRE TAPES	Michelle Shocked	Cooking Vinyl COOK002 (I/RE)
16	NEW		RIDE	Oyster Band	Cooking Vinyl COOK020 (I/RE)
17	NEW		THE DESOLATE ONE	Just Ice	Sleeping Bag SBULP5 (I/RT)
18	12	5	ONE MAN CLAPPING	James	One Man ONEMAN1LP (I/RT)
19	11	17	SUBSTANCE	New Order	Factory FACT200 (P)
20	NEW		HEADACHE RHETORIC	Clase Lobsters	Fire FIRELP17 (P)

Compiled by Music Week from Gallup Data

## A&R INDIES

## TRACKING

by Dave Henderson

MORE STRANGE things happening in the independent world this week. It's another splintering and signing period, probably signalled by the start of the new financial year — or more than likely due to someone's bio-rhythms being in the right mood. Yesterday I saw one of **The Wood Children** on the tube and he revealed that they'd signed a deal with Demon to license their new EP which will be followed by an album for the label. That was on the way to Radio GLR, where I reviewed the latest dance singles in a kind of cut-price Round Table situation. My accomplice was the effervescent Danger Girl who works for **Cold Cut** — which brings me neatly to Cold Cut's album, *What's That Noise?* which is really rather superb. The CD version, as us rich muso types demand, has extra tracks and the cover, with a drawing by the similarly super duper Mark Beyer — a NY illustrator. See, and you thought the *Music Week* Tracking desk was just here to prop up the filing cabinet. Name dropping, no problem. Oh yes, and by the way, the best single on the GLR Fantastic Round Table-like Singles Show was an independent one: **Richie Rich**'s new single on Gee Street, *Something About Go Go*, is just brilliant. And that's through the Cartel, would you believe?

OVER AT New Rose, there's three quite unique and quite different releases (all through Pinnacle, of course): **Blake Xohon** is a name to conjure with and he's worked with **Phil Spector** in the past. His first solo album is an interesting mix of styles and it's called *Cool On My Skin* and it's out on vinyl and CD. **The Plimsouls** — who spawned Peter Case who has a new album on Geffen this week — have their past plundered with a live album. *One Night In America*, on New Rose's Fan Club branch in vinyl, cassette and CD formats, while **R Stevie Moore**, that eccentric American singer/songwriter, releases yet another LP, *Warning: R Stevie Moore*. As ever it's full of hearty melodic fodder.

OF COURSE, there's the usual batch of small scale releases and some of them are more than worth your time. If only these smaller chaps could afford some kind of promotion for their discs, then they might just get the credit they deserve. Those Disposable Things is one such record. On the Naked label through Fast Forward and the Cartel, it's an arresting piece that's already had its video banned. Recommendation enough, eh what! It's their second release and it comes in at a lengthy one minute and 50 seconds. It has some quirkiness too (always an important commodity when it comes to small single type things). **Larry And The Actors** are another case in point, their *Crashing The Gate* single on Plastic Head is a good song with a strong vocal, but it needs support. That's via Backs and the Cartel, while **The Driscolls'** Beatles-esque pop on their six-track album *Doctor*

*Good And His Incredible Life Saving Soap* on Teatime is through Fast Forward and is crying out for a loudhailer to hail it.

**MCCARTHY** HAVE a new single on the Midnight label. In fact it's an EP called *McCarthy At War*, a four tracker with *Boy Meets Girl* So What as the lead track, remixed from their album *Keep An Open Mind, Or Else*. It's through Rough Trade and the Cartel. The One Little Indian label, through Nine Mile and the Cartel has a new single from South London's **The Kitchens Of Distinction**. It's a four track 12-inch EP called *The Third Time We Opened The Capsule* and it'll be a nice trailer for their debut album, *Love Is Hell*, set for release at the end of May.

RED HARVEST release their first album, *Strange*, on the Aftermath label after several single releases and a live reputation developed through a few years of shows. Available through Backs and the Cartel, the album has production credits for both The Sound's Adrian Borland and ex-Buzzcocks' front person **Pete Shelley**. The Foresight pressing plant in Liverpool has set up its own label and their first release will be a single from **The Farm** titled *Body And Soul*. **Angels In Aspic** release their second 12-inch, *Drive Me To The Centre Of Maximum Pleasure*, on the Suspended Jelly label through Backs and the Cartel.

THE WILDS of Tooting is where **The Pleasure Thieves** hail from. Formed in '87, they release their first single this week on the Minta label and it's called *Chasing The Runaway* (available from KIA, 40 Hindmans Road, London SE22). Bizarre independence continues with a new album on **Edward Barton's** Wooden label. Yes, the man who screamed *Me And My Mini* on The Tube is back, but this time he's assembled a bundle of tacky luminaries to cover his repertoire on an album called *Edward Not Edward*, available through Nine Mile and the Cartel. The legion of the damned who participate include **The Inspirat Carpets**, **Cathal Coughlin**, **Dub Sex**, half of **Stump**, **Louis Phillipe**, **A Guy Called Gerald**, **809 State** and more.

**THE WOLFGANG Press**, who are currently on tour with the Pixies, release a new 12-inch and CD single on 4AD. Titled *Raintime*, it includes three tracks on the 12-inch and four on the CD. Also from 4AD, there's a 12-inch EP from **Ultra Vivid Scene**, which features a remix of the album track *Mercy Seat* plus a cover version of **Buffy St Marie's** *Codine*. Both 4AD releases are available through Rough Trade and the Cartel. **The Bomb Party** return with a new album on the German Normal label, available in the UK through the Cartel, and that's called *Fish*. It's complete with a gatefold sleeve and a song called *Shakespeare*.

**MARY MY Hope** allegedly 'chill out on Hendrix and Hieronimus Bosch'. The result of this American-based activity is a single, *It's About Time*, on the Silverstone label through Pinnacle. Produced by Hugh Jones, it will be followed by an album, *Museum*. Another American, **Nina Simone** will be touring the UK during May and she has a single, *It's Cold Out Here*, on Jungle. This will be followed by a new album, *Nina's Back*, which is set for July release. Brits in the US recently included **Graham Parker** who recorded one of his solo live sets for release on Demon under the title *Live! Alone In America*.

PACIFIC DISTRIBUTION are handling a new dance label called Submission and the first couple of releases are ready to roll this week. **Diskonexion** brings you the sound of Manchester's dancefloor with several versions of *Love Rush* and **Cut The Q** bring us *Crackdown*. Meanwhile, in Europe, **Rudolf Hecke** has been locked in a black room for a year and a half. On leaving the room, after reading numerous tomes of heavy literature and getting into hallucinations, he tried to commit suicide then opted to record an album. *God Is Dog Spelled Backwards* is a mind numbing platter on Integrity through APT, hear it at your peril, Beryl!

THE SKA movement continues with Dutch band **Mr Review** releasing an album called *Walkin' Down Brentford Road* on Unicorn, through Nine Mile and the Cartel. At Backs, the psychedelic mod garage splurge of Sweden's **The Creeps** is discovered again with their second album, *Now Dig This*, on Re-Elect The President. The Woronzow label has a double featuring various luminaries called **Woronzoid**, with tracks from **Bevis Frond**, **Outskirts Of Infinity**, **Branic Five**, **Psycho's Mum** and more. **The Telescopes**, from sunny Burton-on-Trent, have their second vinyl package, a four track 12-inch on Cheree called *Seventh Disaster*. **Little Red Schoolhouse** return with an album called *Groovy on Public Domain* and American grunge specialists, **Scab Cadillac** release *Tagged And Numbered* on Rave.



THE WOLFGANG Press: *Raintime*

# Barry Manilow

## Songs To Make The Whole World Sing

*FACT – After five years absence Barry Manilow returned to the top 40 with a new single taken from his forthcoming album.*

*FACT – Over the years Barry Manilow has sold in excess of fifty million albums.*

*FACT – Including 'Please Don't Be Scared', 'The One That Got Away' and 'Keep Each Other Warm', it's his strongest collection of songs EVER.*

*Statistics that will be enhanced with the release of BARRY MANILOW on Monday, May 8th.*

CD: 259 927

LP: 209 927

MC: 409 927

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# TOP • 75 • ARTIST • ALBUMS

1	NEW	BLAST ●	Holly Johnson (Various)	MCA MCG 6042 (F)	C: MCGC 6042/CD:DMCG 6042
2	111	A NEW FLAME ★★	Simply Red (Stewart Levine)	Elektra/WEA WX 242 (W)	C:WX 242/CD:2446892
3	225	ANYTHING FOR YOU ★	Gloria Estefan And Miami Sound Machine (Various)	Epic 463125-1 (C)	C:463125-4/CD:463125-
4	412	THE RAW AND THE COOKED ★	Fine Young Cannibals (Cox/Steele/Gift/David Z)	London 8280691 (F)	C:8280694/CD:8280692
5	78	EVERYTHING ●	Bangles (Davitt Sigerson)	CBS 462979-1 (C)	C:462979-4/CD:462979-
6	34	WHEN THE WORLD KNOWS YOUR NAME ★	Deacon Blue (Warne Livesey/Deacon Blue)	CBS 4633211 (C)	C:4633214/CD:4633212
7	53	CLUB CLASSICS VOL ONE ●	Soul II Soul (Jazzy B)	10/Virgin DIX 82 (E)	C:CDIX 82/CD:DXCD 82
8	6	LIKE A PRAYER ★	Madonna (Madonna/Leonard/Bray/Prince)	Sire WX 239 (W)	C:WX 239/CD:9258442
9	1073	KICK ★★	INXS (Chris Thomas)	Mercury/Phonogram MERH 114 (F)	C:MERHC 114/CD:832 7212
10	938	APPETITE FOR DESTRUCTION ★	Guns 'N' Roses (Mike Clink)	Geffen WX 125 (W)	C:WX 125/CD:924148-2
11	1211	DON'T BE CRUEL ●	Bobby Brown (Various)	MCA MCF 3425 (F)	C:MCFC 3425/CD:DMCF 3425
12	134	HEY HEY IT'S THE MONKEES - GREATEST HITS	The Monkees (Various)	K-Tel NE 1432 (C)	C:CE 1432/CD:NCD 1432
13	1517	POP ART ●	Transvision Vamp (D. Bridgeman/Zeus B. Held)	MCA MCF 3421 (F)	C:MCFC 3421/CD:DMCF 3421
14	144	FOREVER YOUR GIRL ●	Paula Abdul (Various)	Siren/Virgin SRNLP 19 (E)	C:SRNMC 19/CD:CD58N 19
15	NEW	PAST PRESENT	Clannad (Various)	RCA PL 74074 (BMG)	C:PK 74074/CD:PD 74074
16	113	SONIC TEMPLE ●	Cult (Bob Rock)	Beggars Banquet BEGA 98 (W)	C:BEGC 98/CD:BEGA 98CD
17	164	GIPSY KINGS	Gipsy Kings (Pam/Vanessa)	Telstar STAR 2355 (BMG)	C:STAC 2355/CD:TCDD 2355
18	187	SOUTHSIDE ●	Texas (Tim Palmer)	Mercury/Phonogram 8381711 (F)	C:8381714/CD:8381712
19	82	DOOLITTLE	Pixies (Gil Norton)	4AD CAD 905 (I/RT)	C:CAD 905/CD:CAD 905CD
20	2187	BAD ★★★★★★	Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1 (C)	C:450290-4/CD:450290-2
21	198	SINGULAR ADVENTURES OF THE STYLE COUNCIL ●	Style Council (Various)	Polydor TSCTV1 (F)	C:TSCTC1/CD:8378962
22	1713	MYSTERY GIRL ●	Roy Orbison (Various)	Virgin V 2576 (E)	C:TCV 2576/CD:CDV 2576
23	2543	KYLIE ★★★★★	Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3 (P)	C:HFC 3/CD:HFCD 3
24	NEW	BORN THIS WAY!	Cookie Crew (Various)	London 8281341 (F)	C:8281344/CD:8281342
25	3054	THE INNOCENTS ★★	Erasure (Stephen Hague)	Mute STUMM 55 (I/RT/SP)	C:STUMM 55/CD:CDSTUMM 55
26	2333	ANCIENT HEART ★	Tanita Tikaram (Peter Van Hooke/Rod Argent)	WEA WX 210 (W)	C:WX 210/CD:WX 210CD
27	202	WHAT'S THAT NOISE ●	Coldcut (Coldcut)	Ahead Of Our Time CCUTLP1 (I/RT)	C:CCUTMCI/CD:CCUTCD1
28	3229	RATTLE AND HUM ★★	U2 (Jimmy Iovine)	Island U 27 (F)	C:UC 27/CD:CIU 27
29	4424	WANTED ★	Yazz (Various)	Big Life YAZZLP 1 (I/RT)	C:YAZZMC 1/CD:YAZZCD 1
30	2616	ROACHFORD ●	Roachford (Vernon/Brauer/Roachford/Fayney)	CBS 4606301 (C)	C:4606304/CD:4606302
31	3927	THE TRAVELING WILBURYS ★	The Traveling Wilburys (Otis & Nelson Wilbury)	Wilbury/Warner Bros. WX 224 (W)	C:WX 224/CD:925796-2
32	337	3 FEET HIGH AND RISING	De La Soul (Prince Paul/De La Soul)	Big Life DLSLP 1 (I/RT)	C:DLSMC 1/CD:DLSCD 1
33	5313	OPEN UP AND SAY ... AAH! ●	Poison (Tom Werman)	Capitol EST 2059 (E)	C:CEST 2059/CD:CDEST 2059
34	4028	MONEY FOR NOTHING ★★	Dire Straits (Various)	Vertigo/Phonogram VERH 64 (F)	C:VERHC 64/CD:836419-2
35	286	ORIGINAL SOUNDTRACK ●	S'Express (Mark McGuire/Mark Moore)	Rhythm King/Mute LEFTLP 8 (I/RT/SP)	C:LEFT 8/CD:LEFTCD 8
36	3529	THE GREATEST HITS COLLECTION ★★	Bananarama (Various)	London RAMA 5 (F)	C:KRAMC 5/CD:8281062
37	389	STOP! ●	Sam Brown (Sam Brown/Pete Brown)	A&M AMA 5195 (F)	C:AMC 5195/CD:CDA 5195
38	5423	GREATEST HITS ★★	Fleetwood Mac (Various)	Warner Brothers WX 221 (W)	C:WX 221/CD:925 838-2

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## ARTISTS' A-Z

ABDUL, Paula	14	HOUSTON, Whitney	64
BANANARAMA	36	HUE AND CRY	51
BANGLES	5	INXS	9
BEE GEES	40	JACKSON, Joe	44
BLACK SABBATH	53	JACKSON, Michael	20
BLUE MURDER	45	JOHNSON, Holly	1
BROTHER BEYOND	57	MADONNA	8
BROWN, Bobby	11	MEN THEY COULDN'T	39
BROWN, Sam	37	HANG	39
CHAPMAN, Tracy	50	MIKE & THE	48
CLANNAD	15	MECHANICS	23
COLD CUT	27	MINOGUE, Kylie	23
COLE, Lloyd & THE	47	MONKEES, The	12
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COOKIE CREW	24	O'NEAL, Alexander	67
COSTELLO, Elvis	65	ORBISON, Roy	22, 46
CULT	16	PET SHOP BOYS	58
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DE LA SOUL	32	POISON	33
DEACON BLUE	6	REA, Chris	59
DEF LEPPARD	43	REED, Lou	74
DEPECHE MODE	62	ROACHFORD	30
DICKSON, Barbara	54	S'EXPRESS	35
DIRE STRAITS	34	SIMPLY RED	2
ENYA	52	Soul II Soul	7
ERASURE	25, 75	STYLE COUNCIL	21
ESTEFAN, Gloria & MIAMI	3	SUMMER, Donna	41
SOUND MACHINE	3	TEN CITY	68
FAIRGROUND	70	TEXAS	18
ATTRACTION	70	THEN JERICHO	63
FERRY, Bryan/ROXY	66	TIKARAM, Tanita	26
MUSIC	66	TRANSMISSION VAMP	13
FINE YOUNG	4	TRAVELING WILBURYS	31
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FLEETWOOD MAC	38	U2	27
GIPSY KINGS	17	W.A.S.P.	42
GOODBYE MR	56	WEDDING PRESENT	49
MACKENZIE	56	WILLIAMS, Alyson	69
GUNS 'N' ROSES	10, 55	WOMACK & WOMACK	61
HARVEY, Richard & FRIENDS	72	WOMACK	61
HEALEY BAND, Jeff	73	YAZZ	29

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

### KEY TO CHART

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

▲ Indicates panel sales increase of 50-99%  
 ▲ Indicates panel sales increase of 100% or more  
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 ★ PLATINUM (300,000 units)  
 ★ Any multiple of this level can be certified to provide for double platinum ★★ (600,000 units), treble platinum ★★★ (900,000 units), quadruple platinum ★★★★ (1,200,000 units) awards etc.  
 ● GOLD (100,000 units)  
 ○ SILVER (60,000 units)  
 BPI awards are made for combined unit sales of LPs, Cassettes and CDs.  
 Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel Sales compared to last week...+6%  
 (WEEK 17)

39	NEW	SILVER TOWN	Silverstone OREL 503 (P)	C:OREC 503/CD:ORECD 503
40	292	ONE	Men They Couldn't Hang (Mick Glossop/Ben Kape)	Warner Brothers WX 252 (W)
41	347	ANOTHER PLACE AND TIME ●	Bee Gees (Gibb Brothers/Brian Tench)	C:WX 252/CD:9258872
42	244	THE HEADLESS CHILDREN	Donna Summer (Stock/Aitken/Waterman)	Warner Brothers WX 219 (W)
43	3780	HYSTERIA ★★	W.A.S.P. (Blacie Lawless)	C:WX 219/CD:2555762
44	362	BLAZE OF GLORY	Def Leppard (Robert John Lange/Nigel Green)	Capitol EST 2087 (E)
45	NEW	BLUE MURDER	Bludgeon RiHolla/Phono HYSLP 1 (F)	C:HYSMC 1/CD:830675 2
46	4328	THE LEGENDARY ROY ORBISON ★★	Joe Jackson (Joe Jackson)	A&M AMA 5249 (F)
47	275	1984-1989 ●	Roy Orbison (Various)	C:AMC 5249/CD:CDA 5249
48	4818	LIVING YEARS ●	Geffen WX 245 (W)	C:WX 245/CD:9242122
49	222	UKRAINSKI VISTUIP V JOHNA PEELA	Telstar STAR 2330 (BMG)	C:STAC 2330/CD:TCDD 2330
50	5151	TRACY CHAPMAN ★★	Wedding Present (Dale Griffin)	Polydor 8377361 (F)
51	5622	REMOTE ●	Tracy Chapman (David Kershbaum)	C:8377364/CD:8377362
52	4230	WATERMARK ★	Hue And Cry (Goldberg/Biondillo/Kane)	WEA WX 199 (W)
53	312	HEADLESS CROSS	Enya (Nicky Ryan)	C:WX 199/CD:243875-2
54	NEW	COMING ALIVE AGAIN	Black Sabbath (Cozy Powell/Tony Iommi)	IRS EIRSA 1002 (E)
55	5817	G N' R LIES ...	Barbara Dickson (Stewart and Bradley James)	C:EIRSA 1002/CD:EIRSA 1002
56	413	GOOD DEEDS AND DIRTY RAGS	Guns 'N' Roses (Guns 'N' Roses)	Telstar STAR 2349 (BMG)
57	4523	GET EVEN ★	Geffen WX 218 (W)	C:STAC 2349/CD:TCDD 2349
58	7429	INTROSPECTIVE ★★	Brother Beyond (Various)	C:STAC 2349/CD:TCDD 2349
59	4628	NEW LIGHT THROUGH OLD WINDOWS ★★	Pet Shop Boys (Various)	Geffen WX 218 (W)
60	4913	TECHNIQUE ●	Chris Rea (Chris Rea/Jon Kelly)	C:WX 218/CD:924198-2
61	5037	CONSCIENCE ★	New Order (New Order)	Factory FACT 275 (F)
62	557	THE BIG AREA	Womack & Womack (Chris Blackwell)	C:FACT 275/CD:FACT 275
63	4710	WHITNEY ★★★★★	Whitney Houston (Various)	C:BRCA 519/CD:BRCD 519
64	71100	WHITNEY ★★★★★	Whitney Houston (Various)	Arista 208 141 (BMG)
65	5212	SPIKE ●	Elvis Costello (Costello/Killen/Burnett)	C:408 141/CD:258 141
66	6125	THE ULTIMATE COLLECTION ★★	Bryan Ferry/Roxy Music (Bryan Ferry/John Punter)	EG/Virgin EGV 2 (E)
67	6292	HEARSAY ★★	Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1 (C)
68	6012	FOUNDATION	Ten City (Jefferson/Ten City)	C:450936-4/CD:450936-2
69	637	RAW	Alyson Williams (Alvin Moody/Vincent Bell)	Atlantic WX 249 (W)
70	7049	THE FIRST OF A MILLION KISSES ★	Fairground Attraction (F. Attraction/Moloney)	C:WX 249/CD:7819392
71	RE	FLYING COLOURS ★	Chris de Burgh (Paul Hardiman/Chris de Burgh)	A&M AMA 5224 (F)
72	RE	EVENING FALLS	Richard Harvey & Friends (Richard Harvey)	Telstar STAR 2356 (BMG)
73	686	SEE THE LIGHT	Jeff Healey Band (Various)	C:STAC 2356/CD:TCDD 2356
74	6415	NEW YORK	Lou Reed (Lou Reed/Fred Maher)	Arista 209441 (BMG)
75	66100	THE CIRCUS ★	Erasure (Flood)	Sire WEA WX 246 (W)

# TOP • 20 • COMPILATIONS

1	16	NOW 14! ★★	Various (Various)	EMI NOW14 (E)	C:TCNOW14/CD:CDNOW14
2	3	DEEP HEAT - THE SECOND BURN	Various (Various)	Telstar STAR 2356 (BMG)	C:STAC 2356/CD:TCDD 2356
3	417	DIRTY DANCING (OST) ★★	Various (Jimmy Iovine/Bob Feiden)	RCA BL 86408 (BMG)	C:8K 86408/CD:BD 86408
4	210	CHEEK TO CHEEK ●	Various (Various)	CBS MOOD 6 (C)	C:MOODC 6/CD:MOODCD 6
5	53	THE SINGER AND THE SONG	Various (Various)	Stylus SMR 975 (STY)	C:SMC 975/CD:SMD 975
6	717	BUSTER (OST) ★★	Various (Various)	Virgin V 2544 (E)	C:TCV 2544/CD:CDV 2544
7	68	UNFORGETTABLE 2 ●	Various (Various)	EMI EMTV 46 (E)	C:TCMTV 46/CD:CDP 7922352
8	817	THE PREMIERE COLLECTION ★★	Various (Various)	Really Useful/Polydor ALWTV 1 (F)	C:ALWTC 1/CD:837282-2
9	910	DEEP HEAT ●	Various (Various)	Telstar STAR 2345 (BMG)	C:STAC 2345/CD:TCDD 2345
10	1112	THE BLUES BROTHERS (OST)	Various (Various)	Atlantic K 50715 (W)	C:K 450715/CD:K 50715

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11	1014	THE MARQUEE - 30 LEGENDARY YEARS ●	Various (Various)	Polydor MQTV 1 (F)	C:MQTV 1/CD:3400102
12	1617	THE GREATEST LOVE ★★	Various (Various)	Telstar STAR 2316 (BMG)	C:STAC 2316/CD:TCDD 2316
13	1410	AND ALL BECAUSE THE LADY LOVES ... ●	Various (Various)	Dover ADD 6 (C)	C:ZDD 6/CD:CCD 6
14	1217	THE GREATEST LOVE 2 ●	Various (Various)	Telstar STAR 2352 (BMG)	C:STAC 2352/CD:TCDD 2352
15	1914	COCKTAIL (OST) ●	Various (Various)	Elektra EKT 54 (W)	C:EKT 54/CD:9608062
16	186	MORE DIRTY DANCING (OST) ★	Various (Various)	RCA BL 86965 (BMG)	C:8K 86965/CD:BD 86965
17	177	HIP HOUSE	Various (Various)	Stylus SMR 974 (STY)	C:SMC 974/CD:SMD 974
18	203	TOP GUN (OST) ★	Various (Various)	CBS 70296 (C)	C:40-70296/CD:CD-70296
19	134	THE SONGS OF BOB DYLAN ●	Various (Various)	Start STD 20 (A)	C:STDC 20/CD:SCD 20
20	RE	THE CLASSIC EXPERIENCE ●	Various (Various)	EMI EMTVD 45 (E)	C:TC EMTVD 45/CD:CD EMTVD 45



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Platinum April '89

HUL & CRYO/CBS (Album) "Resonance" No. 10 Feb '89 Goes Platinum

THE ENGINEERS/CBS (Album) "Blues for Buddha" January '89

THE HIGHLANDERS/VIRGIN (Album) "A Perfect Crime" May '89 Release

SCOTTISH BALLET ORCHESTRA (Album) "Peter Pan" Soundtrack May '89 Release

DEACON BLUE/CBS (12") "Fergus sings the Blues" May '89 Release

HUL & CRYO/CBS "Seduced & Abandoned" Goes Silver

SCOTTISH TELEVISION (TV Soundtrack) "Winners & Losers" Series

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# Di-verse releases

by Barry Lazell

**RHYME'N'REASON** Records, based in north-west London, approaches its first anniversary in a few weeks time with the release of what could well be its best-seller to date in the form of *The Jerk*, a ska-styled revival of the oldie by Potato Five.

The label debuted last June with the London Rhyme Syndicate's *Hard To The Core*, and quickly moved into the dance mainstream with a revival of the fatback Band's *Do The Bus Stop* by N93, which received heavy TV exposure on Pete Waterman's *Hit Man* And Her show.

Recent releases have, says the label's Janette Garthwaite, "continued Rhyme'n'Reason's commitment to British hip-hop — although all the acts concerned so far are North London-based, we have no prejudice against the rest of the country!"

The two acts in question are *2 The Top*, a black/white duo who debuted with *The Rhythm I Give 'Em* and scored healthy media coverage, and hardcore female rapper *Private Slim*, whose *There I Go Again* was produced by *Mo Rock* And *Freshki*, and the B-side *In Full Gear* by female hip-hop producer *Het EQ*.

Another new phase in the company's activities came recently with its first licensing deals — one each way. *Heather Austyn's Bad Attitude* was licensed to Polydor's Urban label in February, and has subsequently made its mark on the dance charts. Since then, the label has brought in its first licensed track from overseas, in the somewhat unusual shape of *Guitarra* by *Raul*, previously only available as a track on a much-sought Spanish compilation LP. It is a strong dancefloor item which highlights a Spanish guitar.

The new release by *Potato Five*, due soon, will be supported by a UK and European tour by the band, and also a video. "We expect this to do very well in the light of the anticipated ska revival, and more importantly because the *Potato Five* are a hard-working unit who have been steadily increasing their fan base throughout Europe over the last two years," says Garthwaite.



FREDDY BASTONE: hip to stadium rock

## One on One

by Andy Beevers

**FREDDY BASTONE** has achieved the impossible: he has got the UK's hippest clubbers to dance to the sound of stadium rockers.

Under the alias *The Corporation Of One* he has put together a track called *The Real Life* which craftily combines an electro beat with the tune from *Simple Minds' Theme From Great Cities* as well as samples from *Bohemian Rhapsody* by *Queen*.

DJs in the north of England picked up on the track when it was first released last year, and it eventually filtered into London clubs a few months ago.

Now *Desire Records* has given the track a UK release and has lined up a *Corporation Of One* album.

When Bastone explains his background, it becomes clear how he came up with such an unexpected and original hybrid. He started off playing *Aerosmith* and *Led Zeppelin* covers in a high school rock band.

"Queen were my favourite band when I grew up and they still are," he explains. But living in the South Bronx meant he was exposed to other musical styles as well, and he started spinning disco records at local parties. It was not long before he was DJ-ing at *Hurrohs* in Manhattan where he played "alternative European stuff".

In the early Eighties he was behind the decks at the *Danceteria* which, along with the *Paradise Garage*, was one of the most influential New York clubs at that time. "I mixed up everything from classic disco through to rap, freestyle, and alternative tracks," he says, pointing out that "Themes From Great

Cities was a massive record at the *Danceteria*". He went on to DJ at other clubs, including *The Palladium*, *The World* and *Mars* and will soon be mixing at New York's latest club, *Chaos*.

Alongside all the DJ-ing he found time to do A&R work for *Profile* and *Epic* and also set up his own label, *Metropolis*. In addition, he began doing remixes for the *Hot 97* radio station and subsequently for record companies.

His remix discography is extensive and eclectic, embracing tracks by *The Temptations*, *Boy George*, *Duranduran*, *Billy Idol*, *Rod Stewart*, *Judas Priest*, *Samantha Fox*, *Full House* and *JM Silk*.

"I've learnt a lot from remixing, but now I'm being more selective in what I mix and I'm concentrating on writing and producing my own material," says Bastone.

His forthcoming *Corporation Of One* debut LP further reflects his broad musical tastes. Entitled *Black Like Me* (taken from a Sixties book by *J Griffiths*), it features rap, freestyle and garage sounds and has plenty of European influences. The opening track, *Vanessa Del Rio*, sounds like *Kraftwerk* discovering sex, and has a bit of *Tears For Fears* thrown in for good measure.

Continuing the European theme is Bastone's updating of *Bedsitter* by *Soft Cell*. The LP's three rap tracks range from the good (*City Under Siege*) via the average (*Concrete Jungle*) to the poor (*Guns Of The Boogie Down*). The New Jersey influence is strongest on *Don't Give Up On A Dream* and is also felt on *So Where Are You?*

Describing the LP, Bastone says: "I wanted to create heady sounds: this is to the Eighties what *Pink Floyd* were to the Seventies."

Come on Freddie — it is not that bad!

# James Hamilton

C O L U M N

AS THE legendary **Ben E. King** might have asked, "What is soul?" It beats me! (that is a joke for regular readers!).

New imports were thin on the ground at press time last week but from previous weeks come — to clarify confusion — the **Todd Terry** co-produced (and self-sampling) hip house **M.C. SERGIO** *In The Name Of Love* (Idlers WAR-039), shaping up as a hot one; strong if derivative tuggingly jogging soulful **RUSSELL PATTERSON** *The Time Is Right* (Jump Street JS-1023), surprisingly not quite swingbeat;

originally smoothly flowing but now much remixed **ROBERTA FLACK** *Uh-Uh Ooh-Ooh Look Out (Here It Comes)* (Atlantic 0-86453), given jerky impetus by **Arthur Baker** and much more exciting stuttery percussive B-side drive by **Steve "Silk" Hurley**; catchily derivative **A Guy Called Gerald** meets **Dominatrix** on an acid trip-like **VOODOO DOLL** *Women Beat Their Men* (Breaking Bones Records BBR-200); **Nile Rodgers** produced ultra juddery jolting swingbeat **DIANA ROSS** *Workin' Overtime* (Motown MOT-4639), apparently due out here imminently; guest **Slick Rick** rapped jiggly jerky swingbeat **AL B. SURE!** *If I'm Not Your Lover* (Warner Bros/Uptown Records 0-21158); excellent cleverly worded downtempo juvenile delinquency morality rap **SLICK RICK** *Children's Story* (Def Jam 44-68223); crawling mellow soul ballad **MILES JAYE** *Objective* (Island 0-96569); well sung but unexceptional jogging soul **EUGENE WILDE** *I Can't Stop (This Feeling)* (Magnolia Sound MCA-23939).

Import albums include the **Teddy Riley & Gene Griffin** produced (but not all swingbeat!) **DEJA** *Made To Be Together* (Virgin 91060, due here on May 15 as 10 Records DIX 83), in which **Curtis Jones** is now together with **Mysti Day** following the departure of **Starleana Young** from the duo who used to be **Aurra**; midtempo and slow soul **THE CONTROLLERS** *Just In Time* (Capitol C1-9110); ex-**Klymaxx** singer's solo debuting (with several guest rappers) and many styles spanning **JOYCE "FENDERELLA" IRBY** *Maximum Thrust* (Motown MOT-6267).

By far the hottest UK single has to be the **CJ Macintosh & Dave Durrell** (of **MARRIS**) remixed go

go-hip hop-swingbeat combining **ALYSON WILLIAMS** featuring **Nikki-D** *My Love Is So Raw* (Def Jam 654898 6), while others creating a specialist sales buzz include **The 45 King** *The 900 Number* based reggae rapped **NOMAD** featuring **Daddy Harvey** *The Raggamuffin Number* (RUMAT 2); hi-hat hustled mournful male group sung deep house **TOTAL SCIENCE** *Just A Little Bit (Jumpin' & Pumpin' 12 TOT 1)*; **Denise Johnson** wailed classic *Loose Ends*-style slow tranquil street soul **FIFTH OF HEAVEN** *Just A Little More* (MixOut Records 12FOH 1, via PRT); breathily tender slow swaying catchy blue-eyed soul **DINO** 24/7 (Fourth & Broadway 12BRW 128); **Shirley Lewis** sung (and initially Cockney accented despite being billed as an "N.Y.C. vocal") richly produced latin/house freestyle **ARTHUR BAKER** and the backbeat disciples *It's Your Time* (Breakout USAT 654); thriller-esque werewolf introed but then funkily backed fierce raggamuffin rap **SILVER BULLET** *Bring Forth The Guillotine* (Tam Tam TTT 008, via Savage Records).

More pop-oriented newies include the stir creating **Phyllis Nelson** reviving slinky **TOM JONES** *Move Closer* (Jive JIVE T 203); cheerfully cantering lightweight **DONNA SUMMER** *I Don't Wanna Get Hurt* (WEA U7567T); **Freddy Bastone** mixed cantering house **THE STYLE COUNCIL** *Everybody's On The Run* (Polydor LHSX1); **LA & Babyface** created not surprisingly swingbeat-ish jittery rolling **THE JACKSONS** *Nothin' (That Compares 2 U)* (Epic 654808 8); dull though possibly haunting sombre rapped and sung slow **NENEH CHERRY** *Manchild* (Circa Records YRT 30); remake **Bronski Beat** oldies medleying **THE SMALLTOWN BOYS** *Beatski Mix* (AJK Music ONE 6606, via K-tel); **Andre Cymone** produced the **Jody Watley** co-penned, but **Phil Harding & Ian Currow** remixed, repetitive simple breezily lurching **JERMAINE STEWART** *Is It Really Love?* (10 Records TEN X 266); swingbeat-ish juddery jiggling ponderous **HERNANDEZ** *All My Love* (Epic HER T1); rather over-judderingly remixed repetitive jittery swaying **LUTHER VANDROSS** *Come Back* (Epic LUTH T10); reissued **LA & Babyface** created wriggly trotting multi-tracked **PAULA ABDUL** *Knocked Out* (siren SRNT 92); dull jolting **Paula Abdul**-style **CHERRELLE** *Affair* (Tabu 654673 8); electronically cantering lightweight **Human League** remaking **MANDY** *Don't You Want Me Baby* (PWL Records PWLT 37).

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# TOP Dance SINGLES

6 MAY 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	4	3	Beatmasters with Merlin	Rhythm King	LEFT 31(T) (I/RT)	
2	1	3	Inner City	10/Virgin	TEN(X) 252 (E)	
3	6	5	Holly Johnson	MCA MCA(T)	1323 (F)	
4	3	5	Cookie Crew	Hrr/London	FFR(X)25 (F)	
5	2	8	Soul II Soul/C. Wheeler	10/Virgin	TEN(X) 263 (E)	
6	5	5	De La Soul	Big Life/Tommy Boy	BLR7(T) (I)	
7	20	5	REQUIEM	Teldec/WEA	YZ345(T) (W)	
8	15	3	Natalie Cole	EMI USA	(12)MT 63 (E)	
9	31	2	Yazz	Big Life	BLR 8(T) (I/RT)	
10	36	2	Debbie Gibson	Atlantic A	8919(T) (W)	
11	NEW		HAND ON YOUR HEART	PWL PWL(T)	35 (P)	
12	11	4	Jody Watley	MCA MCA(T)	1324 (F)	
13	7	7	Paul Simpson Feat Adeva	Cooltempo	COOL(X)182 (C)	
14	9	10	Paula Abdul	Siren/Virgin	SRN(T) 111 (E)	
15	13	3	Jomanda	RCA PB 42749	(12 -PT 42750) (BMG)	
16	NEW		I'M EVERY WOMAN (REMIX)	Warner Brothers	W2963(T) (W)	
17	8	7	Coldcut/Lisa Stansfield	Ahead Of Our Time	CCUT5(T) (I)	
18	14	7	A Guy Called Gerald	Rham! RS804	-(12' RS 8804) (P)	
19	10	9	Kon Kan	Atlantic A	8969(T) (W)	
20	12	4	Toni Scott	Champion CHAMP	(12)97 (BMG)	

21	39	2	Deon Estus	Mika MIKA(Z)	(F)
22	16	3	JOY AND PAIN	Supreme SUPE(T)	143 (A)
23	NEW		BRING ME EDELWEISS	WEA YZ 353(T)	(W)
24	25	3	SLAM	Westside WSR(T)	14 (A)
25	21	4	THIS IS YOUR LIFE	RCA PB42695	(12 -PT42696) (BMG)
26	27	2	COME BACK	Epic LUTH(T)	10 (C)
27	23	11	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers	U7780(T) (W)
28	19	5	BEAUTY'S ONLY SKIN DEEP	Mango/Island	(12)MNG105 (F)
29	17	7	DON'T BE CRUEL	MCA MCA(T)	1310 (F)

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	(1)		BUN AND CHEESE	Clement Irie	Blue Mountain BMD 055	
2	(2)		TWO TIMING LOVER	Janet Davis	Fine Style FS 020	
3	(4)		FATAL ATTRACTION	Taxman	Shush STU 001	
4	(5)		I WANNA BE LOVED BY YOU	Phillip Leo	Fine Style FS 021	
5	(3)		ACID	Frankie Paul	S.C.O.M. BD 89005	
6	(8)		TAKE YOUR TIME	Sandra Cross	Amwa ARI 87	
7	(9)		MAKE UP YOUR MIND	T. Sparta/B. General	Blue Trac BTRD 034	
8	(11)		TELL ME WHY	Undivided Roots	Entente ENT 0016	
9	(15)		WHY DO FOOLS FALL IN LOVE	P. Leo/C. J. Lewis	Fashion FAD 065	
10	(14)		HARD DRUGS	Demon Rockers	Unity FEA 7	
11	(12)		WHAT ABOUT ME	Johnny Osbourne	Charm Recs CRT 28	
12	(13)		WE AIN'T GETTING ALONG	Instigators	Mafia	
13	(16)		SWEET AND NICE	Lambert Douglas/Wayne Fire	Charm CRT 29	
14	(24)		COME TO RULE	Sanchez D	Sir Coxsone BD 8908	
15	(17)		BABY DON'T YOU GO	Tingo Stewart/Ninjaman	Pickout PICK 21	
16	(19)		LOOKING OVER Kofi		Amwa ARI 89	
17	(20)		LOOKING FOR A LOVE	Gregory Isaacs	Bun Gem BG 0035	
18	(22)		YOU'LL NEVER GET TO HEAVEN	Annette B	Amwa ARI 84	
19	(7)		WHO SHE LOVES	S. Rankin/C. Tea	Home T4/Live + Love LLD 103	
20	(6)		FOLLOW ME	Clement Irie	Blue Mountain BMD 039	

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	(2)		LOVE LINE	Frankie Paul	Glory Gold GGLP 003	
2	(4)		BOWLED OVER	John McLean	Amwa ARIPL 037	
3	(1)		REGGAE HITS VOL. 5	Various Artists	Jet Star JELP 1005	
4	(3)		KING TUBBY SOUND CLASH DUB PLATE	Various	KT 001	
5	(5)		IN THE BALANCE	Scion Sashey Success	Eclipse HCF 0021LP	
6	(22)		SELEKTA SHOWCASE 89	Various Artists	Greenleaves GREL 130	
7	(8)		FREELY	Bob Andy	I Anka AV 006STLP	
8	(7)		TOP TEN '89	Various Artists	Super Power SPLP 11	
9	(6)		NUFF CRISIS	Culture	Blue Mountain BMPL 22	
10	(16)		SOUNDCLASH SOUND 1	Various	World Enterprises SPLP 12	
11	(14)		STYLE AND FASHION	Pan San	Black Scorpio BSLP 23189	
12	(11)		NITTY GRITTY	Nitty Gritty	Watty MMPL 0014	
13	(15)		SIGNS AND WONDER	Junior Murvin	Live + Learn LLLP 30	
14	(13)		WIV A LITTLE BIT OF ACID	Longsy D	Big One BIGA 1	
15	(10)		A REGGAE EXPERIENCE	C. Schloss	Charm Records CRLP 2	
16	(9)		ROUGH MEAN AND IRIE	Various Artists	Redman Int. REDLP 13	
17	(18)		THE DISCIPLES	Jah Shaka	Shaka Records SHAKA 871	
18	(17)		SHAGGY RAGGY	Al Campbell	Sampaloe SPLP 01	
19	(24)		LET'S GET STARTED	Tetract	Greenleaves GREL 121	
20	(31)		THE VERY BEST OF NEVILLE KING	N. King	Neville King Recs NKRLP 004	

30	44	2	ROCKIN' ON THE GO-GO SCENE	Gee St GEE(T)	12 (I)
31	NEW		AFFAIR	Cherrelle	Tabu 65467370 (12' 6546738) (C)
32	NEW		HELYOM HALIB (ACID ACID ACID)	Cappella	Music ManMMP57004(12'12004) (P)
33	18	5	DEVOTION	Ten City	Atlantic A8916(T) (W)
34	22	11	SLEEP TALK	Alyson Williams	Def Jam 6546567 -(6546566) (C)
35	32	4	ALL MY LOVE	Hernandez	Epic HER(T)1 (C)
36	24	6	PLANET E	K C Flight	RCA PB49403 (12 -PT49404) (BMG)
37	30	3	GOOD TIMES	Reid	Syncopate/EMI (12)SY 27 (E)
38	26	7	I HAVEN'T STOPPED DANCING YET	Pat & Mick	PWL PWL(T) 33 (P)
39	40	2	LOLLY LOLLY	Wendy & Lisa	Virgin VS(T) 1175 (E)
40	28	4	CRUCIAL	New Edition	MCA MCA(T)1333 (F)
41	29	13	ONE MAN	Chanelle	Cooltempo/Chrysalis COOL(X) 183 (C)
42	37	3	I'M THE ONE	Perri	MCA MCA(T) 1311 (F)
43	NEW		ROCK TO THE BEAT	Lisa M	Jive JIVE(T) 201 (BMG)
44	NEW		RING MY BELL	Collette	CBS BELL(T) 1 (C)
45	NEW		MY LOVE IS SO RAW	Alyson Williams	Def Jam 6548987(12' 6548986)(C)
46	33	11	THIS IS SKA	Longsy D	Big One V(V)BIG13 (I)
47	RE		THE KING IS HERE/THE 900 No.	45 King	Dr Beat/Filmtrax -(DRX912) (BMG)
48	NEW		GET HIP TO THIS!	M-D-EMM Feat Nasih	Republic 12'LICT 022 (I)
49	NEW		SHELTER	Circuit Feat. Nasih	Collision 7CIR1 (12'12CIR1) (I)
50	49	3	BUN AND CHEESE	Clement Irie	Blue Mountain BMD 055 (JS)

## TOP 10 ALBUMS

1	1	3	CLUB CLASSICS VOL. ONE	Soul II Soul	10/Virgin DIX 82/CDIX 82 (E)
2	2	16	DON'T BE CRUEL	Bobby Brown	MCA MCF3425/MCF3425 (F)
3	6	2	DEEP HEAT - THE SECOND BURN	Various	Telstar STAR 2356/STAC 2356) (BMG)
4	3	7	3 FEET HIGH AND RISING	De La Soul	Big Life DLSLP1/DLSMC1 (I)
5	4	4	FOREVER YOUR GIRL	Paula Abdul	Siren SRNLP 19/SRNMCM 19 (E)
6	NEW		WHAT'S THAT NOISE?	Coldcut	Ahead Of Our Time CCUTLP1/CCUTMCM1 (I)
7	7	7	RAW	Alyson Williams	Def Jam 4632931/4632934 (C)
8	NEW		BORN THIS WAY!	Cookie Crew	London 8281341/8281344 (F)
9	5	2	STOP THE WORLD	Black, Rock And Run	Supreme SU 5/ZCSU 5 (A)
10	9	12	FOUNDATION	Ten City	Atlantic WX249/WX249C (W)

## TOP 10 BUBBLERS

1	24/7		Dino	4th & B'dway	(12)BRW128 (F)
2			WORKIN' OVERTIME	Diana Ross	EMI (12)EM 91 (E)
3			HARDCORE HIP HOUSE	Tyree	Westside DJIN(T) 11 (A)
4			DON'T SCANDALIZE MINE	Sugar Bear	Champion CHAMP(12) 92 (BMG)
5			BLACK STEEL IN THE HOUR OF...	Public Enemy	Def Jam (USA) (124468216) (IMP)
6			I WANT YOU/SHE SAY KUFF	Massive Sounds	Champion CHAMP(12) 99 (BMG)
7			THERE AIN'T ENOUGH LOVE	Zushii	First Base (12FB 3005) (SLF)
8			LET'S DANCE	Sweet Tee	Profile (12PRO 7246) (IMP)
9			TO THE MAX/IT'S MY TURN	Stezo	Sleeping Bag (12SBUK 8T) (I)
10			REAL LOVE	El DeBarge	Matown ZB42685 (12ZT42686) (BMG)



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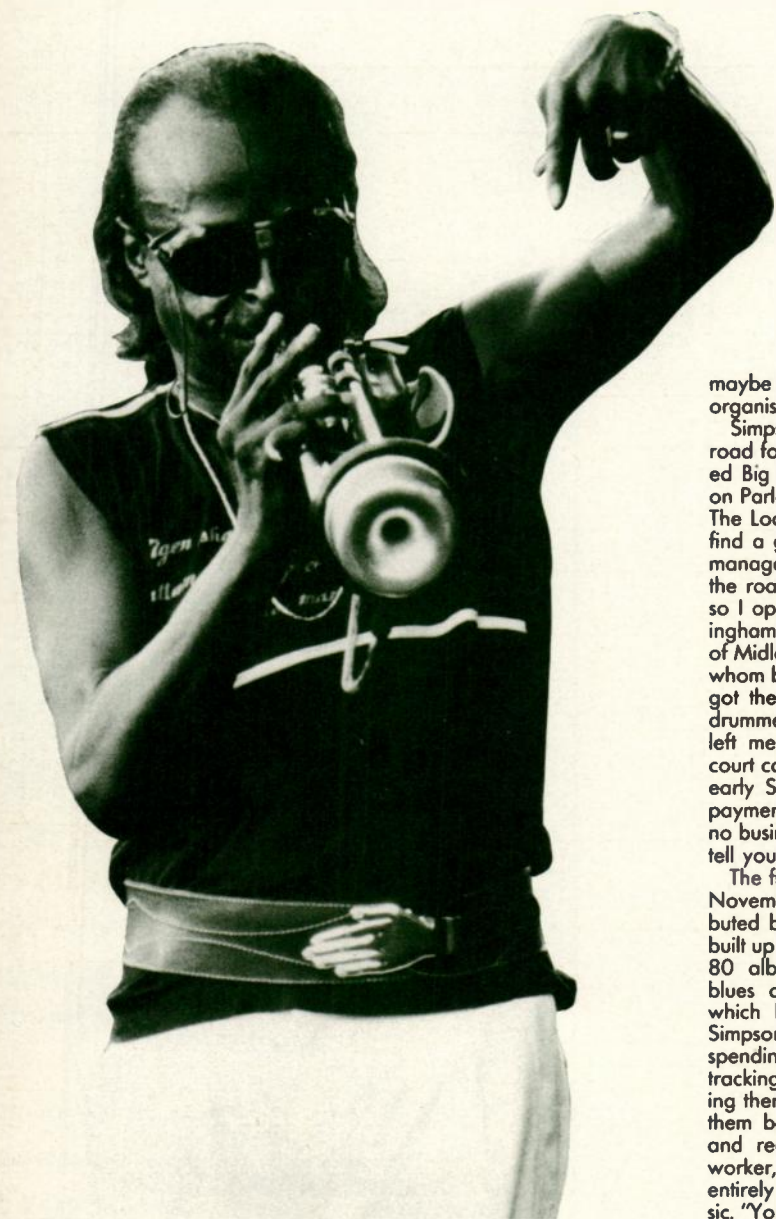
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# 'We try to swing' — the Bear necessities



MILES DAVIS appears at this year's Birmingham International Jazz Festival, another Big Bear brainchild

## Champions of jazz, country and R&B, Big Bear Records is expanding. Adam Blake bears all

**J**IM SIMPSON's Birmingham-based Big Bear Records is taking a big step forward. Having just signed a new national distribution deal with Conifer, Simpson is brimming with confidence and enthusiasm for the future.

Bigger pressings, more releases and comprehensive coverage in shops throughout the UK — it's all happening. In January and February sales were already three-and-a-half times what they were on average for last year, and, in addition, Big Bear has signed a deal with Carosello Records in Italy which will dramatically increase sales on the continent. Up to this

point, distribution has been patchy. "Terrible", says Simpson, "we'd just stumble across liaisons that we thought might be suitable and it was totally un-coordinated — selling records at gigs etc."

Hardly surprising though, considering what Simpson and his staff of 14 take upon themselves to organise: The British Jazz Awards, two magazines, a newspaper, two large festivals — one jazz and one country — a performers agency and a semi-theatrical production — all this on top of running a record company. "We're just jazz fans", offers Simpson when incredulity is expressed at his workload, "most of us are failed musicians,

maybe that's why we're good at organising ourselves".

Simpson was a trumpeter on the road for 12 years before he started Big Bear. He had a hit record on Parlophone with a band called The Locomotive but: "We couldn't find a good manager, so I left to manage the band. Not being on the road I had time on my hands so I opened a blues club in Birmingham and stole across a couple of Midlands blues bands — one of whom became Black Sabbath. We got them together, found them a drummer ... Eventually Sabbath left me, we had an acrimonious court case which was settled in the early Seventies. We had the last payment in July 1988. Ah, there's no business in show business, I can tell you!"

The first Big Bear release was in November 1968 and was distributed by Island. Since then it has built up a catalogue of around 75-80 albums, mostly by US jazz, blues and R&B artists, many of which have yet to be released. Simpson records on the run, spending a lot of time in America tracking down old heroes, recording them and, if possible, bringing them back to Birmingham to gig and record in Britain. A tireless worker, he and his staff are fuelled entirely on enthusiasm for the music. "You wouldn't do this for a living", he says, "it's far better than work."

The British Jazz Awards, this year sponsored by Tennents, have had sour grapes reactionary accusations levelled at them, featuring as they do, such venerable luminaries as Humphrey Lyttelton. But Simpson is unmoved: "We have no pre-occupation with the new. Our pre-occupation is with the excellent. We're not trendy, we don't have categories such as Wire's 'Best Haircut' or 'Best Shirt'. I believe that jazz is an area where musicians continue to improve until their physique fails them."

Certainly the system by which musicians are nominated leaves no room for partiality, involving the country's finest jazz writers and critics as well as some 10,000 jazz fans, of which 7,500 are polled through the mailing list of the *Jazz Rag* Mag, one of the two magazines that the Big Bear organisation produces. Again, publishing magazines and a newspaper — *The Ivy Bush Telegraph*, which Simpson claims is the smallest local

newspaper in the world — is something Simpson does merely because he likes it. *Jazz Rag* Mag is neither fashionable nor academic as it is written almost entirely by jazz musicians. Simpson sums up his editorial policy in four words: "we try to swing." The other magazine, *Brumbeat*, is nine years old and has a circulation of 40,000. It concentrates purely on the Midlands' rock and pop scene and is given away free at gigs and clubs.

Now that The British jazz Awards are over, Big Bear is concentrating on its two festivals. The Birmingham International jazz Festival is the biggest of its kind in Britain and is entirely Big Bear's brainchild. In 1988 there were 240 performances over 10 days and 70 per cent were free to the public. "This year we've got Miles Davis!"

**'Most of use are failed musicians, maybe that's why we're good at organising ourselves'**

says Simpson with barely contained excitement. And the country festival? "I'm a Johnny-come-lately to country music", Simpson admits, "I was in Kansas City recording Claude Williams and there was a 24-hour country station — no

speech, just back to back great records. That started me off. This festival will fill a gap. A city this size could do with another good music festival." This championing of folk forms — jazz, country, blues, R&B — "well they're real aren't they? They're real people's music. They have a natural attraction."

Unsurprisingly perhaps, Simpson has some strong words on the current state of the music business. "Dreadful, I hate it. It's run by accountants and lawyers and they've gutted it. Used to be, people would follow a musical intuition and develop it and commit it to record and believe in it and promote it; nowadays it has to fit into an already existing successful category. It must be very hard for someone of, say, 25 with lots of good musical ideas that don't conform to what's being sold over the counter at Our Price to get the ear of a record executive who can do him some good."

"In our day we could. The door was always open and there were more people to talk to. The ground rules have changed so much, it's very sad. There's so little time now between rehearsing in mum's front room and having a record and video made. There's no apprenticeship left to be served. The best exercise for musicians is to practice like mad during the day and gig five nights a week and there's no substitute."

On a happier note, a Big Bear special project for this year is a showcase called Lady Sings The Blues which features Val Wiseman singing the songs of Billie Holiday. The songs are re-created from the original recordings and are presented more or less chronologically. The show was created especially for the Birmingham Jazz Festival but was so successful that it has now branched out to play dates nationwide and has picked up some national TV exposure in the process. "We've had tremendous critical reviews", Simpson beams, "there's no drama, no acting, just a little bit of scene-setting dialogue. We're collecting more dates and we're going to make an album of it." Simpson is looking for a sponsor for the show and I comment on Southern Comfort's sponsorship of a Big Bear album by a jazz group called Groove Juice Special. "There'll be lots more", says Simpson, "that's the way we're going. We've had Tennents sponsoring The Jazz Awards and they're going to sponsor some records as well. That Southern Comfort thing was through the brand. They knocked out some Southern Comfort executive at the Edinburgh Jazz Festival. It's nice working with companies like that — they've got loads of money!"

Finally, is Big Bear simply a vehicle for realising a die-hard blues 'n' jazzers personal fantasies? "Absolutely. No question whatever!" Just goes to show what enthusiasm can achieve.



JIM SIMPSON: brimming with enthusiasm for the future

# LFP/Argo play for voices

**The two giants of spoken word have joined forces to dominate the market. Nicolas Soames reads between the lines**

**T**HE FACE of spoken word in the UK will take on a very different appearance in May following the surprise licensing deal between Music For Pleasure and Decca which unites the two leading forces in the market, Listen For Pleasure and Argo. Last year, as part of a move to rationalise its operation, PolyGram Classics began searching for a partner to look after and market the 200 titles regarded as the main jewels of the sizeable Argo spoken word catalogue.

It was felt that PolyGram, with its commitment to music, was not the best organisation to optimise sales in a changing spoken word market, especially one expanding rapidly into the much larger world of bookshops.

Nevertheless, it comes as something of a surprise for PolyGram to select its main rival. "We felt that LFP had a fantastic representation in the spoken word field and that by going with them we could maximise our income," says Gary Richards, general manager special projects, PolyGram.

This is borne out by LFP's current sales figures: some 15 per cent of sales are now made through bookshops, but over the next 12 months, this is expected to rise to 25 per cent.

The five-year licensing deal gives EMI the right to issue Argo back catalogue with the EMI logo on the packaging. However, all the Argo titles will retain the famous Argo ship logo and Argo name. One of the major changes is in the use of the MFP double cassette box rather than the longer packet used by Argo in the past.

LFP will issue 70 titles this year from the Argo catalogue with the first 30 releases coming in May. Thereafter, there will be a further 40 titles per year — plans have already been established until 1991 — until the main Argo catalogue is available. The selections have been

made in consultation with PolyGram which retains a measure of control on the packaging as well.

The 200 Argo titles joined with the 100 active LFP titles means that the combined force will be very much the dominant presence in spoken word. The market has expanded slowly over the past few years, but predictions see it as ripe for rapid growth. The recent entry into the market by Hamlyn and BBC, which have both made inroads into bookshops, has helped to open a wider awareness for the medium.

"We are looking to double our market share," says Roger Woodhead, divisional director, MFP, who is confident that the popular LFP range and the classic recordings of Argo will have an unbeatable appeal. "We will now be able to offer retailers an extremely strong list of spoken word from one supplier," he adds.

Both the LFP and Argo catalogues will be managed by Patricia Byrne, best known for her work looking after the classical labels CFP and EMI Eminence. She has prepared the first release and will oversee the operation, but she is now joined by Roger Godbold, spoken word label manager.

"I have been aiming for a balanced first release between the Shakespeare, the poetry, the classic fiction and the children's titles so that there is something for everybody," says Byrne.

Among the first 30 titles are Waugh's *Brideshead Revisited* read by John Gielgud (ARGO 0001); four Sherlock Holmes stories read by Robert Hardy (ARGO 0004); the classic recording of Dylan Thomas' *Under Milk Wood* with Richard Burton (ARGO 0016) as well as a Richard Burton Anthology (ARGO 0046); and five Shakespeare plays, including *Much Ado About Nothing* (ARGO 0034) and *As You Like It* (ARGO 0028). Derek Jacobi's popular recording of *I Claudius* by



GEORGE MARTIN directs Anthony Hopkins in the first recording of *Under Milk Wood* for 34 years

Robert Graves (ARGO 0022) is also in the first release.

These kind of classic titles complement those popular titles which head the LFP list — David Niven's *The Moon Is A Balloon*, the Herriot Books, *Wind In The Willows* and *Charlie And The Chocolate Factory*.

Although both Argo and MFP hope that there will be an ongoing programme of new releases for the Argo label, nothing is scheduled so

far. Clearly, both participants are waiting to see that will happen over the next year or so.

But with growing awareness of spoken word in the bookshops, and its increasing in-car use, there is no reason, Byrne feels, why leading modern novels — such as the best of Iris Murdoch, the Booker prize-winners or the evocative writings of Laurens van der Post — should not come on-stream.



EMI'S DIGITALLY recorded Dylan Thomas classic features Mark Knopfler and was recorded on location in Laugharne

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**Adult spoken word was not an instant money-spinner — as some companies found to their cost. But after a period of trials and tribulations, Sue Sillitoe discovers a market that is leaner and fitter for its initial struggle**

# ADULT MARKET GROWS UP

**'The market has become very competitive and a lot more effort is going into packaging in order to attract sales,'**  
**Walter Collins,**  
**Bond Street Music**

**A**FTER A couple of rough years which saw at least one company specialising in spoken word material go to the wall, the adult spoken word market now seems to have bottomed out, leaving it leaner but healthier for those companies still involved.

Part of the problem, according to Pickwick's Melvin Simpson, was the number of people in the record business who thought spoken word was going to be a money spinner and jumped on the bandwagon without proper research or thought.

"The industry really believed spoken word was going to be big," he says, "but we were all far too optimistic and as it turned out the market was just not as big as we had perceived it. While there is plenty of scope to do well with spoken word product, you do have to be very careful about what product you release. Not everything is going to be a success and apart from that spoken word is now competing with the likes of CD and video — all of which take up shelf space."

As one might expect, the type of spoken word product which sell particularly well are those used as learning aids. Spoken word lends itself to language courses and to exam revision courses — both of which have been out and out successes.

Pickwick's GCSE Passpack, compiled in conjunction with Longman and GCSE examiners, sold 1/4m units in one year. Five of the titles made W H Smith's best seller chart and, as a result of their success, Pickwick is anticipating sales of at least 300,000 this year.

Simpson says: "We took a decision to expand our spoken word range and have had very mixed results. The Passpacks have done well but we were less happy with our Mills & Boon titles. We sold 150,000 of those which, although not a bad result, wasn't really as much as we had hoped. Another product — a cooking series — did well in the right outlets which indicates that these products need specialist marketing. If you want to succeed with spoken word you have to be aware of all the pitfalls."

Walter Collins, of Bond Street Music, says his company's best seller is certainly language tapes. "We are a distribution company and our main area of business is in language tapes," he explains. "With 1992 just around the corner and more people needing to learn a foreign language we are expecting these tapes to sell particularly well. They already tend to have seasonal peaks, especially in the autumn when people start attending evening classes and buy these tapes as a back-up."

Bond Street Music also distributes books on tapes including product from Collins-Caedmon, Isis and Hamlyn. Collins says: "The market has become very competitive and a lot more effort is going into packaging in order to attract sales. The type of outlets we supply to still include record shops and major multiples such as HMV and Virgin, but we are also finding more bookshops are setting up audio departments because these tapes complement their existing stock."

Roger Woodhead, of Music For Pleasure which has been dealing in spoken word product for over 13 years, agrees that the market is not the golden egg that a lot of

people thought it was. He says: "This is a very slow growing market and it is now having to compete with all sorts of other leisure activities. However, it is also a healthy market and we expect sales to grow, especially now that public awareness in the product is on the increase. When we started we had a lot of problems because the public thought our double cassette packs were actually eight-track cartridges. Then they thought they were expensive books. It is only recently, with the advent of car stereos and the Sony Walkman, that spoken word products have really come into their own."

Music For Pleasure covers every aspect of spoken word from children's material through to adult classics. It has two labels — Listen For Pleasure and the newly acquired Argo label which is currently being re-packaged for a May launch.

**W**oodhead expects the book trade to take an increasing interest in spoken word — particularly in the Argo range which includes many great literary classics. He says: "The book trade, like everyone else, is having to become more aggressive and to stock a wider range of product. In

the past book shops were reluctant to stock anything on which VAT was payable because they didn't have to pay VAT on books. Now that has changed so there is less excuse for not stocking spoken word material."

While Walkmans and car stereos have helped the spoken word market, the perception that books on record and tape are actually aimed at blind people has been a hindrance says Clive Stanhope of CSP — a relative newcomer to the field:

"We have just launched our first four cassettes and expect to do more," he says. "I think it is a market which will expand once we get away from this business of spoken word being for blind people and also from the snobbery of the literary world which tends to frown on spoken word product."

"The truth is that a lot of people are very bad readers but still want access to good stories. Also reading is something you have to devote yourself to — with spoken word tapes you can get on with the housework or do the garden or whatever while still being entertained."

Sue Anstruther of BBC Enterprises agrees with Stanhope that



THE ARGO series includes many literary classics

there is plenty of room for the market to grow. She says: "We have been delighted with our success so far — in three months we hit our annual target which is fantastic. I think the success of spoken word has a lot to do with the availability of cassette players, plus the fact that there are so many titles on offer now — something for everyone really. I feel very bullish about the market. The sort of product that sells well suggests that people right across the age range are buying it so the potential for future sales is enormous and developing all the time."

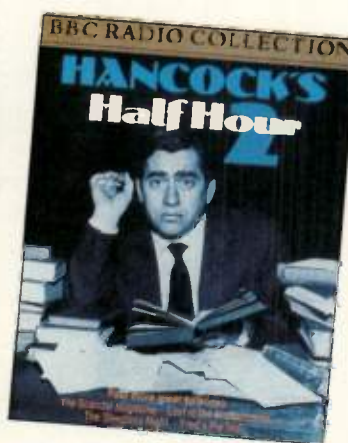
**T**he BBC range draws on some wonderful archive radio programming such as Hitchhiker's Guide To The Galaxy, The Lord Of The Rings box set, a wide range of Shakespeare productions and popular radio comedy. Releases lined up for May include the cult radio programme Journey Into Space which is being released as a box set.

With competition for shelf space now increasingly fierce, the way in which spoken word product is packaged has taken on an added importance. Most companies try and use the same illustrations as the original book jacket although this is not always possible. Retailers tend to place spoken word product in with records and cassettes and would rather the packaging fitted existing racks. Most companies have now accepted that the public wants the product to look like music product rather than having it dressed up to resemble a book.

Roger Woodhead adds: "You want to make it look nice and also you want it to be collectable. But perhaps more importantly the packaging has to be easy to open because very often the public listens to these tapes when they are on the move."

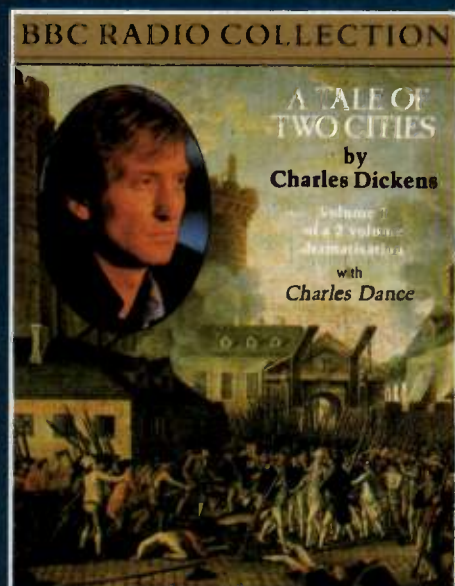


THE BBC'S range draws on some wonderful archive radio programming, such as the Archers and Hancock's Half Hour

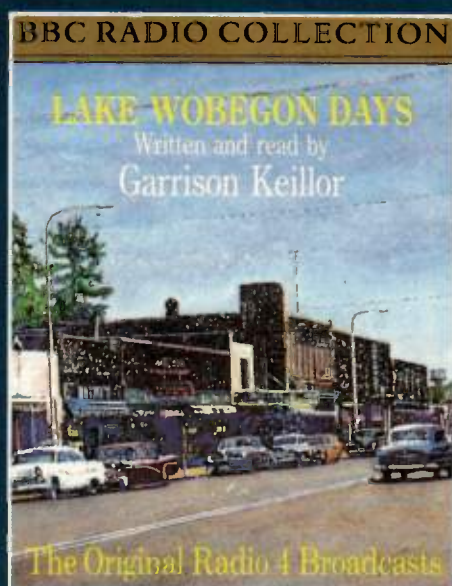


# BBC RADIO COLLECTION

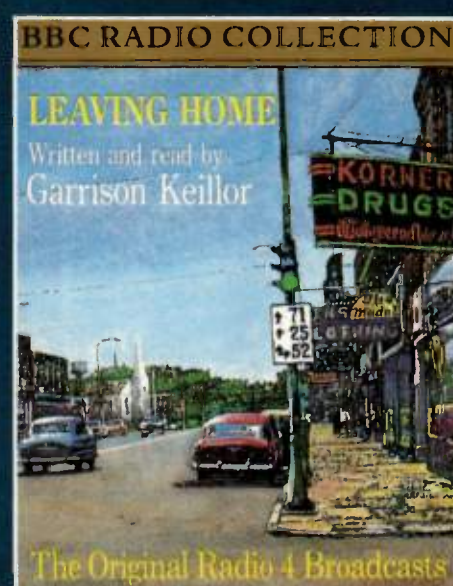
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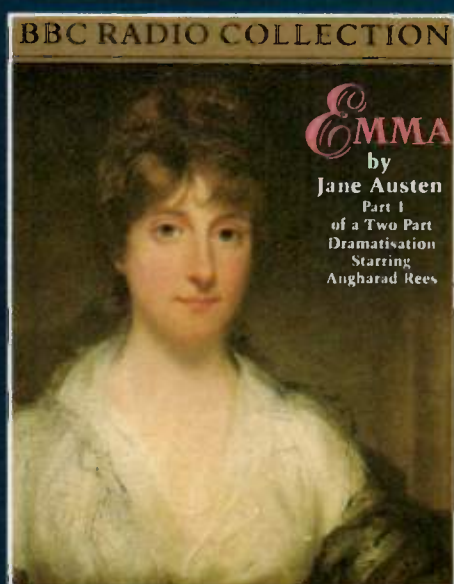
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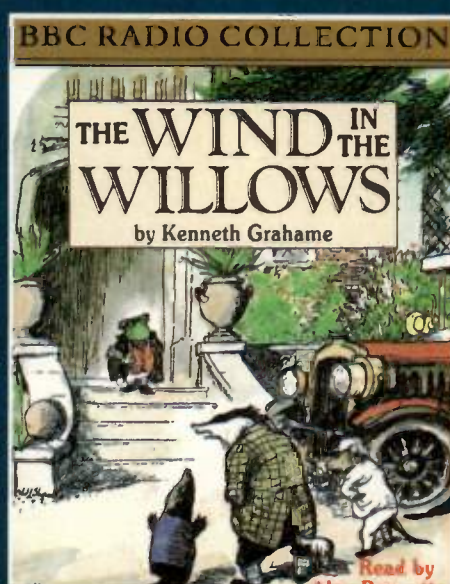
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# Big profits from tall stories

**Cheap and more accessible than video, sales of children's spoken word cassettes are booming. Sue Sillitoe discovers it's no fairy tale**

**N**O MATTER how much you love your kids there is bound to come a time when you would gladly kill for half an hour's peace and quiet without having to worry about what the little horrors are up to.

Given that most parents admit to these feelings, it's hardly surprising that of all spoken word material it is children's tapes which sell best — particularly the good, old-fashioned fairy stories that appeal to virtually all children of all age ranges.

As one might expect, the sale of children's spoken word tapes does go in seasonal peaks and troughs. The highest level of sales are achieved in the pre-Christmas period when a good many tapes are bought as gifts. The other peak periods are Easter and summer when fraught parents tend to buy

tapes as a means of entertaining the kids during the school holidays.

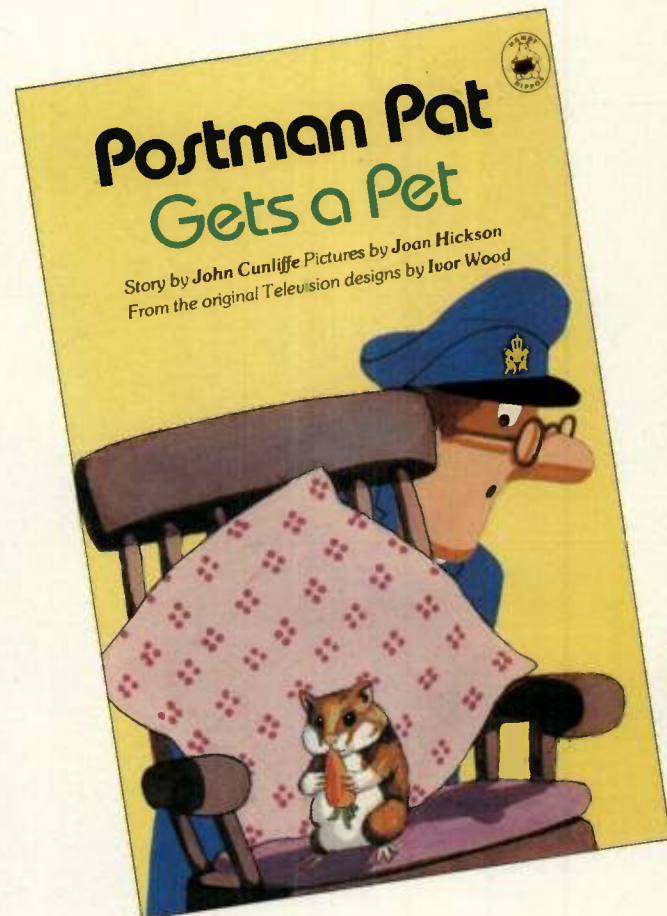
This sales pattern is very similar to that of children's sell through videos which are also popular with parents looking for ways to amuse the kids. But surprisingly the advent of sell through video has not seriously dented the children's spoken word market. Both products seem to have found their own niche, appealing to different sections of the children's entertainment market.

Barbara Bliss, of children's spoken word specialist Bartlett Bliss, feels that some children prefer listening to a cassette because it is more soothing. Bartlett Bliss specialises in classic children's stories such as the tales of Beatrix Potter and modern day classics such as Postman Pat. At present the company has 54 titles in its catalogue.

She says: "I think children's videos provide a different sort of stimulation and are suitable at a different time of day. Also, a lot of parents still feel guilty about showing the kids in front of a video for an hour, but don't have the same concerns when it comes to buying them a cassette to listen to. Another advantage of cassettes is that they are more accessible. Parents often buy them to keep the children amused on a long car journey or perhaps as a gentle way of entertaining them before bedtime or when they are ill."

Her views are backed by Melvin Simpson, of Pickwick, which carries both videos and spoken word cassettes for children. He says: "The book and cassette market did suffer when TV companies reacted against the character series such as He Man and Transformers and stopped showing them on children's television. However, the traditional children's stories have continued to be successful on spoken word cassette, particularly the ones aimed at younger children such as Thomas The Tank Engine and the collections of fairy tales. Parents seem happier buying product like this because it is not fashion oriented."

One reason why spoken word tapes have continued to sell is their perceived value for money. At roughly £3 a cassette they fall within the budget of most parents — and what's more virtually every household has a cassette player whereas the number of households with video machines is still relatively small. Companies dealing with children's spoken word product have been quick to catch on to the benefits of attractive packaging. Some, such as Bartlett Bliss, have spent money on making the cassette boxes attractive so that they appeal to adult buyers, while others — for example Pickwick — have combined cassettes with books in order to appeal to both parents and children with pocket



PET SOUNDS: Postman Pat is one of Bartlett Bliss's 55 titles

money to spend.

Barbara Bliss says: "We spend a great deal of time and money on our sleeve designs, where possible using the illustrations that were used on the book jackets. Our products are not impulse purchases. They appeal to the mums rather than to the children so we don't go in for packaging gimmicks which are generally cheap and tatty."

**'Parents seem happier buying product like this because it is not fashion oriented'**


Roger Woodhead, of Music For Pleasure which also carries a range of children's spoken word product, agrees with Bliss. He says: "Packaging children's cassettes with, say, a book or a pencil or that sort of thing is very price and fashion sensitive. Ladybird, was the first to start it with a cassette and book as a reading aid. We tend to leave them to it. We take a lot of care with our packaging to make it look good but we don't go in for gimmicks because our children's products are more traditional."

However Pickwick has had considerable success with its combined book, cassette — and in some cases video — packages. Simpson

says: "The secret is to find bits and pieces which have a higher perceived value but are still relatively cheap to produce. For example, it can cost less to produce a 20 minute video than to buy in a range of pencils and games."

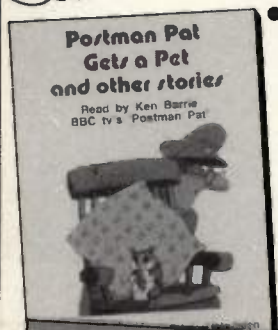

The importance of getting the packaging right has led Pickwick to re-think its TellaTale range of children's titles which are about to be re-launched. Although Simpson is not prepared to give away details of the new packaging prior to the re-launch, he adds: "The best way to package children's titles is on a colourful eye-catching card. You don't want to make them look much like books because they are generally displayed as part of the store's cassette range rather than in the book section. Occasionally we get requests from retailers asking us to explore different packaging ideas, but for the most part they seem very happy with the way our product looks."

In general, companies involved with children's spoken word product feel that the market is healthy and are looking forward to further growth as the public becomes more and more aware of the range of children's titles on offer. Experience has shown that most parents prefer to buy gentle, traditional material for their children and these types of titles dominate the shelves. Most companies expect this trend to continue and are looking very carefully at the sort of product they release, as well as considering the best way to package and promote it.



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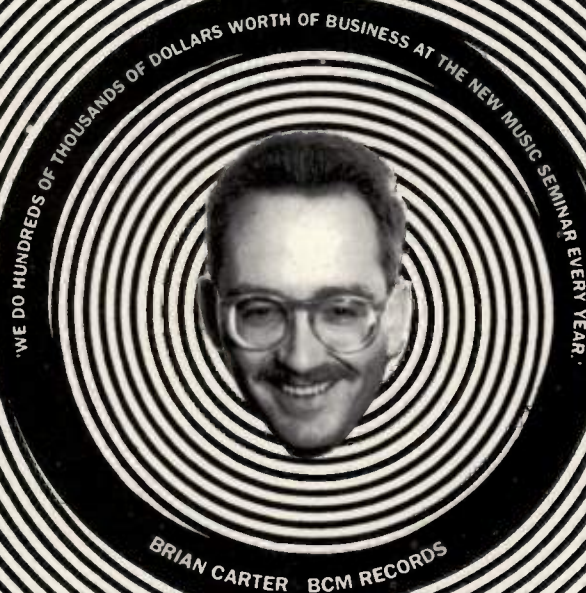
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Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
ANDERSON, Stuart	BONNIE WEE JEANNIE MCCALL/ba SCOT DISC	ITV 75481 7"	(H/GD/MS)							
ANIMATION ROOM	TO MOVE/Obession	MERCURY/PHONOGRAM MER 282 7"	Pic Bag	MERX						
282 12"	Pic Bag (Dub Dance/Obession (F))									
BAKER, Arthur	IT'S YOUR TIME (Version)	BREAKOUT USA 654 7"	USAT 654 12"	USACD 654						Dance/Disco
CD (F)										
BE BIG GUILTY/Get On Board	10 TEN 258 7"	Pic Bag	TENX 258 12"	Pic Bag	GUILTY (Version)	TENCD				
258 CD	Pic Bag (E)									
BEATLES, The	PAPERBACK WRITER/Rain	PARLOPHONE CD3R 5452	CD	Pic Bag	(E)					
BEATLES, The	STRAWBERRY FIELDS FOREVER/PENNY LANE/ PARLOPHONE	CD3R 5570	CD	Pic Bag	(E)					
BEATLES, The	WE CAN WORK IT OUT/DAY TRIPPER/ PARLOPHONE	CD3R 5389	CD	Pic Bag	(E)					
BEATLES, The	YELLOW SUBMARINE/ELEANOR RIGBY/ PARLOPHONE	CD3R 5493	CD	Pic Bag	(E)					
BEETHOVEN HIM GOOLIE GOOLIE MAN, DEM EP/ SETANTA SET 1 12"	Pic Bag	(SRD)								Reggae
BOOTHIE, Ken	TELL ME DARLING/ba LIVE & LOVE	LD 120 12"	(JS)							
BOULEVARD NEVER GIVE UP/When The Lights Go Down	MCA MCA 1326 7"	Pic Bag	MCAT							
1326 12"	Pic Bag (F)									
BROWN, Bobby	EVERY LITTLE STEP/ba MCA MCA 1338 7"	Pic Bag	MCAR 1338 7"	Poster Bag						Dance/Disco
MCAT 1338 12"	Pic Bag	DMAT 1338 CD	Pic Bag	(F)						
BROWN, Sam	CAN I GET A WITNESS/Walking After Midnight	AM 509 7"	Pic Bag	AMY 509						Soul
12"	Pic Bag Kids/The Art Of Persuasion/AMCS 509 MC (J)									
CARMEN THEN HE KISSED ME/Show You My Heart	PASSION PASH 1289 12"	(A)								Hi-nrg/Disco
CARMY AND DAWN I'LL BE WITH YOU SOON/Time To Make A Start	WESTMOOR 7WM 1 7"	(SP)								
CHERELLE AFFAIR/New Love	TABU 6546731 7"	Will You Satisfy/6546732 CD	(Versions) (C)							Dance/Disco
CHERRY, Neneh	MANCHILD (Version)	CIRCA YR 30 7"	Pic Bag	YRT 30 12"	Pic Bag	Buffalo Stance				Dance/Disco
YRCD 30 CD	Pic Bag (E)									
CHILDS, Toni	STOP YOUR FUSSIN'/Dreamer	A&M AM 508 7"	Pic Bag	AMY 508 12"	Pic Bag					
Tin Drum (F)										
CLARKE, Sharon	DEE SOMETHING SPECIAL (Version)	URBAN/POLYDOR URBA 31 12"	(Beat The Street Mix) (F)							Dance/Disco
COLLETTE RING MY BELL/Save Yourself	CBS BELLQ 1 7"	Poster Bag	(C)							Dance/Disco
COLLINS, Dave, and Jacqui	COLLINS LOVE TONITE (Versions)	GTI COLLINS 4 7"	Pic Bag							Reggae
12COLLINS 4 12"	Pic Bag (JS/EMI)									
COSTELLO, Elvis	BABY PLAYS AROUND/Passioned Rose	WEA W 2949 7"	Pic Bag	Almost Blue/My						
Funny Valentine/W 2949T 12"	Pic Bag	W 2949TE 10"	Pic Bag	W 2949CD	CD	Pic Bag	W 2949C			
MC (W)										
COTTON, Joseph	WHAT IS THIS AUNTIE MARY/ba FASHION	FAD 064 12"	(JS)							Reggae
CROWELL, Rodney	I COULDN'T LEAVE YOU IF I TRIED/When The Blue Hour	Comes CBS 6549357								
7 (C)										
CROWELL, Rodney	(Duet with Rosanne CASH) IT'S SUCH A SMALL WORLD/Crazy Baby	CBS 6548177 7"	Pic Bag	(C)						
D.I.Y. U DON'T HAVE 2 WORRY/ba SUBWAY	SUB 60 12"	(APT)								
DOMINGO, Placido, & Jennifer	RUSH TILL I LOVED YOU/Overture	CBS 6548437 7"	Pic Bag	6548432 CD	(C)					
DOUGLAS, Carl	KUNG FU FIGHTIN'/ba PRT PYS 23 7"	PYT 23 12"	(A)							
DREAMS SO REAL	ROUGH NIGHT IN JERICHO/Love Fall Down	ARISTA 112265 7"	612088 12"							
Cinnamon Girl (BMG)										
ERIC & THE GOOD FEELING	THE GOOD FEELING/ba EQUINOX	EQN 1 7"	12EQN 1 12"	EQNCDS 1 CD	(Total/BMG)					
ESCALATOR MAKING DEALS/ba ESCALATOR	ESCA 1201 12"	(APT)								
FILLER NO AIMS NO DESIRES/ba PIGBOY	PIG 001 7"	(SRD)								
FLOCK OF SEAGULLS, A	WISHING (IF I HAD A PHOTOGRAPH OF YOU)/The More You Live,									
The More You Love	OLD GOLD 9893 7"	(WU/A/LIG)								
FOX, Samantha	I WANNA HAVE SOME FUN/Out Of Our Hands	JIVE FOXYR 12 12"	Pic Bag	(Versions) (BMG)						
FUZZBOX	PINK SUNSHINE/What's The Point	WEA YZ 401 7"	YZ 401T 12"	Spirit In The Sky/YZ						
401CD	CD Spirit In The Sky (High Octane Mix)/YZ 401C	MC Spirit In The Sky (High Octane Mix) (W)								
G FORCE SPICY/ba WHOS THAT BEAT	WHOS 8 12"	(APT)								
GEE, Lorna	STOP CHAT/ba ARIWA	ARI 790 12"	(J/RE/JS)							Reggae
GEORGIA SATELLITES, The	SHEILA/Hippy Hippy Shake	ELEKTRA/WEA EKR 89 7"	Pic Bag	12"						
Pic Bag Battleship Chains/Railroad Steel	(Live) (W)									
GERMINO, Mark	REX BOB LOWENSTEIN/Teasin' Me	Do RCA PT 42770 12"	Political (BMG)							
GIBSON BROTHERS	QUE SERA MI VIDA (89 Remix/Original Mix)	DEBUT/ PASSION DEBT 3070								Dance/Disco
7" DEBTX 3070 12"	(Percapella) (A)									
GIBSON, Debbie	ELECTRIC YOUTH/We Could Be Together	ATLANTIC A 8919TX 12"	Pic Bag							
(Remixed Versions) (W)										
GILES, Sheila	ALWAYS TO LATE/ba MENU	MENU 4 7"	MENUT 4 12"	(JS)						
GLITTER BAND	GOODBYE MY LOVE/Angel Face	OLD GOLD 9877 7"	(WU/A/LIG)							
GREEDY BEAT	SYNDICATE ENERGY/ba GREEDY BEAT	12GREED 8 12"	(J/RE)							Dance/Disco
HAMMOND, Beres	LET HELP YOU SMILE AGAIN/ba CHARM	CRT 31 12"	(JS)							Reggae
HDQ BELIEVE/ba LOONEY TUNES	TUNE 13 7"	(SRD)								
HERNANDEZ ALL MY LOVE/(Inst)	EPIC HERQ 1 7"	Pic Bag and Poster	(C)							House
HOMELAND SNAPSHOTS OF ENGLAND/ba IMAGINARY	MIRAGE 8 7"	(APT)								Dance/Disco
HURRAH! BIG SKY/Hearbeat	KITCHENWARE 612207 10"	Pic Disc	Saturday's Train/The Secret Of Life (BMG)							
ICE COLD IN ALICE	THROW YOUR LOVE AWAY/Ice Cold Sweat Mix	REVALATION REVA 4 7"	REVAT 4 12"	(A)						
INNER CITY	AIN'T NOBODY BETTER (Version)	10 TENR 252 12"	Pic Bag	(E)						Dance/Disco
INTENSE ON MY MIND/ba ARIWA	ARI 91 12"	(J/RE/JS)								Reggae
IRIE, Clement	KOLO-KO (Version)	GREENSLEEVES GRED 246 12"	(BMG/JS)							Reggae
IT BITES STILL TO YOUNG TO REMEMBER/Vampires	VIRGIN VS 1184 7"	Pic Bag	VST 1184 12"							
Pic Bag (Full Length Version) (E)										

8 May 1989-12 May 1989 Single Releases: 93

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
JACKSON, Joe	NINETEEN FOREVER/Acropolis Now	(Inst) A&M AM 506 7"	Pic Bag	(F)						
JARVIC 7	THE FIRE ENGINE/ba WHOS THAT BEAT	WHOS 17 12"	(APT)							House
JARVIS, Arnold	TAKE SOME TIME OUT/ba REPUBLIC	LICIT 24 12"	(J/RT)							
JUNKYARD HOLLYWOOD/Blaze	GEFFEN GEF 33 7"	GEF 35T 12"	Shot In The Dark/Halle ujah I Love Her/So (W)							
KAMOZE, Ini	STRESS/Stress (Version)	GREENSLEEVES GRED 127 12"	(BMG/JS)							Reggae
LINE UP	OONA CASSEROLE/ba MAGAGASCAR	MA 002 12"	(APT)							
LISA LISA AND CULT JAM	LITTLE JACKIE WANTS TO BE A STAR/Star (The Jackie Mix)	CBS 6547817								Dance/Disco
7" Pic Bag 6547818 12"	Pic Bag I Wonder If I Take You Home/Head To Toe (C)									
LOC, Tone	ON FIRE/FUNKY COLD MEDINA/ 4TH B'WAY	PRW 129 7"	Pic Bag	12PRW 129						Rap
12" Pic Bag On Fire (Inst)/BRCD 129 CD	Pic Bag On Fire (Inst/Wild Thing (F))									
LOVE CHILD ORCHESTRA	(featuring LORNA GRAHAM) WHOLE LOTTA LOVE/ Experiment 4									
(The Art Of Pissos) MCA HYM 1 7"	Pic Bag HYMT 1 12"	Pic Bag	Bump & Grind/DHYM 1							
CD Pic Bag Bump & Grind (F)										
MAD MISSION ENERGY/ba GREEDY BEAT	12GREED 9 12"	(J/RE)								Dance/Disco
MADONNA COSMIC CLIMB/ba RECEIVER	REPLAY 3000 12"	(P)								
MANAPARA ROUTINE/ba SUB ROSA	SUB 12006-23 12"	(APT)								
MATHIS, Johnny	WHEN A CHILD IS BORN/Im Stone In Love With You	OLD GOLD 9874 7"								
(WU/A/LIG)										
MATT BIANCO	SAY IT'S NOT TOO LATE/More Than I Can Bear	WEA YZ 388T 12"	Pic Bag	Summer Song/YZ 388CD	CD	Summer Song/Fly By Night (W)				
McCARTNEY, Paul	MY BRAVE FACE/Flying To My Home	PARLOPHONE R 6213 7"	Pic Bag	12R 6213 12"	Pic Bag	I'm Gonna Be A ...CDR 6213 CD	Pic Bag	Ain't That A Shame/I'm Gonna Be A ...NOBE 1 12"	(P)	
METRO LOVE	GOES ON AND ON/ WM NOB 1 7"	(One sided single)	TOR 6213 MC	Pic Bag						
MOBILES, The	DROWNING IN BERLIN/REGENTS, The	7 Teen OLD GOLD 9890 7"	(WU/A/LIG)							Dance/Disco
MR MONDAY	KEEP ON/ba GREEDY BEAT	12GREED 7 12"	(J/RE)							
MURRAY, Pauline	THIS THING CALLED LOVE/Mr Money/Pressure Zone	CAT & MOUSE ABBO 9T 12"	Pic Bag	(SRD)						
MY LIFE WITH THE THRILL	KILL KULT SOME HAVE TO DANCE, SOME HAVE TO KILL/ba									House
WAXTRAX	WAXUK 055 12"	(SRD)								
MYSTICAL MANIACS	SIDA/ba RODGER RODGER	8 12"	(APT)							Dance/Disco
NAISHA	ONE STEP AT A TIME/ba PWL	PWLT 40 12"	(P)							Dance/Disco
NOISEWORKS	TOUCH/US More Days	EPIC 6530102 CD	River Of Tears (C)							
NOMAD	featuring Dadda HARVEY THE RAGAMUFFIN NUMBER/It Really Doesn't Matter/(Bonus Beats) RUMOUR RUMAT 2 12"	(A)								Dance/Disco
PALMER, Robert	CHANGE HIS WAYS/More Than Ever	EMI EMPD 85 7"	Pic Disc	(E)						
PHYSICAL BLUE	BACK ON TOP/Day Of Glory	M.T.G. MTG 5 7"	(A)							
RAZBERRY HOLIDAY BAND, The	HANGOVER SQUARE/Promise	CALECHE LJS 1 7"	Pic Bag	(J)						
RHYTHM KINGS	A LA RECHERCHE/ba KAOS KAOS	17 12"	(APT)							
ROSS, Diana	WORKIN' OVERTIME/(Inst) EMI 12EMX 91 12"	(Versions) (E)								Dance/Disco
ROYAL HOUSE	A BETTER WAY/ba CHAMPION	CHAMP 201 7"	CHAMP 12201 12"	(BMG)						House
SHERMAN, Bim	THE POWER/ba CENTURY	DISC 01 12"	(SRD)							Reggae
SIGUE SIGUE	SPLUTNIK ALBINONI VS STAR WARS (Part 1)/Albinoni vs Star Wars (Part 2)	PARLOPHONE SSS 6 7"	Pic Bag	12SSS 6 12"	Pic Bag	(Extended versions of Pt 1 & Pt 2)/CDSSS 6 CD (7 and 12 inch versions of Pt 1 & Pt 2) (J)				
SPENCE, Peter	CRAZY FEELING/ba FINE STYLE	FS 022 12"	(JS)							Reggae
ST PETERS, Crispian	YOU WERE ON MY MIND/Pied Piper/DAVID & JONATHAN: Lovers of The									
World	OLD GOLD 6137 CD	(WU/A/LIG)								
STIFF, Lloyd	CONDOM/ba GYASI	GA 04 12"	(JS)							Reggae
STITCH	BIG MESS/ba IN TAPE	IT 063 12"	(APT)							
SUMMER, Donna	I DON'T WANNA GET HURT/(Inst) WEA U 7567 7"	Pic Bag	U 7567T 12"	Pic Bag	Dinner With Gershwin/U 7567CD	CD	Pic Bag	(Extended Version)/Dinner With Gershwin/U 7567C	MC	(Extended Version)/Dinner With Ger
T.REX	SOLID GOLD EASY ACTION/20th Century Boy/The Groover	OLD GOLD 6134 CD	(WU/A/LIG)							
TARAVHONTY	I CANT HIDE/(Version) 10 TEN 270 7"	Pic Bag	TENX 270 12"	Pic Bag	(Version) TENC 270 CD	Pic Bag	(E)			
TEN CITY	DEVOTION/One Kiss Will Make It Better	ATLANTIC A 8916TX 12"	Pic Bag	(W)						Dance/Disco
TIGHT FIT	THE LION SLEEPS TONIGHT/Fantasy Island	OLD GOLD 9892 7"	(WU/A/LIG)							
TOP F.M.	KAOTIC MIX/ba KAOS KAOSX 001 12"	(APT)								
TOUCHDOWN	EASE YOUR MIND '89/ba BEATBOX	BBOX 5 12"	(P)							
TRAGIC ERROR	TANZEN (Remix)/ba WHOS THAT BEAT	WHOS 14R 12"	(APT)							
TRANSMITTERS	THE MECHANIC/Testosterone	CRAVING 9 CC 12"	Pic Bag	The Wrong Clothes/Ferryboat Bill (J/BK)						
TWEETS, The	THE BIRDIE SONG/Let's All Sing Like The Birdies Sing	OLD GOLD 9891 7"	(WU/A/LIG)							
TWICE	THE LOVE 24 HOURS FROM CULTURE/ba WHOS THAT BEAT	WHOS 13 12"	(APT)							
TYLER, Bonnie	IT'S A HEARTACHE/Lost In France/More Than A Lover	OLD GOLD 6138 CD	(WU/A/LIG)							
VOW WOW	I FEEL THE POWER/Shot In The Dark	ARISTA 112265 7"	Pic Bag	612265 12"	Pic Bag	Hurricane/Nightless City/62265 CD	Hurricane/You Know What I Mean (BMG)			
WARWICK, Dionne	ANYONE WHO HAD A HEART/Walk On By/Do You Know The Way To San	Josef OLD GOLD 6140 CD	(WU/A/LIG)							
WATERBOYS, The	BANG ON THE EAR/ba ENSIGN	ENY 624 7"	Pic Bag	ENYX 624 12"	Pic Bag	(C)				
WATKISS, Cleveland	SPEND SOME TIME/ba URBAN	URBX 40 12"	(F)							
WILLIAMS, Alyson	featuring NIKKI-D MY LOVE IS SO RAW/We're Gonna Make It	DEF JAM 7" Pic Bag 12"	Pic Bag	I Second That Emotion CD (Version)/I Second That Emotion (C)						Dance/Disco
WONDER, Stevie	FREE/Happy Birthday	MOTOWN ZB 42855 7"	Pic Bag	ZT 42856 12"	Pic Bag	It's Wrong (Apartheid) (BMG)				Soul
ZUSHII	THERE AINT ENOUGH LOVE/ba FIRST BASE	FB 3005 12"	(P)							

\*\* Previously listed in alternative format

24 hours from culture .....T  
A better way .....R  
A la recherche .....R  
Affair .....C  
Ain't nobody better .....I  
Albinoni vs star wars (part 1) .....S  
All my love .....H  
Always to late .....G  
Anyone who had a heart .....W  
Baby plays around .....P  
Back on top .....C  
Bang on the ear .....W  
Believe .....H  
Big mess .....S  
Big sky .....H  
Bonnie wee jeannie mcall .....A  
Can i get a witness .....B  
Casserole .....L  
Change his ways .....P  
Condom .....S  
Cosmic climb .....S  
Crazy feeling .....Y  
Devotion .....M  
Drowning in berlin .....M  
Ease your mind '89 .....T  
Electric youth .....G  
Energy .....M  
Every little step .....B  
Free .....W  
Goodbye my love .....G  
Guilty .....B  
Hangover square .....R  
Him goole goole mon dem ep .....Y  
Hollywood .....J  
I can't hide .....T  
I couldn't leave you if i tried .....C  
I don't wanna get hurt .....S  
I feel the power .....Y  
I wanna have some fun .....F  
I'll be with you soon .....C  
It's a heartache .....T  
It's such a small world .....C  
It's your time .....B  
Koolhaas .....M  
Keep on .....M  
Kolo-ko .....I  
Kung fu fightin' .....D  
Let help you smile again .....H  
Little jackie wants to be a .....a  
Love goes on and on .....M  
Love tonite .....C  
Making deals .....E  
Manchild .....C  
My brave face .....M  
My love is so raw .....Y  
Never give up .....B  
Nineteen forever .....J  
No aims no desires .....F  
On fire/funky cold medina .....L  
On my mind .....I  
One step at a time .....N  
Paperback writer .....B  
Pink sunshine .....F  
Que sera mi vida (89 remix) .....G  
Rex too lowenstein .....G  
Ring my bell .....C  
Room to move .....A  
Rough night in jericho .....D  
Routine .....M  
Say it's not too late .....M  
Sheila .....H  
Sido .....M  
Snapshots of england .....H  
Solid gold easy action .....T  
Some have to dance, some have to kill .....M  
Something special .....C  
Spend some time .....W  
Spicy .....G  
Still to young to remember .....I  
Stop chat .....G  
Stop your fussin' .....C  
Strawberry fields forever/penny lane .....B  
Stress .....K  
Take some time out .....J  
Tanzzen (remix) .....T  
Tell me darling .....M  
The birdie song .....T  
The fire engine .....J  
The good feeling .....E  
The lion sleeps tonight .....T  
The mechanic .....T  
The power .....C  
The ragamuffin number .....N  
Then he kissed me .....C  
There ain't enough love .....Z  
Energy .....G  
This thing

# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
 ACD—ACD 01-451 4494  
 AP—0904 611656  
 ARAB—Arabesque 01 992 7732  
 BB—Bite Back 01-653 5350  
 BK—Backs 0603 624290  
 BMG—BMG 021-500 5678  
 BU—Bulter 08894 76316  
 C—CBS 0296-395151  
 CA—Caddis 01-836 3646  
 CC—Clear Cut 0533 811417  
 CH—Charly 01-639 8603  
 CID—Compass Leisure 01-523 2266  
 CM—Celtic Music 0423 888979  
 CON—Conifer 0895 441 422  
 CSA—01-960 8466  
 DIS—Discovery 067 285 406  
 E—EMI 01-848 9811  
 EMD—European Music Distribution 01-443 2528  
 EUK—Enterainment UK 01-848 9769  
 F—PolyGram 01-590 6044  
 FF—Fast Forward 031 226 4616  
 FOL—Follasound 0203 711935  
 GD—Gordon Duncan 0467-21517  
 GOLD—S. Gold 01-539 3600  
 GS—Graphic Sound 0622 683196  
 GY—Greyhound 01-924 1166  
 H—HR Taylor 021 622 2377  
 HM—Harmonia Mundi 01-253 0863  
 HOL—Hollywood Nights 0438 315533  
 HS—Harshat 0532 742106  
 I—Caret Scotland 031 226 4616  
 I—Caret North 0904 641415  
 I—Caret Midlands 0926 496060  
 I—Caret East 0926 496060  
 I—Caret West 0272 541291  
 I—Caret South-East 01-837 4404  
 JETZ—Jettsoundz 0253 712453  
 GAM—G&M 01-534 4882  
 GCS—John Goldsmith CDS 01-405 2280  
 J—Jungle 01-359 8444  
 JS—Jettstar 01-961 5818  
 K—K-tel 01-992 8000  
 KS—Kingdom 01-836 4763  
 LG—Lightning 01-965 9292  
 LO—London 01-522 2936  
 M—MSD 01-961 5646  
 MHC—Magnum Music Group 0494-882858  
 ML—Mainline 01-686 3636  
 MS—Music Sales (N. Ireland)  
 NM—Nine Mile 0926 496060  
 O—Outlet 0232 327826  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 73144  
 PAC—Pacific 01-800 4490  
 PRD—Paragon 0327 300811  
 PK—Pickwick 01-200 7000  
 PL—Prism Leisure 01-804 8100  
 PP—Probe Plus 051 236 6591  
 PRO—Projection 0702 714025  
 PVG—Palace Virgin and Gold 01-539 5566  
 PY—Priority 01-992 7021  
 RB—Red Barron 01-759 3774  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster 0453 886252  
 RE—Revolver 0272-541291  
 REC—Recommended 01-622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lightnin' 037-988 693  
 ROSS—Ross 08886 2403  
 RR—Red Rhino 0904 641415  
 RT—Rough Trade 01-833 2133  
 SIL—Silva Screen 01-284 0525  
 SO—Stage One 0428 4001  
 SOL—Soloman & Peres 08494-32711  
 SOTO—Sotosound 01-523 2981  
 SP—Spartan 01-903 8223  
 SRD—Southern 01-889 6555  
 SSD—Silver Sounds (CD) 01-808 0833  
 STER—Stereo/Triple Earth 01-388 5533  
 STY—Stylus 01-742 1662  
 SW—Swift 0424 220028  
 TB—Terry Blood 0782 620321  
 TRC—Total 01-846 9946  
 VFM—VFM Cassette Distributors 0296 437307  
 W—WEA 01-998 5929  
 WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ALBION BAND	'89 GIVE ME A SADDLE, I'LL TRADE YOU A CAR TOPIC	LP/MC:12TS 454/KTSC 454 CD:TSCD 454 £ 3.89(I/NM)							Folk
ALPHAVILLE	THE BREATHTAKING BLUE WEA	LP/MC:K 2448551/K 2448554 CD:K 2448552 £ 4.10/7.29(W)							Pop
AMERICAN RUSE, The	DEATH BY GUN SHAKIN' STREET LP:YEAHUP001 (SRD)								Rock
ANNIHILATOR	ALICE IN HELL ROADRUNNER LP:RR 9488-1 (P)								Metal
BAEZ, Joan	DIAMONDS AND RUST IN THE BULLRING VIRGIN LP/MC:VGC 9/TCVGC 9 CD:CDVGC 9 £ 3.85/7.29(E)								Folk
BAND, The	ANTHOLOGY EMI LP:CZ 53 CD:7484192 (E)								Rock
BAND, The	CAHOOTS EMI LP:CZ 138 CD:7484202 (E)								Rock
BEAST, The	CARNIVAL OF SOULS MAZE LP:084600 (APT)								Rock
BLUE RODEO	DIAMOND MINE WEA LP/MC:WX 271/WX 271C CD:WX 271CD £ 4.10/7.29(W)								Rock
BOLLOCK BROTHERS	MYTHOLOGY BLUE TURTLE LP:083543 (APT)								Rock
BOMB DISNEYLAND	BOMB EVERYTHING! SOL-16 LP:EFA 1711208 (P)								Rock
BORED BORED	GLITTERHOUSE LP:EFA 4478 (SRD)								Rock
BREWER, Teresa	TEENAGE DANCE PARTY ROLLERCOASTER LP:BCD 15440 (RC/SW)								R 'n' R
BRIGHTON ROCK	BRIGHTON ROCK WEA LP/MC:WX 272/WX 272C CD:WX 272CD £ 4.10/7.29(W)								Rock
CARDIACS	CARDIACS LIVE ALPHABET LP:ALPHLP 010 (P)								Rock
CARNIVORE	RETAIATION ROADRUNNER CD:RO 95932 (P)								Metal
CATMEN	CATMEN NERVOUS LP:NERD044 £ 3.65(I/RT)								Rock
CHATTON, Brian	SPELLBOUND EMI LP/MC:MMC 1017/TCMMC 1017 CD:CDMMC 1017 (E)								Rock
CLARK, Petula	DOWNTOWN PRT LP/MC:PYC 17/PYL 17 CD:PYM 17 (A)								MOR
COLE, Natalie	GOOD TO BE BACK EMI LP/MC:MTL 1042/TCMTL 1042 CD:CDMTL 1042 (E)								Soul
COUGAR MELLENCAMP, John	BIG DADDY MERCURY/PHONOGRAM LP/MC:8382201/8382204 CD:8382202 (F)								Rock
COUNTRY ROCKERS, The	FREE RANGE NEW ROSE LP:ROSE 165 (P)								Country
CURE, The	DISINTEGRATION POLYDOR LP/MC:8393531/839534 CD:8393532 £ 4.56/7.29(F)								Rock
DELERIUM	FACES FORMS & ILLUSIONS DOSSIER LP:EFA 5858 (SRD)								Rock
DELTA, Mekong	THE PRINCIPLE OF DOUBT AAARRG LP:AAARRG 19 CD:AAARRG 19CD (I/RR)								Metal
DICKIES	SECOND COMING ENIGMA LP/MC:ENV 526/TCENV 526 CD:CDENV 526 (E)								Rock
DUNCAN, Hugo	IRISH COUNTRY HOMESPUN LP:CDHL 719 CD:DHCD 719 (O/SP)								Country
ECOSE, Kevin	THE DAYS OF LIFE SILVERWORD LP/MC:SLVR101/TCSLVR101 (HRT/RM)								MOR
ERIC & THE GOOD	GOOD FEELING THE GOOD GOOD FEELING EQUINOX CD:EQNCDS 1 (TRC/BMG)								Rock
EVERLY BROTHERS	SOME HEARTS MERCURY/PHONOGRAM LP/MC:8325201/8325204 CD:8325202 £ 4.26/6.99(F)								MOR
FAITHFULL, Marianne	MARIANNE FAITHFULL FFRR/LONDON LP:8206302 (F)								Pop
FLUID, The	FREAK MAGNET GLITTERHOUSE LP:EFA 4476 (SRD)								Rock
FORESTER SISTERS	ALL I NEED WARNER BROTHERS LP/MC:K 9257791/K 9257794 CD:K 9257792 £ 4.10/7.29(W)								Country
FRANKLIN, Aretha	THROUGH THE STORM ARISTA LP/MC:209842/409842 CD:259842 £ 3.99/7.29(BMG)								Soul
FRAZIER	CHORUS SUE VIRGIN LP/MC:V 2578/TCV 2578 CD:CDV 2578 £ 3.85/7.29(E)								Pop
FRIENDS	AGAIN TRAPPED AND UNWRAPPED FONTANA/PHONOGRAM LP/MC:8368951/8368954 CD:8368952 (F)								Rock
GANG GREEN	ANOTHER WASTED NIGHT FUNHOUSE LP:086401 (APT)								Rock
GARLAND, Judy	LIVE AT CARNEGIE HALL VOL 1 & 11 EMI LP:CEM 264328 CD:900132 (E)								MOR
GBH	FRIDGE TOO FAR, A ROUGH JUSTICE LP:JUST 13 (P)								Metal
GETZ, Stan/C.	BYRD JAZZ SAMBA POLYDOR CD:8100611 £ 2.45(F)								Jazz
GORDON, Robert	IS RED HOT ROLLERCOASTER LP:BCD 15446 (RC/SW)								R 'n' R
GUN TAKING ON	THE WORLD A&M LP/MC:AMA 7007/AMC 7007 CD:AMCDA 7007 £ 3.89/7.29(F)								Rock
HALLOW'S EVE	TALES OF TERROR METAL BLADE CD:RO 97722 (P)								Metal
HORSLIPS	THE BELFAST GIGS OUTLET CD:MOOCD 20 (O/SP)								MOR
HORSLIPS	THE HORSLIPS STORY HOMESPUN LP/MC:DHX 802/CDHX 802 CD:DHCD 802 (O/SP)								MOR
IN SOTTO VOCE	IN SOTTO VOCE II ANTILER LP:ANT 102 CD:ANT 012CD (APT)								Rock
INNER CITY	PARADISE 10 LP/MC:DIX 81/CDIX 81 CD:DIXCD 81 (E)								Dance/Disco
JUST TO BE THERE	I'LL SACRIFICE EIGHT ORGASMS WITH SHIRLEY MACLAINE BIG BIG MASSIVE LP:BBMLP 001 (P)								Rock
KERSHAW, Nik	THE WORKS MCA LP/MC:MCG 3438/MCFC 3438 CD:DMCG 3438 £ 4.09/7.29(F)								Rock
KINGDOM	COME IN YOUR FACE POLYDOR LP/MC:8391921/8391924 CD:8391922 £ 4.26/6.69(F)								Rock
KIRKPATRICK, John & Sue	HARRIS STOLEN GROUND TOPIC LP:12TS 453 £ 3.89(CM/CON/PR)								Folk

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
LANG, k.d.	ABSOLUTE TORCH & TWANG SIRE LP/MC:WX 259/WX 259C CD:WX 259CD £ 4.10/7.29(W)								Country
LAVITZ, T. T.	LAVITZ AND THE BAD HABITZ INTIMA LP/MC:ENVLP 525/TCENV 525 CD:CDENV 525 (E)								Jazz
LONESOME STRANGERS	LONESOME STRANGERS SPECIAL DELIVERY LP:SPD 1023 £ 8.90(I/NM)								Rock
MacCOLL, Kirsty	KITE VIRGIN LP/MC:KMLP1/TCMK1 CD:CDKM1 £ 3.85/7.29(E) £ 3.99/7.29(BMG)								Pop
MANILOW, Barry	BARRY MANILOW ARISTA LP/MC:209927/409927 CD:239227								MOR
MARINO, Frank & MAHOGANY	RUSH DOUBLE LIVE MAZE LP:784612 (APT)								Rock
MARX, Richard	REPEAT OFFENDER EMI LP/MC:MTL 1043/TCMTL 1043 CD:CDMTL 1043 (E)								Rock
MATTEA, Kathy	WILLOW IN THE WIND MERCURY/PHONOGRAM LP/MC:8369501/8369504 CD:8369502 (F)								Country
MDC	ELVIS IN RHEINLAND DESTINY LP:EFA 147 (SRD)								Metal
MENTAL, Ella	ELLA MENTAL WARNER BROTHERS LP/MC:K 9258821/K 9258824 CD:K 9258822 £ 4.10/7.29(W)								Rock
NAKED RAY GUN	UNDERSTAND? CAROLINE LP/MC:CARLP 6/CARC 6 CD:CARCD 6 (E)								Rock
O'JAYS	SERIOUS EMI LP/MC:MTL 1041/TCMTL 1041 CD:CDMTL 1041 (E)								Soul
ONSLAUGHT	IN SEARCH OF SANITY LONDON LP/MC:8281421/8281422 CD:8281424 £ 4.26/6.69(F)								Rock
PETERSON, Ralph	RALPH PETERSON BLUE NOTE CD:7917302 (E)								Jazz
PETTY, Tom	FULL MOON FEVER MCA LP/MC:MCG 6034/MCGC 6034 CD:DMCG 6034 £ 4.09/7.29(F)								Rock
PLIMSOLLS, The	ONE NIGHT IN AMERICA NEW ROSE LP:FC 048 CD:FC 048CD (P)								Rock
PRAIRIE SCHOOL	FREAKOUT ELEVENTH DREAM DAY NEW ROSE CD:ROSE 159 (P)								Metal
PREVIN, Andre & His Pals	WEST SIDE STORY CONTEMPORARY LP:COP 046 CD:CDOP 46 £ 3.25(A)								MOR
RAW POWER	MINE TO KILL RAT CAGE LP/MC:MOTR35/MOTR35C (SRD)								Metal
RIPCORD	POETIC JUSTICE RAGING LP:RAGE001 (SRD)								Metal
ROARING JACK	STREET CEBILITY TOTAL LP:MBEP 0002 (TRC/BMG)								Rock
ROGERS, Kenny	SOMETHING INSIDE SO STRONG WARNER BROTHERS LP/MC:K 9257921/K 9257924 CD:K 9257922 £ 4.10/7.29(W)								Country
SHADOWS STEPPIN'	TO THE SHADOWS POLYDOR LP/MC:SHAD30/SHADC30 CD:8393572 (F)								MOR
SHADOWS, The	LIVE IN THE JUNGLE POLYDOR CD:8393482 £ 4.56(F)								MOR
SHADOWS, The	LIVE IN ABBEY ROAD POLYDOR CD:8393492 £ 4.56(F)								MOR
SHOCK THERAPY	TOUCH ME AND DIE FUNDAMENTAL LP:SAVE 70 (PIAS)								Metal
SHOUT IN YOUR FACE	MUSIC FOR NATIONS LP:MFN 92 (P)								Metal
SMITH, Jimmy	THE CAT POLYDOR LP/MC:8100461/8100464 £ 2.45(F)								Rock
SPINETTI, Victor	A VERY PRIVATE DIARY FIRST NIGHT LP:SCENEC 14 £ 3.75(A)								Films/Shows
*SPOOK AND THE GHOULS	WHITECHAPEL MURDERS NERVOUS LP:NERD043 £ 3.65(I/RT)								Rock
SUGAR RAY & The	BLUETONES KNOCKOUT SPECIAL DELIVERY LP:SPD 1021 £ 3.89(I/NM)								R & B
SUPERBLUE	SUPERBLUE BLUE NOTE CD:7917312 (E)								Jazz
SWANS, The	THE BURNING WORLD MCA LP/MC:MCG 6047/MCGC 6047 CD:DMCG 6047 £ 4.09/7.29(F)								Rock
TEARDROP EXPLODES, The	KILMANJARO FONTANA/PHONOGRAM LP:8368971 (F)								Rock
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TOWNSHEND, Pete	ANOTHER SCOOP POLYDOR LP/MC:8393501/8393504(2LP/2MC) £ 4.56(F)								Rock
TYNER, McCoy	REVELATIONS BLUE NOTE CD:7916512 (E)								Jazz
UBU, Pere	CLOUDLAND FONTANA/PHONOGRAM LP/MC:382371/8382374 CD:8382372 £ 4.26/6.69(F)								Rock
VARIOUS 50 YEARS OF	BALLIESMILLS ACCORDIAN BAND HOMESPUN MC:CHRL 223 (O/SP)								MOR
VARIOUS IRISH	SHOWBAND YEARS HOMESPUN MC:C2DHX 803 (O/SP)								MOR
VARIOUS MOTOR CITY	MADNESS GLITTERHOUSE LP:EFA 4467 (SRD)								Rock
VARIOUS OST 1969	POLYDOR LP/MC:8373621/8373624 CD:8373622 (F)								Films/Shows
VARIOUS THE KINDNESS OF	STRANGERS GIFT FOR LIFE LP:GEL 001 (APT)								Rock
VIRGIN STEEL	AGE OF CONSENT MAZE LP:084615 (APT)								Rock
VISION, The	THE VISION FUNF UND VIERZIG LP:EFA 4525 (SRD)								Reggae
WAINWRIGHT, Loudon	II THERAPY SILVERTONE LP/MC:ORE LP 500/ORE C 500 CD:ORE CD 500 (BMG)								Folk
WALRATH, Jack	NEOHIPPUS BLUE NOTE MC:B1 91101 CD:7911012 (E)								Jazz
WASHINGTON SQUARES, The	FAIR AND SQUARE VIRGIN LP/MC:VGC 10/TCVGC 10 CD:CDVGC 10 £ 3.85/7.29(E)								Rock
WATLEY, Jody	LARGER THAN LIFE MCA LP/MC:MCG 6044/MCGC 6044 CD:DMCG 6044 £ 4.09/7.29(F)								Dance/Disco
WHPLASH	TICKET TO MAYHEM ROADRUNNER CD:RO 95962 (P)								Metal
WILLIAMS, Christopher	ADVENTURES IN PARADISE ELEKTRA LP/MC:K 9242201/K 9242204 CD:K 9242202 £ 4.10/7.29(W)								Rock

\*\* Previously listed in alternative format \* Import

8 May 1989-12 May 1989 Album releases: 102

Year to date: 12th May 1989 Album releases: 1,734

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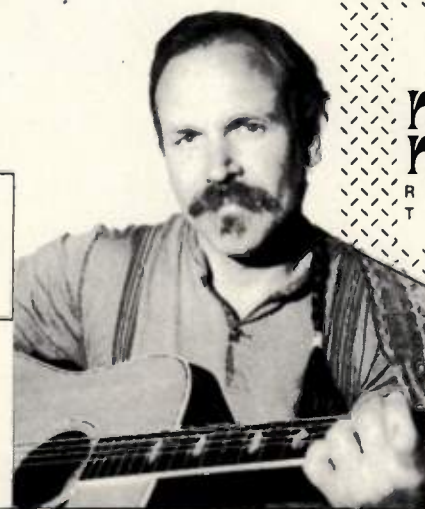
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**Ever get a feeling of déjà vu when looking down the list of new single releases each week? Ever think, I'm sure they brought that song out last year and it flopped? Ever wonder why they bother flogging the same record again if all the band's later records have disappeared down the same dark alley? David Giles has the answers**

# The re-release revolution

**C**AST YOUR mind back as far as February. There, nestling comfortably in the top five, was Sam Brown's Stop, a single doing the rounds for the second time.

Not far behind came Roachford's Cuddly Toy, a record that most people in the music business were already familiar with when it found its way into the shops again just after Christmas, and soon turned him from a promising live performer into a top ranking artist.

Both singles had been released a year earlier. Both had flopped. The respective record companies, A&M and CBS, tried out other singles in the meantime, even put out debut LPs, but in the end were forced to return to the old favourites for one final stab at breaking the ice.

Why is it that record companies return to flop singles and try to re-activate them? Surely, you say, if nobody liked the song first time round how are you going to make them change their minds? Why not get the band into the studio and make them write some new material rather than go through the costly business of giving second — or even third — wind to a song that might be three years old?

There are four basic reasons why a single is re-released.

## Building a base market

"When you go with a new name, unless the band are known for gigging, there's very rarely any base market out there", explains Roachford's marketing manager, Mark Williams of CBS. While Roachford's first couple of singles were around he was building up a big live following which helped Cuddly Toy into the charts when it came out again.

"Probably the best example," says Mark, "is that of Deacon Blue. Dignity was their first single, back in March 1987, and that only got as far as number 125. We went with it again the following June and this time it was a top 30 record; again, the band had created a base market by constantly gigging and getting lots of press."

## Press/Radio/TV

A base market isn't only created by relentless gigging; radio plays and TV appearances all make a vital contribution. Product manager for Ellis Beggs & Howard, whose Big Bubbles No Troubles single has recently been re-released by RCA, is Paul McGarvey. He says: "A lot of it has to do with the short life-span of singles, only four or five weeks maximum from the day they're in the shops.

Re-releasing it can often give us the opportunity to do the groundwork for press, radio and TV... by then it's easier to make the music more accessible at radio stations, who might listen to the band as someone already established — because they've heard the name before."

"Groundwork" in the media is very difficult to co-ordinate over a short space of time when a new name is being plugged. TV stations might hold back, even when the single's getting a lot of radio air-play.

The press may not be interested at all. It often takes three or four releases to encourage automatic response from all three areas. Mark Williams again: "At the end of January, we worked on the debut single by the Four Of Us for approximately six weeks.

"We failed to break through. At media level it simply didn't catch people's imagination. I've absolutely no doubt in my mind that it will be a smash if we come back to it in two or three singles' time."

"If the media haven't shown attention first time round then you



SAM BROWN...there was no stopping her the second time around

came again with a ruddy great marketing campaign!"

Where both the factors — base market and media — combined to influence a re-release was with Prefab Sprout's When Love Breaks Down, which was put out three times. "It was one of those records that appealed to a market for



PREFAB SPROUT...a triple stab at the charts

have to have a break and come back with a story to tell", says John Webster, marketing director at Virgin. "A couple of years ago we released Mary's Prayer by Danny Wilson and it just made the top 75, and then again six months later, when it got to number 43. At the end of the year it was voted the best record not to reach the top 40 that year on Radio One's Saturday morning kids' show. So out it

wider than the usual Prefab Sprout base," says Mark Williams, "your typical crossover record. One of the key things there was getting a Wogan third time round."

## International success

One of the best ways of persuading radio producers to playlist a record is if it has already been

a hit elsewhere in the world — preferably in America. Mark Williams: "Sometimes you go with a record that you know is a hit, but because of the way it goes internationally it doesn't peak until after you've gone with it. You might have gone with that record when it had just entered the American top 75. Four months later it could be No. 1 over there and that gives you something to say at Radio One."

It was Sam Brown's success in Europe with Stop that prompted A&M to release the single again in Britain with resounding success, although it's rare for the media to take too much notice of a No. 1 hit in Albania when compared to something that's shooting up the Billboard Top 100.

## Blind Faith

"It's central to our philosophy that, if you believe a record's a hit, you stay with it until you make it a hit," explains Mark Williams. More than anything else the record company has to believe in the commercial potential of a single, and gut instinct is very often the best judge of all. The cynic might say that a record company is only sticking to a particular record because they have doubts about the rest of the artist's repertoire.

"That's a fair point," says Paul McGarvey, "but on a 10-song LP there's always going to be one song that's better than the others."

ONCE THE single has been re-released, maybe re-released again, what if it still hasn't been a hit? None of the people I spoke to would actually admit to having any failures exactly, although Paul McGarvey did point out that even an apparently unsuccessful re-release can prove beneficial.

"The Silencers' Painted Moon didn't even get in the 200 first time round. Next time they had a minor hit — 54ish — and there was a possibility to go with it a third time. But basically the band were writing a new LP at the time and felt that they ought to move on. In any case it did the job — they got lots of radio play out of it, press out of it, and it helped us to launch the LP."

Don't bands, you may wonder, ever tire of these processes, of having their "art" continually packaged and re-packaged?

"Absolutely," says Mark Williams. "Obviously artists move forward in their careers...Midnight Oil's Beds Are Burning was probably made two or three years ago and they'll probably think, 'what the fuck are they doing over there', but that's irrelevant. We understand our market, and as long as

they're prepared to allow us to have a crack..."

If there have been a number of singles separating the first and second releases of particular records this can often spark off a chain of re-issues. Back in 1987 Black had a hit with the re-release of Sweetest Smile. Then Wonderful Life was also re-released and that reached the Top 10 too.

And, if anyone should cast doubt on the implications this process has for the strength of a band's music, remember how The Police started their career with A&M? Three flops — So Lonely, Can't Stand Losing You and Roxanne — all of which required re-releases to get them in the top 40. Since then, of course, they've built up quite a handy little base market.



POLICE: THREE flops that became major hits

**'Sometimes you go with a record that you know is a hit, but because of the way it goes internationally it doesn't peak until after you've gone with it'**

# Dooley's

## D I A R Y

FOLLOWING CONFIRMATION that Peter Jamieson is formally relinquishing chairmanship of the BPI (see p1), who would bet against PolyGram chairman Maurice Oberstein taking the hot seat again? Without downgrading Obie's qualities in any way, it has to be said that there are few company heads ready, willing or able to take on an increasingly demanding role which has proved to be a mixed blessing to recent incumbents... Why might Jerry Moss (the "M" of A&M, if you need reminding) be in London with a lawyer in tow? Dooley fears the worst... If Dooley reads his calendar right, the PRT catalogue will be in Castle Communications' hands by the end of May at the latest, and there's no doubt Terry Shand and Co are very well placed to exploit it to the full... "Nobody was more surprised than me," says MCA's Tony Powell about the glowing reference to the UK company's sterling efforts in an ad from MCA main man Irving Azoff in last week's issue, but nobody except Dooley believes that TP didn't write the ad copy himself... Media event of the week was undoubtedly PWL's party for Jason Donovan at the Roof Gardens in Kensington where it was announced that his album is shipping well in excess of platinum. The Neighbours star-turned-pop-idol seemed overwhelmed at the attention but hasn't let it go to his head... EMI Music chief Jim Fifeild certainly has his own way of doing things and this is now set to affect PR matters, with changes in the corporate press department imminent...

THE BPI'S Clive Fisher and MCPS's Bob Montgomery locked horns last week (not a pretty sight!) as talks got underway to set a new UK mechanical royalty rate to replace the venerable statutory 6 1/4 per cent abolished by the Copyright Act... Breaking with tradition, the BPI's AGM on July 7 will have guest speakers. HMV's Stuart McAllister and Marianne Neville-Rolfe from the Department of Trade and Industry will address the meeting on 1992 and all that... Sara John —from solicitors Clifford Chance — joins the BPI as legal adviser on May 30, replacing Patrick Isherwood... Could BBC Enterprises be welcoming back a prodigal son?... Expect Steve Jenkins to switch from Impulse to Jive as the Zomba group looks to split responsibilities... Terry Slater — p'raps better known as Terry The Pill to anyone who has wanted to flypost North of the Thames — had to put up with choruses of "When I'm 64" last week as he celebrated his birthday with many friends at the Town and Country Club... Branching out: veteran-but-still-youthful music PR Jennie Halsall was busy last week generating coverage of the Mappa Mundi share sale... Arrangements for UK trippers to the Tommy special in New York in aid of Music Therapy have been finalised; £975 will get you the round trip air flight, three nights hotel, a seat at the show and a contribution to the charity. Details from Stephanie Clipsham on 01-459 4918.

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MAKING ITS Mark: Julia Fordham is presented with a gold disc from DJ Mark Goodier



DEALING WITH the Bee Gees: Major retailers in the UK meet up with the Bee Gees



NEW FRONTIERS: Kate Bush meets some of the artists at the Crossing The Border festival



ROCK 'N' roll cheques: This selection of music industry women raised £2,000 for The Terence Higgins Trust by going on a sponsored walk

ALL THAT Jive: Romeo's Daughter make an appearance at the Jive video showcase



HIP HIP: Hurrah! do their bit at HMV Oxford Circus



VERY ANDY: Radio One's Roger Lewis and Andy Kershaw show their appreciation after receiving an award at the Sony event



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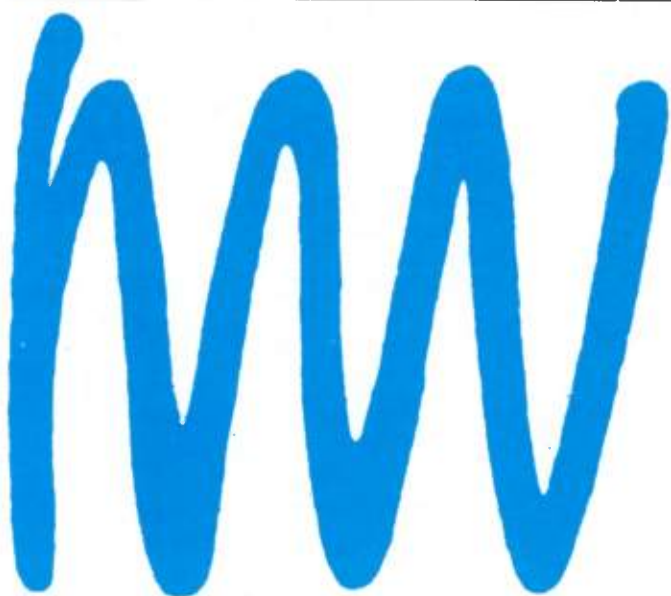
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# PRESSING AND



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# Pressing needs

**Vinyl may have one foot in the grave, but it's not dead yet; tape duplicating is growing out of its cottage industry roots; while CD and DAT look to be the boom formats of the future. Lloyd Bradley reports on the state of the UK's manufacturing business with a view to keeping it home-grown**

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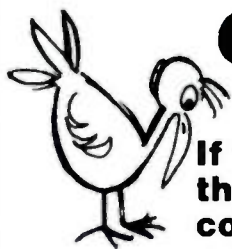


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PRESSING AND



DUPLICATION



**T**HE VINYL single and album is dead! Or so we have been told

during the past couple of years.

Indeed, BPI figures have been showing the sales of scratchable plastic, as compared with the harder, glittering compact disc, to have been in a slump for about the same period. (There was a hiccup last year, as singles sales rose marginally and, coincidentally, a cloud formed over CD during the rash of "self destruct after 10 years" scare stories).

In 1988, PolyGram closed down its UK record pressing operation, a move that reduced domestic output of vinyl singles and albums by several million units per year.

Perhaps this was an over-reaction to the gloomy sales statistics, or maybe it was part of a scheme by parent company Philips to promote the CD it invented, but it left a gaping hole in a national manufacturing capacity that was already reduced by a number of independent operators going to the wall in the preceding months. As a result, orders from major labels have seen the smaller presses working at capacity and a huge amount of work having to go abroad.

This is happening in the tape duplicating business too. Work is going to Europe — where

TO PAGE SIX ▶

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P H I L I P S   A N D   D U P O N T   O P T I C A L



# 1989 SURVEY OF CUSTOM PRESSERS

PRESSER/DUPPLICATOR	OWNED/ ASSOCIATED FACILITY OR AGENT/ CO-ORDINATOR	VINYL/ CASSETTE/ DAT/VIDEO	WEEKLY CAPACITY	FACILITIES
<b>Ablex Audio Video Ltd</b> Harcourt, Halesfield 14, Telford, Shropshire TF7 4QR Tel: (0952) 680131/01-677 6264 Fax: (0952) 583501/01-664 6212 Contact: Peter Banks (Telford), Dave Morris (London)	—	Cass	Cass=500k	Mastering from: Cassette, 1/4" tape, DAT, F1/1610 Cassette high speed loopbin duplication; cass onbody printing, cass custom wound blank tape; shrink wrapping, film wrapping, (cass paper label printing, cass inlay card printing and blister packing can be arranged). Minimum order: cass=250. Turnaround time: cass=1-2 weeks
<b>Accurate Sound</b> Melton Road, Queniborough Industrial Estate, Queniborough, Leicestershire LE7 8FP Tel: (0533) 602064. Fax: (0533) 600108 Contact: William Komedera	Owned/ associated	Cass	Cass=50k	Mastering from: Cassette, 1/4" tape, DAT, F1 Cassette high speed loopbin duplication; real time cassette duplication; cass paper label printing, cass onbody printing, cass custom wound blank tape; film wrapping. Minimum order: cass=250. Turnaround time: cass=2-3 weeks
<b>Cavendish Cassettes</b> 5 Wigmore Street, London W1H 9LA Tel: 01-491 4117/(0892) 655298 (studio) Contact: Norman Austin	Owned	Cass	—	Mastering from: Cassette, 1/4" tape, DAT, F1/1610 High speed in cassette duplication; cass real time duplication, cass paper label printing, cass inlay card printing, cass custom wound blank tape; shrink wrapping. Minimum order: cass=none. Turnaround time: cass=min 7 days.
<b>Channel 5 Audio</b> 14 Centre Way, London N9 0AH Tel: 01-803 9036 Contact: Mr Denis Holland	Owned/ Co-ordinator	Cass/Video	Cass=5k; Vid=1k	Mastering from: cassette, 1/4" tape, DAT, F1 Cassette and video high speed loopbin duplication, cass and vid real time duplication, cass and vid paper label printing, cass onbody printing, cass and vid inlay card printing, cass custom wound blank tape, shrink wrapping. Minimum order: cass=50; vid=20. Turnaround time: 24 hour both formats
<b>COPS</b> The Studio, Kent House Station Approach, Beckenham, Kent BR3 1JD Tel: 01-778 8556. Fax: 01-676 9716 Contact: Elie Dahdi	Associated facility. Agent/ co-ordinator	Vinyl/Cass	V: 7"=500k; 12"=150k; Cass=50k	Mastering from: cassette, 1/4" tape Vinyl: Disc cutting, plating, 7" and 12" pressing, picture discs, coloured discs, shaped discs, label printing, sleeve printing. Tape: cass high speed loopbin duplication, cass onbody printing, cass inlay card printing, shrink wrapping. Minimum order: 7"=1,000, 12"=500, cass=250. Turnaround time: 7" and 12"=3/4 weeks, cass=2/3
<b>Cottage Recording</b> 2 Gawsworth Road, Macclesfield, Cheshire SK11 8UE Tel: (0625) 20163. Fax: (0625) 20163 Contact: Mandie	Owned/ associated. Agent/ co-ordinator	Vinyl/Cass/ DAT	Cass=3,600; DAT=300	Mastering from: Cassette, 1/4" tape, DAT, F1/1610 Vinyl: Disc cutting, plating, DMM licence, 7", 10", 12", picture discs, coloured discs, flexi discs, shaped discs, label printing, sleeve printing. Tape: cass and DAT real time duplication, cass paper label printing, cass inlay card printing, cass custom wound blank tape, blister packing, shrink wrapping, film wrapping. Minimum order: 1 for both formats. Turnaround time: 48 hours for both formats
<b>Damont Audio Ltd</b> Blyth Road, Hayes, Middlesex UB31 1BY Tel: 01-573 5122. Fax: 01-561 0979 Contact: Malcolm Pearce	Owned/ associated	Vinyl/Cass	V: 7"=100k; 12"=150k Cass=130k	Mastering from: Cassette, 1/4" tape, DAT, F1/1610 Vinyl: Disc cutting (can be arranged), plating, DMM licence, 7" and 12" pressing, coloured discs, label printing, sleeve printing. Tape: Cass high speed loopbin duplication, cass paper label printing, cass onbody printing, cass inlay card printing, cass custom wound blank tape, shrink wrapping. Minimum order: 7"=1,000, 12"=500, cass=1,000. Turnaround time: 7 days for all formats.
<b>Electronic Magnetic Associates (ELMAG)</b> Unit B, Taxton Court, Porters Wood, St Albans, Herts AL3 6PB Tel: (0727) 36464. Fax: (0727) 39080. Contact: Naomi Taylor	Owned/ associated	Video	—	Video real time duplication; vid paper label printing, vid custom wound blank tape; shrink wrapping. Minimum order: vid=50. Turnaround time: vid=3 days
<b>EMI Manufacturing Division</b> 1-3 Uxbridge Road, Hayes, Middlesex Tel: 01-561 8722 Contact: Mike Smith (disc) and Malcolm Goody (cass)	—	Vinyl/cass	V: 7"=600k; 12"=750k Cass=750k	Mastering from: Cassette, 1/4" tape, F1/1610. Vinyl: Disc cutting, plating, DMM licence, 7" and 12" pressing. Tape: Cassette high speed loopbin duplication, high speed in cass duplication, cass onbody printing, cass custom wound blank tape, shrink wrapping, film wrapping. Minimum order: 7" and 12"=3,000, cass=1,000. Turnaround time: 7"=3 days; 12" and cass=5 days
<b>Fellside Recordings</b> 15 Banklands, Workington, Cumbria CA14 3EW Tel: (0900) 61556 Contact: Paul Adams, Linda Adams	Owned/ associated	Cass	Cass=750	Mastering from: Cassette, 1/4" tape, DAT Real time cassette duplication; cass paper label printing, cass inlay card printing. Minimum order: 1. Turnaround time: Usually within 5 days.
<b>Flexi Records Ltd</b> Unit One, Maritime Industrial Estate, London SE7 7AY Tel: 01-853 3000. Fax: 01-305 1191. Contact: Margaret Smith	—	Vinyl	—	Mastering from: Cassette, 1/4" tape. Vinyl: Picture discs, flexi discs, sleeve printing. Minimum order: 7" flexi=1,000.
<b>Fraser Peacock Associates Ltd</b> 204 Durnsford Road, Wimbledon, London SW19 Tel: 01-947 7551/01-946 4288. Fax: 01-947 8566/01-879 1900 Contact: Peter Meredith	Owned/ associated	Cass	Cass=150k	Mastering from: Cassette, 1/4" tape, DAT, F1/1610 Cassette high speed loopbin duplication; high speed in cass duplication, cass real time duplication, cass paper label printing, cass onbody printing, cass inlay card printing, cass custom wound blank tape, blister packing, shrink wrapping, film wrapping. Minimum order: cass=10. Turnaround time: cass=7-10 days
<b>Grampian Records Ltd</b> Unit 4A Industrial Estate, Wick Carithness, Scotland Tel: (0955) 5030. Fax: (0955) 4418 Contact: John Hunter	—	Cass	Cass=500k	Mastering from: Cassette, 1/4" tape, DAT, F1/1610 Cassette high speed loopbin duplication; cass paper label printing, cass onbody printing, cass custom wound blank tape, shrink wrapping, film wrapping. Minimum order: cass=250. Turnaround time: cass=very quick!
<b>GWBB Audiovision</b> 42 Lancaster Gate, London W2 3NA Tel: 01-723 5190. Fax: 01-224 8317. Contact: Michael Stout	Owned	Cass/DAT/ Video	Cass=40k; DAT=700; Vid=12k	Mastering from: Cassette, 1/4" tape, DAT, F1. High speed in cassette duplication. Cass, DAT and Vid real time duplication. Minimum order: 1 for all formats. Turnaround time: 1-2 days for all formats
<b>Harlequin Video</b> 10 Commercial Way, Abbey Road Industrial Park, London NW10 Tel: 01-965 9680. Fax: 01-965 9057 Contact: Sue Marsh, Mark Slingo	—	Video	Vid= over 100k	Mastering from: 1", high band, low band. Video: Real time duplication. Minimum order: vid=none. Turnaround time: vid=varies with size of order.
<b>ICC Studios</b> 4 Regency Mews, Silverdale Road, Eastbourne, East Sussex Tel: (0323) 643341. Fax: (0323) 649240 Contact: Calvin Game	Owned/ associated	Cass	Cass=30k	Mastering from: Cassette, 1/4" tape, DAT, F1 Cassette high speed loopbin duplication; high speed in cass duplication, cass paper label printing, cass onbody printing, cass inlay card printing, cass custom wound blank tape. Minimum order: cass=100/25. Turnaround time: cass=10 days.
<b>ITD Limited</b> Unit 21, Faraday Road, Aylesbury, Bucks HP19 3RY Tel: (0296) 27211. Fax: (0296) 392019 Contact: M A McLoughlin	—	Cass/Video	Cass=170k; Vid=5k	Mastering from: Cassette, 1/4" tape, DAT, F1/1610 Cassette high speed loopbin duplication; vid real time duplication, cass paper label printing, cass onbody printing, cass inlay card printing, cass custom wound blank tape, blister packing, shrink wrapping, film wrapping. Minimum order: cass=250; vid=50. Turnaround time: 5-10 days both formats.
<b>James Yorke Ltd</b> Group Head Office, Yorke House, Corpus Street, Cheltenham, Gloucestershire GL52 6XH Tel: (0242) 584 224 Contact: Stephen Yull	—	Cass	Cass=300k	Cass: high speed loopbin duplication; high speed in cass duplication; real time duplication, cass paper label printing, cass onbody printing, cass inlay card printing, cass custom wound blank tape, blister packing, shrink wrapping, film wrapping. Minimum order: cass=500. Turnaround time: cass=7-10 days
<b>Keynote Cassettes</b> Wishanger Lane, Churt, Farnham, Surrey GU10 2QJ Tel: (025) 125 4253 Contact: Tim Wheatley	Owned/ associated	Cass	Cass=5k	Mastering from: Cassette, 1/4" tape, DAT, F1/1610 Cassette real time duplication, cass paper label printing, cass inlay card printing, cass custom wound blank tape. Minimum order: cass=10. Turnaround time: cass=1 week
<b>Leeholme Audio Cassettes</b> 340-348 Lea Bridge Road, Leyton, London E10 7LD Tel: 01-556 1125. Fax: 01-539 8834 Contact: John Bassett	Owned/ associated	Cass	Cass=50k	Mastering from: Cassette, 1/4" tape. Cassette high speed loopbin duplication, cass real time duplication, cass paper label printing, cass onbody printing, cass inlay card printing, cass custom wound blank tape, blister packing, shrink wrapping. Minimum order: cass=500. Turnaround time: cass=2-3 weeks
<b>Lyntone Audio Ltd</b> 5-9 Wedmore Street, London N19 4RU Tel: 01-263 1378. Fax: 01-263 0240. Contact: Esther/Helen	Owned/ associated	Vinyl	V: 7"=180k; 10"=10k; 12"=90k	Vinyl: Disc cutting (can be arranged), plating, 7", 10" and 12" pressing, coloured discs, flexi discs, label printing, sleeve printing. Minimum order: 7" and 10"=1,000, 12"=500. Minimum turnaround: 7" and 12"=7 days, 10"=10 days

Advise all amendments and corrections to: Karen Faux, Rudi Blackett, *Music Week*, Greater London House, Hampstead Road, London NW1.

# USERS AND TAPE DUPLICATORS

PRESSER/DUPPLICATOR	OWNED/ ASSOCIATED FACILITY OR AGENT/ CO-ORDINATOR	VINYL/ CASSETTE/ DAT/VIDEO	WEEKLY CAPACITY	FACILITIES
<b>Magnetic Image</b> PO Box 1806, London W10 6BN Tel: 01-960 7337/01-968 8848. Fax: 01-960 7337/01-968 8848 Contact: Robin Springall	—	Cass/DAT/ Video	—	<b>Mastering from:</b> Cassette, 1/4" tape, DAT, F1, VTR, 1/2" tape, CD, vinyl. <b>Cassette, DAT and video</b> real time duplication; <b>cass</b> and <b>video</b> paper label printing; T inlay card printing, film wrapping.
<b>Mayking Records</b> 250 York Road, London SW11 Tel: 01-924 1661. Fax: 01-924 2147 Contact: Clive Robins	Agent/ co-ordinator	Vinyl/Cass/ DAT/Video	Cass=250k; V: 7"=500k; 10"=20k; 12"=400k; DAT=100k; Vid=500k	<b>Mastering from:</b> Cassette, 1/4" tape, DAT, 1610. <b>Vinyl:</b> disc cutting, plating, 7", 10" and 12" pressing; picture discs, coloured discs; flexi discs, shaped discs, label printing; sleeve printing. <b>Tape:</b> <b>cass</b> and <b>vid</b> high speed duplication, <b>DAT</b> and <b>vid</b> real time duplication, <b>cass</b> and <b>DAT</b> paper label printing, <b>cass, DAT</b> and <b>vid</b> onbody printing, <b>cass, DAT</b> and <b>vid</b> inlay card printing; <b>cass, DAT</b> and <b>vid</b> custom wound blank tape, blister packing, shrink wrapping, film wrapping. <b>Minimum order:</b> 7, 10" and 12"=500; <b>cass</b> =500; <b>DAT</b> =1; <b>vid</b> =1. <b>Turnaround time:</b> 5-10 working days for all formats.
<b>MSD Manufacturing Ltd</b> Park Royal, London NW10 Tel: 01-965 9191. Fax: 01-965 3047 Contact: Eddie Willcox	Owned/ associated	Cass	Cass=200k	<b>Mastering from:</b> Cassette, 1/4" tape, DAT, F1 <b>Cassette</b> high speed loopbin duplication; <b>cass</b> paper label printing; <b>cass</b> onbody printing, blister packing, shrink wrapping; film wrapping. <b>Minimum order:</b> <b>cass</b> =1,000. <b>Turnaround time:</b> <b>cass</b> =5 days.
<b>Orlake Records</b> Sterling Works, Sterling Industrial Estate, Rainham Road South, Dagenham, Essex RM10 8HP Tel: 01-592 0242. Fax: 01-595 8182 Contact: Maggie Walker	Owned/ associated	Vinyl	V: 7"=21k; 10"=9k; 12"=65k	<b>Vinyl:</b> Plating; 7", 10" and 12" pressing; picture discs, coloured discs; flexi discs; shaped discs. <b>Minimum order:</b> 500 for all formats. <b>Turnaround time:</b> 7-10 days for all formats.
<b>Pressing Concern Ltd</b> 282 Browns Lane, Coventry CV5 9EE Tel: (0203) 407087 Contact: John A Duffin	Agent/ co-ordinator	Vinyl/Cass/ DAT	—	<b>Mastering from:</b> 1/4" tape, DAT, F1/1610 <b>Vinyl:</b> Disc cutting, plating; 7", 10" and 12" pressing; picture discs, coloured discs; flexi discs, shaped discs, label printing, sleeve printing. <b>Tape:</b> <b>Cass</b> and <b>DAT</b> high speed loopbin duplication, <b>cass</b> and <b>DAT</b> high speed in <b>cass</b> duplication, <b>cass</b> and <b>DAT</b> real time duplication, <b>cass</b> and <b>DAT</b> paper label printing, <b>cass</b> and <b>DAT</b> onbody printing, <b>cass</b> and <b>DAT</b> inlay card printing, blister packing, shrink wrapping; film wrapping. <b>Minimum order:</b> 7", 12", <b>cass</b> and <b>DAT</b> =500; 10"=1,000. <b>Turnaround time:</b> 7", 10", 12", <b>DAT</b> =3 weeks; <b>cass</b> =2 weeks.
<b>The Producers</b> Pacific House, Vale Road, London N4 1QB Tel: 01-809 4445. Fax: 01-802 8840 Contact: Steve Athey	Owned/ associated. Agent/ co-ordinator	Vinyl/Cass/ Video	Variable	<b>Mastering from:</b> Cassette, 1/4" tape, DAT, F1/1610 <b>Vinyl:</b> Disc cutting, plating, DMM licence, 7", 10" and 12" pressing, picture discs; coloured discs; flexi discs; shaped discs; label printing; sleeve printing. <b>Tape:</b> <b>Cassette</b> high speed loopbin duplication, <b>cass</b> real time duplication, <b>cass</b> and <b>video</b> paper label printing, <b>cass</b> onbody printing, <b>cass</b> and <b>vid</b> inlay card printing, <b>cass</b> custom wound blank tape, shrink wrapping; film wrapping. <b>Minimum order:</b> 7" and 12"=250, 10"=1,000, <b>cass</b> =500. <b>Turnaround time:</b> 3 weeks for all formats. <b>V:</b> Plating; 12" pressing; coloured discs. <b>Minimum order:</b> 100.
<b>P R Records Ltd</b> Wimbledon, London SW19 Tel: 01-946 8686 & 5045. Fax: 01-944 1165 Contact: Bill Dedman & Ray Young	Owned	Vinyl	Vinyl: 12"=90k	
<b>Rainhill Tape Specialists Ltd</b> Music House, 369 Warrington Road, Rainhill Prescot, Merseyside L35 8LD Tel: 051-430 9001. Fax: 051-430 7441 Contact: John Fairclough, Janet Killilea	Owned	Cass/DAT	Cass=85k, DAT=150	<b>Mastering from:</b> Cassette 1/4" tape, DAT, F1 <b>Cassette</b> and <b>DAT</b> high speed loopbin duplication; <b>cass</b> and <b>DAT</b> high speed in cassette duplication, <b>cass</b> and <b>DAT</b> real time duplication, <b>cass</b> paper label printing, <b>cass</b> onbody printing, <b>cass</b> inlay card printing, <b>cass</b> custom wound blank tape; shrink wrapping. <b>Minimum order:</b> <b>cass</b> =250, <b>DAT</b> =10. <b>Turnaround time:</b> <b>cass</b> =8 days; <b>DAT</b> =6 days.
<b>Reflex Audio Systems Ltd</b> PO Box 10, St Neots PE19 4TF Tel: (0480) 87239. Fax: (0430) 87655 Contact: John Garrad	Owned	Cass	Cass=20k	<b>Cassette</b> high speed loopbin duplication, <b>cass</b> real time duplication, <b>cass</b> paper label printing, <b>cass</b> onbody printing, <b>cass</b> inlay card printing, <b>cass</b> custom wound blank tape, shrink wrapping. <b>Minimum order:</b> <b>cass</b> =250 loopbin/50 real time. <b>Turnaround time:</b> <b>cass</b> =7-10 days.
<b>Sound Basement</b> 10 Amwell Street, London EC1R Tel: 01-278 4916. Fax: 01-278 5186 Contact: Phil	Owned	Cass/DAT	Cass=10k; DAT=200	<b>Mastering from:</b> Cassette, 1/4" tape, F1/1610 <b>Cassette</b> and <b>DAT</b> real time duplication, <b>cass</b> and <b>DAT</b> paper label printing (typed); <b>cass</b> and <b>DAT</b> onbody printing, <b>cass</b> and <b>DAT</b> inlay card printing (typed), <b>cass</b> custom wound blank tape. <b>Minimum order:</b> 1 for both formats.
<b>Spool Duplication</b> 1st Avenue, Deeside Industrial Park, Deeside, nr Chester, Clwyd CH5 2NU Tel: (0244) 831602. Fax: (0244) 814581 Contact: Roy Varley/Jeff Johnson	—	Cass/DAT	Cass=500k; DAT=2k	<b>Mastering from:</b> Cassette, 1/4" tape, DAT, F1/1610 <b>Cassette</b> high speed loopbin duplication, <b>DAT</b> real time duplication, <b>cass</b> and <b>DAT</b> paper label printing, <b>cass</b> and <b>DAT</b> onbody printing, <b>cass</b> and <b>DAT</b> inlay card printing; <b>cass</b> custom wound blank tape, blister packing, shrink wrapping, film wrapping. <b>Minimum order:</b> <b>cass</b> =200, <b>DAT</b> =10. <b>Turnaround time:</b> very fast!
<b>Statetune Limited</b> Grant Road, Wellingborough, Northamptonshire NN8 1EE Tel: (0933) 77442. Fax: (0533) 600108. Contact: Andrew Lipinski	Owned/ associated	Vinyl	V: 7"=10k, 12"=20k	<b>Vinyl:</b> Plating; 7" and 12" pressing, label printing. <b>Minimum order:</b> 250 for both formats. <b>Turnaround time:</b> 3 weeks for both formats.
<b>Strand Magnetics Ltd</b> Strand House, Unit 74, Condor Close, Woolsbridge Industrial Park, Three Legged Cross, Wimborne, Dorset BH21 6SZ Tel: (0202) 823421. Fax: (0202) 826031 Contact: Brian R Atkinson	—	Video	Vid=200k	<b>Mastering from:</b> 1" PAL, PCM 2830. <b>Video</b> real time duplication, custom wound <b>vid</b> blank tape; shrink wrapping; film wrapping. <b>Minimum order:</b> to be negotiated. <b>Turnaround time:</b> to be negotiated.
<b>The Tape Duplicating Company</b> 4/10 North Road, Islington, London N7 8HN Tel: 01-609 0087. Fax: 01-607 7143 Contact: Denis Ewing	Owned/ associated	Cass/DAT	Cass=400k; DAT=600	<b>Mastering from:</b> Cassette, 1/4" tape, DAT, F1. <b>Cass</b> high speed loopbin duplication, high speed in <b>cass</b> duplication, <b>cass</b> and <b>DAT</b> real time duplication, <b>cass</b> onbody printing, <b>cass</b> custom wound blank tape, film wrapping. <b>Minimum order:</b> <b>cass</b> =500, <b>DAT</b> =6. <b>Turnaround time:</b> <b>cass</b> =5 days; <b>DAT</b> =2-3 days.
<b>The Tape Gallery</b> 28 Lexington Street, London W1 Tel: 01-439 3325. Fax: 01-734 9417 Contact: Carole Humphrey	Owned	Cass/DAT	Cass=5k	<b>Mastering from:</b> Cassette, 1/4" tape, DAT, F1. <b>Cass</b> and <b>DAT</b> real time duplication, <b>cass</b> and <b>DAT</b> inlay card printing. <b>Minimum order:</b> <b>cass</b> =10. <b>Turnaround time:</b> depends!
<b>Technicolor Videocassette (UK) Ltd</b> Unit 8, Northfields Industrial Estate, Beresford Avenue, Wembley HA0 1NW. Tel: 01-900 1122. Fax: 01-903 0294 Contact: Richard Gray	Owned	Video	Vid=425k	<b>Video</b> real time duplication; <b>vid</b> paper label printing; <b>vid</b> onbody printing; <b>vid</b> inlay card printing, <b>vid</b> custom wound blank tape, shrink wrapping. <b>Minimum order:</b> 50. <b>Turnaround time:</b> approx 96 hours.
<b>Trend Studios Ltd</b> 9 South Prince's Street, Dublin 2, Ireland Tel: (0001) 713348. Fax: (0001) 785047 Contact: John D'Ardis	—	Cass/DAT	Cass=50k; DAT=500	<b>Mastering from:</b> Cassette, 1/4" tape, DAT, F1/1610. <b>Cassette</b> high speed loopbin duplication, high speed in <b>cass</b> duplication, <b>cass</b> and <b>DAT</b> real time duplication, <b>cass</b> and <b>DAT</b> paper label printing, <b>cass</b> onbody printing, <b>cass</b> and <b>DAT</b> inlay card printing, <b>cass</b> custom wound blank tape, blister packing, shrink wrapping; film wrapping. <b>Minimum order:</b> <b>cass</b> =1k, <b>DAT</b> =1. <b>Turnaround time:</b> <b>cass</b> =14 days; <b>DAT</b> =same day.
<b>Tudor Enterprises</b> 4 Norside, Oldmixon Crescent, Weston-super-Mare, Avon Tel: (0934) 628219. Fax: (0934) 624630 Contact: Mark Cardwell	Owned/ associated	Cass	Cass=85k	<b>Mastering from:</b> Cassette, 1/4" tape, DAT. <b>Cassette</b> high speed loopbin duplication, high speed in <b>cass</b> duplication; <b>cass</b> paper label printing, <b>cass</b> onbody printing, <b>cass</b> inlay card printing, <b>cass</b> custom wound blank tape; shrink wrapping. <b>Minimum order:</b> <b>cass</b> =500. <b>Turnaround time:</b> <b>cass</b> =7 days.
<b>Video Duplicating Co Ltd</b> Unit 8, Banbury Avenue, Slough Trading Estate, Slough, Berkshire Tel: (0753) 25142. Fax: (0753) 78421 Contact: Ashwin/Sanjay	Owned	Video	Vid=30k	<b>Video</b> high speed in cassette duplication; <b>vid</b> real time duplication, custom wound blank tape, blister packing, shrink wrapping; film wrapping. <b>Minimum order:</b> <b>Vid</b> =1. <b>Turnaround time:</b> <b>Vid</b> =varies.
<b>Videoprint Ltd</b> 250 York Road, London SW11 3SJ Tel: 01-924 1333. Fax: 01-924 2148. Telex: 935100.VIDPRT.G Contact: Simon Knight	—	Video	Vid=180k	<b>Video</b> high speed duplication; <b>vid</b> real time duplication; <b>vid</b> paper label printing; <b>vid</b> inlay card printing, custom wound blank tape, shrink wrapping. <b>Minimum order:</b> 1. <b>Turnaround time:</b> varies.
<b>Vinyl Cuts Records Ltd</b> Unit 003/004 The Workshops, Burford Road, Stratford, London E15 2SP. Tel: 01-536 1214. Fax: 01-519 3112 Contact: Terence Murphy	Owned	Vinyl	V: 7"=10k; 12"=20k	<b>Mastering from:</b> Cassette, 1/4" tape, DAT. <b>Vinyl:</b> Plating; 7", 10" and 12" pressing, picture discs; coloured discs; shaped discs; label printing; sleeve printing. <b>Minimum order:</b> 500 for both formats. <b>Turnaround time:</b> 1 week for both formats.
<b>Warren Recordings</b> 59 Hendale Avenue, London NW4 4LP Tel: 01-203 0306. Contact: Stanley Warren	—	Cass	Cass=5k	<b>Mastering from:</b> Cassette, 1/4" tape. High speed in <b>cassette</b> duplication; <b>cass</b> paper label printing; <b>cass</b> onbody printing, <b>cass</b> inlay card printing, <b>cass</b> custom wound blank tape.

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**PRESSING AND**



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giant operations such as Sonopress in Germany have the capacity to turn round 90m cassettes per year — and UK duplicators are going under.

One UK company, COPS — a London-based, agency-style firm that will take care of pressing, CD manufacture, tape duplication and label and sleeve printing for independent record companies by sub-contracting the work then co-ordinating the results — sends a vast amount of its business to France. This is simply because, as company spokeswoman Bobbie Dahdi puts it: "You can't get that high quality at that low price anywhere in the UK."

It is a trend that started in the Seventies when several major record companies shifted their manufacturing operations to Europe, where lower labour costs and a seemingly swifter embrace of changing technology made it worthwhile.

Independent UK factories enjoyed a brief resurgence at the beginning of this decade, when the mushrooming number of independent record labels kept them busy. But during the last few years, so many of these small outfits either grew big or vanished and the pressing plants and duplicators relying on their regular but small orders suffered accordingly.

It is believed unlikely that vinyl manufacturing will pick up again, since, again according to Dahdi: "Demand will always outstrip ca-

capacity until vinyl sales dwindle away completely, because manufacturers are not renewing plant as it wears out, or upgrading their factories, or taking on new staff any more.

"There will definitely be an increase in CD production in this country in the next few years but custom pressing will never pick up again."

Things look more optimistic for the tape duplicating industry though, or so Stephen Yull of James Yorke believes. James Yorke is the largest tape duplicating company in the UK, with a capacity of 15m units per year — the only company to manufacture its own tape, print its own inserts and make its own boxes.

Such horizontal expansion and increased turnover (the company supplements its music business work with literary audio cassettes for Hamlyn and Collins) is, Yull, feels, the only way forward. (The company still thinks it is important not to forget the independent record companies though, and will remain geared up to handling small runs with equal ease and efficiency.)

"Tape duplicating has been a cottage industry in this country for so long, completely led by music business demand. It's never been entrepreneurially led — duplicators approaching the record companies with new ideas and offering them an improved service — so it's remained at the mercy of bigger operators from abroad which are thinking ahead," says Yull.



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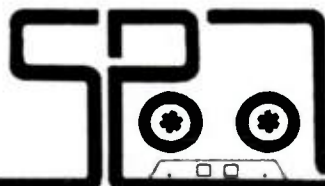
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**'It's vital to the whole music business that the independents don't keep getting shunted aside by the demands of the big labels, because without the indies, there'd be no majors!' Steve Athey, The Producers (left)**

"Also, a company like Sonopress is completely self-contained. Therefore, it can guarantee delivery because it won't be held up waiting for supplies of tape, printers of library case makers, and it can also gear up to the market's changing need and not be stuck with warehouses full of surplus materials.

"At the moment, it's only us that can operate like that and we're increasing our output — it was up 3m on last year and should be standing at around 20m units by

the end of 1990.

"There is a change coming into the industry now though," adds Yull. "There are something like 20 independent duplicators at the moment, and management changes are leading to a keener attitude that's seeing takeovers and mergers and a much harder sell approach. Probably in two or three years time there will only be about two or three big companies, producing about 25m cassettes a year each, but which are offering a good enough service to better the over-seas competition."

There is, however, a blip on this graph in the vinyl pressing sector. The Producers — another agency run on the same lines as COPS, but using UK manufacturers — is actually investing in a pressing plant with the contrasting belief that small is beautiful (and profitable).

The Producers' Steve Athey feels that there still money to be made out of the overflow of demand on UK pressing plants and plans to offer a service specifically geared up to the needs of smaller record companies.

"Of course we'll put out to tender for the majors, like all other small operations, but they'd have to make us an offer we literally can't refuse!" he says.

"It's vital to the whole music business that the independents don't keep getting shunted aside by the demands of the big labels, because without the indies, there'd be no majors!"

The soon-to-be-completed plant

TO PAGE EIGHT ►

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PRESSING AND  
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will run four presses at first but with a boiler capable of feeding eight, thus allowing for speedy expansion without too much reinvestment.

"We hope to open during the traditionally quiet period of June or July, and have all the bugs ironed out in time for the September/October rush, with a capacity of 20,000 units per shift per week," says Athey.

"Although the prices won't be much cheaper than getting stuff pressed abroad, the peace of mind advantages are considerable

"Dealing with a company in Spain, France or Germany first of all has the language difficulties, then there's being able to get there in person to sort out any problems. Rather than have to make do with expensive international phone calls, it's easy to get down to the plant and find out what's going on

— there've been times when to speed things up I've actually packed and collected records myself in an afternoon! All this sort of thing will make a great deal of difference to a small record company, leaving them more time to do what they set out to do, which is find and sign new acts.

"Everybody's been going on about vinyl being finished for so long, but it's obvious it's not going to happen overnight — six years ago it was all, 'It's only got five years left', but it's still here," adds Athey. "It won't be around forever, but there's going to be a demand for another five years at the very least, probably more like 10. The pressing plant we're opening will have paid for itself a long time before then. And with more and more factories closing or running at reduced capacity during that time, it should turn a healthy profit!"

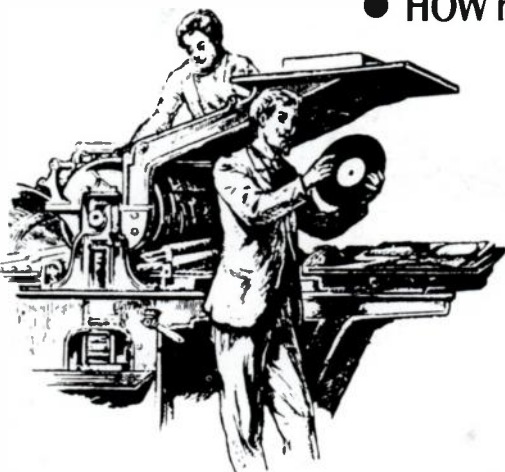
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