FOCUS ON JAZZ 20 MAY 1989

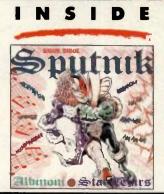
MUSIC WEEK



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News analysis New product CD shortage warning Frontline: Indies take sales boom in their stride Singles, album charts **11, 26** Dance, Hamilton **12** 13 14 Dance chart Airwaves: Plans for RVI Airplay action A&R: Back to Motown with 14 Ian Levine; Elvis Costello and Diana Ross live plus Tracking and reviews (Sigue Sigue Sputnik's single pictured) Storts 16



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takes shine off roadshow Poor turnout

THE BPI is hoping for a better re-sponse to its retail liaison roadshow this week after two disap-pointing turn-outs at the first of the events

In Birmingham, some 20 dealers attended but in Newcastle-Upon-Tyne only three came along, causing the formal discussion to be can-celled. Late-night opening in the city was cited as one of the reasons for the low numbers at the Newcastle event

At the Birmingham meeting, the dealers were asked by BPI council member Rupert Perry what they thought of the turn-out. They responded that they considered it poor and they expressed their dis-appointment at the apparent lack of concern about the record industry from their retailing colleagues. Retail liaison committee chair-

man Steve Mason says, though, that the success of the roadshow should be judged only after all four

venues have been visited

Those present in Birmingham discussed a variety of industry tapics including cassette singles, compact disc pricing, the future of vinyl and the role of the incependent reail-er. In addition to Mason (Pinnocle) er. In addition to Massim (Fit Tocie) and Perry (EMI), the BRI was repre-sented by Fony Powell (MCA), Clive Bank: (sland) and Jon Webster (Virgin) The meeting was

O PAGE FOUR

BARD urges: keep distribution sim

A PLEA is being made for the UK's music distributors to simplify and standardise their systems as a means of increasing profits and efficiency for all sectors of the indus-

try. While stating that the UK has the best distribution services in the world, the British Association of Record Dealers contends there are still large areas for improvement. The organisation points to WEA and CBS as having "the best of the existing systems"

STOP PRESS

SUPER CHANNEL has lost its

right to broadcast music videos

Channel has criticised the "huge

A BARD sub-committee is about to circulate a discussion document on the state of distribution in the UK in which it argues: "In this coun-try, we now have the most efficient sales and distribution systems for recorded music in the world. Initia-tives such as the Electronic Record Ordering System look set fair to improve on this position."

However, the document goes on: "BARD believes that significant opportunities for improved profit-ability and efficiency throughout the supply chain still remain unad-dressed."

The sub-committee, made up of wholesalers, retailers and rack jobbers, believes there are benefits to be had for both the distribution and retail sector in simplifying "an often complex process".

BARD identifies five areas which, it contends, should be standardised across all distributors: order/delivery/advice notes;

TO PAGE FOUR

200 sell through shops see video come of age

after the termination of its licence by Video Performance Limited. In by Video Performance Limited. In notifying the station of its deci-sion, VPL points to the agreement that all payments would be made in advance and says: "Now that more than one instalment is over-due use correctilue acue had to A NATIONWIDE network of more than 200 sell through video shops is being set up in a move that is set to establish video as the prime due, we regretfully have had to terminate our agreement." Super home entertainment format. Both Our Price and distributor

Parkfield Entertainment are getting behind the idea of separate sell

through stores as a reaction to video's increasing success. Now that the format is begin-

ning to match album sales, chains of sell through shops are being developed in preparation for a Nine-

TO PAGE FOUR



STEVE MASON asks another questioner to make his point. Behind him is the bearded Rupert Perry and Clive Banks

DMC paves the way for dancing in the high street

THE DISCO Mix Club has acquired three shops as an initial move to-wards setting up a national chair

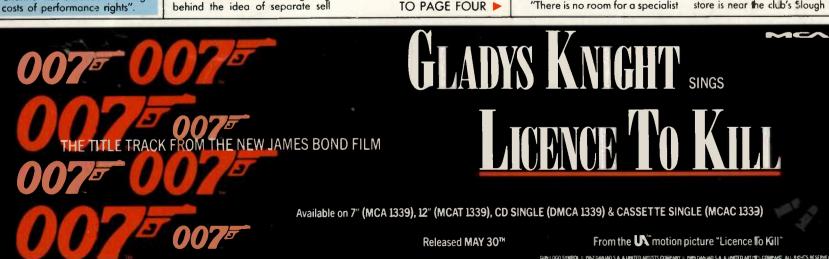
of dance music stores. DMC has bought the three Bluebird record shops in London for an undisclosed sum and plans to carry out further acquisitions of independent shops as part of an expansion of the Bluebird chain.

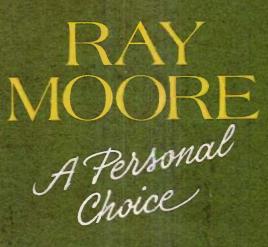
DMC's Tony Prince says dance music is the most obvious genre to develop into a specialist chain. "I think dance music has finally arrived," he says. "There is no room for a specialist

chain of heavy rock or punk shops but there definitely is for dance. As the economics present themselves we shall expand particularly nto the areas in the country tha at present don' have dance specialists but could certainly cope with one," says Prince. "We shall also develop on ar in-

ternational scale but that will not be for 12 months or maybe wo years. We want to concentrate on making the UK a success." The first area that DMC is look-

ing at to introduce a new Bluebird store is near the club's Slough base.





Features NAT KING COLE VIC DAMONE PEGGY LEE THE RAY CONNIFF ORCHESTRA JOHNNY MATHIS GLEN CAMPBELL

RAY MOORE - A PERSONAL CHOICE

ALBUM: REN 713

CASSETTE: ZCN 713

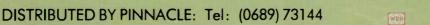
RELEASE DATE 5 JUNE 1989

- ★ A selection of listeners favourites
- ★ Features Ray Moore's hits:
 - 'The Bog Eyed Jog'
 - 'My Father Had A Rabbit'
- ★ Features Nat 'King' Cole, Peggy Lee, Leo Sayer, Johnny Mathis, Elkie Brookes and Glen Campbell

THE REPORT OF THE PROPERTY OF THE

COMPACT DISC: BBC CD 713

- ★ Full Radio 2 support with trails and plays
- ★ 'On-Air' support on BBC TV and BBC Local Radio
- ★ Press Campaign
- ★ A royalty will be donated to 'Children in Need'





NEWPRODUCT

NEWSANALYSIS



QUEEN: THE Miracle of modern publicity

Queen promo: they get it all

EMI IS backing the May 22 release of Queen's new album The Miracle with a national co-op TV campaign with Our Price which will be shown on ITV and Channel Four during



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Next Music Week Directory free to subscriptions current in January 1989

the week of release.

National flyposting will be conducted in conjunction with HMV and there will also be a national radio campaign. Ads will also be placed on 200 London buses in a campaign supported by Tower Records. For three months running from June, posters will be sited at 110 British rail stations. Teaser instore displays will be available one week before release followed by four types of display material, on May 22.

Music and national press ads some in conjunction with Our Price, WH Smith and Tower Records will be featured in Music Week, Kerrang!, Sounds, Melody Maker, 20:20, Sunday Times, Observer, Guardian, The Independent, Daily Mirror, Today, NME and Q.

• STYLUS IS supporting the re-lease of the compilation Precious Metal with a TV advertising cam-paign that starts in Yorkshire on May 22 before rolling out nationally

BEECHWOOD MUSIC is backing the release of its ska compila-tion The Rude Awakening with ads in various music press and fanzines. Distribution Revolver/Cartel. through ic

• THE RELEASE of Onslaught's In Search Of Sanity album on Lon-don Records will be backed with a UK tour.

MARY MY Hope will be on tour throughout May and early June to promote the Silvertone release of their single It's About Time and album Museum.

POSITION 98 on the Next 25 singles chart listing for week end-ing May 13 was not printed. The single was Graceland by The Bible on Chrysalis BIB (X) 4.

How to be a millionaire

NAN uncertain business, how certain are you of what is going to be in next week's top 10?

How much would you be pre-pared to bet on getting the right records in the right order? A fiver? Stenner?

How about going as far as staking your livelihood and your mortgage? Brad Aspess took those kind of

gambles week-by-week for years and has come out six million quid the richer for it. At 32, Aspess is now the Span-

ish-residing, multi-millionaire for-mer owner of Soto Sound, a company he sold last month after spending a decade building it up from a desk and a telephone to the sole supplier of Boots audio products

His first days in business in his own right, though, were spent in the riskiest of trades, working as "the middle man's middle man".

He learned the wholesale and top-up business under Ray Laren at Lightning but it was while em-ployed at the now-defunct *Radio* & Record News that the potential profits in buying and selling rec-ords really began shouting for his attention.

"In May 1979, I bought some records from Dave Buckley at Records Merchandisers at dealer less seven-and-a-half and sold them to Warrens at dealer less two-and-ahalf. I made 50 quid and I thought, 'this sounds good'." Soto Sound was established before the summer

was out. "We started off with 100 quid and the proposition that if customers paid us in seven days and we got 14 days credit from the rec-

"When we first got going, we were the middle man to the middle man. The only way we could make that work was by predicting the chart.

With what many might see as substantial understatement, Aspess adds: "That's a very volatile business. It's not a long-term occupation

Even so in its first year in business, Soto Sound turned over more than £3/4m. Ask him for the secret of the success and Aspess re-sponds: "We always had the right stock. In a normal week, by Tuesday the record company was having problems getting stock for the middle men and the juke box op-erators. A 1,000 of this and 500 of that were just not available."

It was by predicting days in ad-vance which singles the big orderers were going to need that Aspess gained his foothold. He says that he was only ever left stuck with one record he could not shift - a Kate Robbins follow-up single.

Staying one step ahead of the game was Soto's stock-in-trade, then, until early 1986 when the company beat the established Record Merchandisers for the contract to fill Boots' music department racks.

Aspess says that was the final sign the company had achieved respectability and was due in no small part to the strong manage-ment team he had built up. That team included former PolyGram UK managing director Clive Swan, the man who went on to engineer the buy-out of Soto Sound from Aspess

Aspess has fond memories of Swan who, while at EMI, gave Soto Sound its first record com-pany account. Of him, Aspess says: "Clive is one of the most talented people I have met in the record in-dustry. He is the best at what he does

Aspess goes on that the buy-out does not indicate any diminishment of enthusiasm on his part. He says he simply received an offer he could not refuse.

Though he is now resident in Spain "for a couple of years", he leaves behind a reputation in the UK as an aggressive operator. When challenged with that, he re-plies: "It's probably true.

"When we started we had 18 competitors. All 18 would rather that we had not been there and

we had to be aggressive to get on. "You had to be aggressive and you had to go with it. You had to have something that none of the others had.

"Many of our competitors disappeared. A lot of people just had a warehouse of stock and simply hoped that somebody would buy it from them. It doesn't work like that.

With youth and financial security on his side, Aspess has no pressure on him to make definite plans for the future. "I've been in the record

business for 16 years. I've reached 32 and I decided that I could have a break for a while and some back. But I might not even some back into records. I reckon that I've ness so I can probably make it in another." proved I can make it in one pusi-

One priority for him now is to spend time with his family — he has five children - but, even at this early stage of his temporary refire-ment, the entrepreneurial spiri will not rest quietly. "I've had a look round in Spain

and there seem to be a lot of opportunities here. I might just have a closer look at this market."

'When we started we had 18 competitors. All 18 would rather that we had not been there...You had to have something that none of the others had'

BRAD ASPESS joined Deeca straight from school at the cen-pany's Brunswick label office to join Lightning's juke box operation three years later.

After a time collating statistics for Radio & Record News, he 35tablished Soto Sound sing e-handedly n 1979.

He comments: 'For the first ax months of Soto, I was working at Lightning one day a week orgc n-ising their charts and buying records. Seeing as we were competitors, tha was a bit naughty,

really." When he left Soto Sound last month, he was working a regular 14-hour day. In 1988, he taak off just two days: Christmas Day and Boxing day.



& PETER GABRIEL SHAKIN' THE TREE **ON SEVEN INCH & EXTENDED TWELVE INCH SINGLE RELEASED MONDAY 22ND MAY** 7" – VS 1167 12" – VST 1167 \bigcirc ORDER FROM YOUR VIRGIN REP **OR EMITELESALES**



NEWS

Sell through sees video come of age

FROM PAGE ONE

ties video boom.

Our Price is setting up about six test shops primarily in the London area over the next few months. "I feel that there is a growing market for sell through video and we see it as an opportunity to try a few stand alone video shops," says managing director Barry Hartog.

The idea of developing the Our Price Videos stores was first discussed after the company's acquisition of 74 Virgin stores. "We noticed that they were doing very well with sell through and this is the next step on," he says. But he adds that the Virgin stores

But he adds that the Virgin stores were not bought to be turned into Our Price Videos shops. He also says that the new project is unlikely to affect music sales.

"It is difficult to gauge whether it will be a more popular format because all the four music formats have been growing at such a rate," says Hartog. "I don't see video as a threat to

"I don't see video as a threat to music. We are opening separate shops because we would not want to interfere with our music side."

Video distributor Parkfield Entertainments has arranged deals with 250 of its customers to convert their outlets into video shops under the name of Hollywood Nites.

the name of Hollywood Nites. The company plans to have a total of 1,000 Hollywood Nites outlets by the end of the year and will begin its first TV marketing campaign for the stores in May or June.

"We want to market the chain as a credible store to buy and rent videos," says director of retail Johnny Fewings. "All the stores are owned inde-

"All the stores are owned independently and it is up to the owners as to whether they want to go under the Hollywood Nites banner."

He says Parkfield began planning the video shops last autumn. "Initially, it was because the small independent video rental stores were a little bit like the independent record stores of 10 years ago — their market was being taken over by the multiples," he says.

"We thought that if they could get together under one name it would help in that battle." He says these stores will firmly establish video in the Nineties as prime home entertainment.

"So long as the quality of the outlets improves the sell through market will continue to grow. "I don't believe we will be over-

"I don't believe we will be overshadowed by the new Our Price stores because as soon as the customer starts realising his own demand they will go to a shop that specifically markets that product," says Fewings. He does not believe the various

He does not believe the various new shops will lead to a dramatic fall in prices. "The demand and supply will dictate the price. They probably won't change a lot," he says.

says. The majority of the Hollywood Nites shops will be fitted with an old-style cinema frontage. They may also stock compact discs and cassettes. "That is something that the dealer will make his own mind up on," says Hartog.

Record companies face CD dearth as supply pendulum swings back

IHE SURGE in sales of compact discs could be about to create a new set of problems for record companies and the CD industry.

Fears are growing that manufacturing capacity will not be able to meet demand and, during the autumn's peak period, some record companies will be left out in the cold.

Dave Wilson, marketing services manager at Philips Du Pont Optical in Blackburn, says: "I would expect that, come the height of the season this year, CD pressing capacity will be very hard to come by.

"Obviously, those record companies who have a good relationship with the suppliers will fare better than those who have been shopping around for the past few years."

Wilson contends that the overcapacity in worldwide CD manufacturing so evident 12 months ago has been eradicated by spiralling international sales. He adds that, because of the slack in the market this time last year, nobody has been investing in plants to meet the current boom.

The upshot is, he says: "There will be people who well might have to wait a long time for what they want. In this business, that is not always acceptable."

For its part, PDO is soon to go to seven-day working and is re-allocating its resources to try to meet demand.

• Wilson says the CD industry is also experiencing a shortage of jewel boxes at present, although he adds that it has not yet gone beyond being "an irritation".

'Stores flock to sign on EROS dotted line'

THE UK's new Electronic Record Ordering System is live and kicking and is receiving tremendous support from dealers.

That was the message from the organisers of the EROS roadshow which came to the end of its tour of the UK last week after visiting retailers in 14 regions.

The system is now in action with not only the multiples such as Our Price, HMV and Virgin taking part but also more than 30 independent stores.

Most of those independents signed up for the system just minutes after seeing it in operation at a roadshow demonstration. Staff at PolyGram, EMI and BMG who developed the system are delighted with the response.

ed with the response. "It looks like about 70 per cent of those dealers that have seen the demonstration are going to buy it," says PolyGram and EROS director Peter Smith.

"Many of them have said that it is about time something like this was available and negative comments about it have been hard to find," he says.

Independent chains like Andy's Records and Hi Tension are buying the system but getting all the indies to accept EROS is a gradual process.

"Some people are wary of getting involved before people like CBS have committed themselves. But I think that by the end of the year all the majors will be part of EROS," says Smith.

tional under former PMV head of

marketing Adrian Workman. The company says it will be exploiting its catalogue of video clips and will be shooting

concert footage as part of its intention to present BMG artists

on all formats. Says BMG vice president Heinz Henn: "Under the direction of Adrian Workman, the video

arm will work closely with our

music division throughout the world to take advantage of the

expanding opportunities in this important sector of the market."

Actually experiencing the system has proved to be a great persuader but Smith adds that the roadshow would have been even more successful if more dealers had turned up. "At a few of the venues there

"At a few of the venues there have not been as many people as we would have liked. But I suppose a lot of retailers, in particular the independents, find if difficult to get time away from the shop. "On the other hand, whether our

"On the other hand, whether our publicity was as good as it should have been, I don't know," he says.

Smith and the staff at EROS and the three record companies will now follow up the roadshows by keeping in contact with dealers who did not attend.

"They will probably get a phone call from one of the reps and EROS to see what they feel about the system. There is also a possibility of more demonstrations so that more people can experience EROS." A typical dealer response to the

A typical dealer response to the system comes from Mike Fabb, of Sound Barrier in Guildford, who attended the Wokingham roadshow. "We were very impressed with it. This is a very obvious and progressive move because really in this day and age we should not have to communicate simply by telephone," he says.

"À computer link, as far as we are concerned, is vital and we have ordered the system. It is something I think everyone should have."

PPL calls time on unlicenced pub

A PUB landlord has been banned from playing copyrighted music on his premises after playing material without a licence.

High Court judge Mr Jusice Vinelott granted an injunction against Neil Scarlett, on an apolication by Phonographic Performance Limited.

For PPL, Edward Skone James told the court that investigators who visited the pub heard music being played although Scatlett had no licence.

The judge ordered that Scarett, who was not present in court or represented, should pay the costs of the hearing and that there should be an enquiry as to any damage due to PPL.

BARD urges

FROM PAGE ONE

invoices and statements;
 packaging of deliveries to shops;

returns; deletions.

Says the discussion document: "In all cases, WEA and CBS were considered the best of the existing systems."

After itemising the changes it would like to see made (detais in next week's MW), BARD arcues such standardisations would bad to greater efficiency and cost avings for distributors and make life easier for retailers. When BARD has collated a re-

When BARD has collated a response to its document, it plans to formally present its arguments to the BPI.

Roadshow

FROM PAGE ONE

also attended by Steve Smith and Clive Swan of the British As_aociation of Record Dealers.

This week, the roadshow visits The Portland Thistle Hotel, Piccadilly Gardens, Manchester, on Tuesday (16) and the Macdonald Thistle Hotel, Eastwood Toll, Giffnock, Glasgow, on Thur day (18). Sessions run from 7pm to 9pm.

• Details of the Birmingham debate in next week's Frontline.



NEW YORK: A&M will distribute the bankrupt Delos label in the US which will beef up the company's presence in the classical market. A&M already distributes the UK-based Nimbus. Delos president Amelia Haygood says that the recording of new releases, postponed in the wake of the company's financial woes, is being resumed as a result of the A&M deal with new product expected by July. A&M will reissue earlier releases, including some jazz titles, later in the year.

HOLLYWOOD: Metal Blade, an independent heavy metal label, has signed a joint development and distribution agreement with Capitol Records. Metal Blade has created a second label, No Wonder, which will continue to be distributed independently. Acts deemed not commercial enough for Capitol will start out on No Wonder, with Capitol retaining right of first refusal when the act breaks.

NEW YORK: Entertainment companies and blank cassette manufacturers are joining forces in a variety of cross promotions this spring. Leading the list is a deal between Enigma Entertainment and Fuji whereby new Enigma artists will be featured in Fuji-sponsored concert tours. Fuji will additionally sponsor a 13 week new music television series featuring Enigma artists. Multi-packs of Fuji tape will also offer free CD samplers spotlighting Enigma acts.

SINGAPORE: The IFPI in Singapore says constant checks on the local music market and clase surveillance on the activities of illegal operators has kept the republic "virtually free" of music piracy. But in recent months, the extent of piracy has risen to six per cent fram less than three per cent after the Copyright Act was passed in April 1987. In some cases, pirate cassettes are now sold under the counter.

OTTAWA: An increase in VAT

of nine per cent will be introduced in 1991 on virtually all goods and services in Canada. The move is seen as something that will reap great income for the federal government but could mean higher consumer prices for music products.

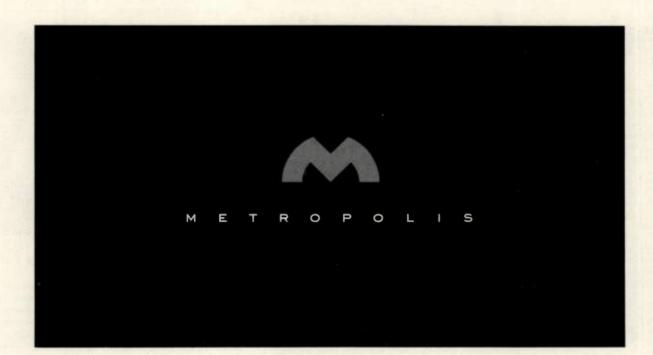
HELSINKI: Rumours of K-tel International's Finnish operation closing have been firmly denied by Alan Kaupe, senior director of K-tel in Europe. "Ktel Finland will continue with full force and there is no doubt about it," he says. "This is traditionally one of our strongest operations and the results for the fiscal year ending in June will be very positive."

BMG MUSIC International is to enter the video market with the formation of BMG Video Interna-

> End of the BPI as we know it

> THE BRITISH Phonographic Industry may soon be no more. The organisation, known throughout the music business as the BPI, is considering changing its name to the British Record Industry. The move was revealed by council member Rupert Perry at

> The move was revealed by council member Rupert Perry at the first of the BPI's dealer liaison roadshows.



STUDIO... OI 742 IIII

FRONTLINE

Indies not so convinced by around now is filling the gap but little more the spring sales sensation

THE multiples jump for joy in a state of bemusement at the mid-spring sales boom they are experiencing, their kid brothers - the independents - offer a more reserved attitude.

The reason is that they are not so sure what the fuss is all about. As far as they are concerned, yes sales are doing well at the moment but that's nothing unusual. The indies take a more long term

view and predict a more gradual increase and stability in sales while, for now, they say business is the same as it usually is at this time of

Jim McBrierty, of Ards Records & Tapes in Edinburgh, says at pres-ent his shop has little chance of making profits comparable to the High Street chains.

"The multiples may well say they are doing well. When they are selling the new Madonna album at £2.99, or whatever, as they did this month then we can't compete," he

says. 'This time of year a lot of people are on holiday but sales at the moment are steady. I think the reason it has stayed like that is because

there has been a starvation of good new releases but now they are coming through."

In Scotland, he says, one of the restrictions on sales has been the introduction of poll tax. Singles, in particular have suffered, contrary to what the multiples stated last

"Singles are not too good at all at the moment and I certainly don't think the cassette single is going to help. Do they really think people are going to want to walk around with a bunch of cassette singles in their pockets?," says McBrierty. Les Johnson, at Humber Records

Grimsby, says his business has been helped by good new product but it does not have the impact of sales five years ago.

"The stuff around now is filling the gap but little more. When we had Live Aid that boosted sales by an amazing amount and that's what we need now — something to boost the PR of the industry," he

says. "Another problem comes from within the A&R departments. They seem so slow and frightened to invest. When we do get good prod-uct, we don't seem to get the display support from the record companies. We don't get much display material because they are only looking after the majors most of the time

"We need that extra advertising push but we are just not getting it. That's why a lot of independents end up doing their own in store displays

Nick Brook, at Tower Sounds in Cirencester, says his sales are in-creasing across the board. "This is not totally unusual for us though because we have an influx of tourists at this time of year," he says.

He is also selling more singles than he has done in previous months. "I don't know why that is though. One minute they are as dead as a dodo, the next they are up on their feet again. I guess it's just the crossover records like Kylie and Simply Red that stimulate sales of the others," says Brook.

He adds that compact discs are continuing to sell more and more. "This is because the CD player now has the same status as the video recorder. By the end of the year I think the success of the CD will be phenomenal."

This popularity in the format has also led to more people going into record shops. But dealers are not

. . . we need something like Live Aid to boost the PR of the industry'

so sure that the same people are coming in so regularly.

"I certainly think they are making a visit to a shop every week but whether they make a purchase depends on whether the product they want is available. But in general the middle priced luxury item and that's not just music — is very popular at the moment," says Brook.

The Turntable in Chingford recently moved a few hundred yards down the road to a better site and sales manager David Mears says he has noticed business improve over the last few months.

"Whether that is because of our move or not I don't know but sales are certainly better than they usu-ally are at this time of the year. Singles sales have stayed the same but I think that stability is a good sign for the format," he says. "I think it is the presentation that matters these days no matter what

the quality of the product. Sales of compact discs have gone up be-cause of the presentation. A so, when they last for an hour or more we sell more of them," says Mears





NEL. FRASER is the MCA rep for the south and covers south wes London, Surrey and Hampshire.

Before joining MCA 11 months ago, he worked in an independent record shop in Notingham where he gained valuable experience in terms of the dealer/rep relationship.

Cutside of work he enjoys playing the guitar, photography going out and sleeping. His short-term ambition is to persuade MCA to let him have a Range Rover as a company car and his long term hope is to 'sleep" his way to the top.

THE WOOD CHILDREN **Global Village Idiot** Out now on Demon Records WOOD EP 1

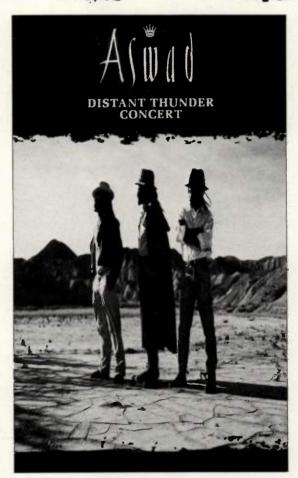
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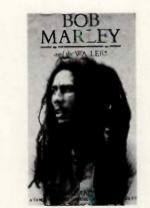
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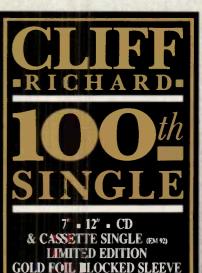
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| EXPRESS YOURSELF | Albinoni Vs Star Wars (Degville/ Let The River Run (Simon) 100 James/Whitmone/Hague) 75 Let There Be Rock (Young/ Americanos (Johnson) 13 Young/Scott) 68 Anvittina But Lonet/ (Llavd Like A Prover (Madoona/ | 7" · 12" · CD · CASSETTE SINGLE · U7567/T/CD/C |
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| A A | Banfield/Bolton/Nemley) 46 This Time I Know IV's For Real Graceland (Hewerdine/ Shepherd) 57 Summer 48 Hand On Your Nearl (Stock/ Athken/Waterman/ Banfield Stock/ Thrill Has Gone (McElhone/ | MY HEART CAN'T TELL YOU NO Warner Brothers W 7729(" (W) |
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| ONE Vertigo/Phonogram METAL S(12) (F) | Panel Sales Increase over last week Panel Sales Increase of 50 % or more over last week | 74 47 9 PEOPLE HOLD ON Ahead Of Our Time/Big Life CCUT 5(T) (1/#T Coldcut feat. Lisa Stansfield (Coldcut) Big Life/Block & Gilbert |
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| Janer City (Kevin 'Master Reese' Sounderson) Drive On/Virgin | with last week C | Sigue ague aponink fotoprieri ridguet aponink aorigs |
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Shock treatment

by Sarah Davis NEWEST HIP hop sensation to burst on the scene is Silver Bullet with his stunning debut single Bring Forth The Guillotine (Tam Tam, Savage). It's a mean piece of hard beat rap, hardcore vocals and jerky rhythms over savage samples of eerie, horror-laden imagery. Released the first week of May, it immediately reached number nine in

Westwood's hip hop chart. Seventeen-year-old Silver Bullet, involved in music since he was 12, finally found his niche when he moved to Aylesbury. A round of live shows, radio shows and work with rap outfit Triple element culmiwith rap outfit triple element culmi-nated in a "rap with Derek B at the Aylesbury Civic Centre". Savage's Evan got to hear of him and Silver Bullet was signed on

October 31. A fateful day: the opening sample in Bring Forth The Guillotine is taken from the film Hollowen. Silver Bullet explains why: "The high pitched sound is a catchy tune and I thought, yeah, use that. I like to introduce the occult into my rapping. That's why people think I'm mad. I've got books on the occult, like secrets of witches and spells. This has come from when I was younger playing Dungeons And Dragons games and watching horror films. It's slowly corrupted me — not to do anything stupid but to write ag-gressively: A lot of people say viol-ent, but I say aggressive. I like to shock people.

"If I'm shocked by something I like to re-do it in music and lyrics to shock others so they'll rewind and listen again. To a lot of people what I'm saying is nonsense but if you listen to it a few times it makes sense. My interest in the occult is to show people how not to take the wrong path. There's two ways to go; good and evil, and by the lyrics in my songs I'm trying to show people they should take the good path, not the evil."

Silver Bullet has a number of PAs coming up and is looking forward to working on his next 12-inch, Journey With The Reaper, which is "full of madness samples from War of The Worlds, and samples of screaming, coffins opening — all recreated using the keyboard". Perhaps it should be released on



SILVER BULLET: hip hop house of

the witches' Sabbath: Midsummer's Eve

Pleasure from Payne

THE NAME Darryl Payne might not bring the same sense recognition as, say, of Jellybean, but he remembers when "Jellybean used to come by my studio every day beg-ging me to allow him to engineer for me". Yet New Yorker Payne has had a long and im-

A US DANCE croze R&B hit from 31 years ago could be seeing UK chart action soon, with the aid of a TV ad.

R

the St Louis vocalist's biggest hit, which reached number seven in America in 1958 — is providing the soundtrack to a TV campaign for ICI's Grasshopper lawn feeder. And to tie in with this exposure, the original Checker label McCracklin recording is being released by Charly Records.

The single is being stocked in depth by Woolworths as part of a special offering involving the ICI product when sold through the chain

This guaranteed wide sales base. plus the likelihood of mainstream airplay also spinning off from the

commercial. has encouraged commercial, has encouraged Charly to push the record strongly with multi-format marketing: it is available as a seven-inch (Charly REDZ 7100), 12-inch (REDZ 100), and CD single (CDS 13). The Walk is also featured on a

pressive production career. He

has produced records for

many major record companies, owns his own record label, New Image Records, and has

had a string of Billboard chart hits, including five records in the *Billboard* Black Singles at

In the dance arena, artists tend

to come and go, but Payne has

continued to write, co-write, pro-duce or co-produce great records

for great acts: Sharon Redd's Beat The Street; Brian Keith's Touch Me (Love Me Tonight) and Sinnamon's

current dance floor hit, I Need You

Payne was at the spearhead of garage/deep house. He says: I ba-

sically began the New York gar-

age style, and since it took off everyone has been doing it." His debut album, Past, Present &

Future — a garage/deep house dance compilation on Graphic

Records — showcases eight of the artists Payne has recorded, includ-

ing Brian Keith, Will Downing and Sinnamon. It was produced and mixed by Payne and recorded at his studios in New York. The songs

are compelling: soulful vocals slide

languorously over deep dance drums in a mix that's both alluringly danceable and perfect listening for

a romantic evening. Payne's now working on a Brian

Keith album for Citybeat Records,

due for release in this month May, and will be creating another com-pilation for Graphic Records. He

says his great wish is now to work

with "a singer who becomes huge-ly popular".

E

F

BL

Now, are just a sample.

the same time.

The Walk is also featured on a 16-track McCracklin compilation album of Chess/Checker material, Everybody Rock!: The Best of Jimmy McCracklin (RED LP 10), which the label is promoting simultaneously.

The Walk was never a UK hit in its original 1958 version, though the song may already be familiar to younger listeners through the 1979 revival by UK band The Inmates, which was released on Jake Riviera's Radar label, and reached number 36 in the chart.

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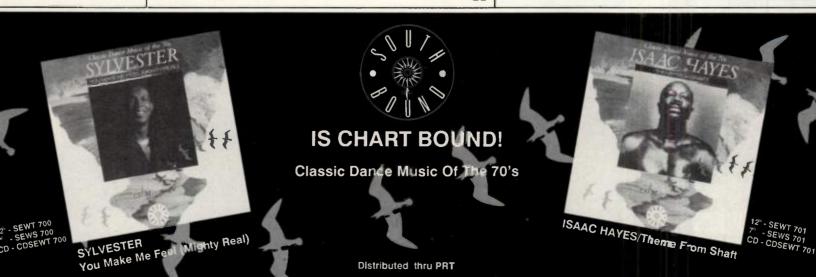
10 RECORDS is the hottest label of the moment, with the terrific unhurriedly percussive chunkily sinuous SOUL II SOUL Back To Life sinuous **SOUL II SOUL** Back To Life (TENX 265) poised for release next Monday and the eagerly awaited (although in truth not 100 per cent fantastic) **INNER CITY** album already fantastic) **INNER** (TTY album already out, Paradise (DIX81). Meanwhile, Stateside the hottest name in "new jack swing" (as they call swingbeat there), **Taddy Riley** is making his presence strongly felt in rap circles with two of the week's biggest imports, as co-creator of the terrific funkily iggling **KOOL MOE DEE** They Want Money (Jive 1215-1-JD) and producer/co-writer of the jauntily tongue twiddling melodic (an important new input) **HEAVY D & THE BOYZ** We Got Our Own Thang (Uptown Records MCA-23942). Other current imports include the wordily kicking hip house

wordily kicking hip house **MAXIMUM STRENGTH** Rock This Party (International House Records IHR-008); I'll House You re-wordin Party (International House Records IHR-008); I'll House You re-wording girl group hip house **DOPESTVIE** I'll Bass You (Bassment Records BM-0055); strange **Richard Berry & The Pharoahs** Louie Louie-Ike West Indian flavoured breathily shuffling garage **T.T.O. BOYS** Come Into My Nest (Idlers WAR 042), flipped though and possibly selling more for the straightforward Hausing All The Way; jerkily jiggling swingbect **LEVERT** Gotta Get The Money (Atlantic 0-86422); **Clivillés & Cole** remixed jauntily lurching purple swingbeat **DONNA ALLEN** Can We Talk (Oceana 0-96558); **Diva III** wailed sparsely skittering house **RALPHI ROSARIO** Get Up, Get Our (Hot Mix 5 Inc Records HMF-EP-12); **Todd Terry** remixed though UK originated acid house **FUNTOPIA** Beautiful People (Idlers WAR 041); **Public Enemy** concert sampling jittery muttering house

Beautiful People (Idlers WAR 041); Public Enemy concert sampling jittery muttering hip house BRICKHOUSE featuring MC Joe Feel The Bass (Requestline Records RR01017); over tricksily juddery rolling swingbeat LEOTIS On A Mission (Mercury 872 923-1), this guy also having a dated early Eighties-style soul album of the same title (Mercury 838 188-1). A far hotter import album is the Clivitles & Cole created house set,

A far hotter import album is the **Clivillos & Colo** created house set, **THE 28th ST. CREW** I Need A Rhythm (Vendetta Records SP5246), rehashing past productions with risqué vocals or an instrumenta Side Two, while UK issued LPs include the nta Side Delores Springer sung gentle calr sparse slow street soul DELUXE Just A Little More (Unyque Artists UNQ ntle caim P1, na Spartan), and the real soul

P1, na Spartan), and the real soul tars pleasing late Seventies/early inght es-style superb MARC V Too The Electra 960 811-1). Ch 12-inch here are the near-vincingly rapped although the wise strong hip house D MOB serving LRS It Is Time To Get unly (ffrr FX 107); draggingly em coed stuttery hip house import hit RATE presents: DUG LAZY Let It Rall Champion CHAMP 12-204); Germany-based label launching and now long overdue gorgeous classily waging DONNA ALLEN Joy And Pair (BCM Records 12257); the pre-nous record's original, inevitably eis ...ed classic (though over familiar or many) mesmeric singalong soul eis...ed classic (though over familiar or many) mesmeric singalong soul MAZE footuring FRANKIE SEVERLEY Joy And Pain (Capitol 12CL 531): "oh yeah" punctuated tutery frenetic house FAST EDDIE ...et": Go (DJ International Records D.I-1X 12, via Westside/PRI); excellent O' Jays classic remaking deap house PRESSURE ZONE Boatstabbers (Tam Tam TTT 005); ouw Iy clonking latin flavoured catchy simple KRAZE Let's Play House (MCA Records MCAT 1337); Waterhowille bedroom mixers created samples woven strong THE created samples woven strong THE MALFLA Talkin' (BBH Records BBH5); created samples woven strong THE MULFLA Talkin' (BBH Records BBH5); eagerly awaited though specialist PP Armold souled superb classy burbingly drifting jazz-funk PRISSURE POINT Dreaming Nic groy Records 12 VICE 2); Blaze created girl wailed weavingly chugging early Eighties soul-style garge TAWANNA CURRY Let Me Shew You (RePublic Records LICT 025); mounful guy moaned outtandingly neat and uncluttered roling cool garage TARAVHONTY I Cari Hide (10 Records TENX 270); DLMark The 45 King produced Sty & The Family Stone Dance To The Music based funkily jiggling pointive female rap LATIFAN Dance For Me (Gee St Recordings GEE T16); Martin Luther King, James Drown and Bronda Hilliard qubing funkily drummered black corsciousness raising rap DISMASTERS Black And Proud! Sure consciousness raising rap DISMASTERS Black And Proud! Sure Delight SDT 9, via JetStar); Blaze mised girls wailed jazz-funk oldie mixed girls wailed jazz-tunk oldie actabing now house-style frantic **Charty oni** Always There (Syncopate 12SY 28)... and that's only half of them! There's suddenly a real roadblack of records all vying for se ous dancefloor attention, and it's becoming a real struggle to fit them all n



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TOPDANCESINGLES

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

| THIS WEEK WEEKS (N CHART WEEKS (N CHART | |
|--|---|
| I'M EVERY WOMAN (REMIX) 3 3 Chcka Khan Warner Brothers W2963(T) (W) | 1 |
| 2 HAND ON YOUR HEART 3 Kylie Minogue PWL PWL(T) 35 (P) | |
| 3 4 5 Natalie Cole EMI USA (12)MT 63 (E) | |
| BRING ME EDELWEISS WEA YZ 353(T) (W) REQUIEM | - |
| 5 6 7 London Boys Teldec/WEA YZ345(T) (W) | 1 |
| 2 5 Beatmasters with Merlin Rhythm King LEFT 31(T) (I/RT) | |
| 7 4 Yazz Big Life BLR 8(T) (I/RT) HELYOM HALIB (ACID ACID ACID) | |
| Cappe la Music ManMMPS7004)(12"12004) (P) MY LOVE IS SO RAW | |
| 9 10 3 Alyson Williams Def Jam 6548987(12 6548986)(C) WORKIN' OVERTIME 10 17 2 Diana Ross EMI (12)EM91 (E) | |
| T 2 Diana Ross EMI (12)EM91 (E) ELECTRIC YOUTH 13 4 Debbie Gibson Atlantic A 8919(T) (W) | |
| KEEP ON MOVIN' 12 10 Soul II Soul/C. Wheeler 10/Virgin TEN(X) 263 (E) | |
| 13 5 AIN'T NOBODY BETTER 10/Virgin TEN(X) 252 (E) |) |
| ME MYSELF AND I 7 De La Soul Big Life/Tommy Boy BLR7(T) (I) |) |
| 15 EAP SUMMARY/WRATH OF KANE Big Dacdy Kane Cold Chillin'/WEA W2973(T) (W) | |
| 16 9 7 Holiy Johnson MCA MCA(T) 1323 (F) | 1 |
| 18 9 A Guy Called Gerald Rham! RS804 - (12 RS 8804) (P) |] |
| Epic 6548087 (124-6548081) (C) |) |
| 19 19 4 Deon Estus Mika MIKA(Z) (F GOT TO KEEP ON | |
| 20 11 7 Cookie Crew Hrr/London FFR(X)25 (F) | |

ropio albums

| | | and the second se | |
|-------|----|---|--|
| - | | CLUB CLASSICS VO | DL. ONE |
| 1 | 5 | Soul II Soul | 10/Virgin DIX 82/CDIX 82 (E) |
| | | PARADISE | |
| 2 NEV | 7 | Inner City | 10/Virgin DIX81/CDIX81 (E) |
| | _ | | |
| - | | DEEP HEAT - THE S | |
| 32 | 4 | Various Telst | ar STAR 2356/STAC 2356) (BMG) |
| - | | DON'T BE CRUEL | |
| 4 3 | 18 | Bobby Brown | MCA MCF3425/MCFC3425 (F) |
| | - | NITE FLITE 2 | |
| 5 NEV | V | | (D) 900000000000000000000 |
| | _ | Various | CBS MOOD8/MOODC8 (C) |
| - | | 3 FEET HIGH AND | |
| 6 5 | 9 | De La Saul | Big Life DLSLP1/DLSMC1 (I) |
| | _ | GOOD TO BE BAG | rk i i i i i i i i i i i i i i i i i i i |
| 7 NEV | N | | AI-USA MTL1042/TCMTL1042 (E) |
| | | | |
| 8 | _ | BORN THIS WAY! | 1 1 0001043 (0001044 (5) |
| • 4 | 3 | Cookie Crew | London 8281341/8281344 (F) |
| | | RAW | |
| 9 6 | 9 | Alyson Williams | Def Jam 4632931/4632934 (C) |
| | _ | JUST A LITTLE MO | RF |
| 10 NE | N | | anceyard UNQLP1/UNQC1 (SP) |
| | _ | Deluxe | uncertain on after in on after (3r) |

| REAL LOVE | |
|--|--|
| 21 15 6 Jody Watley | MCA MCA(T)1324 (F) |
| EVERY LITTLE CTER | |
| 22 CIAN Bobby Brown | MCA MCA(T)1338 (F) |
| GOOD TIMES | |
| | Syncopate/EMI (12)SY 27 (E) |
| 24 27 6 Toni Scott | IVING Champion CHAMP(12)97 (BMG) |
| TAKE SOMAE TIME | |
| 25 Arnold Jarvis | Republic -(LICT 024) (I) |
| MUSICAL FREEDON | 1 |
| 26 21 9 Paul Simpson Feat Adeva | Cooltempo COOL(X)182 (C) |
| 27 33 3 Cherrelle | |
| | Tabu 65467370 (12 6546738) (C) |
| 1 BEG YOUR PARDO | Atlantic A 8969(T) (W) |
| CET HIP TO THIS | |
| 29 26 3 M-D-EMM Feat Nasih | Republic -(LICT 022) (I) |
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| And in the local division of the local divis | Contraction of the local division of the loc |
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| | IENT |
| ADVERTISEN | |
| STAR 01-961 5818 | REGGAE |
| STAR 01-961 5818 THIS LAST WEEK WEEK REGGAE DISCO | REGGAE CHART CHART |
| STAR 01-961 5818 WEEK WEEK REGGAE DISCO 1 (1) BUN AND CHEESE Clement Inc | REGGAE CHART CHART Blue Mountain BMD 055 |
| STAR 01-961 5818 WEEK WEEK REGGAE DISCO 1 (1) BUN AND CHEESE Clorent Iric 2 (8) WHY DO FOOLS FALL IN LO | REGGAE CHART CHART Blue Mountoin BMD 055 DVE P. Leo/C. J. Lewis Foshion FAD 065 |
| STAR 01-961 5818 WEEK WEEK REGGAE DISCO 1 (1) BUN AND CHEESE Clement Inc | Blue Mountoin BMD 055 DVE P. Leo/C. J. Lewis Fashion FAD 065 Shush STU 001 |

| - | [2] THIRT DE LOTED DI TOOTIMP LOO | THE STYNETS OFT | | | |
|-----------------------|--|---------------------------|--|--|--|
| 5 | (5) TAKE YOUR TIME Sandra Cross | Anwo ARI 87 | | | |
| 6 | (6) MAKE UP YOUR MIND T Sporks/B General | Blue Trac BTRD 034 | | | |
| 7 | (4) TWO TIMING LOVER Janet Davis | Fine Style FS 020 | | | |
| 8 | (10) SWEET AND NICE Lombert Douglas/Wayne Fire | Charm CRT 29 | | | |
| 9 | (9) HARD DRUGS Demon Rockers | Unity FEA 7 | | | |
| 10 | (15) LOOKING FOR A LOVE Gregory Isoocs | Bun Gem BG 0035 | | | |
| | REGGAE ALBUM CHAR | Τ | | | |
| 1 | (1) LOVE LINE Frankie Poul | Glory Gold GGLP 003 | | | |
| 2 | (2) BOWLED OVER John McLean | Ariwo ARILP 037 | | | |
| 3 | (6) TOP TEN '89 Various Artists | Super Power SPLP 11 | | | |
| 4 | (4) REGGAE HITS VOL. 5 Various Artists | Jet Star JELP 1005 | | | |
| 5 | (3) SELEKTA SHOWCASE 89 Various Artistst | Greensleeves GREL 130 | | | |
| 6 | () SCANDAL SKA Various Artistst | Island Records ILPS 9929 | | | |
| 7 | (5) KING TUBBY SOUND CLASH DUB PLA | TE Various KT 001 | | | |
| 8 | | World Enterprises SPLP 12 | | | |
| 9 | (13) SKA VOLUTION Vonous Arts | King Edwards KELP 01 | | | |
| 10 | (31) *LOVE THE LIFE YOU LIVE Bornington Levy | Time One TORLP 05 | | | |
| | NEW RELEASES DISCO 4 | 5's | | | |
| HO | NEY GIRL Frankse Paul | Bive Trac BTRD 038 | | | |
| NIC | E EVERY TIME Clement Irie | Sir George SG 058 | | | |
| BEA | AY LOVER Little John | Block Scorpio BS 020 | | | |
| NEV | WAY TO SAY I LOVE YOU Wayne Wonder | Pickout PICK 24 | | | |
| SWE | ET MOUTH Johnny Osbourne + Lody G | Greensleeves GRED 244 | | | |
| BAB | Y Paula Clark | Music Scene MKS 62577 | | | |
| IHA | VE BEEN IN LOVE Deiroy Wilson | Conqueror Records LD 045 | | | |
| INE | VER KNEW Shades | Chemist TC 101 | | | |
| NEW RELEASES — ALBUMS | | | | | |
| GO | OD VIBRATIONS Dennis Brown Y | ronne's Special CSESLP 01 | | | |
| RAN | DANCE HALL Tiger Steely + Cleevie | VPRL 1052 (IMP) | | | |
| | | | | | |

PRESENTING HUGO Hugo Barringtor DUBBLE ATTACK Various

CLOAK + DAGGER Lee Scratch Pern

FRESH AGONY Oneil Clork

BUSTIN' OUT Vanous Artists

Withy MMLP 12

Greensleeves GREL 601

Checkmate VPRL 001 (IMP)

etters Blackark TSLP 9001

Steelie + Cleave VPRL 1046 (IMP)

| 1000 | | PEOPLE HOLD ON | |
|-------------------------|------|--------------------------|----------------------------------|
| 3024 | 0 | | head Of Our Time CC JTS(T) (I) |
| | | | neda Or Our Time CC JIJ(1) (1) |
| 31 29 | | JOY AND PAIN | C |
| 29 | - 5 | Rob Base & D.J. E-Z Rock | Supreme SUPE() 143 (A) |
| 32 22 | | HARDCORE HIP HO | |
| 22 | 2 | Tyree | DJ Int/Westside DJIM() 1 (A) |
| 22 | | DON'T SCANDALIZ | E MINE |
| 33 ₃₁ | 2 | Sugar Bear | Champion CHAM(12) 2 (EMG) |
| 0.4 | | SHELTER | |
| 34 30 | 2 | Circuit Feat Koffi | Collision 7CIR1 (12'-12CIF1) (I) |
| | | STRAIGHT UP | |
| 35 25 | 12 | Paula Abdul | Siren/Virgin SRN(T) 111 (E) |
| | | MAKE MY BODY RO | |
| 36 23 | 5 | | PB 42749 (12 -PT 4275C) (BMG) |
| | | THIS TIME I KNOW | |
| 37 32 | 12 | Donna Summer | Warner Brothers U77:0(T (W) |
| | 13 | | |
| 38 48 | | THE KING IS HERE/ | |
| 48 | 3 | | teat/Filmtrcx - (DRX912 (BMG) |
| 20 0 | | LOVE'S GOT 2 BE S | TRONG |
| JY L | 3 | Keyman Edwards 4th | ++ B'way/Island (12)8Rm/130 (F) |
| | 1.00 | ROCK TO THE BEAT | |
| 40 39 | 3 | Lisa M | Jive JIVE(T) 2C (BMG) |
| | | LET IT ROLL | |
| 41 📖 | W | Raze Presents Doug Lazy | Groove St -(GSROM) (mp) |
| | | BUN AND CHEESE | |
| 42 50 | 5 | Clement Irie | Blue Mountain BMC 055 (JS) |
| | - | GROOVE ME | |
| 4344 | 2 | | MCA MCA(T 1331 (F) |
| | | Guy | MCA MCAT 1538 (F) |
| 44 | - | DON'T BE CRUEL | MCANCAIT TIL |
| 41 | 9 | Bobby Brown | MCA MCA(T 313 (F) |
| 45 38 | | SLAM | |
| 38 | 5 | Humanoid | Westside WSR(T) 14 (A) |
| A.6 m | | U***SSME ***UU LO | |
| 40 L | 111 | Funky Worm | Fon/WEA FON 1"(T) (W) |
| | | (NO MORE) NINE T | LL FIVE |
| 47 🗆 | 3.1 | Trevor Hartley | London LON(221+ (F) |
| | | YOU'RE THE ONE | |
| 48 46 | 2 | Bang | FCA PB42715 (PT4271 (BMG) |
| - | - | PLANET E | |
| 49 ₃₅ | 9 | | A "B49403 (12 -PT49404 (BMG) |
| 35 | 0 | ROCKIN' ON THE | |
| 50 40 | | Richie Rich | |
| 40 | 4 | RICHIE KICH | Gee St GEE 7 12 (I) |

OP 10 BUBBLERS

| DON'T YOU WAN Mandy Smith | T ME BABY PWL PWL()37 (P) |
|----------------------------------|---|
| FUNKY COLD MED | |
| WHY CAN'T WE LI | |
| BRING FOURTH TH Silver Bullet | |
| REAL LOVE El Debarge Moto | own ZB42685 (12ZT42686) EMG) |
| LOOKING FOR A | LOVE |
| ONE STEP AT A TI | |
| WOMEN BEAT THE | |
| IF I'M NOT YOUR | |
| HUMANITY Biddu Orchestra | Trax 7TX5 (12-12TX5) 3MG) |
| | Mandy Smith FUNKY COLD MEE Tone Loc WHY CAN'T WE LI Illusion BRING FOURTH TH Silver Bullet REAL LOVE EI Debarge Moto LOOKING FOR A Joyce Sims ONE STEP AT A TI Naisha WOMEN BEAT THE Voodoo Doll IF I'M NOT YOUR AI B, Sure HUMANITY |

CharVoni Always There

seven and twelve remixed by Blaze

ON THE STREETS FROM 22ND MAY 7" (SY 28) 12" (12SY 28)

Taken from the forthcoming album 'Black Havana'



AIRWAVES

Moscow metal heads RVI's summer music spectaculars

by Sarah Davis PARIS, LONDON and Moscow are among the venues for summer music spectaculars to be distributed for TV broadcasting by Radio Vision International.

president RVI senior vice president Lorenzo Camerana says that the Moscow event, to benefit the alcohol and drug abuse charity Make A Difference Foundation, will have a heavy metal flavour. Among those taking part on 13 August will be Bon Jovi, Scorpions and Russian rockers Gorky Park. The transmission is a co-production with MTV in America, with RVI handling distribution outside the US



LORENZO CAMERANA: senior vice president

Cork pops for new Irish rock talent

by Dave Laing RTE's 2FM pop channel is again organising a series of rock concerts in Cork over Bank Holiday week-end 26-28 May. RTE producer Ian Wilson says that the event has now become "Ireland's national rock showcase" and will be recorded for later transmission on 2FM. Compere is Dave Fanning. The event begins with a free

open air concert, The Lark By The Lee, which was attended by 10,000 people in 1988. Among bands taking part are Belsonic Sound, signed to Clive Hudson's Ringsend Road label. According to

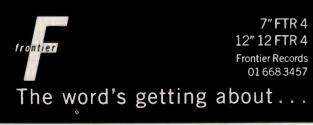
Wilson, however, "most bands taking part are unsigned, like The Malfunctions from Donegal, who won 2FM's recent Band Of '89 competition.

He adds that last year's Cork Rock event proved a stepping stone for several participants "three went on to the Irish week at the Mean Fiddler in London, while the Black Velvet Band have joined Mother Records in Ireland and Elektra elsewhere.

UK talent scouts should note that RvanAir has a London-Cork return fare of £70 for the event, and hotel deals are available.

ROSIE PATTERSON LOVING YOU Λ N Easy

New 7" & 12" Single Order now from EMI Telephone Sales: 01 848 9811



Prior to that will come the Liberty '89 show from Paris, a four-hour extravaganza on June 24 starring Stevie Wonder, Rod Stewart, Bob Dylan and Tracey Chapman. RVI also has rights to the Princes Trust Show, which this year takes place on 19 July. Says Camerana, "This is the first time a Princes Trust show will feature the London Symphony Orchestra"

Last year, Radio Vision Internadistributed the Nelson tional Mandela concert worldwide. More recently, the company sold Elton John's Verona show to Sky and Super Channel as well as national stations in nine countries in Europe and Latin America.



STRAWBERRY STUDIOS is the base for one of the 13 applications received by the IBA for the Stockport incremental contract on the closing date last week. There were three contenders for the ethnic contract in Bradford and five companies have applied for the Belfast community franchise. KNBC Radio, led by Now Radio editor Howard Rose, is the sole applicant for the new Kettering station. The IBA says that decisions on the four contracts will be made in late June.

TUNING IN - Pop On The Radio is the title of a discussion to be held on Thursday (18) at the National Sound Archive in Lon-National Sound Archive in Lon-don. Taking part are station chiefs Roger Lewis (Radio One), Richard Park (Capital) and Clive Dickens (head of music, Chiltern Radio) as well as author Stephen Barnard, whose On The Radio, Music Radio In Britisher, inter base unbliched In Britain has just been published by Open University Press. Details and tickets from 01-589 6603.

ONE OF over 20 applicants for the Brixton ethnic incremental contract, the South London Radio Consortium (SLR) is currently contacting all Afro-Caribbean organisations in south London to ascer-tain their requirements for a community radio station. SLR, 10 south London-based business people involved in the community, says it "can offer south London essential and entertaining listening"

PMI IS shooting six eight-minute pieces for Channel Four's Club X in June. They'll feature classical musician Nigel Kennedy interview-ing the pop and rock stars per-forming in the clips.

| KEY A Rodio 1 'A' list B Rodio 1 'B' list | 115 | ADIO 1 + */* 45 UAL PLAYS or more) | wic 95 | NDIO 1 23 IVILISTED | e/(11 S PLAY (43 | ilonal w/c 4.5 LISTINGS stations) | LAS WEEL CHAI |
|--|----------|--|-----------|---------------------------|----------------------------|---|---------------------|
| 927 That's When I Think Of You WE& NBC One Better World Neutron | 13 9 | 17 | 8 | B | 34 14 | 33 | 46 |
| BDUL, PAULA Forever Your Girl Siren | 4 | - | - | - | 31 | - | - |
| INIMOTION Room To Move Mercury IAKER, ARTHUR It's Your Time Breakout | 11 | 6 | - | | 24 | 21 | - |
| ANGLES, THE Eternal Flame CES | 14 | 24 | B | A | 40 | 37 | 2 |
| HBLE!, THE Graceland (Remix) Chrysolis NLACK SORROWS, THE The Chosen Ones Epic | 5 | 9 | - | | 20 | 16 | - |
| ION JOVI I'll Be There For You Vertigo | 13 | 19 | A | A | 25 | 26 | 18 |
| IOY MEETS GIRL Starmy Love RCA RICKNELL, EDIE/NEW BOHEMIANS Circle Gaffee | 4 | | - | - | 19 30 | - 28 | |
| ROWN, 80BBY Every Little Step MCA | 24 | 14 | A | В | 27 | 8 | - |
| ROWN, SAM Can I Get A Witness A&M | 1C 11 | 7 | - | - | 33 5 | 24 | 45 |
| APELLA Helyom Halib Music Man CHER & PETER CETERA After All Geffan | 5 | - | - | - | 24 | - | - |
| HERELLE Affoir Tabu | 11 19 | 13 | 8 A | B | 21 24 | 22 20 | 67 |
| HERRY, NENEH Monchild Circa COLD CUT My Telephone Ahead Of Our Time | 47 5 | - | A - | - | - | - | - |
| OLE, NATALIE Miss You Like Grazy EMI-Marmatian | 16 | 18 | A | A | 41 | 43 | 5 |
| DEACON BLUE Fergus Sings The Blues CBS DENNIS, STEFAN Dan't It Make You Feel Good Sublime | 20 | 19 | A | B | 34 20 | 30 18 | - |
| DICKSON, BARBARA Coming Alive Again Val ey | - | - | - | - | 16 | 14 | - |
| DONOVAN, JASON Sealed With A Kiss PWL DELWEISS Bring Me Edelweiss WEA | 3 13 | 4 | | - | - 24 | 22 | - 7 |
| RIC & THE GOOD GOOD FEELING Good Feeling Equinoz | | - | - | - | 5 | - | - |
| VERLY BROTHERS, THE Don't Worry Baby Norcan INE YOUNG CANNIBALS Good Thing Dincom | - | 22 | — A | | 14 32 | 16 | |
| RANKLIN, ARETHA/ELTON JOHN Through The Storm Arista | E | 19 | 8 | ß | 39 | 40 | 41 |
| UZZBOX Pink Sunshine WEA GERMINO, MARK Rex Bob Lowenstein RCA | E _ | 7 | 8 | B | 16 16 | 8 13 | - |
| SIBSON, DEBBIE Electric Youth Atlantic | n | 6 | B | B | 35 | 37 | 15 |
| IIGHLANDERS, THE Never Enough Vingin IUE & CRY Violently Circa | - | - 8 | | | 13 | 11 | - 29 |
| T BITES Still Too Young To Remember Vingin | - | - | - | - | 12 | - | - |
| ACKSONS, THE Nothing That Compares 2 U Epic (HAN, CHAKA I'm Every Woman (Remix) VTEA | 6 36 | 4 | - | - | 32 38 | 24 36 | 48 |
| HAN, CHAKA I'm Every Woman (Remix) VTEA AUPER, CYNDI I Drove All Night Epic | 4 | 4 | - | - | 30 | 22 | 81 |
| ISA LISA & CULT JAM Little Jackse Wants | • | 5 | B | - | 274 | 24 | 90 |
| OC, TONE Funky Cold Medina 4th LB'way ONDON BOYS Requiem WEA | 5 | 6 | - | - | 29 | 30 | 4 |
| AcCARTNEY, PAUL My Brave Face Parophone | 15 3 | 14 | B | B | 39 | 23 | - |
| ACCLAREN, MALCOLM/BOOTZILLA ORCH. Weitz Dading Epic MARSDEN/McCARTNEY Ferry 'Cross The Mersey PWL | 5 | 9 | A | - | 33 | 16 | - |
| AIDNIGHT OIL Beds Are Burning Sprint | 3 | 21 | A | A | 36 | 36 | 6 |
| AINOGUE, KYLIE Hand On Your Heart 7411 IICKS, STEVIE Rooms On Fire EMI | 5 | 24 17 | A | B | 40 | 41 | 1 21 |
| IOISEWORKS Touch Epic | - | - | - | - | 12 | 12 | - |
| DUTFIELD, THE Voices Of Babylon CBS ALMER, ROBERT Change His Ways EMI | 13 | 13 | 8 A | B | 22 33 | 20 | 78 54 |
| ETTY, TOM I Won't Back Down MCA | 14 | 11 | B | _ | 31 | 26 | |
| iL Disappointed Virgin OISON Your Mama Don't Dance Capital | BO 83 | 13 13 | B | B | 9 29 | 11 30 | 43 13 |
| UEEN I Want It All EMI | 23 | 20 | A | A | 38 | 37 | 3 |
| AITT, BONNIE Nick Of Time Copitol EID Good Times Syncapate | - 9 | 5 9 | - | - | 14 14 | 19 12 | - 55 |
| IDGWAY, STAN Calling Out Carol .R.S. | -0 | 11 | B | - | 23 | 19 | - |
| OSS, DIANA Workin' Overtime EMI OXETTE The Look EMI | - 20 | - 19 | — A | — A | 24 35 | 24 33 | 33 14 |
| A-FIRE Thinking Of You Mercury | - | - | - | - | 19 | 19 | - |
| ILENCERS, THE Scottish Rain RCA INITTA Right Back Where We Started From Fantare | - | - | - | - | 12 21 | - | - |
| KIN GAMES Your Luck's Changed Epic | 4 | - | - | - | 14 | - | - |
| NOW, PHOEBE If I Can Just Get Through Electro OUL SISTER The Way To Your Heart Columbia | 4 | 5 | - | - | 14 13 | 18 17 | - |
| TEVENS, SHAKIN' Love Attack Epic | 4 | - | - | - | 32 | 20 | 36 |
| TEWART, ROD My Heart Can't Tell You No Warner Bros WING OUT SISTER You On My Mind Phonogram | 17 | 15 18 | A B | AB | 37 39 | 37 39 | 49 28 |
| EXAS Thrill Has Gone Marcury | 4 | 13 | - | B | 27 | 37 | 61 |
| NTOUCHABLES, THE Agent Double O Soul Erigmo | 5 | 5 | - | - | - 22 | - 20 | |
| /ILLIAMS, ALYSON/NIKKI-D My Love is So Rav Def Jam /ONDER, STEVIE Free Motow | 4 | 5 | - | - | 28 | 20 | |
| | 20 | 19 | A | A | 38 | 40 | 16 |
| AZZ Where Has All The Love Gone Big Life EN Red Indians Indian | 4 | | | | | | |

A more detailed playlist breakdown, tracking spinisfic records, is available from the Research Department. For details of this weekly service, cc. Lynn Facey on 01 387 6611 ext 224. Records are eligible for the gnd if they c) are an the current Radio 1 playlist, or b) had 4 or more plays an 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).

ST · A 10 D • **MUSIC WEEK** INCORPORATING LP, CASSETTE & CD SALES 20 MAY 1989 SONIC TEMPLE • CD 23 35 AS SEEN ON T **Beggars Banquet BEGA 98** SINGULAR ADVENTURES OF STYLE COUNCIL . CD 30 36 Polydor TSCTV1 **Style Council** DOOLITTLE CD 27 37 Pixies 4AD CAD 905 IN YOUR FACE CD 38 25 **Kingdom** Come Polydor 8391921 WATERMARK * CD 50 39 **WEA WX 199** Enva MYSTERY GIRL * CD 35 40 **Roy Orbison** Virgin V 2576 **18 CLASSIC ROCK HITS** TEN GOOD REASONS * CD No1 THE INNOCENTS ** CD Jason Donovan PWL HF7 34 41 Mute STUMM 55 Frasure STREET FIGHTING YEARS * CD 18 Classic Rock Hits ANCIENT HEART * CD **Simple Minds** Virgin MINDS 1 37 42 Tanita Tikaram **WEA WX 210** PARADISE CD NA. MONEY FOR NOTHING **** CD 3 Inner City 10/Virgin DIX 81 44 43 **Dire Straits** Vertigo/Phonogram VERH 64 THE RAW AND THE COOKED CD SHOOTING RUBBERBANDS AT THE STARS O CD Edie Brickell And New Bohemians Geffen WX 215 **Fine Young Cannibals** London 8280691 44 A NEW FLAME ** CD 5 Simply Red Elektra/WEA WX 242 38 45 BLAST . CD IN SEARCH OF SANITY CD Onslaught Holly Johnson MCA MCG 6042 NEW 46 London 8281421 WHEN THE WORLD KNOWS YOUR NAME * CD ROACHFORD * CD **Deacon Blue** CBS 4633211 36 47 Roachford CBS 4606301 PAST PRESENT CD 3 FEET HIGH AND RISING CD De La Soul 12 8 Clannad RCA PL 74074 46 48 **Big Life DLSLP 1** KALEIDOSCOPE WORLD O CD Swing Out Sister FEATURING: INXS · ROBERT PALMER · BRYAN ADAMS · THEN JERICO JOHN FARNHAM · RAINBOW · MEAT LOAF · MARILLION · STARSHIP MORE SONGS ABOUT LOVE & HATE CD NEW 9 Fontana/Phonogram 8382931 NEW 49 Godfathers Epic 4633941 GOOD TO BE BACK CD NEW THE TRAVELING WILBURYS * CD 10 Natalie Cole EMI-USA MTL 1042 47 50 The Traveling Wilburys Wilbury/Warner Bros. WX 224 NATIONAL TV ADVERTISING CAMPAIGN STEPPIN' TO THE SHADOWS CD Shadows **RADIO, PRESS & INSTORE DISPLAYS** NEW THE GREATEST HITS COLLECTION *** CD Polydor SHAD 30 43 51 London RAMA 5 Bananarama ANYTHING FOR YOU * CD KITE CD Kirsty MacColl 12 Gloria Estefan And Miami Sound Machine Epic 463125-1 **AVAILABLE ON** NEW 52 Virgin KMLP 1 ⊙ SMR 976 ALBUM EVERYTHING . CD THIS IS THE DAY, THIS IS THE HOUR CD 13 🖃 SMC 976 CASSETTE Banales CBS 462979-1 24 **Pop Will Eat Itself** RCA PL 74141 CD SMD 976 COMPACT DISC

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| 18 | 11 | LIKE A PRAYER * CD Madonna Siro WY 739 |
| 19 | 13 | KICK * * CD INXS Mercury/Phonogram MERH 114 |
| 20 | NEW | BARRY MANILOW CD Barry Manilow Arista 209927 |
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| 24 | 20 | KYLIE ***** CD Kylie Minogue PWLHF3 |
| 25 | 17 | HEY HEY IT'S THE MONKEES - GREATEST HITS CD The Monkees K-Tel NE 1432 |
| 26 | 22 | SOUTHSIDE • CD Texas Mercury/Phonogram 8381711 |
| 27 | 21 | GIPSY KINGS • CD Gipsy Kings Telstar STAR 2355 |
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| 29 | 33 | OPEN UP AND SAY AAH! O CD Capitol EST 2059 |
| 30 | 41 | COMING ALIVE AGAIN CD Barbara Dickson Telstar STAR 2349 |
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TOP · 20 · COMPILATIONS

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| 3 3 | DEEP HEAT - THE SECOND BURN CD Various Telstar STAR 2356 |
| 4 4 | DIRTY DANCING (OST) ** CD Various RCA BL 86408 |
| 5 ⁵ | CHEEK TO CHEEK • CD Various CBS MOOD 6 |
| 6 6 | THE SINGER AND THE SONG CD Various Stylus SMR 975 |
| 7 7 | BUSTER (OST) ★★★ CD Various Virgin V 2544 |
| 8 NEW | THE CHART SHOW - ROCK THE NATION 2 CD Various Dover/Chrysolis ADD 4 |
| 9 10 | THE BLUES BROTHERS (OST) CD Various Atlantic K 50715 |
| 10 8 | THE PREMIERE COLLECTION CD Various Really Useful/Polydor ALWTV 1 |
| 11 9 | DEEP HEAT • CD Various Telstar STAR 2345 |
| 12 " | UNFORGETTABLE 2 • CD Various EMI EMTV 46 |
| 13 16 | THE GREATEST LOVE 2 • CD Various Telstar STAR 2352 |
| 14 13 | THE GREATEST LOVE ** CD Various Telstar STAR 2316 |
| 15 12 | THE MARQUEE - 30 LEGENDARY YEARS • CD Various Polydor MQTV 1 |
| 16 RE | GOOD MORNING VIETNAM (OST) CD Various A&M AMA 3913 |
| 17 14 | MORE DIRTY DANCING (OST) ★ CD Various CD RCA BL 86965 |
| 18 18 | THE LOST BOYS (OST) CD Various Atlantic 7817671 |
| 19 15 | TOP GUN (OST) ★ CD Various CBS 70296 |
| 20 | DIRTY DANCING - LIVE IN CONCERT CD Various RCA BL 90336 |

| 54 | 32 | THE STONE ROSES CD The Stone Roses | Silvertone ORELP 50 |
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| 55 | 54 | TRACY CHAPMAN *** CD Tracy Chapman | Elektro EKT 4 |
| 56 | NEW | SUE CD Frazier Chorus | Virgin V2578 (E |
| 57 | 42 | WHAT'S THAT NOISE O CD | Ahead Of Our Time CCUTLP |
| 58 | 40 | GREATEST HITS ** CD Fleetwood Mac | Warner Brothers WX 221 |
| 59 | 56 | THE HEADLESS CHILDREN of W.A.S.P. | D Capitol EST 2087 |
| 60 | 45 | BORN THIS WAY! CD Cookie Crew | London 8281341 |
| 61 | 60 | NEW JERSEY ★ CD Bon Jovi | Vertigo/Phonogram VERH 62 |
| 62 | 51 | 1984-1989 O CD Lloyd Cole & The Commotions | Polydor 8377361 |
| 63 | 49 | HYSTERIA *** CD Def Leppard | Bludgeon Riffola/Phono HYSLP 1 |
| 64 | 52 | NEW YORK O CD Lou Reed | Sire/WEA WX 246 |
| 65 | 53 | NEW LIGHT THROUGH OLD Chris Rea | WINDOWS ** CD WEA WX 200 |
| 66 | 58 | DIARY OF A HOLLOW HORS China Crisis | SE CD Virgin V2567 |
| 67 | 40 | ORIGINAL SOUNDTRACK • S'Express | CD Rhythm King/Mute LEFTLP 8 |
| 68 | NEW | REPEAT OFFENDER CD Richard Marx | EMI-USA MTL 1043 |
| 69 | 69 | RAW CD Alyson Williams | Def Jam/CBS 4632931 |
| 70 | 65 | SPIKE • CD Elvis Costello | Warner Bros WX 238 |
| 71 | RE | RAINTOWN CD Deacon Blue | CBS 450549-1 |
| 72 | 57 | G N 'R LIES • CD Guns 'N' Roses | Geffen WX 218 |
| 73 | 64 | HEARSAY *** CD Alexander O'Neal | Tabu 450936-1 |
| 74 | 75 | BLUE MURDER CD Blue Murder | Geffen WX 245 |
| 75 | 55 | ANOTHER PLACE AND TIME | CD Warner Brothers WX 219 |
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A&R TALENT

Modern Green Motown

by Gerald Mahlowe

MOTOWN RECORDS may be in the hands of MCA but an Englishman has launched the Motor-Town Sound of Detroit with a roster of 58 ex-Tamla artists and aims to produce a string of Motown-flavoured new recordings.

The man in question is lan Levine. A Motown fanatic since his schooldays, he was a writer/producer at 21 in Northern Soul's Seventies hey-day with The Exciters and LJ Johnson, and in the Eighties High Energy era with Miquel Brown (two million sales) and Evelyn Thomas (seven million sales). He is now a mixmaster for such artists as The Pet Shop

Boys, and Kim Wilde. "We've been pledged the we've been piedged the support of the whole Gordy company now," enthuses Levine, "and we've clinched a three-hour prime-time TV special, too. We've even got The Four Tops working with us on a charity record; Levi Stubbs is singing lead, backed by Martha Reeves and everybody else. The Motor City All Stars, we're calling that one."

The reconstructed roster includes the sort of hit names you'd expect — Jimmy Ruffin, Edwin Starr, The Walker, Contours, Jr Walker, The Velvelettes, Brenda Holloway, R Dean Taylor, Syreeta, Supremes, Wilson Terrell, Birdsong and Payne, and Temptations Ruffin and Kendricks — plus some you might not, such as cult hero Chuck Jack-son, house band leader/keyboardist Earl Van Dyke, and the ladies who, it turns out, sang back-ups on almost everything, The Andantes.

"The Miracles have resisted many offers to reform, but they're doing it for this project," says Levine. "Martha Reeves originally refused to work with me, but then she went to the reunion and changed her mind. And after six months of very hard work, I've got The Marvelettes back together.

Levine's musical policy is clear: "What we're doing is modernising Motown in the same sort of way Phil Collins did with Two Hearts. The actual sounds are very Eighties but the essence of the music is pure old Sixties Motown. Everything's got an optimism and a basic fours beat. About 85 per cent will be new songs, and I've been working with Sylvia Moy, who wrote Uptight with Stevie Wonder, and with Ivy Hunter, who co-wrote Dancing In The Street."

Not so clear yet is marketing strategy: "My own label, Night-mare. hasn't really found its niche in England yet, though we do pheomenally well all round the world", adds Levine, "so I may do a deal with a major. I want to get it absolutely right because I'm concerned about the importance of people like Martha Reeves and Mary Wells — they're names that everybody loves."

backers

by Dave Laing HEARD THE one about the Frenchborn racehorse? Owner Chris Wright of Chrysalis Records wanted to call her Greenpeace Girl or Rainbow Warrior. But across the Channel, sensitivities on such matters still run high and both names were turned down by the French jockey club. Now she's called World Party which is great, ac-cording to Tessa Tennant of Merlin Ecology Fund management services who's looking for clients in the music business.

Anyone who's had a hit and is looking for somewhere to invest should consider Merlin, she says. Its Ecology unit trust is one of a growing number which operate a policy of 'social responsibility' or 'ethical' investment, avoiding investments in areas such as South Africa, armaments, tobacco or the nuclear industry. However, what makes the Merlin Ecology Fund different, says Tennant, is that "beyond these criteria it actively seeks to invest worldwide in companies making a positive contribution to protecting our natural environment

It claims to be the only environmental unit trust in Europe and also says it is unique in having its own environmental and social research unit to advise the fund managers in these areas and to inform unitholders about their investments.

For the larger investor, Merlin also offers private portfolio man-agement with social and environmental criteria tailored to a client's particular needs.

These commendable objectives have been matched by a promising performance record. The Ecology Fund was launched last April and in its first year the offer price of units has increased by 20.4 per

erage is 14.3 per cent. Tennant, a former lobbyist for the Green Alliance, advised on the foundation of the Merlin Ecology Fund management services and now heads up the Research Unit. She sees the Merlin principles as a successful meeting of two cultures - pinstripes and brown rice. She comments: "While people

give money to charities such as Friends Of The Earth or support events like Band Aid they can also be doing most to destroy the world. Whatever your political persuasion, it is time to recognise that money speaks and money management has to be more so-cially and environmentally responsible — Merlin Ecology is a positive response to this challenge".

Tennant sees musicians as a natural constituency for Merlin: "Artists tend to have the farsightedness to understand what we're on about, so why shouldn't they benefit?"

Alexa sails on

by Kirk Blows

WITH HER self-titled debut album, Alexa has certainly attracted plenty of interest. No, make that positive interest. For though it's not difficult getting attention when



ALEXA IN restrained 'I want to be taken as a serious artist' pose

you're equipped with the good looks of this 27-year-old Ameri-can, it's the quality of music that's clinching the affirmative votes, delving into the heart of AOR land but with the emphasis well and

truly on quality songs. Despite the predictably sexy press shots, the packaging of the record tries so hard to not exploit her looks that it ends up looking particularly naff. It doesn't do jus-

tice to the contents. The majority of which seems to have been developed under the guiding light of highly respected AOR-ist Paul Sabu, who co-writes eight songs, plays guitar, produces and engineers the whole project. With Alexa reduced to one full writing credit, the promising Cool Wind, and a hand in just three others, you'd be forgiven for as-suming the entire thing to be Paul Sabu's brainchild.

"I have mixed emotions about she says "on the one hand that" Paul and I have been working together in one way or another for several years and it's nice now to have something of substance to show for it. Paul's nurtured me as an artist over that time and I'm glad that I can give something back to him.

"But, on the other hand, being a writer and creative artist, it doesn't show the other side of me, so I'm hoping the next album will do so. But there is still a lot of me in there.

Indeed there is. Alexa's gutsy vocal and determined approach comes through in convincing fashion.

The album itself is released in the UK on Savage. Live dates will fol-low once a new band has been put together: Alexa is now anxious to sever the Sabu connection even though she is grateful for his help.

Won't get fooled again

by Selina Webb "AFTER LEAVING Virgin I thought long and hard about continuing my career as a singer. I couldn't bear the thought of being one of those tragic artists who keep mak-

ing half-baked comebacks." Thankfully, a newly confident Helen Terry has returned with a new deal with EMI, a single (Fortunate Fool), a part-recorded album due out in the autumn and plans for a tour with a seven-piece band including former Floy Joy singer Carole Thompson and Working

Week's Juliette Roberts on backing vocals. The music's changed too, with Terry going for a more rocky ap-proach incorporating 12-string guitars and what she describes as a more simplified, emotional vocal style. She has co-written most of new material with Harry the Bogdanovs and, despite her asser-tion that she could be the UK's

answer to Heart, the finished songs still sound soulful. "A lot of the things I was doing

with Virgin were to please the rec-ord company rather than myself and the first album owed more to technique than to belief — it was me showing off what I could do," she says. "I wanted to go back and do rock music, there's something wrong with seeing a gimpy dancer doing dance music.

Terry is now managed by Simon Napier-Bell and thanks him for getting her show back on the road after she was dropped from Virgin

aner site was around a site was a support included in the site was a site was a site was a site of the blue and said he wanted to manage me. I'd heard all sorts of horror stories about him, but I went along to meet him and thought I'd give it a crack. He's turned out to be a great manager."

Matt black

by Duncan Holland

MATI JOHNSON's back, as unquely optimistic and tortured as ever. This time round The The's chosen vehicle is Mind Bomb, moving an with the intense strides of Intected, with just a few of those ghter touches that made John-

son's first LP-proper, Soul Mining, such a continuing delight. And the boy's feeling good about things: "I've got the best group in the world," says Johnson, a man incapable of boasting, but pretty good at spotting the truth. There's Johnny Marr on rent-a-hero guitar, the drums-out-of ABC David Palmer and James Eller doing the bass duties. This is the band with which Johnson intends to tour, scme hing of a radical move for a man who has previously shunned ive work in favour of the more intricate video compliment that came with 1986's Infected. A departure?

"I've always wanted to have the hard core of a group behind me, which can maintain a diversity and fluid ty. Things got a bit stiff before, but I proved that even without touring is still possible to sell records." Mind Bomb, which Johnson has

asturely timed to come out after the Simple Minds ballyhoo, is "the touchest thing I've done, we've all ever done". If its aggression scares the faint-hearted then Johnson's optimism should provide a few safer corners. Never one to pull punches, his work has always been slightly uncomfortable, but it is his belief that as an artist, as a human being, he should stand up and be courted.

"Alind Bomb is the struggle between good and evil, the light and dark. This is my personal experi-ence of life and what I see. Everybody should express themselves and reject what I say if they want to. But music is my vehicle of ex-pression and I use it as a forum."

be worldwide tour Johnson is planning will bring him as a per-former more into the limelight. That his views sometimes appear a trifle naive in print is one of the prob-lems of honest expression. To see him live should prove where the heart is. Matt Johnson remains one of the last contenders: Mind Bomb and its undoubted success will confirm this.

FOLLOWING HIS much publicised spit with Aslan last year, Christy Dignam recently launched his solo career in Ireland with a sell-out tour that promptly sent his debut double A-sided single 'One Man's Dream'/Chasing Shadows' (Solid) into the top 10 on the official IFPI chart with further assistance from its heavy playlisting on Irish radio. Cur-rently working on new songs in the studio with Peter Glenister (Terence Trent D'Arby, etc), Dignam fully expects that the recent material will gar-

ner considerable major label interest in the UK.

P O'M

PERFORMANCE A&R

Di-mond

KAY SO it was stadium cabaret But let's be honest, who would really expect anything else? After 29 years in the business,

Diana Ross returned to the UK to play a total of five nights at Wem-bley Arena. The fact that the show was quite schmaltzy and over-the-top seems to have upset a few critics. But when you see 11,000 people cheering like crazy when Ross returns for an encore, you know those critics are the smallest minority.

It seems that so much is expected of Ross from people who don't realise that she is a singer and not a musician. Consequently, you might expect something different from someone like Stevie Wonder but Ross is there to simply sing songs — something she still does extremely well. And with so many hits to her

name, who can blame her for packaging many of them in a med-ley or settling for shorter versions? After all, it meant that the audience sampled the whole range from Supremes soul to Lady Sings The Blues, pop and dance songs. In fact, the only time she seemed

to come unstuck was when songs from her new album were played — many of which find her pandering desperately to modern musical tastes but only coming up with half-hearted dance tracks.

But, overall, it was a classy performance with the underlying message being that when she sticks to what she does best, she certainly is the best.

NICK ROBINSON

Entertaining **Mr** Costello

SUNDAY NIGHT at the Palladium saw Elvis Costello transform from the bloke in specs to the fullyrounded entertainer, Mr Variety himself. It was the bloke in specs who hung-high the hordings of stark invective, but Mr Variety was always on hand to provide the Tarby links between God's Comic or Thatcher's heckler, Alison's stillspurned lover or the pianoman,

idly tickling Almost Blue. Spike, Costello's latest, came at a time when it was most required, and was liberally featured throughout this performance. Tramp The Dirt Down, his sharpestyet condemnation of Thatcher's creed, was bleak in its solo acoustic setting and stood as the finest moment of the two-hour-plus set. Other highlights included the inevi-table moulding of songs into med-ley form: New Amsterdam bookended various quotes and references, Beatles songs snuck in and out, Costello was enjoying himself.

His rambling was at times crimi-nal, brickbats here for Mr Variety, stroking an audience ever ready to bellow Oliver's Army in various regional accents, always capable of over-keen laughter at their master's continuing tumble of asides and in-jokes. But given the premis of two hours solo, the show required this knockabout, almost demonically showbiz approach. Good old boy Nick Lowe joined

the proceedings for a spot of Everlys-like fun with Indoor Fire-works and What's So Funny About Peace, Love And Understanding,

Abba's Knowing Me, Knowing You stood as the finest cover and Pump It Up returned as a metallic overture suggesting its inception as the UK's first genuine rap song.

Costello close to his best, moving ever on. One simply can't ask that

much more. DUNCAN HOLLAND

Yazzle dazzle

WITH THEIR third single buzzing just outside the top 40, **Reid** bought their glitzy, well-groomed soul in search of a bit of reflected glory as support to budding super-star Yazz. The idea of three good looking brothers singing their socks off may seem stale but should not deprive these EMI hopefuls of chart action for long. The sweet voices of the twinkle-

toed trio won over a lot of young hearts at Hammersmith Odeon but Reid are still seeking a spark of inspiration to do credit to their undoubted talent. For new they are as drab as an Imagination without the camp overkill, and that just won't cut it.

There was a monotony in their set that Yazz worked overtime to avoid in her own. Switching from acid drop disco to the syrupy lover's rock of Fine Time she is an accomplished performer with a smile only upstaged by her colossal charisma. It lifted even the blander soul workouts (and there were a few too many of those) as she rode a wave of captivating charm and confidence.

Starting out with the celebratory Love Rights her set ended propheti-cally with Only Way Is Up. Yazz has built the foundations of a career that should go on happening for years to come. MATTHEW' COLE



YAZZ: THE hair might have changed, but the style is still as strong

Meet the Neighbours

FIRSTLY, WHO is the Neighbourhood's tailor? Head honcho Tim Hutton stands a foot taller than any of the other six by virtue of his Mat Hatter hat and snakeskin platform shoes (not quite the four-inch hoof style though), and I haven't seen silver lamé trousers and waistcoats since, oh, The Rubettes. Keyboard Kween Carrie Fisher's weddingdress-on-acid stood out among the rest of the ruffles, strides, shades and self-conscious grins; it might look dandy and decisive supporting Simply Red around the larger venues, but when you picture them Country's Two's dressing room, Country's Two's dressing room, Country's Two's dressing room, all crowded into the Town are you ready to ...?', well, you get the picture.

But that's dedication for you. The psychedelic Neighbourhood's the music; this swinging, growling horn-fed funk heaviness initially made one think there was way too much lip service paid to Sly Stone, George Clinton and much lip service paid to Sly Stone, George Clinton and, naturally, funky Prince, while (the white) Hutton simply tried too hard to sound black. But then you realise these guys have rhythm, sass, swagger, riffs and *cool* all their own too, and Hutton is genuinely charismatic, a blond jailbait wait, singing rather like a Deep South Elvis Costello. Then you start for-Elvis Costello. Then you start for-

giving them. The opening 10 minute Magic Muffle just wouldn't let go, the folhowing soul ballad was achingly misty and well oiled, and even when the bass drum pedal cracked, Hutton caught the waiting crowd with a gusty solo Life's Mystery. With just his guitar or whipped up by the horn frenzy and key-board/drum stabs of A Certain Attitude, Hutton started making sense with his white Prince outlook - if you can't beat them, join them. MARTIN ASTON

Ozzy's dream turns sour

THERE IS something oddly disturbing about an **Oxry Osbourne** audience. As a collective throng, they display all the fanatical devo-tion of the blue-rinse mob at a Tory conference; never mind the sub-stance, the cult of personality is unshakable

Even the unmitigated disaster of 20 minutes total silence mid-way through Ozzy's opening night at London's Hammersmith Odeon only warranted something of a mild rebuke from this congregation of the church of aural sects.

It wasn't Ozzy's fault, after all. Nah, blame that new guitarist of his, Zak Wylde — a name that won't be around for much longer won't be around for much longer either. In soaking himself the brash young American fused his guitar, PA and everything. First it was a bit of a laugh. "That's what hap-pens when you drink too much (F-word) Southern Comfort," beamed the hairy axeman. Twenty minutes later and the humour was gone and jeers greeted Wylde as he strolled onto an empty stage to ex-plain that everything was "gonna be alright." It was a farce-turnedtragedy for the faithful who'd paid

a tenner each for the honour. Eventually Ozzy ambled back on stage and the band launched into yet another undistinguishable dirge of squeaky riffola. In notice-ably dour mood the ageing rocker continued to urge his followers to raise their hands, again with liberal use of the F-word. That was his sole form of communication with them. The master of rapport, is our Ozzy. And after enduring the most mind numbing drum solo yet bestowed on an innocent audience it became clear that Mr Osbourne's days as one of the big names in heavy metal circles must surely be numbered.

When the opening chords of Suicide Solution grunged out, one



ELVIS COSTELLO: Mr Variety and Diana Ross, the lady singing the blues

was reminded of a line from a less infamous song: "This ain't rock'n'roll/This is suicide". Amen to that. ANDREW MARTIN

The boy from the black stuff

HELEN WATSON, possibly the best British female singer/song-writer to emerge in the last couple of years, provoked a warm re-sponse at the **Royal Albert Hall**. Where she has the edge over her contemporaries is in the delicate phrasing of her songs, lyrical twists and turns like those of Costello or Joni Mitchell, The Weather Inside being a case in point. The current single, Dangerous Daybreak, is an ingeniously deconstructed bar-room boogie; When You Love Me I Get Lazy glows the primary col-ours of soft jazz, speckled with Steely Dan guitar chords. Helen Watson is going to be simply enor-

Black should be enormous by ow — why the initial success of now the first two singles hasn't been maintained is anyone's guess, al-though tonight the earlier material sounds distinctly stronger. The problem of making a brilliant debut LP! Songs like Finder, Paradise and Everything's Coming Up Roses got as rapturous ovations as the hits did. I Just Grew Tired was the archetypal Black song, evoking perfectly the weariness of a failing

relationship. No-one is better at conveying the empty misery of heartache than Colin Vearncombe, with his pained countenance and velvety croon. An evening with the Prince of Pathos looked set to be a chastening experience until the excel-lent Now You're Gone. As the song stepped up a gear into a Calypso-ish finale, the net of balloons which had been bulging expect-antly all evening finally burst and showered its fruit all over the audience. Streamers fell from the stage curtain and a wake suddenly turn-ed into a fiesta. When all's said and done Vearncombe can still laugh about it now. DAVID GILES

Do the Dinosaur

THE NEW wave of guitar-based rock bands has so far centred mainly on those with REM-style mclinations 0thrash/hardcare leanings.

Dinosaur Jr can be found somewhere in the middle. The two combine the strong mythm and melodies of the farmer with the raw power of the latter. The end result, as demonstrated at the Powerhaus in Islington, is a suble but highly intexicating sound that thrives on lots of valume.

Consequently, ears were pinned back by the guitar wailing but des-pite the noise it was the simple melodies that burst through with the feedback and distorion, heighten-

Songs like the single Freck Scene and The Lung kept the mo-mentum going throughout the 45-minute set which left the audience in no doubt that Dinosaur Jr are one of the most effective and breathtakingly simplistic rock bands to come out of the US over the last two years. Support band The Lunachicles

a bunch of 18-year-old New Yorkers recently signed to the same label as Dinosaur Jr, Blast First — were not quite so compe-

ling. They too have an aggressive rock sound that boxes the listeners failed to rise above the volume and distortion and vocalist Theo's wacky Siouxsie stylings only made the effect more unsetling. NICK ROBINSON

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| 100 March 100 Ma | MUSIC WEEK | |
| Compiled by Gallup for the BPI, <i>Music Week</i> and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales. | | "The British Record Industry Charts © BPI. Compiled by Gallup for BPI, Music Week and BBC. Trade Publication rights licensed exclusively to Music Week; broadcasting rights to the BBC. All rights reserved. |
| No THEW FERRY 'CROSS THE MERSEY Marsden/McCartney/Johnson/Christians PWL PWL 41 (P) | | 41 NEW FUNKY COLD MEDINA/ON FIRE Tone Loc Delicious/4th + B'way (12)BRW 129 (F |
| 2 HAND ON YOUR HEART O Kylie Minogue PWL PWL(T) 35 (F) | | 42 48 NOTHIN (THAT COMPARES 2 U) The Jacksons Epic 654808 7 (12:-654808 1) (C |
| 3 5 MISS YOU LIKE CRAZY Natalie Cole EMI USA (12)MT 63 (E) REQUIEM | | 4.3 ²⁷ Madonna Sire W 7539(T) (W |
| 4 London Boys Teldec/WEA YZ 345(T) (W) | | TOO MANY BROKEN HEARTS • |
| D Queen Porlophone (12)QUEEN 10 (E) L 7 BRING ME EDELWEISS | | 45 34 Jason Donovan PWL PWL (T) 32 (I 46 26 GOT TO KEEP ON Cookie Crew Hrr/London FFR(X) 25 (I |
| 6 7 Edelweiss WEA YZ 353(T) (W) 7 2 ETERNAL FLAME O Bangles CBS BANGS(T) 5 (C) | | 47 NEW Fuzzbox WEA YZ 401(T) (V |
| Bangles CBS BANGS(T) 5 (C) 8 I'M EVERY WOMAN (Remix) Chaka Khan Warner Brothers W 2963(T) (W) | LAUPER | 48 35 THIS TIME I KNOW IT'S FOR REAL O Donna Summer Warner Brothers U 7780(T) (W |
| 9 6 BEDS ARE BURNING Midnight Oil Sprint/CBS OIL(T) 3 (C) | | 49 49 MY HEART CAN'T TELL YOU NO Rod Stewart Warner Brothers W 7729(T) (W |
| 10 14 THE LOOK Roxette EMI (12)EM 87 (E) | | 50 NEW CLOSE MY EYES FOREVER (Remix) Lita Ford (with Ozzy Osbourne) Dreamland/RCA PB 49409 (PT 49410) (BMG |
| BABY I DON'T CARE Transvision Vamp MCA TVV(T) 6 (F) | THE AND | 51 46 THAT'S WHEN I THINK OF YOU 1927 WEA YZ 351(T) (V |
| 12 11 WHO'S IN THE HOUSE The Beatmasters with Merlin Rhythm King/Mute LEFT 31(T) (I/RT) 12 10 AMERICANOS | | DZ ²⁴ The Cure Fiction/Polydor FICS(X) 29 (|
| Holly Johnson MCA MCA(T) 1323 (F) | DDOTA | 53 63 1 WON'T BACK DOWN Tom Petty MCA MCA(T) 1334 (54 41 THROUGH THE STORM Aretha Franklin & Elton John |
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| 20 EVERY LITTLE STEP Bobby Brown MCA MCA(T) 1338 (F) | 26 2 10 | 60 NEW I DROVE ALL NIGHT Cyndi Lauper Epic CYN(T) 4 (|
| 21 29 VIOLENTLY EP Hue & Cry Circa/Virgin YR(T) 29 (E) OP MY BRAVE FACE | AL BIOMAN | 61 58 A Guy Called Gerald Rham! RS 804 (12"-RX 8804) |

| | Paul McCartney | ranopnone (12)8 0213 (c) |
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| 23 38 | HELYOM HALIB Cappella | Music Man MMPS 7004 (12"-MMPT 12004) (P) |
| 24 18 | I'LL BE THERE FOR YOU Bon Jovi | Vertigo/Phonogram JOV 5(12) (F) |
| 25 | FERGUS SINGS THE BLUI Deacon Blue | CBS DEAC(T) 9 (C) |
| 26 | MANCHILD Neneh Cherry | Circa/Virgin YR(T) 30 (E) |
| 27 17 | GOOD THING Fine Young Cannibals | London LON(X) 218 (F) |
| 28 36 | LOVE ATTACK Shakin' Stevens | Epic SHAKY 10 (C) |
| 29 28 | YOU ON MY MIND Swing Out Sister | Fontana/Phonogram SWING 6(12) (F) |
| 30 51 | ON THE INSIDE (Theme ' | Prisoner Cell Block H') A.1. A1 311 (A) |
| 31 45 | CAN I GET A WITNESS Sam Brown | A&M AM(Y) 509 (F) |
| 32 33 | WORKIN' OVERTIME Diana Ross | Ross/EMI (12)EM 91 (E) |
| 33 23 | I BEG YOUR PARDON Kon Kan | Atlantic A 8969(T) (W) |
| 34 39 | MY LOVE IS SO RAW Alyson Williams featuring Nikki-I | Def Jam 6548987 (12 -6548986) (C) |
| 35 54 | CHANGE HIS WAYS Robert Palmer | EMI (12)EM 85 (E) |



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ONE Metallica 36 20 Vertigo/Phonogram METAL 5(12) (F) AIN'T NOBODY BETTER 37 19 10/Virgin TEN(X) 252 (E) **Inner** City DISAPPOINTED Public Image Limited 38 43 Virgin VS(T) 1181 (E) KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler 39 30 10/Virgin TEN(X) 263 (E) ME MYSELF AND I 40 25 De La Soul Big Life/Tommy BLR 7(T) (I/RT)

| 1 | 3 | I'M EVERY WOMAN (Danny D Remix) Chaka Khan | 21 | 9 | AIN'T NOBODY BETTER |
|----|-----|--|----|--------|--|
| 2 | 4 | REQUIEM London Boys | 22 | 8 | ONE Metallica |
| 3 | 1 | HAND ON YOUR HEART Kylie Minogue | 23 | 14 | YOUR MAMA DON'T DANCE Poison |
| 4 | 6 | BRING ME EDELWEISS Edelweiss | 24 | | YOU ME = LOVE The Funky Worm |
| 5 | 2 | I WANT IT ALL Queen | 25 | NIGHT. | CLOSE MY EYES FOREVER (Remix) Lita Ford (duet with Ozzy Osbourne) |
| 6 | 10 | MISS YOU LIKE CRAZY Natalie Cole | 26 | 27 | VOODOO RAY EP A Guy Called Gerald |
| 7 | 12 | HELYOM HALIB (ACID ACID ACID) Coppella | Ø | NEW | MY BRAVE FACE Paul McCartney |
| 8 | 5 | WHO'S IN THE HOUSE The Beatmasters with Merlin | 28 | | ROOMS ON FIRE Stevie Nicks FUNKY COLD MEDINA/ON FIRE |
| 9 | NEW | EVERY LITTLE STEP Bobby Brown | 29 | HETT | Tone Loc |
| 10 | NEW | MANCHILD Neneh Cherry | 30 | | Big Doddy Kane |
| 11 | 7 | ETERNAL FLAME Bangles | 31 | | De La Soul |
| 12 | 13 | BEDS ARE BURNING Midnight Oil | 32 | - | NOTHIN (THAT COMPARES 2 U) The Jacksons WORKIN' OVERTIME |
| 13 | 22 | THE LOOK Roxette | 33 | | Diano Ross DON'T YOU WANT ME BABY |
| 14 | NEW | FERGUS SINGS THE BLUES Deacon Blue | 34 | NEW | Mondy Smith GOT TO KEEP ON |
| 15 | | BABY I DON'T CARE Transveron Vomp | 35 | | Coskie Crew IT'S YOUR TIME |
| 16 | | WHERE HAS ALL THE LOVE GONE Yozz | 36 | NEW | Arthur Baker And The Backbeat Discip |
| IJ | | MY LOVE IS SO RAW Alyson Williams featuring Nikku-D | 87 | | Hue & Cry IF YOU DON'T KNOW ME BY NOV |
| 10 | | KEEP ON MOVIN' Soul II Soul feat Caron Wheeler | 34 | | Simply Red GOOD THING |
| 19 | 18 | AMERICANOS Hally Johnson | 31 | | Fine Young Cannibals I'LL BE THERE FOR YOU |
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er And The Backbeat Disciples

| 63 40 | WHEN LOVE COMES TO TO U2 with B.B. King | DWN Island (12)IS 411 (F) |
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| 64 32 | INTERESTING DRUG Morrissey | HMV/EMI (12)POP 1621 (E) |
| 65 NEW | BABY PLAYS AROUND EP Elvis Costello | WEA W 2949(T) (W) |
| 66 72 | STILL TOO YOUNG TO REA It Bites | MEMBER Virgin VS(T) 1184 (E) |
| 67 52 | RAP SUMMARY/WRATH OF Big Daddy Kane Ca | KANE old Chillin'/Warner Brothers W 2973(T) (W) |
| 68 50 | LET THERE BE ROCK Onslaught | ffrr/London LON(X) 224 (F) |
| 69 HEW | IT'S YOUR TIME Arthur Baker feat. Shirley Lewis | Breakout/A&M USA(T) 654 (F) |
| 70 MEW | FREE Stevie Wonder | Motown ZB 42855 (12"-ZT 42856) (BMG) |
| 71 61 | THRILL HAS GONE Texas | Mercury/Phonogram TEX 2(12) (F) |
| 72 44 | MYSTIFY INXS | Mercury/Phonogram INXS 13(12) (F) |
| 73 NEW | WHY DO I ALWAYS GET IT Live Report | WRONG Brouhaha (12)CUE7 (A) |
| 74 47 | PEOPLE HOLD ON Coldcut featuring Lisa Stansfield | Ahead Of Our Time/Big Life CCUT 5(T) |
| 75 NEW | ALBINONI VS STAR WARS Sigue Sigue Sputnik | Parlophone (12)SSS 4 (E) |
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LP REVIEWS

4 FOREVER YOUR GIRL, Poula Abdul Virgin REAL LOVE, Jody Watley 2 MCA 3 I'LL BE THERE FOR YOU, Bon Jovi Mercury SOLDIER OF LOVE, Donny Osmond 4. 5 Capitol 5. ROCK ON, Michael Damian 8 Cypress PATIENCE, Guns N' Roses 6. 9 Geffen 10 WIND BENEATH MY WINGS, Bette Midler 7. Atlantic AFTER ALL, Cher & Peter Cetera Geffen EVERY LITTLE STEP, Bobby Brown 9. 15 MCA 10 LIKE A PRAYER, Madonna Sire 11 **ELECTRIC YOUTH, Debbie Gibson** Atlantic 12* I'LL BE LOVING YOU, New Kids On The Block 16 Columbia SECOND CHANCE, Thirty Eight Special 13 A&M **EVERLASTING LOVE**, Howard Jones 14" 18 Elektra 20 CLOSE MY EYES FOREVER, Lita Ford 15. RCA 13 CULT OF PERSONALITY, Living Colour 16 Epic 14 IKO IKO (From Rain Man), The Belle Stars 17 Capitol 12 THINKING OF YOU, Sa-Fire Cutting 18 19. 23 BUFFALO STANCE, Neneh Cherry Virgir 20* 24 WHERE ARE YOU NOW?, Jimmy Hamen with Synch WIG 21. 25 THROUGH THE STORM, Aretha Franklin Arista 32 SATISFIED, Richard Marx 22* EMI FUNKY COLD MEDINA, Tone-Loc 23 17 Delicious 24* 29 CRY, Waterfront Polydor SHE DRIVES ME CRAZY, Fine Young Cannibals 25 19 I.R.S. 26* 30 VOICES OF BABYLON, The Outfield Columbia 27. 36 POP SINGER, John Cougar Mellencamp Mercury THIS TIME I KNOW IT'S FOR REAL, Donna Summer 28 Atlantic 37 MISS YOU LIKE CRAZY, Natalie Cole 29. EMI 30 BABY DON'T FORGET MY NUMBER, Milli Vanilli Arista 33 I ONLY WANNA BE WITH YOU, Samantha Fox 31 live 38 LITTLE JACKIE WANTS TO BE A STAR, Lisa Lisa & Cult Jam 32* Col 21 ROOM TO MOVE, Animotion 33 Polydor 34. **COMING HOME**, Cinderella Mercury 35* GOOD THING, Fine Young Cannibals I.R.S 22 HEAVEN HELP ME, Deon Estus 36 Miko 39 DOWNTOWN, One 2 Many 37 A&M 28 THELOOK, Roxette 38 EMI 31 A SHOULDER TO CRY ON, Tommy Page 39 Sire - I DROVE ALL NIGHT, Cyndi Lauper Epic

S TOP FORTIES A&R

SHINIG HEST

| 1 | 1 | LIKE A PRAYER, Madonna | Sire | |
|-----|----|--|-----------------|--|
| 2 | 3 | LOC-ED AFTER DARK, Tone-Loc | Delicious | |
| 3* | 4 | THE RAW & THE COOKED, Fine Young Cannibals | I.R.S. | |
| 4 | 2 | G N'R LIES, Guns N' Roses | | |
| 5 | 5 | DON'T BE CRUEL, Bobby Brown | MCA | |
| 6* | 9 | BEACHES, Original Soundtrack At | | |
| 7 | 7 | HANGIN' TOUGH, New Kids On The Block | Columbia | |
| 8 | 6 | VIVID, Living Colour | Epic | |
| 9* | 10 | FOREVER YOUR GIRL, Paula Abdul | Virgin | |
| 10 | 8 | ELECTRIC YOUTH, Debbie Gibson | Atlantic | |
| 11* | 11 | NEW JERSEY, Bon Jovi | Mercury | |
| 12* | 16 | SONIC TEMPLE, The Cult | Sire | |
| 13 | 12 | GIRL YOU KNOW IT'S TRUE, Milli Vanilli | Arista | |
| 14 | 13 | TRAVELING WILBURYS, Traveling Wilburys | Wilbury | |
| 15 | 15 | APPETITE FOR DESTRUCTION, Guns N' Roses | Geffen | |
| 16* | 17 | LARGER THAN LIFE, Jody Watley | MCA | |
| 17 | 14 | MYSTERY GIRL, Roy Orbison | Virgin | |
| 18* | - | FULL MOON FEVER, Tom Petty | MCA | |
| 19 | 18 | SKID ROW, Skid Row | Alantic | |
| 20 | 20 | HYSTERIA, Def Leppard | Mercury | |
| 21 | 19 | EVERYTHING, The Bangles | Columbia | |
| 22 | 21 | SHOOTING RUBBERBANDS AT THE STARS, Edie Brickell | Geffen | |
| 23 | 22 | MELISSA ETHERIDGE, Melissa Etheridge | Island | |
| 24 | 23 | AND JUSTICE FOR ALL, Metallica | Vertigo | |
| 25* | 33 | TWICE SHY, Great White | Capitol | |
| 26 | 24 | GREEN, R.E.M. | Warner Brothers | |
| 27. | 29 | GUY, Guy | Uptown | |
| 28 | 28 | LOOK SHARP!, Roxette | EMI | |
| 29 | 26 | OUT OF ORDER, Rod Stewart | Warner Bros | |
| 30 | 25 | WATERMARK, Enyo | Geffen | |
| 31 | 30 | WINGER, Winger | Atlantic | |
| 32 | 32 | LET'S GET IT STARTED, M.C. Hammer | Capitol | |
| 33* | 37 | NICK OF TIME, Bonnie Raitt | Capitol | |
| 34 | 27 | LIVING YEARS, Mike & The Mechanics | Atlantic | |
| 35* | 36 | DIRTY ROTTEN FILTHY, Warrant | Columbia | |
| 36 | 31 | KARYN WHITE, Karyn White | Warner Bros | |
| 37 | 40 | LIFE ISTOO SHORT, Too Short | Jive | |
| 38* | | STRAIGHT OUTTA COMPTON, N.W.A. | Ruthless | |
| 39 | 34 | SPIKE, Elvis Costel o | Warner Bros | |
| 40 | | 3 FEET HIGH AND RISING, De La Soul | Tommy Boy | |
| | - | De la soli | TOmmy Boy | |

Charts courtesy Billboard, May 20, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

THE THE: Mind Bomb. Epic 4633192. Matt Johnson's anguished thoughts burn clear on this alburn of bitter images and desperate hope. His lyrical and musical visions gel like second nature to create a thought-provoking yet disarmingly close atmosphere. The colour and depth of the eight tracks make enlightening and devoted listening. Like the albums before it, Mind Bomb will become an undeniable classic.

JOHN COUGAR MELLAN-CAMP: Big Daddy. Mercury 838 220-1. Harvesting the country-folk seeds sown on the previous Lonesome jubilee, Mellancamp has now fully reached the point where he can be seriously regarded outside the rock arena. only the single, Pop Singer, will give detractors fuel for their criticism, as the rest stands as an eminently musical offering. the Little Bastard's cracked it.

NATALIE COLE: Good To Be Back. EMI (TD/CD)MTL 1042. The lady who has achieved almost every success and accolade continues to strive for perfection by once again employing a wide variety of producers in a quest for the best sounds. Apart from the current hit Miss You Like Crazy, most of the numbers could safely expect to find a high chart placing. GT

ARETHA FRANKLIN: Through The Storm. Arista. 209 842. The Queen of soul returns with an album that reconfirms that title. It's packed with a variety of styles and cracking duets that emphasise the versatility of her soft yet powerful voice. It's great to hear her singing some decent songs for a change — songs that have tremendous commercial potential too.



KIRSTY MACCOLL: Kite. Virgin KMLP 1. Free World was a great single and most of this is equally good. It's a guitar driven machine with MacColl taking a clear-eyed view of some of our world's ills and glories, shuffling in some neat word-play and emerging all the better for it. Its potential should be limitless, but needs a touch more exposure, so give it a couple of shop spins and see what happens.

10,000 MANIACS: Blind Man's Zoo. Electra EKT 57. Following the startingly good In My Tribe was always going to be tricky, and while they haven't quite pulled it off, Natalie Merchant's voice is still a joy to behold. The problem lies in the composition which all-too-often depends on that voice, the sort of thing for which eye teeth and right arms are regularly traded in. It's bright and it floats, but the songs have to be a little stronger for that great leap forwards. DH

MARK GERMINO: Caught In The Act Of Being Ourselves. RCA PL 86608. There's an enormous amount of radio interest in Germino's gentle, countrified tunes, but in the context of this album they don't travel well, sounding like a poor imitation of Springsteen or Kristofferson. Still, if commercial success is gained through a lacklustre, if gritty, ballad, this album has another dozen similar cuts to back it up. JUST-ICE: The Desolate One. Sleeping Bag SBUKLP 5. Controversial US rapper famed for both his alleged criminal tendencies and his fusion of hip hop and reggae. Indeed, this album's finest moments see him lapsing into Caribbean vocal styles, particularly on the excellent Welfare Recipients. The straight raps are generally a little dull, with much "dissing" of fellow MCs, but Just-lee remains a much needed character.



VARIOUS: In Love With These Times. Flying Nun Europe. FNE 28. Distribution: Rough Trade/Cartel. UK acts have yet to match the deftly-crafted passion of some of the US and Aussie/Kiw guitar bands but they would do well to have a listen to the array of talent showcased on this New Zealand compilation. They key is ir the natural blend of vocals and guitar wrapped in rich, hypnotic melodies.

VARIOUS ARTISTS. Totally Wired. Acid Jazz JAZID 13LP. This new compilation of steaming dance cuts is a convenient indication of the current wealth of activity in UK night club circles. Inspired by the best funk jazz, soul, salsc and R&B sources, Totally Wirec carries an impeccable, if incredibly diverse, musical pedigree. Criteric for inclusion appears to be high level danceability, and best tracks are The New Jersey Kings' Dance Wicked and Haryou's Latin Jam.

3 MUSTAPHAS 3: Heart o-Uncle. GLOBESTYLE ORB 043 Another kaleidoscopic musta-phonic taxi-tour around the globe indeed. In trying to be all knowr world musics to all people, the Mustaphas have succeeded rathethan failed by virtue of theivivid imaginations, inborn rhythmicability plus the songbird performance of now permanenr Mustapha Lavra Tima Daviz M who helps illuminate these galloping world travels. And we all know travel broadens the mind. MA

LATIN QUARTER: Swimming Against The Stream. RCA P. 74037. LQ's third album, the first for RCA, is sophisticated, smooth Anglophiled pop soul mixed with plaintive folk tinges, coloured by committed "we are the world" lyrics — nuclear testing, racism, animal rights — that recalls Peter Gabriel's mix of modern melody and motivation. Given the right single, watch this one move.

THE GODFATHERS: More Songs About Love & Hate. Epic. 4633941. While The Godfathers still keep one foot firmly rooted in the Sixties with their subtle Stonesy guitar riffs and rhythms and simple lyrical messages, the other foot kicks out wildly with a fury that provides an underlying bubbling energy within each song. It may not be mentally challenging but it will certainly give you a shake.

FRAZIER CHORUS: Sue. Virgin V2578. Jumped the gun slighty with this one, but now it's out we can reiterate the strength of Tim Freeman's curiously domestic view of life swaddled in a delightful blanket of synths, oboes, flutes and things. They're at that nearly-wellknown stage now, so it's always worth naving a couple of copies of this excellently-named debut on the premises.

BARR'I MANILOW: Songs To Make The Whole World Sing. Arista 209927. After a jazzy phase which brought critical respectability but few sales, Manilow is back to his winning ways. In partnership with Arista chief Clive Davis he's come up with a collection of well-crafted melodic ballads that ought to attract the MOR masses. Although the first single Please Don't Be Scared was only a mincr hit, reasonable radio play should lift sales of the album. DL

SWANS: The Burning World. MCA. MCG 6047. Having moved from indie Product Inc to a major label, Swans have also dropped the coom-laden tunes of old in favour of a richer more colourful sound. The deep vocals take on a more spiritual tone and with Bill Laswel producing, the atmosphere is less claustrophobic but just as intense.

THE CHIEFTAINS: A Chieftains Celebration. RCA RK 87858. With guest appearances from Nanci Griffith and Van Morrison, on a new composition, this is another immaculate set from Ireland's premier instrumental group. The musical highlight is a Millenium Celtic Suite. Composed by Paddy Molorey, it features instrumentalists from Brittany, Galicia and Northumberland. Elsewhere harpist Derek Bell is on top form with the aflecting Coolin Medley. DL

KILLDOZER: For Ladies Only. Touch & Go Records T&G39. Distribution: Southern. Those charming Killdozer boys are let loose on some of their all-time fave tracks with devastating effect. Their version of Deep Purple's Hush is a reverential classic and Conway Twitty'; You've Never Been This Far Bafore is similarly splendid. Highlight, though, is their nosebloodying treatment of American Pie (Parts 1&2). There's no reason why this couldn't be more than just chindle hit.

ADRIAN BELEW: Mr Music Head Atlantic 781 959-1. This is a fine album: individual and imaginative, and very psychedelic in an almost contemporary way. Belew plays, sings and writes everything himself and he is obvicusty a musician and writer of high standards, original and accomplished. It's probably too add and auirky to sell in large quantities, but that's hardly his fault.

THE FABULOUS THUNDER-EIRDS: Powerful Stuff. Epic 463382 1. Here we have a good, hard rockin' blues band trying' to get modern. Some of these songs hit a nice updated Stax groove, with ouches of Creedance, but some are just duffers and all the lyrics are pure formula. Emergency catches the Thunderbirds at their best a-a-azy backbeat, easy vocals end tough harmonica. Still, they're trying to progress so good luck to 'em.

SPINNERS: Martin Aston, Adam Blake, Leo Finlay, David Giles, Dave E Henderson, Julian Henry, Duncan Holland, Dave Laing, Nick Robinson and Gareth Thompson. WIRE: Eardrum Buzz. (Mute (12)MUTE 87). Already in the lower reaches of the charts but Gilbert/Gotobed/Lewis/Newman are always worth a mention for their constant genius in coming up with quirky, questioning, and catchy songs that deserve, but rarely get, wide exposure. Maybe, at last, after a brilliant career of over 12 years, they shall be rewarded with a hit single.



SKIN GAMES: Your Luck's Changed. (Epic (CD) SGA(T) 4). Skin Games return with another excellent, uplifting pop classic, produced by Stephen Hague, and characterised by shimmering guitars and singer Wendy Page's soaring vocals. Most certainly a band poised on the verge of mass success.

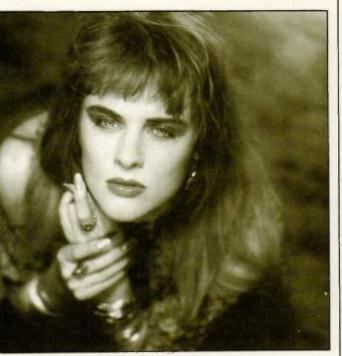
ELVIS COSTELLO: Baby Plays Around. (Warner Brothers W2949 (T/TE/CD/C)). One of the more downbeat ballads from the mighty Elvis's fantastic and acclaimed Spike album, which seems an odd choice as a single. However, Baby ..., written with wife and ex-Pogue Cait O'Riordan, is an emotive number that sits easily next to his older, but nonetheless classic, ballads of Almost Blue and My Funny Valentine.

FUZZBOX: Pink Sunshine. (WEA YZ 401 (T/CD/C)). The furry, frenetic Fuzzbox foursome bounce back from their recent, stringdriven hit, the blockbusting International Rescue, with another less wacky but far slickier catchy pop number lifted from their Andy Richards produced second album. Massive!

TONE LOC: On Fire/Funky Cold Medina. (4th & Broadway/Is-Iand (12)BRW 129). Having already had the biggest rap hit in the US with his stunning Wild Thing, Tone Loc is sure to keep the hits rolling with a double A-side from his Loc'ed After Dark debut album,



FIFTH OF HEAVEN: leaving a mark for the future



SINGLES

Reviewed by Jerry Smith

SKIN GAMES: looks like their luck's changed

which includes the excellent Funky Cold Medina, presently racing up the US Hot 100.



DOUBLE TROUBLE & THE REBEL MC: Just Keep Rockin'. (Desire WANT(X) 9). This killer dance track looks like emerging as a club monster with crossover success, with serious clubbers going for the hip house version while the Sk'ouse version, with its infectious Liquidator base, is sure to gain wider appeal. Set to be a big one!

ETTA JAMES FEATURING DAVID A STEWART: Avenue D. (Capitol/EMI (12)CL 533). The Etta James revival is upon us with a new Island album and this explosive and raunchy single, featuring and produced by Eurythmics' Dave Stewart, taken from the soundtrack to a new American film, Rooftops. With her unique voice and its heavy rock'n'roll overtones it could do well.

THE SHAMEN: You And Me And Everything. (Moksha SOMA 6(T)). The Shamen come up with what is probably their most psychedelically-acid stuff yet, with the 12-inch cut up and re-mixed by Evil Ed Richards of Jolly Roger fame. Without their usually scathing vocals, this single is clearly aimed at the alternative clubs.

BIG STICK: Crack Attack. (EMI (12/CD)EM 88). New York's acclaimed hard and fast art houseduo Big Stick issue a newly-recorded version of an old track as their major label debut, produced and re-vamped by the Fon Force team. Previously a searing sonic attack, the addition of a bubbling dance rhythm weakens the effect.

FIELDS OF THE NEPHILIM: Psychonaut Lib. III. (Situation Two SIT 57(T/C)). Another harvest of hammy gothic mysticism from these purveyors of overbearing pomp rock, complete with gravelly vocals. Their cult following should appreciate it, even if originators such as the revered Sisters do it with so much more style.



KITCHENS OF DISTINCTION: The Third Time We Opened The Capsule. (One Little Indian 19 TP12). After the wonderful and much-admired Prize, the bizarrely titled Kitchens Of Distinction turn up with a highly effective four-track EP, bursting with atmosphere and a memorable, droning sound that proves to be very engaging.

DEACON BLUE: Fergus Sings The Blues. (CBS DEAC 9). Now with a number one LP under their belts with When The World Knows Your Name, Deacon Blue's pop success looks assured and this track lifted from it, with its smooth Warne Livesy produced sound and catchy chorus, should underline the fact.

SIGUE SIGUE SPUTNIK: Albinoni Vs Star Wars. (Parlophone/EMI (12/CD) SSS 4). Arch pranksters, the Sputnik Corp, turnin their own dramatic 21st Century synth update of Albinoni's 17th Century classical piece Adagio, lifted from their recently released second album, Dress For Excess, and it could prove to be very acceptable given enough exposure.

MALCOLM McLAREN AND THE BOOTZILLA ORCHESTRA: Waltz Darling. (Epic WALTZ (T/C) 2). Another excursion into pop for the media manipulator, having already set off a new fashion for Vogueing among styleconscious dancers and this loping dance track, with Bootsy Collins and Phil Ramone, forms a great soundtrack to accompany the graceful moves.



FIFTH OF HEAVEN: Just A Little More. (Mixout (7/12)FOH 1). Three-piece band from Manchester look sure to leave their mark with a very competent soul single displaying a deliciously slick, syrupy backing for Denise Johnson's dynamic, emotive vocal. Certainly a band to watch for in the future.

A&R THE QT KER CHART TOP-40-SINGLES 1 BABY I DON'T CARE 1 BABY I DON'T CARE 2 CULLARY 2 CULLARY 3 INTERESTING DRUG 4 A DINTSAPO INTED 4 A DINTSAPO INTED 4 CHART STAR

| 2 | 2 | LULLABY The Cure | Fiction FICS29 (F) |
|----|----|---|----------------------------|
| 3 | 3 | INTERESTING DRUG | HMV POPI621 (E) |
| 4 | 4 | DISAPPOINTED Pil | Virgin VS1181 (E) |
| 5 | 5 | FREE WORLD Kirsty MacColl | Virgin IJMA1 (E) |
| 6 | 8 | EARDRUM BUZZ | Mule MUTEO87 (RT/SP) |
| 7 | 14 | CIRCLE Edie Brickell & The New Bohemians | Geffen GEF51 W) |
| 8 | 6 | WISE UP SUCKER Pop Will Eat Steelf | RCA P842761 (BMG) |
| 9 | | CULT OF PERSONALITY Living Colour | Epic _C.5 (C) |
| 10 | - | SOMETHING ABOUT YOU GIRL John Moore & The Expressway | Polydor MNG135 (F) |
| 11 | 7 | NEVER House Of Love | Fontano HOLI (F) |
| 12 | 9 | HAIRSTYLE OF THE DEVIL | Creation CREO63 (I/RT) |
| 13 | | GRACELAND The Bible! | Chrysalis BIB4 (C) |
| 14 | 13 | THE BEAT(EN) GENERATION | Epic EMU8 (C) |
| 15 | 11 | TYPICAL! Frazier Chorus | Virgin VS1178 (E) |
| 16 | - | WON'T LET GO Bliss | Parlophone R52° 6 (E) |
| 17 | 12 | FIREWOMAN The Cult | Enggars Banquet BEG228 (W) |
| 18 | 10 | SAVED | MCA MCA1332 (F) |
| 19 | 15 | WHEELS OF WONDER Kevin McDermott Orchestra | tsland IS404 (F) |
| 20 | 17 | MONKEYS GONE TO HEAVEN | 4AD AD904 (1/RT) |
| 21 | - | CALLING OUT TO CAROL Stan Ridgway | IRS EIRSTOG (F) |
| 22 | | DUSTY HEARTFELT | Virgin VS 178 [E] |
| 23 | 20 | LIKE PRINCES DO Diesel Park West | Food FOOD19 F |
| 24 | 18 | SHE GIVES ME LOVE The Godfathers | Epic GFT1 (C) |
| 25 | 16 | INTERNATIONAL RESCUE | WEA YZ347 (W) |
| 26 | 19 | ONLY THE MOMENT Marc Almond | Parlophone R6210 (E) |
| 27 | - | ALL AND MORE Solvation | Karbon KARé12T (P) |
| 28 | 22 | LET'S GO ROUND THERE Darling Buds | Epic BLOND3 (C) |
| 29 | - | JOE Inspirational Carpets | Cow MOC3 [] |
| 30 | 24 | EVERYTHING COUNTS (LIVE) | Mute BONG16 (RT/SP) |
| 31 | - | HARD WORK | MCA MCA1293 (F) |
| 32 | 29 | HOMOSAPIEN II Pete Shelley | Immaculate IMMAC11 (PAC) |
| 33 | 25 | BIRDLAND EP Birdland | Lozy LAZY13 (I/RE) |
| 34 | 26 | ETERNAL FLAME The Bangles | CBS BANGS5[C] |
| 35 | 27 | JOCELYN SQUARE | Fontana MONEY* (F) |
| 36 | 35 | VAGABONDS New Model Army | EMINMAS (E) |
| 37 | 30 | Green Un Ked | Chino CHINA16 |
| 38 | - | TEENAGE BRIDE | Survival SUR048 (1) |
| 39 | 34 | Uttra Vivid Scene | 4AD BAD906 (I,R**) |
| 40 | - | JUST LIKE HEAVEN Dinosour Jnr | Blast First BFFP047 (I-RT) |

TOP · 20 · ALBUMS

| 1 | - | | Fiction FIXH14 (F) |
|----|----|---|-----------------------------|
| 2 | 1 | POP ART Transvision Vamp | MCA MCF3421 (F) |
| 3 | | THIS IS THE DAY, THIS IS THE HOUR, THIS IS THIS Pop Will Eat Isal! | RCA PL74141 (BMG) |
| 4 | 2 | DOOLITTLE Pixies | 4AD CAD905 [URT] |
| 5 | - | STONE ROSES Stone Roses | Silvertone ORELP502 (P) |
| 6 | 3 | SONIC TEMPLE The Cult | Begars Banquet BEGA98 (W) |
| 7 | 5 | THE INNOCENTS Erosure | Mute STUMM55 (RT/SP |
| 8 | 4 | SILVERTOWN The Men They Couldn'T Hang | Silvertone ORELP503 (P |
| 9 | 6 | UKRAINSKI VESTUPI V JOHNA PEELA The Wedding Present | RCA PL74104 (BMG |
| 10 | 10 | SHOOTING RUBBERBANDS AT THE MOON Edie Brickell & The New Bohemions | Geffen WX21B (W |
| 11 | 8 | TECHNIQUE New Order | Factory FACT275 P |
| 12 | 7 | GOOD DEEDS AND DIRTY RAGS Goodbye Mr MocKenzie | EMI EST2089 [E) |
| 13 | 9 | 101 Depeche Mod | Mute STUMM55 (RT/SP) |
| 14 | 11 | STRANGE KIND OF LOVE | Fontana SFLP7 F) |
| 15 | 14 | GREEN R.E.M. | Warner Bros WX234 (W) |
| 16 | 15 | SURFER ROSA Pixe s | 4AD CAD803 (1/5T) |
| 17 | 17 | THE TRINITY SESSION Cowboy Junkies | Coaking Vinyl COOK11 (I/RE) |
| 18 | 12 | SHORT SHARP SHOCKED Michelle Shocked | Cooking Vinyi CVLP1 IF |
| 19 | 13 | BLACK SWAN The Triffids | Island ILPS9928 (E) |
| 20 | 16 | DRESS FOR EXCESS Sigue Sigue Sputnik | Parlophone PC57328 (E) |
| | | Compiled by Music Week from Gall | up Data |

PUBLISHING

The power of persistence

by Nigel Hunter

ATIENCE AND persistence actually do pay off sometimes in songwriting and music publishing. Providing, of course, you start off with a good song. Alan Hawkshaw sent one of his

Alan Hawkshaw sent one of his compositions called Why Let It Go to Barbra Streisand in 1979. She liked it, and he got a letter from her attorney saying she rated it as an Academy Award song.

an Academy Award song. She wasn't over keen on the lyrics, though, and thus began a prolonged eight-year saga until Streisand finally recorded it for her Till I Love You album. There were different sets of lyrics written, Hawkshaw demoed the

There were different sets of lyrics written, Hawkshaw demoed the song time and time again, and finally, when Streisand approved the words contributed by Alan and Marilyn Bergman, lyricists of The Way We Were among other standards, the song was scheduled to be included in a 1984 album by the songstress — but wasn't.

the songstress — but wasn't. "Everybody told me I was wasting my time and to go for somebody else," Hawkshaw recalls. "But I kept with it, and sent her a personal note with another demo, saying I thought the song was timeless. There were still delays and interruptions caused by her Yentl film and the Guilty album with The Bee Gees."

But it finally happened, and the LP has passed the 2m sales mark. Hawkshaw is particularly gratified to have one of his songs in the company of work by Andrew Lloyd Webber, Quincy Jones, Burt Bacharach and Michel Legrand. He began his working life as a printing apprentice in Leeds and he turned professional in 1960 by ioining a local vocal aroup for a

He began his working life as a printing apprentice in Leeds and he turned professional in 1960 by joining a local vocal group for a Blackpool season. Later the same year, Hawkshaw became a member of Emile Ford's band, The Checkmates, and stayed with them for nine years before joining the London session scene as a keyboard player and backing stars like Tom Jones, Petula Clark, Engelbert Humperdinck and Tony Hatch and Jackie Trent.

He also played piano for Cliff Richard and Olivia Newton-John, for whom he became musical director, winning an Academy Award for the arrangement of I Honestly Love You and, through the same singer, a BMI award for his own song, Country Girl, which has also been cut by Donna Fargo, Loretta Lynn and Jody Miller.

Loretta Lynn and Jody Miller. "I stopped playing in 1980 when sessions were still plentiful in order to write full-time," says Hawkshaw. "It was quite a big step and a bit of a risk."

The move was well-advised, however, partly because session work is now a fraction of what it was but mostly because the quality of Hawkshaw's writing swiftly established him and the two music publishing companies he set up — Petal Music, which handles his songs and some of his library material written for Bruton Music (now part of Zomba), and Alan Hawkshaw Music, which is mainly for his current library music being written for Music House, the library firm headed by Robin Phillips.

Hawkshaw wrote the music for Grange Hill before the series was



ALAN HAWKSHAW: persistence pays

evolved, his work being selected for the theme from the library resources. He's a favourite composer at Yorkshire TV, having penned the music for Magic Moments starring Jenny Seagrove and John Shea; Dreams Lost — Dreams Found; The Winning Streak; The New Statesman featuring Rik Mayall, which won an international Emmy Award last autumn; Farringdon; Hallelujah; There Comes A Time; Room At The Bottom; two Arthur C Clarke documentaries, and Passport To Treasure.

He received a BASCA Ivor Novello Award in 1979 as best film score for his music in The Silent Witness. Hawkshaw's theme for the Channel Four Countdown quiz persuaded YTV to invite him to write another for that channel's new quiz, Tangent, and he also wrote Channel Four's News At Seven musical ident and the Channel Four racing programme theme. But, despite these notable successes, he still prefers composing songs.

"Writing TV and film music for years has been terrific, but the songwriting side can being some glory with it which you don't often get in films or TV."

Hawkshaw has installed a 24track studio known as Hawk's Loft at his Hertfordshire home, and writes and records his library albums there with the help of a sound engineer. The windows overlook open countryside, and he admits it's hard to concentrate sometimes on sunny days, particularly as he is a tennis fanatic who likes to play every day if possible.

likes to play every day if possible. Current and forthcoming projects include the theme and incidental music for Snakes And Ladders, a situation comedy about a Glaswegian family in 1999 written by The New Statesman authors Lawrence Marks and Maurice Gran and to be screened by Yorkshire TV, and a TV-advertised album which Hawkshaw is also producing of all the love themes from the Harlequin romance stories, of which Dreams Lost — Dreams Found is one.

Found is one. "This is an exciting project for me as it allows me to work with other writers such as Richard Rodney Bennett, George Fenton and John du Pre," comments Hawkshaw. "I am a bit proud to be sharing credits with them." 'I stopped playing in 1980 when sessions were still plentiful in order to write full-time. It was quite a big step and a bit of a risk'



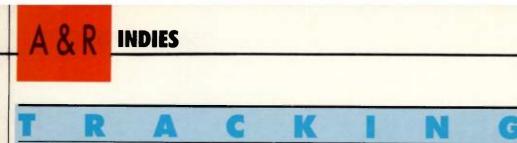


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by Dave Henderson

SUMMER'S HERE! Howzat! And a long lost David Jensen session by those men in black, **The Stranglers**. Featuring three tracks and over 20 minutes of music it's taken an eternity to get clearance but it's now in your shops through Beechwood's new deal with Castle Communications. For those robid punkers, the tracks featured are The Man They Love To Hate, Nuclear Device/Genetix and Down In The Sewer. Stranger still, if that was strange at all, is **From Elvis By Proxy** who have a single on the Misteri label that seems to be either a clairvoyant's contact with "the king" or a homage to Elv sung by linking a number of his song tilles. Either way, it's available through Southern Record Distribution.

LORITA GRAHAME, the Leicester singer who turned up on some early Colourbox releases, has her first solo single — well as part of a trip — in the shape of a cover of Edwin Starr's Contact. The names of the perps are **Hit The Roof**, it's available on seven and 12-inch and it's on One Little Indian in a purely Hi-NRG frame of mind. For the proceedings, Lorita is accompanied by two men named Robin. Need we say more? Up north, the Nottingham-based quartet **Me And Dean Martin** have their first seven-inch 45 release on the No label. Already with a tad of airplay, the boys are aiming "for your hearts and the charts", so they say, but they could be in need of a producer to aid their pleasant, twangy pop.

FEAR NOT! ska is here in this week's finger on the pulsating bits column. The Beechwood label takes time out

from traipsing through the BBC vaults in search of suitable radio sessions to package together a 12-track compitation of the hottest new breed of ska and called it Rude Awakening and it's available on LP, CD and cassette. Featured in the furore are Maroon Town, The Deltones, The Hot Knives, Potato 5, The Toasters, The Busters, Mr Review and a bundle of others. Not so simply dancey and stuff, Pussy Gelore have yet another noisy album for the benefit of adjoining flat occupants and suchlike. The latest cacophary is called, in Hitchcock-esque style, Dial M For Motherfucker and it was produced by Steve Albini. On the Product Inc label, which has departed from the great walls of Mute, it's available on album and CD from Revolver and the Cartel. Also from Revolver is a howling blast of thrashy UK stuff from Herfordshire's Docadence Within. On the Peaceville label, This Lunacy is loud, but not as grating as Pussy Galore — and that's either a good or a bad thing.

SALVATION, WHO are now referred to as a "rock" group, have a new single on the Karbon label and it's called All And More and it's on 12inch through Pinnacle. The group will be touring the UK, in a rock mood no doubt.

APT, UP in the wilds of York, have a whole batch of new things ready to rock (as we say in the biz). There's the anti-identity card compilation album Bananas on the Rodney label, with tracks from the **Wattones**, I, Ludicrous and numerous others. Frontline Assembly from Canada will be visiting the UK this month and they have a new album on Third Mind called Gashed Senses, which will be available on both LP and CD. La Muerte release an album of grunge guitar licks called Death Face 2000 on the Play It Again Sam label and there are singles from The Meck Turtles, Wicker Man on Imaginary, and MDMA. Evidence on Ecstatic Product.

WORKERS PLAYTIME, through Rough Trade and the Cartel, returns with another bunch of loud and snotty types. This time they're called **Snuff** and their debut seven inch is suitably fast and ferocious. The group are currently touring through Europe and threaten a debut album on their return. At the other end of your ears, **Michael Nesmith**, the ex-Monkee, has some old stuff and some new stuff under the title of The New Stuff on the Awareness label. Awareness also plans to reissue the great man's excellent Rio as a seven-inch single.

ROUGH TRADE'S dance subsidiary, Republic releases a batch of soulful urgency. MD Emm's Get Hip To This, will be followed by Arnold Jarvis's Take Some Time Out, Tawana Curry's Let Me Show You and, as we move into June, we'll be greeted by Mystique's Heartbreaker and Jerry Edwards' I Am Somebody, along with a second volume of NY garage music, called Paradise Regained (The Garage Sound Of Deepest New York Vol II).

UP NORTH of the border, out Fast Forward way, there's the usual selection of strange and wonderful things. **The U Men** have a seven-inch guitar grind on the Black label and that's called Solid Action, featuring the sound of disgruntled Motorhead meets Dinosaur Jnr. On the Eksakt label, Lul present Inside Little Oral Annie and Oh' Dey's Don't Push, while Chambre Jaune have an album called Hugging The Head on Jigsaw media and that's their fourth LP, all previous efforts having been deleted. Greater Than One take their stark dance music to the world and present London, a double set on the Wax Trax label, through Southern. On the Play It Again Sam label, **The Paranoises** swerve into their hard edged rock sound for a new single called t've Been Waiting on the Play It Again Sam label.

THE PINNACLE distribution network has copies of 400 Blows retrospective Yesterday, Today, Tomorrow, Forever on the Concrete label. The collection features a selection of their past product and it's on both album and CD, while the BBC has a couple of spoken word efforts including Lake Wabeoon Days and Jourmey Into Space. On New Rose, Destroy All Monsters have a live album, The Loliftas have an album called Fussee D'Amour and The Slickee Boys go Live At Last. The Slivertone label follows up classic releases from both The Men They Couldin't Hang and The Stone Roses with an album from US rockers Mary My Hope, and that's called Museum.

Hepe, and that's called Museum. THE MOST intriguing name to crop up this week must be **Bushmen Don't Surf** and they hit the UK record racks with Alive, on album or CD on Moles through Revolver and the Cartel. Stylewise they're being mooted as "a highly roted jazz/African band". Also from Revolver, there's a revival of sorts with **Spiri**'s 1977 album Future Games and 1975's Son Of Spirit, both on the Great Expectations label. Great Expectations also reissues **Monsoon's** Third Eye — a classic early Eighties journey into Indian pop courtesy of Sheila Chandra. The much touted Scattle label, Sub Pop has its catalogue raided by the Tupelo label for a compilation of Sub Pop 200, and it's also available on CD. It sounds long.

TOP-40-SINGLES

| 1.00 | | I O E E O |
|---------|---|-----------------------------------|
| 1 1 | 2 HAND ON YOUR HEART | PWL PWL(T)35 (P) |
| 2 2 | 4 WHO'S IN THE HOUSE Beatmasters with Merlin | Roymon King LEFT31(T) (I/RT) |
| 3 3 | 3 WHERE HAS ALL THE LOVE GONE | Sig Life BLR8(T) (I/RT) |
| 4 7 | 2 DON'T IT MAKE YOU FEEL GOOD | Sublime LIME(T)105 (A) |
| 5 4 | 6 ME MYSELF AND I De Lo Soul | Big Life BLR7(T) (I/RT) |
| 6 5 | 2 HELYOM HALIB (ACID ACID ACID. | Music Man MMP57004 (P) |
| 7 9 | 4 ON THE INSIDE | A1 A1311 (A) |
| 8 10 | 8 VOODOO RAY (EP) A Guy Called Gerald | Rham! RS804 (P) |
| 96 | 8 PEOPLE HOLD ON Code Cut/Ling Star Field | Altard Of Our Time CCUTS(T) (RT) |
| 10 8 | 11 TOO MANY BROKEN HEARTS | PWL PWL(T)32 (P) |
| 11 15 | 2 EARDRUM BUZZ | Mute (12)MUTE87 (I/RT/SP) |
| 12 12 | 2 HARDCORE HIP HOUSE | Westside DJIN(T)11 (A) |
| 13 11 | 8 I HAVEN'T STOPPED DAN CING YET | PWL PWL(T)33 (P) |
| 14 37 | 4 WHY DO I ALWAYS GET IT WRONG? | Broukaha (12)CUE7 (A) |
| 15 13 | 4 JOY AND PAIN Rob Base & DJE-Z Rock | Supreme SUPE(T)143 (A) |
| 16 29 | 2 SKAVILLE UK Bad Manners | Blue Beat BBSP001 (P) |
| 17 14 | 4 SLAM Humanoid | Westside WSR(1)14 (A) |
| 18 19 | 4 HAIRSTYLE OF THE DEVIL | Creation CREO63(T) (I/RT) |
| 19 18 | 2 SHELTER Circuit featuring Koffi | Collision (12)CIR1 (I/RT) |
| 20 23 | 12 I'D RATHER JACK Reynolds Girls | PWL PWL(T)25 (P) |
| 21 🖽 | TAKE SOME TIME OUT | Republic-(LICT024) II/RE) |
| 22 21 | 8 COCOON Timerider | Lisson DOLE(Q)8 (P) |
| 23 16 | 2 GET HIP TO THIS M.D.Emm feat. Nasih | Republic-(LICT022) (I/RE) |
| 24 17 | 3 ROCKIN' ON THE GO GO SCENE | Gee St GEE(T) 12 (1/RT) |
| 25 20 | 10 ROUND AND ROUND | Foctory FAC2637 (P) |
| 26 22 | 13 THIS IS SKA | Big One-(VVBIG13) (I/RT) |
| 27 24 | 2 TO THE MAX/IT'S MY TURN | Sleeping Bog-(SBUK8T) (I/RT) |
| 28 25 | 7 MONKEYS GONE TO HEAVEN | 4AD (8)AD904 (I/RT) |
| 29 27 | 13 HEY MUSIC LOVER | Rhythm King/Mule LEFT30(T) (I/RT) |
| 30 EEE | Stuart Anderson | Scotdise ITV75481 (H/GD/M5) |
| 31 [| roison | Music For Nations (12)KUT127 (P) |
| 32 | Jimmy McCrocklin | Choriy REDZ7100 (CH) |
| 33 33 | 12 EVERYTHING COUNTS (LIVE) Depeche Mode | Mule (12)BONG16 (1/RT/SP) |
| 34 30 | 8 THE REAL LIFE Corporation Of One | Desire-(WANTX16) (PAC |
| 35 35 | 5 SWEET JANE Cowboy Junkies | Coaking Vinyi FRY008(T) (I/RE) |
| 36 31 | 6 SKY HIGH | Lib do URGE[T]2 P |
| 37 EIEW | - JOINGHOU | Korbon- KAR612T P |
| 38 36 | 2 THERE AIN'T ENOUGH LOVE | First Base FB3005 (P) |
| 39 38 | 2 HOMOSAPIEN II Pete Shalley | In maculate (12)IMMACTT (PAC |
| 40 Elan | DIVINE Mike Hemmer | Loading Bay-(LBAY3) (A |

TOP-20-ALBUMS

| 1 | NE | W | TEN GOOD REASONS | BANK LOPE (B) |
|----|-----|----|--|----------------------------------|
| 2 | 1 | 3 | DO OUTRIE | PWL HF7 (P) |
| 3 | | | STONE ROSES | 4AD CAD905 (I/RT) |
| 3 | | | Stone Rotes | Silvertone OffELPS02 (P) |
| _4 | 2 | 8 | 3 FEET HIGH AND RISING | Big Life DLSLP1 (1/87) |
| 5 | 6 | 43 | Kytie Minogue | PWL HF3(P) |
| 6 | 3 | 54 | THE INNOCENTS Fras re | Mute STUMM55 (RT/SP) |
| 7 | 5 | 3 | WHAT'S THAT NOISE? | Ahead Of Our Time CCUTLP1 (I/RT) |
| 8 | 8 | 24 | WANTED | Big Life YAZZLP1 (I/RT) |
| 9 | 7 | 7 | ORIGINAL SOUNDTRACK | A DESCRIPTION OF TAXABLE PARTY. |
| 10 | | 2 | SILVERTOWN | Rhythm King LEFTLP8 (I RT) |
| 10 | 4 | | Men They Couldn't Hong | Schertope ORELPS03 (P |
| 11 | 9 | 14 | TECHNIQUE New Order | Factory FACT275 (P) |
| 12 | 10 | 8 | 101 Depoche Mode | Mute STUMM101 (L/RT/SP) |
| 13 | 11 | 88 | THE CIRCUS Erosure | Mute STUMM 35 (RT/SP) |
| 14 | | N | JUST A LITTLE MORE | Donceyord UNQLP1 (SP) |
| 15 | | | LOOK WHAT THE CAT DRAGGED IN | Music For Nations MFN69 (P) |
| 16 | 13 | 6 | SURFER ROSA | |
| 17 | 16 | 7 | THE TRINITY SESSION | 4AD CAD803 (I/RT) |
| | | | Cowboy Junkies WONDERLAND | Cooking Vinyl COOK011 (I/RE) |
| 18 | 12 | 74 | Erosure | Mute STUMM 25 (RT/SP) |
| 19 | 18 | 5 | TEXAS CAMPFIRE TAPES Michelle Shocked | Cooking Vinyl COOK002 (1/RE) |
| 20 | NET | 7 | LUNACHICKS Lunachichts | Blost First 8FFP44 (1/RT) |
| | | | Compiled by Music Week Fom G | |

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| AN | AG | RAM | DANCE |
|----------------|----------------|------|--|
| Y | 2 | STUI | STUD PUPPET JOY JOY [So keep it up] 12" Single 12 ANAD 47 |
| BLUE 'HELLO | WORL Darlin | | |

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FEATURE _

Harp Beat reaches the parts other sponsors cannot reach

With sport being 'flooded' with sponsors, Harp decided to associate its product with the 'young and trendy' world of pop music. David Giles asks 'What's in it for Harp?'

"Each week questionnaires are carried out in the street — a thou-sand in all," says Isahak. "So far it's produced some very good results; 21 per cent awareness of Harp Beat in 18-24 year-olds, 15 per cent in the 24-35s. That's very successful."

All well and good for Harp La-ger, you might think, but what does the music industry get at the the music industry get out of it, given that cries of "sell-out" and "sacrilege" ring out every time a popstar goes anywhere near a non-music-related product? Collingwood insists: "What we're not looking for

endorse the product; we don't want to do anything that might go against what they're trying to achieve and, the closer we can get to the bands and their managers, the better the end result will be for both of us. We don't want to make it sound too cosy — at the end of the day, it is a business deal - but any deal that works properly is one where both sides of the partnership work together. And we are finding increasingly that the bands we work with are accepting the value of sponsorship, and that we don't try and exploit them."

Isahak says: "If you're careful about the way you get involved you're not seen to exploit artists, you're not ramming your product down people's throats — then you get a positive response. We have something of a softly, softly ap-proach. You won't go into a gig and see a screen lowered on to and see a screen lowered on to the stage with a Harp commercial on it. The key is: don't mess with the core product, because that's what people are going to see. As long as you're seen to support and help it, that's enough." Collingwood adds: "If anything,

we've been accused of not pushing Harp strongly enough." When it comes to selecting the

bands Harp sponsor, it seems as though the company doesn't have to scour the industry too thorough-ly before they find willing participants

"People tend to come to us per-



MARK ISAHAK: The most preferred evening activity is to go to the pub, and the second is going to a gig. So the link is a very nice one'



BEAT GENERATION: rock band Then Jerico, Harp Best's latest signing for its music sponsorship programme

sonally — as long as they get in touch in time and not two weeks before the tour's starting!" says Isahak

"We have had to turn down some excellent tours because of that; often in the music business things are organised quite quickly, but, from our own point of view, the more time we have to plan the surrounding publicity, the better. And it's good for the band too: get-ting *Daily Mirror* competitions in association with Then Jerico (Harp's most recent deal) has got to be good for them. But it takes time to organise those things," Collingwood affirms.

Nevertheless, Harp Beat has certain criteria about what bands it chooses to work with

The popularity of the act, their appeal to our target audience, the scale and scope of the tour itself — if all the dates are in London it wouldn't be particularly useful to our handlers in Scotland. Also we have to consider their current success — if they've got an LP or single out — and, obviously, we want the concerts to sell out," explains Isahak.

"There's obviously a certain amount of luck involved" admits Collingwood. "One side is getting bands who are going to make all the noise in the future. The other is the established acts; we try and balance the two. We don't want to become associated just with established acts."

"A lot of sponsors just pick up

on the one artist. What you get with what is a straight swap of m-age; associate yourself with one name, and people start associating that name with your product, or brand," Isahak concludes.

Harp's success in sponsoring live music has inspired them to look towards other sphere: of music-relatwards other sphere: of music-relat-ed activity. In June, Banyan Publi-cations are publishing a Harp Beat-sponsored book, the Harp Beat Rock Gazetteer. It's essentially a rock trivia book compiled by chief Radio One researcher and Zig Zag founder Pete Frame, which links facts and events to geo-graphical locations (say, the sec-tion on north-west England in-cludes the information that Paul cludes the information that Paul Simon wrote Homeward Bound on a bench at Widnes station). Beyond that, are they likely to explore the more contentious area of vinyl sponsorship, an avenue both Coke and Milk Tray have taken.

Isahak says that a compilation LP of all the acts Harp Beat has sponsored, has been considered but "the trouble with that idea is the range of artists means that a lot of them wouldn't sit side by side very well on the one clbum. Live al-bums? That'd be a possibility."

Yet, the idea has not been ruled out. As Collingwooc puts it: "At the moment the spansarship of actual concerts is still something that's developing in this country.

Obviously we've got to the point where we can begin to do other things with various bands in the business."



AVID BOWIE, Status Quo, Elkie Brooks, Bon Jovi, David Byrne these are just a few of the names whose gigs have been sponsored by Harp Lager as part of its Harp Beat sponsorship programme. Harp Beat has been in operation since 1986 when it began sponsoring nationwide tours, using the Keith Prowse agency as consultants, and in just over three years has sponsored 356 concerts by 31 different headline acts. So why has Harp put its money into the music industry rather than the more traditional world of sport? Harp's public relations manager Paul Collingwood explains:

"Until now, sponsorship of major rock bands hasn't been as developed as, say, sponsorship of sport. But now sport has become flooded with sponsors. You can't turn to any sport now without seeing some one's logo. And it costs an arm and one's logo. And it costs an arm and a leg. Look at the snooker at the moment — that's costing Embassy £600,000. There are so many sponsors in the sport world you forget the names, especially if they into the Alle Additional and title and the switch, like Milk and Littlewoods in the Football League Cup. People get confused.

Harp's involvement with music initially centred around its sponsor-ship of the ICA Rock Week. Intensive research into Harp's target audience suggested that wider op-erations would have a positive effect both in terms of brand image and nationwide publicity. In other words, they get the chance to pro-mote Harp Lager up and down the country and make it look young and trendy by associating it with pop music. Mark Isahak, opera-tions marketing manager at Harp explains: "Given that our target audience

is 18 to 35-year-olds, it's a nice match. Going into a lot of research data we found that 80 per cent of all concert audiences are between 18 and 35. Also there's some other data about what people in that age group like to do in their spare time; the most preferred evening activity is to go to the pub, and the second is going to a gig. So the link is a very nice one." Merely sticking your brand name on tickets and ads is really just the tip of the sponsorship iceberg. Around the gigs themselves a whole publicity programme evolves — competitions on local evolves radio for tickets, promotional de-vices in pubs in the area, such as pop quizzes, photo opportunities, so on.

Isahak adds: "In 1987 we started to get local radio co-funding, which we've built on since. Local radio co-funding is very important. And it's going to happen more and more. I think it's something we're very much in the forefront of obviously, there's the Nescafe Chart Show, but we haven't tried sponsoring a specific show. In total, we're linked with 15 to 20 stations.

"An extension of the publicity programme in pubs is the Harp Beat Roadshow. We've got about 24 different acts from a huge showband down to a DJ, who go round the country playing to clubs and pubs. That way a lot of people get to know that Harp Beat's around even if they hoven't been

search methods known as "tracking studies", the results of which are published every two months.

to any of the rock concerts." The success of Harp Beat so far has been closely monitored by re-

20 MAY 1989

TOP · 75 · ARTIST · ALBUMS

| 2 2 TEN GOOD REASONS Jason Donovan (Stock/Aitken/Waterman) C:HFC7/CD:HFCD7 |
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| 2 1 2 STREET FIGHTING YEARS * Virgin MINDS 1 (E) C:MINDSC 1/CD:MINDSCD 1 |
| PARADISE 10/Virgin DIX 81 (E) |
| THE RAW AND THE COOKED * London 8280691 (F) |
| A NEW ELAME + + Elaktra (WEA WY 242 (W) |
| C:WX 242C/CD:2446892 |
| 5 3 Holly Johnson (Various) C:MCGC 6042/CD:DMCG 6042 |
| 9 6 Deacon Blue (Warne Livesey/Deacon Blue) C:4633214/CD:4633212 |
| C:PK 74074/CD:PD 74074 |
| Swing Out Sister (Paul Staveley O'Duffy) Fontanal/Phonogram 8382931 (F) C:8382934/CD:8382932 |
| TO CONTROL BE BACK Natalie Cole (Various) C:TCMTL 1042/CD:7489022 |
| TI CIN STEPPIN' TO THE SHADOWS Polydor SHAD 30 (F) Shadows (Various) C:SHADC 30/CD:8393572 |
| 12 8 27 Gloria Estefan And Miami Sound Machine (Various) C:463125-1 (C) C:463125-4/CD:463125- |
| 13 710 EVERYTHING O Bangles (Davitt Sigerson) C:462979-4/CD:462979-2 |
| 14 3 2 DISINTEGRATION Cure (Robert Smith/David M Alen) CirlXHC14/CD:8393532 |
| DON'T BE CRUEL MCA MCF 3425 (F) |
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| POP ART • MCA MCF 3421 (F) |
| 1519 Transvision Vamp (D. Bridgeman / Zeus B. Held) C:MCFC 3421/CD:DMCF 3421 |
| C:WX 239C/CD:9258442 |
| 1375 INXS (Chris Thomas) C:MERHC 114/CD:832 7212 |
| ZOLILI Barry Manilow (Various) C:409927/CD:259927 |
| 21 1640 Guns 'N' Roses (Mike Clink) Geffen WX 125C/CD:924148-2 |
| 22 19 5 DIESEL AND DUST O Midnight Oil (Warne Livesey/Midnight Oil) CBS 460005 1 (C) C:460005 2 |
| 23 28 24 REMOTE Circa/Virgin CIRCA 6 (E) C:CIRC 6/CD:CIRCA 6 (E) C:CIRC 6/CD:CIRCA 6 (E) |
| 24 20 45 KYLIE ****** PWL HF 3 (P) Kylie Minogue (Stock/Aitken/Waterman) C:HFC 3/CD:HFCD 3 |
| 25 17 6 HEY HEY IT'S THE MONKEES - GREATEST HITS K-Tel NE 1432 (K) C:CE 1432/CD:NCD 1432 |
| 26 22 9 SOUTHSIDE Mercury/Phonogram 8381711 (F) C:8381714/CD:8381712 |
| 97 21 6 GIPSY KINGS Telstar STAR 2355 (BMG) |
| 28 2026 WANTED * Big Life YAZZLP1 (I/RT) |
| OPEN UP AND SAY AAH! Copital EST 2059 (E) |
| COMING ALIVE AGAIN |
| SU 41 3 Barbara Dickson (Stewart and Bradley James) C:STAC 2349/CD:TCD 2349 |
| STOPLO |
| Sam Brown (Sam Brown/Pete Brown) C:AMC 5195/CD:CDA 5195 |
| 33 2689 Michael Jackson (Quincy Jones/Michael Jackson) C:450290-4/CD:450290-2 |
| 34 39 2 AT THIS MOMENT Jive TOMTV1 (BMG) Tom Jones (Various) C:TOMTC1/CD:TOMCD1 |
| 35 23 5 SONIC TEMPLE Beggars Banquer BEGA 98 (W) C:BEGC 98/CD:BEGA 98CD C:BEGC 98/CD:BEGA 98CD |
| 36 3010 SINGULAR ADVENTURES OF THE STYLE COUNCIL Polydor TSCTV1 (F) Style Council (Various) C.TSCTC1/CD:8378962 |
| 37 27 4 DOOLITTLE 4AD CAD 905 (I/RT) C:CAD 905C/CD:CAD 905CD |
| 38 25 2 IN YOUR FACE Polydor 8391921 (F) C:8391924/CD:8391921 (F) C:8391924/CD:8391922 |
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| PWL HF7 (P) C:HFC7/CD:HFCD7 | | | 3 |
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| Epic 463125-1 (C) 463125-4/CD:463125- | | | 5 |
| CBS 462979-1 (C) 62979-4/CD:462979-2 | ARTIST | S' A-Z | |
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| Arista 209927 (BMG) C:409927/CD:259927 | DONNA SUMMER | SAM BROWN 32 SHADOWS 11 SIMPLE MINDS 2 | 5 |
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| 39 50 32 WATERMARK * Enya (Nicky Ryan) | WEA WX 199 (W) C:WX 199C/CD:243875-2 |
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| 40 3515 MYSTERY GIRL O Roy Orbison (Various) | Virgin V 2576 (E) C:TCV 2576/CD:CDV 2576 |
| 41 3456 THE INNOCENTS ** Erasure (Stephen Hague) | Mute STUMM 55 (I/RT/SP) C:CSTUMM 55/CD:CDSTUMM 55 |
| ANCIENT HEART * | WEA WX 210 040 |
| MONEY FOR NOTHING **** | Vert go Phonogram VERH 64 (F) |
| SHOOTING PLIBREPRANDS AT T | C:VERHC 64/CD:836419-2 E STARS Geffen WX 215 (W) |
| Control Contro | |
| 42 38 31 U2 (Jimmy lovine) | C:UC 27/CD:CIDU 27 |
| 46 IN SEARCH OF SANITY Onslaught (Stephan Gal as) | London 8281421 (F) C:8281424/CD:8281422 |
| 47 36 18 ROACHFORD • Roachford (Vernon/Brauer/Roca hfor | CBS 4606301 (C) C:4606304 CD:4606302 |
| 48 46 9 De La Soul (Prince Paul/De La Soul) | Big Life DLSLP 1 (I/RT) C:DLSMC 1/CD:DLSCD 1 |
| 49 MORE SONGS ABOUT LOVE & H Godfathers (Vic Maile) | |
| THE TRAVELING WILBURYS * | Wilbury/Warner Bros WX 224 (W) |
| THE GREATEST HITS COLLECTION | t + + + London RAMA 5 (F) |
| EOKITE | C:KRAMC 5/CD:8281062 Virgin KMLP 1 (E) |
| 52 Kirsty MacColl (Steve Lil ywhite | C:TCKM1/CD:CDKM1 |
| 33 24 2 Pop Will Eat Itself (Food | C:PK 74141/CD:PD 74141 |
| 54 32 2 THE STONE ROSES The Stone Roses (John Leckie) | Silvertone ORELP 502 (P) C:OREC 502/CD:ORECD 502 |
| 55 54 53 TRACY CHAPMAN *** Tracy Chapman (David Fersherbarm | Elektro EKT 44 (W C:EKT 44C/CD:960774-2 |
| 56 WEW SUE * Frazier Chorus (Hugh Jones | Virgin V2578 (E) C: TCV 2578/CD: CDV 2578 |
| 57 42 4 Coldcut (Coldcut) | Ahead Of Our Time CCUTLP1 (I/RT) C:CCUTMC1/CD:CCUTCD1 |
| 58 48 25 Fleetwood Mac (Various | Warner Brothers WX 221 (W) C:WX 223 C/CD:925 838-2 |
| 59 56 6 THE HEADLESS CHILDREN W.A.S.P. (Blacie Lawless | Capitol EST 2087 (E) |
| BORN THIS WAY! | C:TCEST 2087/CD:CDEST 2087 London 8281341 (F) |
| NEW JERSEY * | C:8281344/CD:8281342 Vertigo Phonogram VERH 62 (F) |
| 1984-1989 | C:VERHC 62/CD:836345-2 Polydor 8377361 (F) |
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| 0.3 49 82 Def Leppard (Robert John Lang »/N ge | Green) C:HYSMC1/CD:8306752 |
| 04 5217 Lou Reed (Lou Reed/Free Maher) | Sire/WEA WX 246 (W) C:WX 246C/CD:925829-2 |
| 65 53 30 NEW LIGHT THROUG + OLE WIN Chris Rea (Chris Rea. Jonike ly) | DOWS * * WEA WX 200 (W) C:WX 200C/CD:243841-2 |
| 66 58 2 DIARY OF A HOLLOW HORE China Crisis (Thorne/Becker/Clina C | Virgin V2567 /E) isis) C:TCV2567/CD:CDV2567 |
| 67 40 8 ORIGINAL SOUNDTRACK . S'Express (Mark McGuira/Mart Moon | Rhythm King/Mute LEFTLP 8 (1) RT/SP |
| 68 KIEW REPEAT OFFENDER Richard Marx (Richard Mars /Dwid C. | EMI-USA MTL 1043 (E) |
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| 74 75 3 BLUE MURDER Blue Murder (Bob Rock) | Geffen WX 245 (W) C.WX 245C/CD.9242122 |
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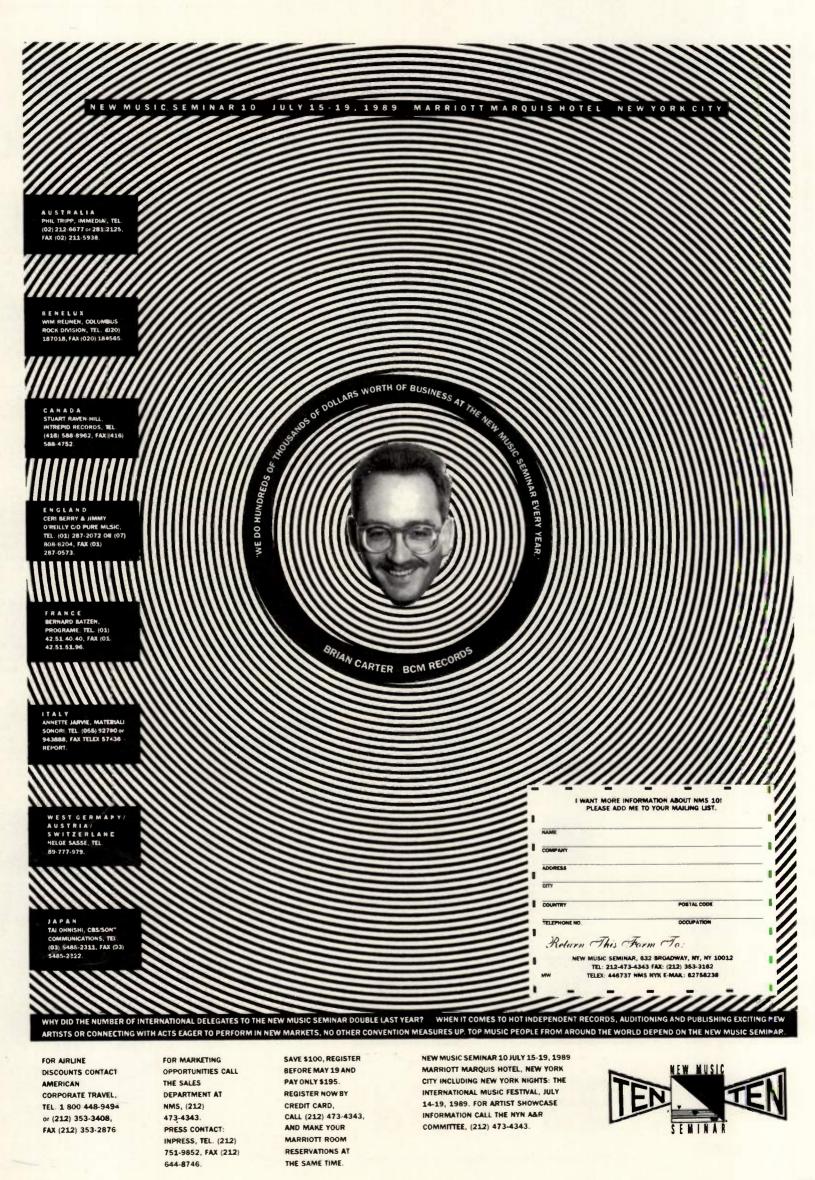
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| 9 12 | DEEP HEAT Various (Various) | Telstar STAR 2345 (BMG) C:STAC 2345/CD:TCD 2345 |
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| 12 11 10 | UNFORGETTABLE 2 D Various (Various) | EMI EMTV 46 (E) TCEMTV 46 (CD: CDP 7922352 |
| 13 16 19 | THE GREATEST LOVE2 Various (Various) | Telstar STAR 2352 (BMG) C:STAC 2352/CD:TCD 2352 |
| 14 13 19 | THE GREATEST LOVE * * Various (Various) | Telstar STAR 2316 (BMG) C:STAC 2316/CD:TCD 2316 |
| 15 12 16 | THE MARQUEE — 30 _EGE DARY YEARS Various (Various) | Polydor MQTV 1 (F) C:MQTVC 1/CD:8400102 |
| 16 RE | GOOD MORNING VIETNAM (OST) Various (Various) | A&M AMA 3913 (F) C:AMC 3913/CD:CDA 3913 |
| 17 14 8 | MORE DIRTY DANCING (CST) * Various (Various) | RCA BL 86965 (BMG) C:BK 86965/CD:BD 86965 |
| 18 18 12 | THE LOST BOYS (OST) Various (Joel Schumacher | Atlantic 7817671 (W) C-7817674 CD:7817672 |
| 19 15 5 | TOP GUN (OST) * Various (Various) | CBS 70296 C+ C:40-70296/CD.CD-70296 |
| 20 NEW | DIRTY DANCING - LI /E N CONCERT Various Various | RCA PL 90336 DMG C PK H0336 CD 10 90336 |

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| TOP 20 FULL-PRICE |
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| Classical |
| I 3 ELGAR CELLO CONCERTO/SEA PICTURES Barbirolli/LSO/Baker/Du Pre HMV ASD655/TCASD655 [E] |
| 3 Barbirolli/LSO/Baker/Du Pre ASD655/TCASD655 (E) 2 1 ELGAR CELLO CONCERTO/ENIGMA CBS Masterworks D Barenboim/PDO/J Du Pre CBS76529/4076529 (C) |
| 3 7 VIVALDI FOUR SEASONS Hogwood/Academy Ancient Music 4101261/4101264 (F) |
| 4 5 HOLST THE PLANETS Deutsche Grammophon Herbert Von Karajan/BPO 2532019/3302019 (F) |
| 5 2 MAHLER RESURRECTION Imp Classics Gilbert Kaplan DPCD910/CIMPC910 (PK) |
| 6 - STRAVINSKY THE FIREBIRD Simon Rattle/CBSO EL7491781/EL7491784 (E) ALBINONI ADAGIO/PACHELBEL Deutsche Grammochen |
| Y Herbert Von Karajan/BPO 4133091/4133094 (F) FI CAR WOLA CONCEPTO 4133091/4133094 (F) |
| Rivka Golani/RPO/Handley CFC171/MCFC171 (LON) MENDELSSOHN/BRUCH/SCHUBERT HMV |
| V ⁴ Nigel Kennedy/Jeffrey Tate/ECO EL7496631/EL7496634 (E) ELGAR CELLO CONCERTO Philips |
| 1 12 ANDREW LLOYD WEBBER REQUIEM HMV |
| BERLOIZ SYMPHONIE FANTASTIQUE Roger Norrington/LCP ALW1/TCALW1 (E) EMI |
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| 4 16FAURE REQUIEM OP48 Charles Dutoit/MSO/Te KanawaDecca 4214401/4214404 (F) |
| B PUCCINI MADAME BUTTERFLY Decca Opera Gala Herbert Von Karajan/VPO 4212472 (F) |
| 16 - PUCCINI LA BOHEME Decca Herbert Von Karajan SET579/KCET579 (F) T ELGAR ENIGMA VARIATIONS ETC Colling Classics |
| Hilary Daven-Wetton/LPO EC10031/EC10034 (M) |
| Simon Rattle/CBSO EL7497171/EL7497174 (E) BIZET CARMEN (HIGHLIGHTS) Deutsche Grammophon |
| Y — Herbert Von Karajan/BPO 4133221/4133224 (F) GREIG PEER GYNT SUITE Deutsche Grammophon |
| ZU — Herbert Von Karajan/BPO 4194741/4194744 (F) © BPI. Compiled by Gallup for BPI. Music Week and BBC |

CLASSICAL

Double-sided CD: is this a record, or just a gimmick?

by Nicolas Soames THE NEW double-sided compact discs from the Italian historical label Hunt are not the product of some super-refined laser wizardry but of the entrepreneur's eye for an opportunity: Nicos Velissiotis, the former general manager of Fonit-Cetra, struck upon the idea of making the CD imitate the record-ings of old. Distributed by Target, Hunt has issued four titles on the new format,

including Wagner's Ring in an admired mono recording taken from three live performances from La Scala Milan conducted by Wilhelm Furtwangler with Kirsten Flagstad as Brunnhilde. The whole Ring is

contained on six double-sized CD sets with a dealer price of £59.70. The three other titles ere Weber's Der Freischutz, Vendi's Otello and Beethoven's Fideio, which is yet to arrive in the UK. Each opera is contained on one double-sided CD with a deder price of £9.95. It is difficult to report them or

It is difficult to regard them as anything other than a gimmick — unless one lives on a boat where space is really at a premium.

The development is even less technically based than the doublelength mono CDs from Rodols he with both "stereo" channels fil ed

consecutively to the brim. The double-sided CDs have just been stuck together — you can see the pin — and a small label glued to the middle. In other words, they look like an old record. bees stuck together -

They are pressed by Lordisc in France, and some pressing troubles have been encountered, but generally they appear to play well. There has been more media in-

tere t than true consumer re-sporse," admits Laurie Adams of Target. Presumably, if Hunt got to-gether with Rodolphe, the whole 6 hours of Furtwangler's Ring could be contained on just three double-sided CDs.

June goes Opera and then some

JUNE IS going to be Opera Month in a very big way, with another ex-travagant Harvey Goldsmith op-era production at Earls Court — Bizer's Carmen — from June 5-11, and some of the greatest interna-tional stars, led by Luciano Pavar-

otti and Placido Domingo disc singing in the capital. All the majors are set to capital-

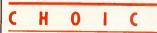
ise on the extensive covercge which will be given to the most flamboyant form of classical music. ise not least with the release of a host of Carmens. The production, with Mary Ewing, will attract a wast

audience in much the same man-ner as Verdi's Aida last year. RCA is releasing on CD not one but two recordings of the word's most famous opera. There is the established recording with Leont-ne Price, conducted by Herbert -on Karajan (GD 86199 3CDs); and an older but also respected re-cording with Rise Stevens conduct-ed by Fritz Reiner (GD 87\$81 3CDs)

EMI is releasing a Carmen High-lights recording featuring the Eg-endary Maria Callos (CDM ndary Maria Callas (CDM 7630752) and on tape, along with 10 other operatic "Highlights" discs from such works as Puccini's Tosca, Rossini's Barber Of Seville, and Bellini's Norma — all Calas recordings.

It is also worth noting that A/M has the cheapest complete recording of the opera available on CD and tape, with an acceptable Buland tape, with an acceptable Sul-garian recording contained on a two-CD set for £7.92 dealer pr ce. The recording (AVMCD 1017/**3**) is distributed through PRT, and **1** is also available on tape.

Incidentally, in the next Walk-man release, scheduled for June, arias from Carmen have been coupled with arias from Pucchi's Tosca in productions featuring Marilyn Horne (427 719-4).



F

THE WORK considered by Nicholas Kenyon on Saturday's Buiding A Library on Radio Three was Mozart's Piano Concerto in D minor K491. The top recommencetion was the performance by Alfred Brendel with the Academy of St Martin-in-the-Fields issued by Philips (420 867, CD and tape only, mid-price).

UK's French Revolution

THE FRENCH Revolution's bicentencry may not appear to be a par-ticularly strong marketing theme in the JK, but both EMI and Nimbus are marking the event in May. E-Al has two releases: Revolution

E Al has two releases: Revolution Francaise with the Choeur et Orcrestre du Capitole de Toulouse under Plasson performing La Mar-seillaise and other works (CDC 745 4702); and Mireille Mathieu and L'Orchestra de la Garde Republicaine perform similar works on DC 7494732. With its strong French connec-tion Nimbus boldly declares Vive La Levolution in its publicity. There

La Levolution in its publicity. There are wo releases again: The Wal-lace Collection plays Berlioz's Symphonie Funebre Et Triomphale and works by Gossec and others, plus La Marseillaise (NI 5175); and the Orchestra of the Gulbenkian Foundation under Michel Swierczewski play a more aca-den c programme, Four Symphon-ies by Mehul, a leading French symphonist between Gossec and Ber oz (NI 5184/5 2CDs).

| | ROSSOVER LASSICS |
|----------|---|
| 1 | THE CLASSIC EXPERIENCE EM Vanous EMTVD45/TCEMTVD45/E |
| 2 | 2 NEW PAVAROTTI COLLECTION LIVE Sylat Luciano Pavarati SMR857 SMC857 STY |
| 3 | 3 THE PAVAROTTI COLLECTION Show |
| 4 | KIRI K-T K. Te Kanawa NE1 424 CE2424 |
| 5 | B JOSE CARRERAS COLLECTION Shius Jose Carreras SMR860 SMC860 (STM |
| 6 | VENICE IN PERIL Rondo Veneziano RONUZCRONI (A) |
| 7 | GREATEST LOVE SONGS CBS Plocido Domingo CBS44701/4044701 C |
| 8 | THE COLLECTION Stylus/RCA Pleasedo Domingo SMR625/SMC625 (STY/BMG |
| 9 9 | THE MARIA CALLAS COLLECTION Shilus Mana Callas SMR732/SMC732 (STY |
| 0 - | MY FAIR LADY Decco Kin Te Konawa/Jeremy Iron MFL1//MFLC1 (F) |
| B | PI. Compiled by Gallup for BPI, Music Week and BBC. |



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MJSIC WEEK 20 MAY, 1989

MUSICVIDEO

MUSIC VIDEO

| Description (tracks) Timings/ Dealer Price |
|---|
| METALLICA 2 Of One PMV/Channel 5 Video Single (2 tracks)/20min/£3.47 CFV 08342 |
| 2 1 7 U2: Rattle And Hum Live (21 tracks)/1 ar 36min/£8.34 CIC VHR 2308 |
| 3 TRANK SINATRA & FRIENDS Video Collection VC 4077 |
| 4 8 26 KYLIE MINCGUE: Kylie The Videos PWL Video Single (5 tracks)/20min/£6.25 VHF3 |
| 5 5 7 ERASURE: Innocents Virgin Live (14 tracks)/5emin/£6.95 VVD 491 |
| 6 6 2 GLORIA ESTEFAN: Homecoming Concert CMV Live (15 tracks)/11r 20min/£8.34 490172 |
| 7 2 1 PRINCE: Lovesexy Live 1 Palace Live (16 tracks)/1hr 7min/£6.95 PVC 3017M |
| 8 3 2 NEW ORDEP: Academy Live (9 tracks)/51 min/£6.95 Palace PVC 3019M |
| 9 12 2 JOHN LENNON: Sweet Toronto Parkfield Publishing Live (8 tracks/1 hr. £6.95 Parkfield Publishing |
| 10 7 9 BRUCE SPRINGSTEEN: Video Anthology CMV Compilation (18 tracks)/1hr 30min/£9.04 490102 |
| PRINCE: Lovesexy Live 2 Palace Live (18 tracks)/1hr/£6.95 PVC 3018M |
| 12 9 35 MICHAEL JACKSON: Making Thriller Vestron Compilation/1hr/£6.95 MA 11000 |
| 13 13 50 MICHAEL JACKSON: Legend Continues Video Coll. Compilation (22 tracks)/55min/£6.95 Wideo Coll. MJ 1000 |
| 14 1 ROY ORBISON/CANDY MEN Music Club/Video Col Live (9 tracks)/25min/£3.47 Music Club/Video Col MC 2000 |
| 15 1 CLIFF RICHARD/SHADOWS: Thank Music Club/Video Col Live/53min/£3.47 Music Club/Video Col MC 2012 |
| 16 1 NEIL DIAMOND: Greatest Hits Live CMV Live (19 tracks)/1h /£6.95 490142 |
| 17 8 CLIFF RICHARD: Guaranteed Live '88 PMI Compilation (10 tracks)/1hr/£6.50 MVP 99 1179 3 |
| 18 7 KIM WILDE: Close Compilation (7 tradis)/28min/£5.56 Virgin VVC 526 |
| 19 CIII TRANSVISON VAMP: Pop Art PMV/Channel 5 Compilation (4 trads)/16min/£5.56 CFV 04002 |
| 20 20 25 BROS: The Big Push Tour CMV Live (10 tracks)/1hJ-£6.95 49800 2 |
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Five alive

by Selina Webb

CHANNEL 5 is claiming its strongest ever music line-up with programmes featuring Level 42, INXS, All About Eve, The Cure, James Brown and a Sixties collection entitled Swinging UK all out this week.

The Level 42 title, Fait Accompli (dealer price £9.04), is a 90-minute film directed by Chris Gabrin. It follows the band at meetings with the record company, through filming of promos, to concert footage from their sell-out world tour. Sixteen songs are included plus interviews with the band and offstage humour.

INXS's second video release for Channel 5 is In Search Of Excellence (dealer price £9.04, running time 90 minutes). It features 10 live



CHANNEL 5's Level 42 title, Fait Accompli

tracks, behind-the-scenes footage, band interviews and archive ma-

terial. All About Eve make their video debut with Evergreen (dealer price £5.56, running time 30 minutes) which includes the hit single Martha's Harbour plus five other tracks from the band's first album. Timed to coincide with the re-

lease of their new album, Channel 5's Cure title, The Cure In Orange (dealer price £9.04, running time 113 minutes), is a 23-track live concert filmed at the dramatic Roman amphitheatre in Orange southern France.

southern France. There's another live concert film of James Brown playing in Berlin last year (dealer price £6.95 running time 60 minutes) and, to zomplete the package, Swinging UK (dealer price £6.95, running time 53 minutes) sees Alan Freeman, Brian Matthew and Pete Murray introduce 21 tracks from The Hollies, Lulu, The Tremoloes, The Four Pennies, The Animals and other stars from the tabled Kinky Boot era.

R E V I E W S

SINEAD O'CONNOR: The Value Of Ignorance. Chrysalis Video CVHS 5029. Running time: 36 minutes. Dealer price: £6.08.

Comment: Since the release of her The Lion And The Cobra album, this Irish singer has achieved substantial success in the US with moderate support in the UK. But this video, featuring songs recorded live at London's Dominion Theatre last June, shows exactly why she is going to be a major name during the coming year. The footage centres purely on O'Connor whose, initially, shocking image of a skinhead in a skirt is both striking and intriguing. To maintain the viewer's interest in this image, director John Maybury employs a few visual twists and turns. A mix of film formats, along with digital post-production techniques, turn predominantly simple concert shots into a highly effective 36 minutes.

Sales forecasts: This is more than just a straight-forward concert package and should prove to be one of the better rock videos of this year thanks to its diverse content and visual style. The recent showing on Channel Four should boost the sales to O'Connor's increasing number of fans and a second album this year will help keep this video in demand.



Right Back Where We Started From

> **Available On:** 7" — FAN 18

12" — 12 FAN 18 12" REMIX — 12 FAN X 18 CD SINGLE — FAN CD 18 7" POSTER BAG — FAN PIC 18



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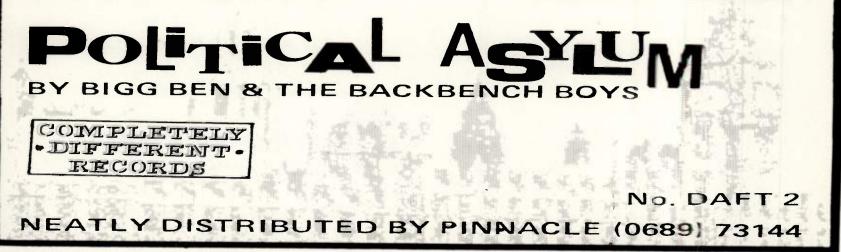


MUSIC WEEK 20 MAY, 1989

NEWALBUMS

| APRT 01-640 3344 ACDACD 01-451 4494 APT0904 611656 ARABArabesque 01 992 7732 | Artist / Title / Label / "LP" / "MC" / "CD" / Cat Nos / Dealer Price / (Distribut | tor) / Category | Artist / Title / Label / "LP" / "MC" / "CD" / Cat Nos / Decle Price / (Distribut | or) / Category |
|--|--|----------------------|---|---|
| BBBite Back 01-653 5350 BKBacks 0603 624290 BMGBMG 021-500 5678 BUBullet 08894 76316 | BANG TANGO PSYCHO CAFE MCA LP/MC:MCG 6048/MDGC 6048 CD:DMCG 6048 £ 4.09/7.29(F) | Rock | NITTY GRITTY DIRT BAND, The WILL THE CIRCLE EE BRC IN VOL II MCA LP/MC:MCFD 9001/MCFDC 9001 CD:DMCFC 9001 (F) | Country |
| C—CBS 0296-395151 CA—Codillac 01 836 3646 CC—Clear Cut 0533 811417 | BATFINKS, The WAZZED 'N' BLASTED LINK LP-LP 082 (SP) BIRDS, The UNTITLED DISC CD.CB30127 £ 8.90(DISC) BREATHLESS CHASING PROMISES TENOR VOSSA LP-BREATHLP 7 (I/NM) | Oi Rock | | Films/Shows |
| CH-Charty 01-639 8603 CLD-Compact Leisure 01-523 2266 CM-Cettic Music 0423 888979 | BRILIANT CORNERS, The JOY RIDE McQUEEN LP:MCQLP 004 CD:MCQD 004 £3.05/4.86[l/RE] | Rock Pop | ORIGINAL SOUNDTRACK THE FLY II VARESE SALABANDE CC:VS 5220 (P) PARKER, Robert THE BEST OF ROBERT PARKER BBC CD:B3C CD725 (P) | Films/Shows MOR |
| CON-Conifer 0895 441 422 CSA-01-960 8466 DIS-Discovery 067 285 406 | CACTUS WORLD NEWS BEARSVILLE MCA LP/MC:MCG 6049/MDGC 6049 CD:DMCG 6049 £ 4.09/7.29(F) | Rock | PRESLEY, Elvis THE VOICE OF THE KING OCEAN CD:DC WD224 (BMG) PSYCHO'S MUM A SIBILANT SIN WORONZOW P WOTT £ 3.15(1/BK) | Spoken Psychedelic |
| E-EMI 01-848 9811 EMD-Europeon Music Distributors 01-443 2528 EUK-Entertainment UK 01-848 | CARLTON, Larry ON SOLID GROUND DISC CD:MC6237 £ 8.90(DISC) CHAPLIN, Charlie 2SIDES OF CHARLIE CHAPLIN R.A.S. LP/MC:RAS 3043/RASC 3043 CD:RASCD 3043 £ 3.85/7.29(8MG/JS) | Jazz Reggae | QUEEN THE MIRACLE PARLOPHONE LP/MC PCSD 107,TCPCSD 107 CD:CDPCSD 107 £ 4.2977.29(E) | Rock |
| 9769 F—PolyGram 01-590 6044 FF—Fast Forward 031 226 4616 | CULTURE 2 SEVENS CLASH JOE GIBBS LP/MC:JGMLP 003 £ 3.85(I/RE) DAVIS, Miles AMAMDOA WARNER BROTHERS LP/MC:WX 250/WX 250C | Reggae Jazz | RED LONDON OUTLAWS NEGATIVE LP:NLP 01C (APT) ROSS, Diana WORKING OVERTIME EMI LP/MC:E-AD 1009/TCLMD 1009 CD:CDEMD 1009 £ 4.29/7 29(E) | Rock Dance/Disco |
| 4010 FOL—Folksound 0203 711935 GD—Gordon Duncan 0467-21517 GOLD—S Gold 01-539 3600 | CD:WX 250CD £ 4.10/6.49(W) DECADENCE WITHIN THIS LUNACY PEACEVILLE LP:VILC 010 £ 3.05[I/RE] DEJA MADE TO BE TOGETHER 10/VIRGIN LP/MC:DIX 83/DIXC 83 CD:DIXCD | Metal Dance/Disco | RUNDGREN, Todd NEARLY HUMAN WARNER BEOTHER: P/MC:K 925881/K925994 CD:K9258812 £ 4.10/6.49(M) | Rock |
| CS—Graphic Sound 0622 583196 SY—Greyhound 01-924 1166 1—HR Taylor 021 622 2377 | 83 (E) DEMENTED ARE GO DAY THE EARTH SPAT BLOOD LINK LP:MLP 084 (SP) DILLON, Dean FLICK NICKEL CAPITOL LP/MC:C148920/C448920 CD:748202 | Oi Rock | SCOTTISH PIPE BAND FAVOURITES OCEAN CD: DON'TO 2025 (BMG) SEPPUKU TAXI GIRL FAN CLUB LP/MC:FC 047/FC 047C TD FCD47CD (P) SHADOWS, The GUARDIAN ANGELS POLYDOR CD:8237772 7 4:56(F) | MOR Rock Instrumental |
| HM—Harmonia Mundi 01-253 0863 HOL—Hollywood Nights 0438 | £ 3.99/7.29(E) DR FEELGOOD THE UA YEARS PLUS EMI LP/MC:EM 1332/TCEM 1332 CD:CDEM 1332 £ 4.86/7.29(E) | Rock | SHAM 69 THE BEST OF THE REST OF SHAM 65 REC EIVER 2 RC P 112 (P) SIMPLE MINDS STREET FIGHTING YEARS VIRGIN LP. MC MINDS 1/MINDSC 1 CO:MINDSCD 1 £ 3.85/7.29(E) | Punk Rock |
| 315533 HS—Hotshot 0532 742106 —Cartel Scotland 031 226 4616 | DUBMASTER REMINYAH DUB ORIGINAL MUSIC LP:OMLP 0011 £ 3.65(I/RE) EVERLY BROTHERS, The HIDDEN GEMS ACE LP:CH 272 £ 3.89(P) | Reggae Pop | SMITH, Darden NATIVE SOUL REDIMIX LP:RM00 £ 4.5.7.7EK) STAX FUNK GET UP AND GET DOWN STAX LP/MC:SX 02/SXC 020 CD:CDSX 020 £ 3.89/6.55(P) | Country Funk |
| —Cartel North 0904 641415 —Cartel Malands | FRONT LINE ASSEMBLY GASHED SENSES & CROSSFIRE THIRD MIND LP.TMLP 31 (APT) | Rock | STEELEYE SPAN THE EARLY YEARS CONNOISSEL R _P/MC VS DP LP132/VSOP MC132 CD:VOSP CD132 (P) | Folk |
| 0926 496060 —Cartel East 0926 496060 —Cartel West | FULL MOON FULL MOON VOICES OF WONDER LP:LUNAR 13 £ 3.85(I/BK) FURY, Billy Billy Hrr/LONDON CD:8206252 (F) | Rock Pop | STEPS AHEAD NYC INTUITION/PARLOPHONE _P/MCIPTUTCINTUI CD:CDINTUI £ 3,99/7.29(E) STITCH MANIC AND GLOBAL IN TAPE LP:IT 61 (APT) | Rock Pop |
| 0272 541291 —Cartel South-East 01-837 4404 | GADGETS, he GADGETREE PLASTIC HEAD CD:PLASCD 013 £ 7.05(I/BK) GADGETS, The INFANTREE/FRUIT OF AKELDAMA PLASTIC HEAD CD:PLASCD 012 £ 7.05(I/BK) | Рор Рор | SWANS, The THE BURNING WORLD MCA LP/MC MCG 5047/MDGC 6047 CD:DMCG 6047 £ 4.09/7.29(F) | Rock |
| ETZ—Jettisoundz 0253 712453 GAM — G&M 01-534 4882 GCS — John Goldsmith CDS 01- 05 2280 | GADGETS, The THE BLUE ALBUM PLASTIC HEAD CD:PLASCD 016 £ 7.05(I/BK) GONADS, The THE REVENGE OF LINK LP:LP 085 £ 3.25(SP) | Pop Oi | TANGERINE DREAM GREEN DESERT JIVE LF/MC HOP 25-HOPC 226 CD:CTANG 1 (BMG) | Rock |
| Jungle 01-359 8444 SJetstar 01-961 5818 K-tel 01-992 8000 SKingdom 01-836 4763 | HANCOCK, Tony HANCOCK'S HALF HOUR BBC MC:ZBBC 1008 (P) HASSELL, Jon & FARAFINA FLESH OF THE SPIRIT INITUITION/PARLOPHONE LP/MC:INTU2/TCINTU2 CD:CDINTU2 £ 3.99/7.29(E) | Comedy Rock | THE THE MIND BOMB EPIC LP/MC.4633191/463: 194 CD 143392 (C) THOMPSON, Danny WHATEVER NEXT ANTILLES LP.AN 5743 (F) TIN MACHINE TIN MACHINE EMI-USA LP/MC.NTLS 1044, TCMTLS 1044 CD:CDMTLS 1044 £ 4.29/7.29(E) | Rock Instrumental Rock |
| IG—Lightning 01-965 9292 O—Londisc 01-522 2936 A—MSD 01-961 5646 | HEAD, Roy TREAT HER RIGHT BEAR FAMILY LP:BFX 15307 £ 5.17(RC) INGRAM, Jomes II'S REAL WARNER BROTHERS LP/MC:K9259241/K9259244 | MOR Soul | TOO SHORT LIFE IS TOO SHORT JIVE LP/MC-HIE 81/HIPC #1 [D:CHIP 8] (BMG) | Rock |
| MG—Magnum Music Group 494-882858 IL—Mainline 01-686 3636 IS—Music Sales (N. Ireland) | CD.K9259242 £ 4.10/6.49(M) ISLEY BROTHERS SHOUTI BEAR FAMILY CD:BCD 15425 £ 7.45(RC) | Soul | TRANSVISION VAMP VELVETEEN MCA LP/MC:NCG 6550/M 2GC 6050 CD:LMCG 6050 £ 4.09/7.29(F) TUBBY, King/UPSETTERS AT THE GRASS ROOTS OF DUILSTUEIO 16 LP:STUDIO | Rock Reggae |
| M—Nine Mile 0926 496060 —Outlet 0232 322826 R—Orbitone 01-965 8292 | JAY, Miles IRRESISTABLE 4TH B'WAY LP/MC:BRLP 531/BRCA 531 CD:BRCD 531 £ 3.99/7.29(F) JONES, George ONE WOMAN MAN EPIC LP/MC:4651861/4651864 (C) | Soul Country | 16 £ 3.85(I/RE) VARIOUS A FISTFUL OF DOLLARS OCEAN CD:CCNWD 2020 BMG) | Films/Shows |
| -Pinnacle 0689 73144 AC-Pacific 01-800 4490 2D - Paragon 0327 300811 C-Pickwick 01-200 7000 | KAYS ORIGINALS, Arthur THE SPARKES OF INSPIRATION LINK LP:LP 111 £ 3.65(SP) | Oi | VARIOUS BACK ON THE RIGHT TRACK BABY KENT LP/MC.EELT 091/KENTC 091 £ 3.89(P) | Soul |
| | KERSHAW, Nik THE WORKS MCA LP/MC:MCF 3438/MCFC 3438 CD:DMCF 3438 (F) KHAN, Chaka LIFE IS A DANCE - THE REMIX PROJECT WARNER BROTHERS | Pop Dance/Disco | VARIOUS CLASSIC SOUL YEARS SERIES 1964 CCNNOESEUE MC:VSOP LP64/VSOP MC64 CD:VSOP CD134 (P) VARIOUS COUNTRY FAVOURITES OCEAN (D:C+CNWJ2018 (BMG) | Soul Country |
| G—Paluce Virgin and Gold -539 5566 —Prionity 01-992 7021 —Red Barron 01-759 3774 | LP/MC.WX 268/WX 268C CD:WX 268C CD (M) KING, B.B. LUCILLE HAD A BABY ACE LP:CHD 271 (P) | R & B | **VARIOUS COUNTRY LOVE KNIGHT CD:KNCD 13001 (*) **VARIOUS GOFFIN & KING CONNOISSEUR L?/AC VSD? LP 134/VSOP MC134 CD:VSOP CD134 (P) | Country Rock |
| -Rainbow 01-589 3254 -Rollerceaster 0453 6252 | lang, k.d. & The RECLINES ABSOULTE TORCH & TWANG SIRE LP/MC.WX 259/WX 259C CD.WX 259CD (W) | Country | **VARIOUS HOLD ME STRONG TROJAN LP:TRLS 271 £ 251/RE) **VARIOUS OI! CHARTBUSTERS VOL 5 LINK LP:LP 381 £ 25555 | Reggae Oi |
| Revolver 0272-541291 CRecommended 01-622 134 IRhino 01-965 9223 | LISA LISA & THE CULT JAM STRAIGHT TO THE SKY CBS LP/MC:4634461/4634464 CD:4634462 (C) LOPEZ, Trini LIVE BEAR FAMILY LP:BFX 15344 CD:BCD 15427 £ 5.17(RC) | Dance/Disco MOR | **VARIOUS PEBBLES VOL 26 AIP LP:AIP 10044 £ 3851/86 **VARIOUS PEBBLES VOL 27 AIP LP:AIP 10045 £ 3851/86 **VARIOUS PEBBLES VOL 28 AIP LP:AIP 10046 £ 3851/86 | Psychedelic Psychedelic |
| -Red Lightnin' 037-988 693 DSS-Ross 08886 2403 -Red Rhino 0904 641415 | LUSHER, Don DON LUSHER BIG BAND VOL 1 HORATIO NELSON CD:CDSIV 110 £ 4.86(A) | MOR | **VARIOUS PEBBLES VOL 29 AIP LP:AIP 10046 £ 385/1/BE **VARIOUS ROCK, RHYTHM & BLUES WARNER BR DTHEFS LP/#C:WX 255/WX | Psychedelic Psychedelic Dance/Disco |
| Rough Trade 01-833 2133 Silva Screen 01-284 0525 Stage One 0428 4001 MSoloman & Peres | MANTOVANI MANTOVANI LOVE THEMES HORATIO NELSON CD:CDSIV 6101 £ 6.05(A) MARTIKA MARTIKA CBS LP/MC:4633551/4633334 CD:4633552 (C) | Instrumental | 255C CD:9258172 £ 4.10/7.29(W) **VARIOUS RUBBING THE WALLPAPER ARIWA SCUNDS _PAFILP 044 £ 3.85(I/RE) **VARIOUS SCANDALISLAND LP:ILPS 9929 [F] | Reggae Films/Shows |
| 1494-32711 DTO—Sotosound 01-523 181 | MARV V TOO TRUE ELEKTRA LP/MC:K 9608111/K9608114 CD:K9608112 £ 4.10/6.49(W) | Pop Soul | **VARIOUS SIXTIES GROUP GOLD OCEAN CO:OONWD2012 BMG) **VARIOUS SKA-VILLE USA VOLS 1 & 2 SKA CD SEACD (MI © 649(//PE) | Pop Reggae |
| -Spartan 01-903 8223 D-Southern 01-889 6555 D-Suver Sounds (CD) 01-808 33 | MARY MY HOPE MUSEUM JIVE LP/MC:ORELP 504/OREC 504 CD:ORECD 504 (BMG) McDERMOTT ORCHESTRA, The Kevin MOTHER NATURE'S KITCHEN ISLAND | Rock Rock | **VARIOUS SOME GUYS HAVE ALL THE LUCK OCLAN C: OCT W02023 (BMG) **VARIOUS THE 'IN' CROWD - IT'S IN HIS KISS OC AN C CCEW02014 (BMG) WAILERS, The I D ATLANTIC LP/MC:WX 256/W7 256C CD W2 256CD £ | Reggae Pop |
| RNS—Stern's/Triple Earth 388 5533 (Stylus 01-742 1662 Swift 0424 220028 | LP/MC:ILPS 9920/ICT 9920 CD:CID 9920 £ 3.99/7.29(F) MEARNS, John THE WAG AT THE WA ROSS MC:CWGR 123 (ROSS) MEKEBA, Miriam WALELA MERCURY/PHONOGRAM LP/MC:8382081/8382084 | MOR | 4.10/6.49(W) WATERFRONT WATERFRONT POLYDOR LP/MC:8379701/63#9704 CD:8379702 6.4.26(6.69(F) | Reggae Rock |
| -Terry Blood 0782 620321 C-Total 01-846 9946 M-VFM Cassette Distributors 96 437307 | CD:8382082 (F) MESSAOUD, Bellemou LE PERE DU RAI WORLD CIRCUIT LP/MC:WCB 011/WCC 011 CD:WCD 011 £ 3.85/6.49(I/RE) | World | WILLIAMS JNR, Hank BEST OF VOL 3 WARNER LROTHERS LP/MC:K9258341/K9258344 CD:K9258342 £ 4 10/6.49 | Country |
| | MIDLER, Bette PEACHES (OST) ELEKTRA LP/MC:K781933/K781934 CD:K781932 £ 4.10/6.49(W) | Rock | WRAY, Link RUMBLE MAN ACE LP:CH 266 £ 3.8 (P) ZA MUERTE DEATH RACE 2000 PLAY IT AGAIN SAM L=-O: LIAS 134CD | Rock Rock |
| | MILLER, Ind A BUNCH OF BLUE VIOLETS ROSS MC:CWGR 121 (ROSS) MOUNTAIN NANTUCKET SLEIGHRIDE BGO LP/MC:BGO LP32/BGO MC32 CD:BGO CD32 (P) | MOR Rock | (APT) ZAPPA, Frank BONGO FURY DISC CD:RY 10097 £ 8.900 R **Previously listed in alternative format "Import | ock |
| | 22 May 1989-26 May 1989 Album releases: 103 | | Year to date: 21 weeks to 26th Mcy '987 Ab m releases: 1,928 | |

ORDER ! ORDER !



M JSIC WEEK 20 MAY, 1989

NOT THAT RECORD ?

Distributor Codes

| | NGLES | A place in the sun |
|---|--|--|
| | | Ain't nacody (remix) |
| / A/B-side / Label / 7" / 12" / "MC" / "CD" / Cat Nos / Extra tracks / (Distributor) / Category / | Artist / A/B-side / Label / 7" / 12" / "MC" / "CD" / Cot Nos / Extra tracks / (Distributor) / Category | Are you ready for Field-? |
| C ONE BETTER WORLD/Version) NEUTRON NTXR 114 12 (F) Dance/Disco | LABOUM, Zsa Zsa TU VEUX OU TU VEUX PAS/tba COMPLETE KAOS CK 3002 | Avanued Beter F you don't ge |
| ULT NET WHERE WERE YOU/Over The River FONTANA/PHONOGRAM BRX 212 12" Edie (F) | 12" (APT) LEOTIS ON A MISSION/(Version) MERCURY/PHONOGRAM MER 289 7" MERX | San you stand the rain |
| CCARA FANTASY BOY/TOUCH ME/ LOADING BAY 7LBAY 4 7" LBAY 4 12" | 289 12" MERCD 289 CD (F) LOVE CHILD ORCHESTRA (featuring Loritta GRAHAME) WHOLE LOTTA | Con't face the feeling Carry rre/what's in the |
| (A) NANARAMA SUMMER/The Greatest Mix (Medley) LONDON NANA 19 7" Pic | LOVE/Experiment 4 (The Art Of Picasso) MCA HYMN 1 12" (F) | Chain Children of a revolution Cry tough |
| Bag NANX 19 12' Pic Bag (F) AD IS SEX TRIUMPH OF THE GOOD EP:Hanging On./Blue Skies/Hard Night's | MCCARTHY AT WAR EP/the MIDNIGHT DONGO 4B 12" DONGO 4BCD CD (I/RT) | D'yo wanno Dig? Do the do |
| Work/Transistor Radio COMPANY X X333 12" Ltd Special Sleeve (I/BK) | McCLAREN, Malcolm & THE BOOTZILLA ORCHESTRA WALTZ DARLING/Deep In Vogue EPIC WALTZ 1 7" Pic Bag WALTZ T1 12" Pic Bag WALTZ C1 CD | Don't it nake you feel |
| TT PIC Bog EIRST 108 12° PIC Bog [E] JARVONI ALWAYS THERE/[Inst] SINCOPATE SY 28 7° Pic Bog 12SY 28 12° Dance/Disco | (C) MELLENCAMP, John Cougar POP SINGER/J.M's Question MERCURY/PHONO- | Electric vouth |
| Pic Bag (E) | GRAM JCM 12 7" Pic Bag JCM 1212 12" Pic Bag Like A Rolling Stone (Live)JCMCD 12 CD Check It Out (F) | Feel the force |
| IRISTMAS STUPID KIDS/Iba I.R.S. EIRS 110 7" (E) AYTOWN TROOP PRAYER/Alabama ISLAND ISS 417 7" 12IS 417 12" | MITCHELL, Lauren ALL THAT I CAN BE/S.C.R.A.T.C.H. TRAX 7TX 6 7" Pic Bag 12TX 6 12" Pic Bag (BMG) | Good quality Graceland (new version Gracely land of love . |
| Chinicahau SunCID 417 CD (F) DRINA GIVE ME BACK MY HEART/(Versions) CHAMPION CHAMP 203 7" House - | NEW KIDS ON THE BLOCK YOU GOT IT (THE RIGHT STUFF)/(Inst) CBS 6531697 | Hand an your heart Happen al over again Maylon |
| CHAMP 12203 12" (BMG) Y BEFORE DAWN WINESS FOR THE WORLD/Up Against The Wall EPIC GONE | 7" Pic Bog 6531696 12" Pic Bog 6531692 CD [C] NICHOLAS, Neil TWO BUSY EARNING A LIVING (TO MAKE ANY MONEY]/Fly | How high |
| 3 7" Pic Bag GONE T3 12" Pic Bag CDGONÉ 3 CD Pic Bag (C) JLTURAL ROOTS ROUGHER YES/Daddy Lizard Stem GREENSLEEVES GRED Reggae | Away PYRAMID PYR 11 7" 12PYR 11 12" (E) | I'll be there for you I'm not wour man H only |
| 245 12" (BMG/JS) JLTURE CLASH DANCE PARTY LOVE FEVER/tbo JIVE CCDP 1 7" CCDPR 1 | ONE NATION WHAT YOU SEE/Wot You See Blues I.R.S. EIRS 112 7" Pic Bag | Inc. git L. sucka |
| 12" (BMG) ARLING BUDS, The YOU'VE GOT TO CHOOSE/Mary's Got To Go EPIC BLOND | PAGE, Tommy SHOULDER TO CRY ON/Hard To Be Normal WARNER BROTHERS | Kerh con't read |
| 4 7' Pic Bag BLOND T4 12' Pic Bag BLOND C4 CD [C] AY, David Van SHE SAID SHE SAID/fba UNION DAVD 1 7" 12DAVD 1 12" | W 2999 7" Pic Bag W 2999T 12" Pic Bag W 2999CD CD (W) | Laft with a broken her Lat's dar ce |
| CDAVD I CD TDAVD I MC (P) CAND I CD TDAVD I MC (P) CAND BLUE FERGUS SINGS THE BLUES/Long Window To Love CBS DEAC | PARTY, The ROXY BEAT/the RODGER RODGER 6 12" (APT) PAWLAK, Andy SHE KEPT HOLD OF LOVE/Turn Agoin FONTANA/PHONOGRAM PAWL 3 7 PAWL 312 12' Eskimo KissingPAWCD 3 CD (F) | Lat's go |
| 9 7" Pic Bog (C) REAM IN FEEL/(Versions) CHEQUE THIS RECORD CTT 1 12" (PAC) Dance/Disco | QUEEN LATIFAH DANCE FOR ME/tba GEE ST GEE 016 7" GEET 016 12" (I/RT) Dance/Disco | Mauntain of the moo My telephone |
| REAMTIME COLD AND LONELY PLACE/I Know PURE PURE 89/1 7" (I/RE) | RAIN PEOPLE, The A LITLE BIT OF TIME/Hiding Out EPIC 6548230 7" Pic Bog | No way out One bet er world Open up your heart |
| IYA STORMS IN AFRICA/(Part 1) WEA YZ 368 7" Pic Bag YT 368 12" Fic Bag The Kelts/Aldebaran (W) | 6548236 12" Pic Bog (C) REALLY SCHMALTZY CABARET BOYS, The OUTTA SIGHT OUTTA MIND/How | Pory people |
| ELDS OF THE NEPHILIM PSYCHONAUT LIB. III/Celebrate (Second Seal) SITU- | Bigs Too Big! PYRAMID PYR 10 7" Pic Bog 12PYR 10 12" Pic Bog (E) REM ORANGE CRUSH/Ghost Riders WARNER BROTHERS W 2960 7" Pic Bog W | Psychon aut lib, in Recomuniting and |
| ATION TWO SIT 57 7" SIT 57CD CD Psychonaut Lib IIII (I/RT) RST LIGHT LOVING YOU/NG Way Out PREMIERE UK SGT 1 7" Pic Bag SGT | 2960T 12" Pic Bog Dark GlobeW 2960CD CD (M) REX SLEEPWALKING/Thirteen Frightened Girls CHRYSALIS CHS 3373 7" Pic Bog | Pock the house Pori |
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| 701 7" SEWT 701 12" Walk On By/Type ThangCDSEWT 701 CD (A) | THRASHING DOVES LORELE//Cirl Colled Whodini A&M AM 511 7" Pic Bog AMY 511 12" Pic Bog CDEE 511 CD Sympathy For The Devil/Domestic Rain (F) | |
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| 12" Pic Bag DMCAT 1342 CD MCAC 1342 MC (F) -9 POSSE AIN'T NOTHIN' TO IT/This Beat Is Military ARISTA 112087 7 612087 Rap | VIXEN LOVE MADE ME (REMIX)/Give It Away EMI-USA MT 66 7 Pic Bag MTS 66 7" Postcord Pack MTD 66 7" Ltd Ed Pic Disc 12MT 66 12" Pic Bag Live: Cruisin/YEdge Of A Broken HeartCDMT 66 CD Heltraisers [E]1 | |
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| COTCH WONDERFUL TONIGHT/Heartbreak MANGO MNG 104 7" Pic Bag Reggae | WATKISS, Cleveland SPEND SOME TIME/(Version) URBAN URB 40 12" (F) Dance/Disco WRIGHT, Velma YOU'RE NOT RIGHT/(Version) CHAMPION CHAMP 202 7" PicHouse | |
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| 22 May 1989-26 May 1989 Single Releases: 74 | Year to Date: 21 Weeks To 26th May Single Releases: 1598 | Distributors (|
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MUSIC WEEK 20 MAY, 1989

MARKETPLACE

EQUIPMENT



APPOINTMENTS

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MARKETPLACE

APPOINTMENTS



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All applications treated in the strictest confidence

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DANCE TRUST PRESS OFFICER Central London. Salary negotiable

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Music Week Box No. 1742

FEATURE

Making the most of that Manilow magic

by Dave Laing

OW DO you market a new album by a super-star without a hit for five years and whom most of the media prefer to joke about than listen to?

That was the problem facing Arista product manager Phil Tomkins when he was given Barry Manilow's Songs To Make The Whole World Sing to work on. "This was his first album for five years with Clive Davis as executive producer," explains Tomkins. "In between he'd made two jazz al-bums and a record for RCA where he was given total artistic control. They all sold about 20,000."

But the new album is back to the winning formula of Manilow Magic and A Touch More Magic. All but one of its tracks are "reat ballads, songs Clive has had stored in his top drawer", according to Tomkins. The UK was chosen to launch Manilow by becoming the first territory to release a single, Please Don't Be Scared, which All but one of its tracks are "real came out in March.

Faced with radio and dealer

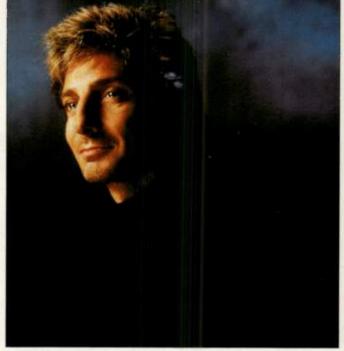
apathy, Tomkins decided to har-ness the buying power of Mani-low's 15,000 strong fan club to lift the single. "I started talking to Lynne Killick, who runs the club, to find out what to do" he sour Hir find out what to do," he says. His first move was to issue six different formats of Please Don't Be Scared. Beginning with a limited pressing of a seven-inch with poster bag, Arista offered a normal seven-inch a 12-inch with an extra track not on the album, a 12-inch picture disc, a CD picture disc with a different shot and a cassette single. To alert the fans he sent each a postcard announcing the release date, and through TIC set up a telephone line to give a 30 second taster of the track: "We got 50 per cent of our outlay back from the revenue on calls.

"With 15,000 people buying a single in the first week, it should get high in the charts," says Tomkins. But he hadn't reckoned with the "stupid bigotry" of many dealers who refused to stock the single: "They seem to get more pleasure from telling a Barry Manilow fan to fuck off than from hearing a

cash register ring.' The fans still g The fans still got the record, though, because of their grapevine which passed on information about who had the single in stock. However, the uneven stocking by dealers led to an uneven sales pattern as some stores sold 50 copies and others none. As a result, Tom-kins says, Gallup reduced to 46 a record that would otherwise have charted at 32. Although the multiple formats pulled Please to 40 and to 35 in the following

weeks, it got no higher. Now, Arista has released the Manilow album without a big hit single and without Manilow himself whose planned mid-May visit to the UK has been cancelled be-cause his Broadway show, Gershwin, has an extended run. But Phil Tomkins isn't downhearted.

He has a new marketing strategy. Avoiding radio and the music press, Tomkins has gone directly to Manilow's audience through full colour posters at railway stations and trailer ads in the Daily Mail, Daily Express and Today. "For the first time ever I've also theor a Sum first time ever, I've also taken a Sun



BARRY MANILOW: the victim of 'supid bigotry'?

ad," he says. "And I've gone into Woman and Womans Own, because he's actually right for them." And Tomkins has had a welcome boost from retail support for **m**-store displays. "We're in Wool-worths, Menzies and Smiths and Boots are talking about Monilow being the first of their new in-stare displays. I can't get Our Price but HMV are charting the album."

He's equally excited about supermarket racking. Gateway, Asda and others have been given a special cassette with Manilow ntroducing cuts from the album for

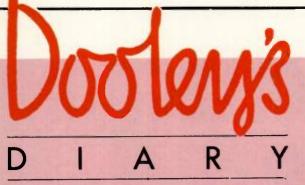
in-store playing and "they're really pleased to get a topline act on the

day of release". Tomkins is hoping for a top 20 place right away, but he points out that MOR albums like this are longterm sellers.

"People who buy an MOR al-People who buy an MOR al-bum often wait for a special occa-siam. They will buy it in their own week one, not ours!" he points out. His campaign plan includes two more single releases leading up to a big TV push at Christmas. "We're aiming for 100,000 to 200,000 sales," he says.



DIARYM



WHATEVER JOKES might abound about the lifestyles of record company chiefs, one has to concede that they are busy people. So, when they offer their time and an opportunity to talk about subjects of direct concern to the retail trade, dealers would surely be mad to spurn the chance to get their points of view across to these key decision makers. Yet that's just what happened last week as messrs Banks, Mason, Perry, Powell and Webster hit the road (see p1). In Newcastle the MDs even outnumbered the dealers and by the time the three dealers (two of them were from one shop, but well done all the same) turned up at the hotel, the dealer liaison committee had quite sensibly repaired to a local hostelry for a bite to eat. It has to be said that record shop managers and staff are also busy people and probably needed every conceivable reminder and incentive to attend, from personal invitations and letter reminders, to a tangible reward for attending. Perhaps if dealers were told they could actually negotiate an individual file discount on the spot, more might have attended last week. But, of course, file discounts don't exist, do they. More seriously, if independent retailers don't get involved and speak up for themselves, it will only reinforce the inevitability which few appear to relish of big record companies talking just to big retailers because nobody else seems to matter ...

YES, IT'S the cassette single — official. "The entire BPI council hates the word 'cassingle'," says EMI's Rupert Perry ... Don't suppose it put much of a dent in the £46m for half the record company but Chris Wright held a street party for all Stratford Place staff ... Entertainment UK's Dave Cross is grateful for messages of support on the launch of the in-house Union label but Dooley suspects the welcome from major record companies has not been universal ... Responding to suggestions that EUK chief Mike Sommers (now BPI-eligible through the launch of Union) had been nominated to chair the BPI, Sommers himself exclaimed something we couldn't possibly reprint and added: "Somebody's pulling your leg mightly" ... The pop publishers are on the march again at the Performing Right Society where six of the eight candidates for the four council vacancies are from the popular side of the fence and fancied runners include Stuart Hornall (Rondor), Steve Lewis (Virgin), Paul Curran (BMG) and David Simmons (Filmtrax) ... Brad Aspess is a little smug over the fact that the first visitor to his La Manga Country Club retreat on the Costa Lotta, Pinnacle's Steve Mason, lost at tennis, taking just four games in three sets ... Reading MW's news analysis piece on Aspess's rise, one wonders if other budding entrepreneurs might use his story as a blueprint for their own success ... Anyone missing vital U-matic tapes and a less vital raincoat, lost on the return flight from IM&MC in Amsterdam will be pointed in the right direction by Dooley ...



ng palletising palet wrapping

Y METAL VIDEOMAG

HARDENED HEAVIES: Manager Rod Smallwood and WASP guitarist Chris Holmes help launch the Hard 'N' Heavy video series.



POPPING IN again: Barbara Dickson visits John Menzies in Princes Street, Edinburgh, to promote her album Coming Around Again.

AT A LUCINDA: At Virgin Megastore, Oxford Street, Lucinda Williams fills in time with an impromptu aig.



ONE FOR your collection: EMI managing director Rupert Perry thanks the company's Manufacturing and Distribution Services division for help with Cliff Richard's Private Collection.



HELLO GOODBYE: Goodbye Mr Mackenzie visit the Aberdeen and Glasgow Our Price shops.



AWAY FROM home James: Australian jazz star James Morrison meets WEA International executives at Australia House.



CAIN AND able: Raising Cain get the backing of A&M.

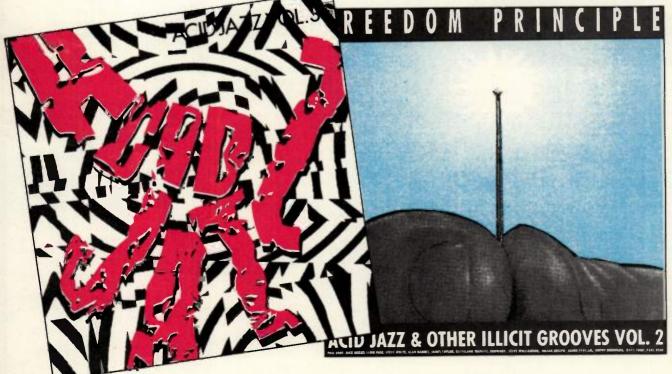


FOCUS ON JAZZ

Whatever its origins, jazz was regarded by many youngsters as stale and inaccessible: layers of Acker **Bilk topped with** a dollop of Kenny Ball. Now, in the wake of Courtney Pine, jazz is gaining a new audience of youthful devotees. By **Philip Watson**



Something old, something new



ONE OF US: Courtney Pine helped enormously to open up jazz for his contemporaries, deliberately choosing to play gigs which were not ostensibly iazz venues

> azz is an art of the young Count Basie

LAST DECEMBER, Morgan, a 15year-old schoolbay, presented his Christmas present list to his mother. was the usual teenage selection of the fantastic and impossibly ex-pensive — a complete home computer system, a sailing dinghy, carefully chosen designer acces-sories – but near the bottom, nestling under "CD player and new speakers", was one interesting, sur-prising and more easily obtainable item: "an LP by Courtney Pine".

Morgan had seen Courtney on The Chart Show a few weeks earland he had already got into the blues through the Levis com-mercials and by nicking his mum's Muddy Waters records — but this was to be his first jazz album. Five months later the record is still regularly on his deck in between his other favourites E-asure, The tany on his acck in between his other favourites Erasure, The Housemartins and Run DMC. "At least jazz is real mulic," he says, "and not like those rerible Kylie and Jason singles where every-thing is synthesized and her a part thing is synthesised and has a pa-thetic little beat."

He could be an isolated example of course, but Morgan not only proves that jazz can reach a young audience but that there has been a massive sea-change in perceptions. What would Mor-gan's impressions of British jczz have been just a few years ago? Straw boaters and Dizeland, Acker Bilk and Kenny Ball? An anachromism grown ups freaked out on?

As the first young British player to make an impact, Courtney Pine changed all that. A perfect and dy namic combination or musical and street credibility, he spearheaded the wholesome Great British Jazz Revival by being everything a new audience could ask for black, British, precociously talented, committed, well-dressed and most of all young. When his debut album on Island,

Journey To The Urge Within, was released in 1986, Courtney was just 22 and his background had been in soul and reggae. This was important because for the first time a younger audience could relate to him on their terms; Courtney was making music for his contemporar-

"Right from the start Courtney chose to play gigs in places I ke The Fridge in Brixton that weren't ostensibly jazz venues," says Rob Partridge, press director at Island and head of Antilles, the label ressurrected in direct response to Courtney's success. "This attracted



nises the left-field attraction of jazz. "There's a view that jazz is a hghbrow music for grown-ups alone. But there's a lot of rebellion in the music which can appeal to a younger audience if you do t in the right way," he says. This then is the \$64,000 ques-

tion facing those attempting to market jazz to a young audience if the potential exists, how do you realise it?

One avenue being pursuec by Antilles is the release of single tracks where appropriate, samething previously thought to be at variance with the more concep ucl album-based nature of the music Yet the vocal track Children Of The Ghetto from Courtney's debut was released in 1986 and reached the top 100, while Courtney has also appeared on a single with locelmate Mica Paris. Antilles also prans a late summer release of the debur single by its other rising British azz talent Andy Sheppard, whose second album, Introductions In The Dark, was released in February Titled Bright Moments, the Latir dance-oriented track was permec by Sheppard and Colombian bass Churcho Merchan, better player known for his work with the Euryth-mics and The Pretenders, and reatures the Nigerian vocalist Rosie Ania, also signed to Island.

Rob Partridge is keen to emphasise that the initiative for the single came from Sheppard and says he will be careful to ensure the pop single and jazz album are kept distinct from one another. "But il the single still offends the jazz people well sorry about that — so what'

Another company preserting the pop single face of a recently-signed jazz act is Polydor with the release of Cleveland Watkiss's reg-gae-rap, Spend Some Time, or Urban. Having originally appeared on a compilation called The Freedom Principle, the track was re-mixed by Coldcut and released or May 15. "The best way to sell c jazz artist to a youth market is to treat them the same way as a pop ac says Kieron Hurley, Urban's AcR man.

CBS, however, seems to be more desely following the Antilles-Courtney Pine mould of talent plus youth plus style with the debut UK reease of 20, an album by a procigiously gifted 21-year-old pianist cred singer from New Orleans, Herry Connick Jr. Favouring the compositions of Hoagy Car-michael, Irving Berlin and Harold Aren, Connick is very much a tradi onalist, but one with an image and personality that could open up a market over and above those that love Peters And Lee.

'Harry Connick is to America probably what Courtney Pine is here," says Mark Gartenberg, in-ternational A&R executive at CBS. "he has a tremendous personality, w=ars really hip clothes, his hair is greased back and he understands the whole history of the music. He's the kind of guy you'd see on a TV chat show and want to check him out

Alan Omokhoje says his goal for Tammy Smith, 22, the first British jazz player to sign to Blue Note, is also to cross over but his ap-proach is a little different. Smith and his newly-released Blue Note debut Step By Step are being pro-moted by showcasing Smith's talerts in a variety of contexts.

"Tommy is good friends with Hue And Cry and he has been going out with them as part of the bond. Half-way through the shows Pct Kane introduces him as the geat young sax player from Edinburgh'. It opens the gates to a wider audience," says Omokhoje.

Smith will also be seen playing with Hue And Cry in one of six 30-minute BBC programmes highlight-ing his versatility. While mostly featuring Smith in jazz settings, one pegramme will also match him the BBC Scottish Symphony with C-chestra

Blue Note's signing of Tommy Smith is important because it signels a greater commitment and expension by the label on this side of the Atlantic in addition to the new US artists such as Dianne Reeve and Charnett Morrett. And Cmokhoje says other UK signings are imminent, including such "open secrets" as the fiery, 49-year-old, dummer Clark Tracey and "an-other young, white, male" musician to be announced very soon.

Another label whose accent is commitment and quality is Novus, part of BMG Enterprises, which last year signed the young quartet Roadside Picnic to Novus Blue, their fusion division. Like Blue Note's expansion, BMG's commit-ment to Novus shows a significant sh ft in attitude towards the ability of jazz to reach wider markets.

My key objective is to make Novus synonymous with quality, says Gareth Harris, senior director at BMG. "We are not just dipping or r toes in and seeing what hap-pens — we're going to keep at it with Roadside Picnic."

So far this has meant an emphasis on the band's accessibility and Harris is convinced there is a youth market for their music. "There is an at dience out there for music which is not just top 40. Roadside Picnic heve played polytechnics and been on college radio and it cer-tanly hasn't failed."

Harris believes reaching a youth

TO PAGE FOUR

THE Freedom Principle (top) and Andy Sheppard: helping ditch those jazz new and stylishly produced jazz magazine, appeared. But Courtney Pine and his musical contemporaraudience.

FROM PAGE ONE

a significantly younger following — not your stereotypical jazz crowd. Courtney Pine expanded the market for jazz; no longer was it just middle-age and middle class.

Of course Island's press office and marketing department may also have had something to do with this expansion, being aware of the very favourable media attention jazz was beginning to gen-erate. The Face had been running articles on jazz from the early Eighties, about the time *Wire*, a

ies provided the springboard to a much wider and more diverse audience, including a potentially younger market tuning into Courtney on Wogan or any one of countless commercials trading on saxophone symbolism.

The combined effect of this newly-found musical and media synthesis was to make jazz fashionable again, unimportant if you had been listening to the music for 30 years but essential if you were coming to it for the first time. And others noticed more perennial and intrinsic attractions for a youth

stereotypes

When I was a kid in the Fifties I was into rock 'n' roll but I also listened to jazz because it was another hip music to like," says Ted Carroll, director of Ace Records, which licenses the Prestige and Riverside labels in the UK. "And in the Sixties, soul-jazz appealed to the Mods because of the beat and those sharp suits. There will always be kids interested in jazz because it's different from the mainstream." Alan Omokhoje, A&R manager at EMI with responsibility for the fa-

Omokhoje: 'There's a view that jazz is a high-brow music for grown-ups alone. But there's a lot of rebellion in the music which can appeal to a younger audience'

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1939



BLUE NOTE

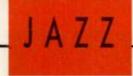
Touring with Hue & Cry through May. A series of six TV programmes entitled Tommy Smith, Jazz Types commenced network on BBC 2 weekly from May 5th at 11.20pm

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THE FINEST IN JAZZ SINCE 1939-1989 & BEYOND!



FROM PAGE TWO

audience is largely a problem of awareness and cites the growth of world music as an example. "DJs like Andy Kersaw have shown that if world music gets aired, a market exists for it. We've got Roadside on to Richard Skinner's programmes that shows some change in attitude at Radio One." While BBC DJs are potentially

While BBC DJs are potentially useful for reaching a mass audience, some argue it is the club DJs who are the more important catalysts in bringing jazz to the attention of young people. Enterprising DJs such as Gilles Peterson and Baz Fe Jazz have long convinced record companies such as Ace Records and Charly Records that there was an audience for jazz dance compilations.

"Jazz has always been a dance music and it's great that some of the younger DJs have brought it back into the clubs as an alternative to funk and soul," says Ted Carroll at Ace. "Gilles is so enthusiastic about the music and that spreads to the kids who hear it in the clubs."

the clubs." Joop Visser at Charly agrees: "Dancing to music is the best plug you can get — it's so physical and direct."

The most recent message Gilles and Baz have been spreading to the dancefloors is acid jazz, a term and a movement that have generated a great deal of debate and controversy, not least because of the perceived difficulty in defining it. Tracks on acid jazz compilations have been anything from hard bop to Seventies funk to jazz-rock to

the avant-garde.

Gilles and partner Simon Booth say acid jazz is more an attitude than a genre and say they are working hard to promote young British jazz, releasing, through Urban, The Freedom Principle, eight tracks by artists such as Steve Williamson (also rumoured to be signing to Urban) and Jason Rebello ("another young, white, mole").

Others have taken a dimmer view, crying "hype" and arguing the term is meaningless. "Acid jazz is an arbitrary label retrospectively applied to something that doesn't merit it," says Chris Parker, jazz columnist of *The Independent*. *Wire* editor Richard Cook agrees: "Acid jazz is shutting out so much, whereas it purports to open up everything. A lot of the older audiences and musicians, especially the free improvisers, are left out. Where does Evan Parker fit into all this?"

Irrespective of the disagreements, acid jazz does seem to be reaching a sizeable youth audience. One of the movement's leading bands, The James Taylor Quartet, who signed to Polydor last year, recently played a jazz bop in Brighton to 2,000 people. Simon Booth claims the first Urban album, Acid Jazz And Other Illicit Grooves, has sold 40,000 and Ted Carroll says his Acid Jazz volumes on BGP have sold three times as many as his next most successful jazz dance LP.

And acid jazz has even changed Joop Visser's view on the promotion of his dance compilations. In last year's MW jazz supplement



he was reported as saying jazz was unhypeable because it was so select and élitist. "Last year proved that jazz is eminently hypeable, that acid jazz is good for an extra 10,000 units at least."

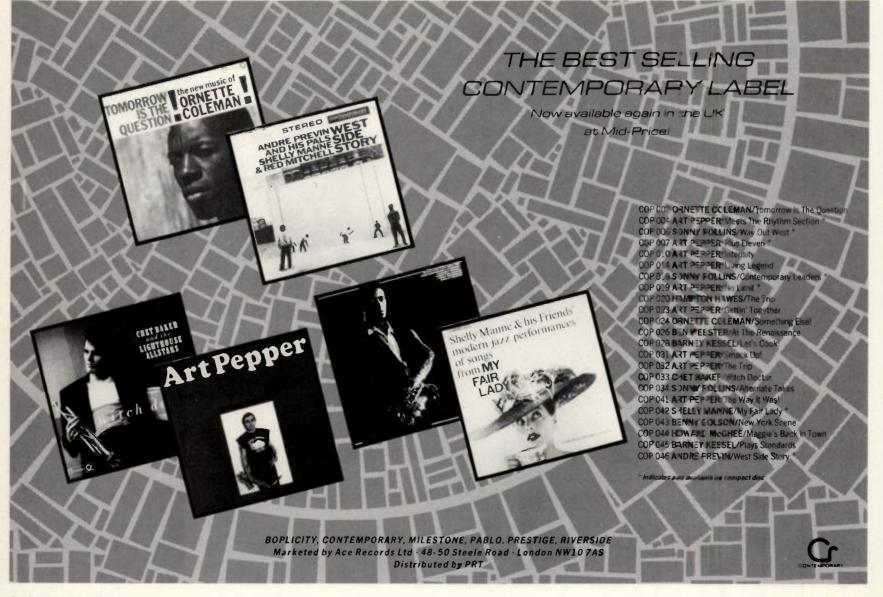
So if jazz has lot its innocence and discovered the Sigue Sigue Sputnik approach to music marketing why doesn't he release his own acid jazz compilation post haste? "It's too late," he replies. "It was

"It's too late," he replies. "It was a swift four-month hype and it worked but now it's finished." In a chorus of near unanimous voices believing jazz can be sold to a youth market there remains, thankfully some might say, one cissenter in Venture label manager Declan Colgan. Part of Virgin, the label has signed such British luminaries as Mike Westbrook, Chris McGregor and Mike Gibbs.

"I'm not convinced a youth market for jazz exists," he says. "Acid jazz is just a flash in the pan; it's toa ephemeral, and the 15-24 audience is in a steady decline demographically anyway.

demographically anyway. '1'd rather build up a regular audience who trust Venture and buy several of our albums rather than the youth market who may only buy one.

'You don't get the opportunity to reach a younger market — Radio One is so narrowly defined. You can't hit the youth market if they don't know you're there."









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TITLES NOW AVAILABLE

JAZZ Putting On The Style



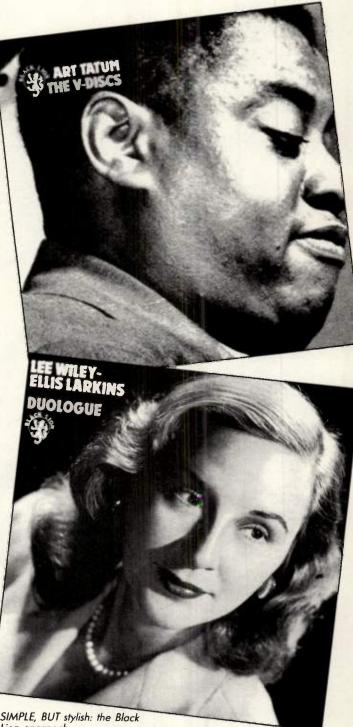
The perennial problems of displaying CD have hit the growing jazz market. As the genre moves more towards the little silver chaps, how best to show the product and entice the passer-by? **Stan Britt** discovers

OR ALL the obvious advantages of listening to jazz on compact disc the high-quality sound and facility for extra playing time and elegant packaging the sheer size — or, rather, lack of it — makes for problems in marketing such specialised product. And even though jazz is still considered by many to be "minority music", the sheer volume of jazz-on-CD made available during the past two or three years is something of a hindrance, rather than an asset in this area of retailing, wholesaling or distribution. Even though racking of

Even though racking of jazz/CD product continues to show improvement, in terms of sophistication and development, making a purely visual impact on either the committed jazz-buyer or the would-be punter is, at best, an uncertain business. Visually, eyeball-toproduct contact is obtainable only when the front inlay card, preferably, is displayed straight ahead. But only the multiples and major retail establishments can give the kind of instore space required to attract the attention of those making a bee-line for the jazz CDs.

Should adequate display space prove possible, it is obvious that those CDs with the liveliest, most colourful and arresting inlay fonts will stand the greatest chance of intriguing both the jazz buff as well as the curious-but-converted.

An example of this comes from European Music Distributors' managing director Colin Johnson who is delighted with the impact of Alan Bates' revamped Black Lion catalogue, which his company distributes throughout the UK. That impact is achieved — simply, but superbly — through the use of a series of striking black-andwhite photos of the artists, many taken by David Redfern. For the 12-inch LP equivalents, the effect is stunning; yet, even for a slightly-less-than five-inch



SIMPLE, BUT stylish: the Black Lion approach

insert card for CD the visual impact is only slightly less impressive.

It is not surprising, therefore, to hear Johnson say that "50 per cent of Black Lion's current success, over the counter, is due to the packaging ... there is no doubt in our minds that that helped enormously in the line being stocked by W H Smith, HMV, and Virgin, or that Black Lions will also be in Woolworths' stores during the summer. I don't think I'm in any way wrong when I say that it's the best-selling mid-price jazz label on CD right now."

Although expensive, K-Tel's impressive packaging for its initial entry into the jazz/CD market is visually impressive. Its partnership with saxophonistproducer Dave Pell has produced the Headfirst label, which makes its UK debut, May 22, with the release of five

TO PAGE EIGHT

'Fifty per cent of Black Lion's current success, over the counter, is due to the packaging . . . there is no doubt in our minds that helped in the line being stocked by WH Smiths. HMY and Virgin'

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Beating at the heart of Jazz

JAZZ

FROM PAGE SIX

titles. Available in all three configurations, the artists — Pell excepted — will probably be new to UK fans: Jules Broussard, Rick Zunigar, Gary Herbig and Sherry Winston. Nevertheless, K-Tel's Vicky Blood is confident about the combination of her company's well-proven sales techniques and the impressive packaging — the CDs are encased in a carton just over 12 inches by five inches.

While she agrees that instore space for visual contact is going to be a real challenge in some areas, she adds that "we're confident of a positive response. We've enjoyed a lot of success in the States so far with Headfirst, and we're planning on releasing jazz/CDs on a regular basis. We are also looking into bringing over the artists."

More conventional in size --and sans additional packaging facilities — is France's Concert label, imported from across the Channel by Panther Music (and available also in LP format). As the label's title suggests, explains Panther's Pat Tynan, the repertoire emanates from live recordings, featuring such names as Charlie Mingus, Bill Evans, Chet Baker, Freddy King, and John Coltrane. The recordings are cleaned and made in collaboration with the Institute of National Audio Visual Archives. The impressive sleeve design, with different contemporary paintings on each issue, is the work of Francis Paudras, veteran French 'We should be thinking perhaps in terms of 'small is beautiful' and reducing from 12-inch to five-inch doesn't make it less impressive'

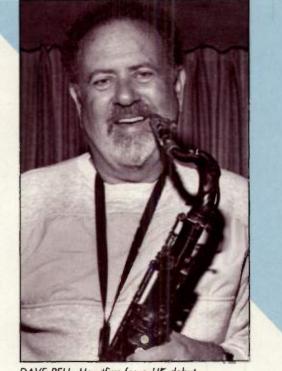
jazz supporter, who once looked after the personal and professional needs of the great Bud Powell when the late, great pianist lived in Paris between 1959-1964.

"We're sure the jazz punters will look favourably on these really eye-catching covers," says Tynan. "And we're confidently looking forward to much success in the UK. The music is consistently excellent, and the sound is extremely good."

For Ray Crick of the ASV group, there is not too much problem with the reduction from 12-inch vinyl sleeves to five-inch CD inlays. "We should be thinking perhaps in terms of 'small is beautiful" and reducing thus doesn't make it less impressive," he says. "The way things are, anyway, the market generally is moving into more specialist areas, and faster and faster into CDs. There has been a



SHERRY WINSTON: new to the UK



DAVE PELL: Headfirst for a UK debut

subtle change, I believe — today, the sleeve design for CDs is now geared to a five-inch design, rather than working to a 12-inch, and then reducing down."

ASV itself has been quiety compiling its own impressive jazz catalogue as part of its Living Era series, although only selected items from the vintage-jazz repertoire have been made available in CD format. But, says marketing manager Crick, there is bound to be further development in this area.

For EMI's Wendy Furness, the basic problem of getting the visual message over to the would-be purchasers is something that manufacturers or importers will have to live with for a while. But, she says, that does not mean that record companies' hands are tied in respect promotional activities. "There is room for development in display, for instance, she says. "I'm producing a generic poster for our Blue Note catalogue. That's a start. Browser cards for CDs - as large as 14 inches by 12 inches is a good answer. But smaller-than-LP-sleeves they may be, but I'm confident that the classic Blue Note covers, in CD form, will prove as irresistible as ever. Same, to a slightly lesser extent, with the Pacific jozz catalogue.

According to BMG's Gareth Harris marketing his own company's jazz-CD product is "my key objective right now. For us, it is a great asset that we have such striking fronts as our successful Bluebird reissue series and, in a different yet equally effective way, with our Novus contemporary-jazz label.

"But marketing means a lot of things. Apart from producing our own leaflets, to give away, plus really eye-catching display posters, I feel that marketing jazz-on-CD also means us maintaining the highest quaity in terms of sound, plus extra music on CDs, as opposed to the other configurations." Colin Johnson of EMD feels

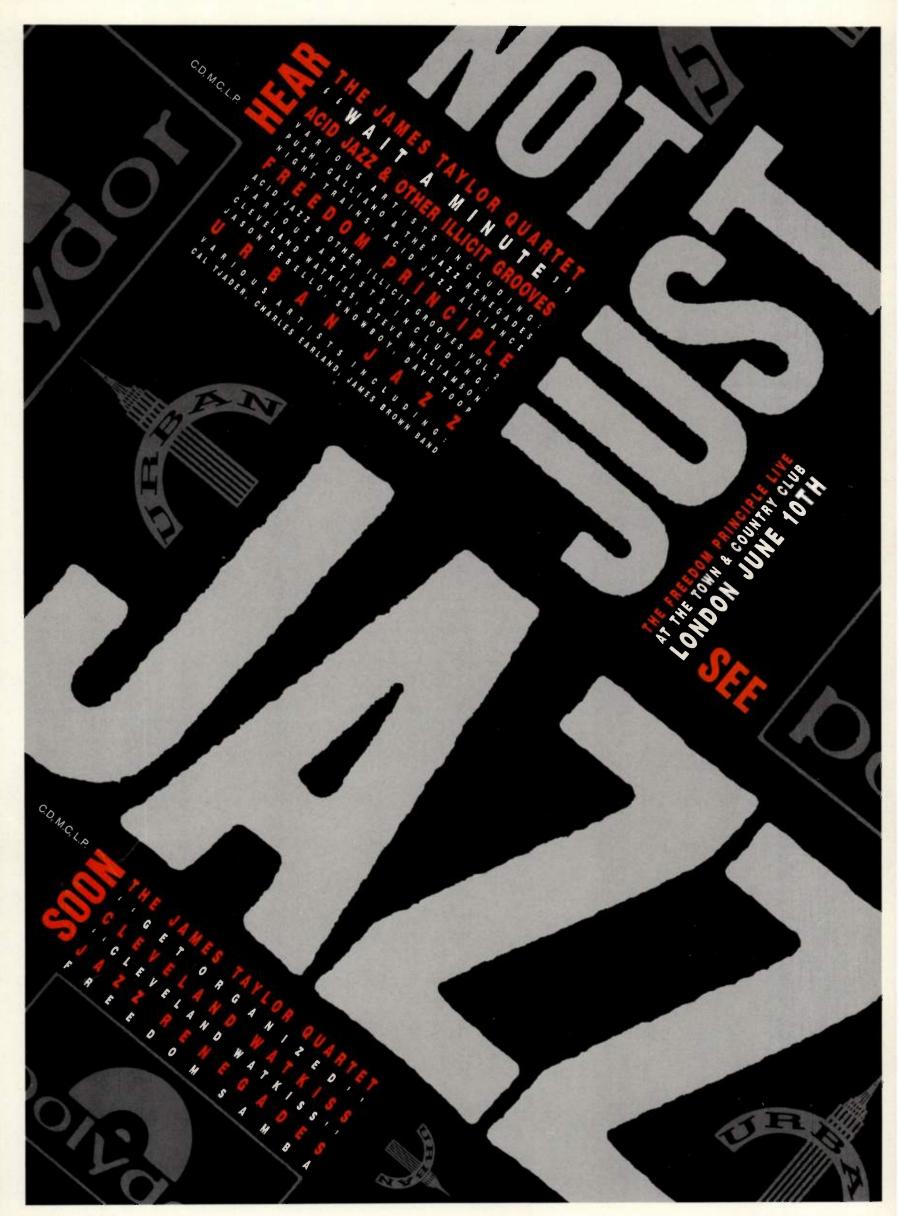
Coin Johnson of EMD teels that his company is looking more comprehensively into window displays: "I believe that generally speaking, managers of record stores will be sympathetic. But I also believe that you shouldn't confine such activities just to the majors it should be spread out much more evenly on a national bass."

From the retailer's standpoint, Dobells' Don Sollash says that space — or rather lact of it — is, as always, the man problem in preventing adequate display: "Perhaps the manufacturers could let us have some extra display cards.

"As to any further development, in terms of actually instore displays, I don't know. Apart maybe from something I saw in a leading American store on my last trip Stateside. Basically, it was the use of a special fitment, about 12 inches square, which contained three or four CDs. Being transparent, you could note details of the CDs. And because of its size, the fitment could be stored in regular LP racks."

Even though the increase of jazz-on-CDs continues to gain momentum, BMG's Gareth Harris inserts a word of caution, vis-a-vis CDs and LP. "We have found recently

"We have found recently there is still a strong vinyl tradition among jazz fans. If we are to acttract them to CD, specificaly — and this, of course, is more relevant with the long-established fans — then we must make sure, as I said, that the sound quality is at least maintained, and we must provide further incentives like extra playing-time."



JAZZ

Roderick Smith may be only 25, but, as Stan Britt discovers, he's no wide-eyed innocent when it comes to Jazz Directions, a company formed to bring British talent to a wider audience

ODERICK SMITH has not been exactly a long-time follower of the British jazz scene, or indeed someone who has been deeply involved in its growth and evolution. After all, Smith, 25, only left the Trinity College of Music — where he'd been studying French horn — about a year ago.

And yet, in less than six months, general administrator Smith's tire-less efforts on behalf of Jazz Directions Ltd are beginning to show results.

Jazz Directions — a company incorporating nine of the most respected and acclaimed of the established jazz musicians in this country — was started last year to achieve a long-overdue break-through in bringing to a wide public the talents of its members, at the same time acquiring a lasting — and richly-deserved — international recognition for British jazz in general.

The nine local jazz musicians are pianist-composer-arranger Stan Tracey; saxophonists Peter King, Evan Parker, Tony Coe and Alan Skidmore; trumpeters Kenny Wheeler, Ian Carr and Harry Beckett; and vocalist Norma Winstone. Rod Smith has been "appolled"

at the way gifted jazz talent like these have been treated over many years. And his initial investigations quickly led him to discover just how British musicians have alltoo-often allowed themselves to be part of what has been virtually a no-go situation: where conditions of employment and fees have been pegged at ridiculously low levels. Sadly, he says, because in many cases the performers have allowed scates in the text to down allowed certain situations to develop, these then become the norm.



Smith's sense of Direction

RODERICK SMITH: discovered that jazz musicians often worked for 'ridiculously low money'

"After I'd thoroughly immersed myself in the music of the nine-plus, and of course that of many others with whom I came in contact, I discovered that they were often working for ridiculously low money — sometimes for as little as £25 for a gig. In addition, I soon found out that they were hardly recog-nised outside what is a very close network of jazz," he says. Smith, a native of Louth, Lincs,

and bandsman in the Royal Marines for three years, set about preparing a constitution for Jazz Directions that seems, even at this early stage, to be at least as for-ward-looking and wide-ranging as anything envisaged in previous years.

For one thing, Smith is planning to open his own London jazz club in August or September. The Jazz Cellar, at the Ladbroke Grove end of the Portobello Road, promises

to be one of the city's major jazz haunts. "It's going to be absolutely stunning. I can promise you," says Smith. "It stands at present on 1,000 square feet of ground and hopefully, we've got access to another 500 square feet. We're working very fast in getting the place ready for a late-summer, or early-autumn opening. And we'll be having just about the best there is in sound equipment and lighting. "More than this, there is a super restaurant that's right above the Cellar. This is already open for business. The chef was formerly with the Dorchester. The food is good, with an excellent wine-list and we're having imported German beer.

Following the opening of the Jazz Cellar, Smith's entrepreneurial skills will be fully tested with the presentation of Jazz Directions' first festival, scheduled for late-June 1990. "For which, we'll be



eeking completely new venues like, for instance, the Town & County Club, Kentish Town, the Hackrey Empire, the Barbican Centre and, on the South Bank, both the Queen Elizabeth Hall and he Purcell Room.

Yes, it will certainly be an all-British jazz festival. It'll be run on pasically the same lines as the Cosital/JVC Festival (that is to say, the marketing will be exactly the same]. We'll be looking specifically for sponsorship from maybe LBC or GLR, to utilise their advertising. Hapefully, our festival will become an arnual event on the local jazz colen :ar.

In trying to ensure that the nine members of JD receive a better ceal, at all times, Smith will also be coting as liaison between the artists and any potential deals with local record companies. Already, he has regorated on behalf of altoist Perer King, on two fronts. King re-centh signed a contract with WEA to make the most unusual album of to make the most unusual album of his accer, with Everything But The G d's Ben Watt. (King had previ-ously recorded with the group — but his contributions then were mn mal).

Exp ains Smith: "No, it isn't a jazz aburn as such, but it has a lot of gene I public appeal. Obviously,

they'l need to revamp his image a bit — but not, I promise, in any excessive, unnatural way." More conventionally, Smith is waiting the outcome of protracted negocitions with another major record company which, if success-ful. will undoubtedly make King a truly international name.

And there is every chance of further British jazz signings, says Smith, to the same label. Again, his has been an important intermediary rele.

In addition, Smith aspires to becarning a record label boss ("that's likely to take a couple of years, thougn"), and he envisages a posi-tive i-volvement by JD in an educatio-al role.

"It's all tremendously exciting. During the past 40-odd years, locols have grown up listening — most — to American jazz. We've got to try to change this. We've got c get the kids, in particular, to know about British jazz. When they actucly get the chance to hear it, they respond so marvellously." Sm th's boyish looks and inexpe-

rience in the world of jazz tend at fires to give those who meet him or the first time the wrong impression. In fact, he is far from being the wide-eyed innocent, and a pushover for the sharks and cowboys

As hard-headed as he is level-headed, Smith has no illu-sions about the general apathy which still prevails — or the degree of intexibility that prevails among certain local jazz musicians. "We can help, in so many ways,

to break down the prejudices on both sides. And our plans for joint ventures between jazz musicians and performing artists in other fields by way of recordings, videas, etc, is a start.

"I'm same enough to realise that t might take up to 10 years from now o achieve real success. And 11 be in there, trying to help, at all times ...

STAN TRACEY (below) and Alan Skidmore: looking for international recognition away from the close-knit jazz network



PAGE 10 JAZZ SUPPLEMENT

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jules broussard

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rick zunigar new frontier

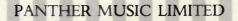
The guitarist who has recorded with everyone from Stevie Wonder to Michael Franks now explores the many facets of his own musical frontier on his debut solo album.

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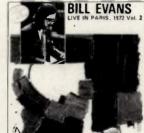
CD: FCD 118 SISTER ROSETTA THARPE LIVE IN PARIS, 1964



CHARLES MINGUS



ES MINGUS · N PARIS, 1964 · VOL. 2 LP: FC 110



LP: FC 114 BILL ANS -PARIS, 1972 - VOL. 2

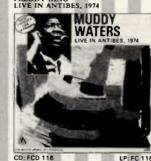








LP: FC 111



ERS -STUFF SMITH



CD: FCD 120 LP: FC 120 STUFF SMITH - LIVE IN PARIS, 1965



