

PHOTO BY JAMES BARKER

12/72

MUSIC WEEK

HARD-OR DAILY MARKET BOOK OFFERS ETC?



£1.90 U.S.\$3.50 ISSN 0265-1548

News analysis	3
New product	3
CD shortage warning	4
Frontlines: Indies take sales boom in their stride	6
Singles, album charts	11, 26
Dance, Hamilton	12
Dance chart	13
Airwaves: Plans for RVI	14
Airplay action	14
A&R: Back to Motown with Ian Levine; Elvis Costello and Diana Ross live plus Tracking and reviews (Sigue Sigue Sputnik's single pictured)	Starts 16

INSIDE	
US charts	20
The Other chart	21
Publishing: Just rewards for Alan Hawkshaw	23
Indie chart	24
Focus on sponsorship: Testing the Harpabet	25
Classical: New double-sided CDs plus charts	26
Music video: Channel 5 releases, plus reviews	29
Feature: Manilow magic?	34
Diary, Dooley	35
Focus on: Jazz—today's market and trends	Special insert



Poor turnout takes shine off roadshow

THE BPI is hoping for a better response to its retail liaison roadshow this week after two disappointing 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 cancelled. 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 disappointment at the apparent lack of concern about the record industry from their retailing colleagues.

Retail liaison committee chairman 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 topics including cassette singles, compact disc pricing, the future of vinyl and the role of the independent retailer. In addition to Mason (Pinnacle) and Perry (EMI), the BPI was represented by Tony Powell (MCA), Clive Banks (Island) and Jon Webster (Virgin). The meeting was

TO PAGE FOUR ▶

BARD urges: keep distribution simple

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 industry.

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".

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 country, we now have the most efficient sales and distribution systems for recorded music in the world. Initiatives 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 profitability and efficiency throughout

the supply chain still remain undressed."

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/advance notes;

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 towards setting up a national chain 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 into the areas in the country that at present don't have dance specialists but could certainly cope with one," says Prince.

"We shall also develop on an international scale but that will not be for 12 months or maybe two years. We want to concentrate on making the UK a success."

The first area that DMC is looking at to introduce a new Bluebird store is near the club's Slough base.

TO PAGE FOUR ▶

STOP PRESS

SUPER CHANNEL has lost its right to broadcast music videos after the termination of its licence by Video Performance Limited. In notifying the station of its decision, VPL points to the agreement that all payments would be made in advance and says: "Now that more than one instalment is overdue, we regretfully have had to terminate our agreement." Super Channel has criticised the "huge costs of performance rights".

200 sell through shops see video come of age

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

TO PAGE FOUR ▶

007 007
007 007
THE TITLE TRACK FROM THE NEW JAMES BOND FILM
007 007
007 007

GLADYS KNIGHT SINGS
LICENCE TO KILL
Available on 7" (MCA 1339), 12" (MCAT 1339), CD SINGLE (DMCA 1339) & CASSETTE SINGLE (MCAC 1339)
Released MAY 30"
From the UK motion picture "Licence To Kill"

Also Features
Both Ray Moore's Chart Hits:
'The Bog Eyed Jog' &
'My Father Had A Rabbit'

RAY MOORE

*A Personal
Choice*

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

COMPACT DISC: BBC CD 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

- ★ 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'

DISTRIBUTED BY PINNACLE: Tel: (0689) 73144

BBC



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

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Review and Record Business.

Greater London House, Hompwood Road, London NW1 7JZ. Tel: 01 287 4611. Telex: 299485

MUSIC.WK. G. 01 288 4902.

Editor: David Dehon, Deputy Editor: Dave Loring

News Editor: Jeff Clark-Hoad, Reviews Editor: Ian

Wright, Nick Robinson, A&R Team: Jeff Clark-Hoad,

Dave Long, Andrew Morgan, Neil Robinson,

Key Service: Selma Webb, Production Editor: Roy

Stanger, Chief Sub-Editor: Susan Hillson,

Sub-Editor: Andrew Moran, Special Projects Editor: Karen

Forbes, Group Advertising Director: International: Adam

White, Contributors: James Hinchon and Barry Leadon (Discs & Charts), Jerry

Smith (Single), Nicola Smeaton (Classical), Decca

Handwritten (Through-the-Lens US Correspondent),

Mike Asper, 488 Elm 19th Street, Boulder

NH 1726, USA. Tel: 718-467-9300, Research: Lynn

Enay (manager), Janet Fave, Geoff Thompson,

Joanne Imbrino, Jan Crowl, Gloria Ryan, Colleen

Walker (Special Projects), Advertisement Manager: Andy

Grady, Senior Ad Executive: Paul Blaxter, Ad

Executives: David Howard, Judith Ryan, Christine

Chubb, Classified, Judith Ryan, Group Ad

Production Manager: Robert Clark, Commercial

Manager: Kathy Lusk, Publisher: Andrew

Brown.

Music Week is sold on condition that the pages

containing charts will not be displayed in such a

way as to conceal any part of such pages and it

may not be reprinted without the same condition

being imposed on any subsequent purchaser.

Printed by the publishers by Penmore Press Ltd,

London. Printed in Great Britain. Registered as a

company. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All

rights reserved. © copyright 1989 Music Week Ltd.

Subscription rates: UK £70, Europe (including

France) £110, Middle East, North Africa £120, US

\$175, USA, 1 America, Canada, India & Pakistan

£145, Australia, Far East & Japan £160, US \$280, Single Copies UK £10,

Single copies USA US \$25.

Subscription/Directory enquiries: Computer Post

Unit, 120-122 Lancaster Avenue, Manhattan,

New York, USA. Comp. Tel: (Euros) 212 633 6000

8142, Fax: 01 648 4873

Music Week: West: Directory free to subscription

order in January 1989.

the week of release.

National Hypocising 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 posters 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 release of the compilation *Precious Metal* with a TV advertising campaign that starts in Yorkshire on May 22 before rolling out nationally.

● **BEECHWOOD MUSIC** is backing the release of its ska compilation *The Rude Awakening* with ads in various music press and magazines. Distribution is through *Revolver/Catfish*.

● **THE RELEASE** of Onslaught's *In Search Of Sanity* album on London Records will be backed with a UK tour.

● **MARY YU HOPA** will be on tour throughout May and early June to promote the Silverstone release of their single *It's About Time* and album *Museum*.

● **POSITION 98** on the Next 25 singles chart listing for week ending May 13 was not printed. The single was *Goodbye* by The Bible on *Chryslis B18 (X) 4*.

How to be a millionaire

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

How much would you be prepared to bet on getting the right records in the right order? A five? A tenner?

How about going as far as staking your livelihood and your mortgages?

Brad Aspers took those kind of gambles week-by-week for years — and has come out six million quid the richer for it.

At 32, Aspers is now the Spanish-residing, multi-millionaire former 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 Roy Laren at Lightning but it was while employed at the now-defunct *Radio & Record News* that the potential profits in buying and selling records really began shouting for his attention.

"In May 1979, I bought some records from Dave Buckley at Records Merchants at dealer's less seven-and-a-half and sold them to the Warrens at dealer's less two-and-a-half. 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 rest of our business."

"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 reinvestment, Aspers 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 Aspers responds: "We always had the right stock in a normal week, by Tues-

day the record company was having

problems getting stock for the middle men and the juke box operators. A 1,000 of this and 500 of that were just not available."

It was by predicting days in advance which singles the big orders were going to need that Aspers 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 Merchants for the contract to fill Boots' music department racks.

Aspers says that was the final sign the company had achieved respectability and was due in no small part to the strong management 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 Aspers.

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

Aspers goes on to claim 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 the reply: "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, Aspers 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 come back. But I might not even come back into records. I reckon that I've proved I can make it in one business so I can probably make it in another."

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 retirement, the entrepreneurial spirit will not rest quietly.

"I've had a work record 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 ASPERS joined Decca straight from school at the age of 12 in 1973. He left the company's Brunswick label office to join Lightning's juke box operation three years later.

After a time collating statistics for *Radio & Record News*, he established Soto Sound single-handedly in 1979.

He comments: "For the first six months of Soto, I was working at Lightning one day a week organizing their charts and buying records. Seeing as we were competitors, that was a bit naughty, really."

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

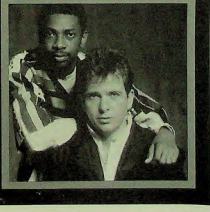
YOUSOU N'DOUR & PIERRE GABREL SHAKIN' THE TREE

ON SEVEN INCH & EXTENDED TWELVE INCH SINGLE

RELEASED MONDAY 22ND MAY

7" - VS 1167 12" - VST 1167

ORDER FROM YOUR VIRGIN RECORD OR EMI TELESALES



Sell through sees video come of age

► FROM PAGE ONE

his 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 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 music. We are opening separate shops because we would not want to interfere with our music side."

Video distributor Parkfield Entertainment is arranging to open 250 of its customers to convert their outlets into video shops under the name of Hollywood Nites.

"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.

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.

"As long as the quality of the outlets improves the sell through market will continue to grow. "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 Feings.

"We do 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.

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

Record companies face CD death as supply pendulum swings back

THE 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 Duo Fant 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 over-capacity in worldwide CD manufacturing so evident 12 months ago has been eroded 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 will might have to wait a long time for what they want. In this business, that is not always acceptable."

For its part, PDD is soon to go to six-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 to 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.

"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 indices 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.

BMG presses play for video

BMG MUSIC International is to enter the video market with the formation of BMG Video International 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 Henz: "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."

PPL calls time on unlicensed pub

ACTUALLY experiencing the system has proved to be a great preserver. But Smith adds that the roadshow would have been even more successful if more dealers had turned up.

"A lot 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 it difficult to get time away from the shop."

"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 system comes from Mike Fabb, of Sound Barrier in Guildford, who attended the Wokingham roadshow. "It was a very obvious and progressive move because really in this day and age, we should not have to communicate simply by telephone," he says.

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

BMG Video will be based in London.

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 first of the BPI's dealer liaison roadshows.

PPL calls time on unlicensed pub

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

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

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

The judge ordered that Scarlett, 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; 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 (details in next week's MW), BARD argues such standardisations would lead to greater efficiency and cost savings for distributors and make life easier for retailers.

When BARD has collected 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 Association 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 Thursday (18). Sessions run from 7pm to 9pm.

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

World BRIEFING

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: International companies and blank cassette manufacturers are joining forces in a variety of cross promotional schemes. Fuji, which led 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 tapes will also offer free CD samplers spotlighting Enigma acts.

SINGAPORE: The IFPI in Singapore says constant checks on the local music market and close 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 from less than four per cent after the Copyright Act 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 a 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 Kauppe, senior director of K-tel in Europe. "K-tel 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."



M E T R O P O L I S

S T U D I O . . . 0 1 7 4 2 1 1 1 1

Indies not so convinced by the spring sales sensation

WHILE 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 year.

Jim McBratney, of Ards Records & Tapes in Edinburgh, says of present 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 £1.99, 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 week.

"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 McBratney.

Les Johnson, of Humber Records in 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 product, we don't seem to get the display support from the record com-

panies. 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 increasing 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

'The stuff around now is filling the gap but little more . . . 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 usually 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 because of the presentation. Also, when they last for an hour or more we sell more of them," says Mears.

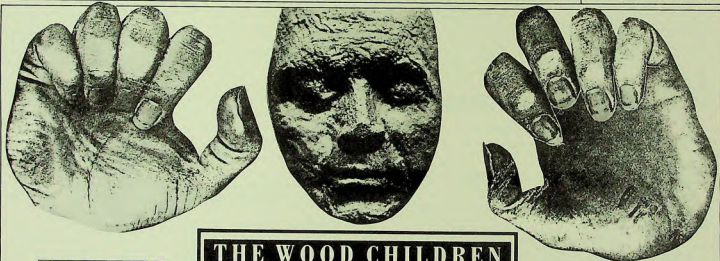
REP OF THE WEEK



NEIL FRASER is the MCA rep for the south and covers south west London, Surrey and Hampshire.

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

Outside 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

A 12" 4-track EP

Released May 22nd

Dealer Price: £2.25 & VAT

Distributed via Pinnacle (0689 73144)

For more information contact:

Demon Records at Canal House,

Stars Estate, Transport Avenue,

Brenford, Middx TW8 9HF

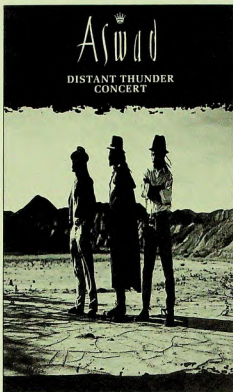
Tel: 01-847 2481

Telex: 894666 Fax: 01-568 8223.



Aswad

**DISTANT THUNDER
OUT NOW ON VIDEO**



Features 14 Songs Including the No 1 Hit "Don't Turn Around"
70 MIN LIVE - CAT No IVA037, Dealer Price £6.95

CHECK YOUR STOCKS ON



U2. THE UNFORGETTABLE FIRE
COLLECTION IVA 021 DEALER PRICE £10.42



THIS IS SKA
IVA 38 DEALER PRICE £6.95



TOM WAITS, BIG TIME
IVA 018, DEALER PRICE £10.42



BOB MARLEY AND THE WAILERS
CARIBBEAN NIGHTS, IVA 013, DEALER PRICE £8.95

ALSO AVAILABLE

Island 25 Alright Now - IVA007, Anthrax "NFV" - IVA006, John Martyn "Foundations" - IVA008,
Fairport Convention "It All Comes Round Again" - IVA 002, Trouble Funk "Live in Japan" - IVA009,
Shriekback "Jungle of the Senses" - IVA029

Order from: Your PolyGram Sales Rep. or PolyGram Record Operations, Clyde Works, Grove Road, Romford, Essex RM6 4QR.
Record Account Holders order on Audio Desk, telephone: 01-590 6044. Video Account Holders order on Video Desk, telephone: 01-597 9222.

Or from your regular wholesaler.



THE HITS ALBUM 10 : 32 C

ON DOUBLE ALBUM · DOUBLE CASSETT

Side One

BANGLES
Eternal Flame
DONNA SUMMER
This Time I Know It's For Real
KON KAN
I Beg Your Pardon
COLDCUT (FEATURING
LISA STANSFIELD)
People Hold On
THE FOUR TOPS
Indestructible
BOY MEETS GIRL
Waiting For A Star To Fall
LONDON BOYS
Requiem (Hamburg Edit)
FUZZBOX
Pink Sunshine

Side Three

MIKE & THE MECHANICS
The Living Years
GLORIA ESTEFAN AND
MIAMI SOUND MACHINE
Can't Stay Away From You
LUTHER VANDROSS
Come Back
ALYSON WILLIAMS
Sleep Talk
RICK ASTLEY
Hold Me In Your Arms
1927
That's When I Think Of You
ARETHA FRANKLIN AND
ELTON JOHN
Through The Storm

Side Two

SIMPLY RED
If You Don't Know Me By Now
DE LA SOUL
Me, Myself And I
ROBERT HOWARD &
KYM MAZELLE
Wait
BOBBY BROWN
Don't Be Cruel
TEN CITY
That's The Way Love Is
(Deep House Mix)
THE FUNKY WORM
You + Me = Love
JOMANDA
Make My Body Rock
PAT & MICK
I Haven't Stopped Dancing Yet

Side Four

DEACON BLUE
Wages Day
GUNS N' ROSES
Sweet Child O' Mine
WILL TO POWER
Baby I Love Your Way / Freebird
JOHNNY NASH
I Can See Clearly Now (Remix)
THE THE
The Beat(en) Generation
POP WILL EAT ITSELF
Wise Up! Sucker
ROACHFORD
Cuddly Toy
BEATMASTERS WITH MERLIN
Who's In The House
(The Nip House Anthem)
EDELWEISS
Bring Me Edelweiss

MASSIVE NATIONAL TV CAMPAIGN IN ALL AREAS · POSTER, PRESS

Order through WEA Tele Order Desk on 01-998 5929 or WEA Records, PO Box 59, Alperton Lane, Alperton, Wembley, Middx. HA0 1FL

OF TODAY'S HOTTEST HITS

TE · DOUBLE CD AND VIDEO SELECTION

THE BANGLES
LUTHER VANDROSS
ALYSON WILKINS
ARETHA FRANKLIN & ELTON JOHN
JOHNNY NASH
SIMPLY RED
KON KAN
RICK ASTLEY
BOYS BEATMASTERS
WORM GARDNER
ROBERT PALM
GLORIA ESTEFAN
EIDELWEISS
FUNKY BUNCH
DEACON
COLD
DONNA SUMMER
THE GUNS N' ROSES
LONDON BOYS
AND THE MECHANICS
MIKE



+ RADIO CAMPAIGN, NATIONAL IN-STORE DISPLAY CAMPAIGN

CBS

wea

BMG
RECORDS UK LTD

Out Next Week



CLIFF
• RICHARD •

100th
SINGLE

7" • 12" • CD
& CASSETTE SINGLE (MS 90)
LIMITED EDITION
GOLD FOIL BLOCKED SLEEVE
ON INITIAL 7" • 12" & CD (MS 90)

THE
BEST
OF
ME

*EMI wish to thank, & congratulate
CLIFF RICHARD on this momentous
achievement*

EMI

T O P • 7 5 • S I N G L E S

madonna EXPRESS YOURSELF OUT NEXT WEEK 7" • 12" • CD • CASSETTE • VHS • 2948481 / T / CD / C

Chart listing for Madonna's 'Express Yourself' with columns for rank, title, artist, and label. Includes tracks like 'FERRY CROSS THE MERSEY' and 'HAND ON YOUR HEART'.

Continuation of chart listing for Madonna's 'Express Yourself' with tracks like 'I'M EVERY WOMAN (Remix)', 'BEDS ARE BURNING', and 'THE LOOK'.

Records to be featured on this week's Top Of The Pops Panel Sales Percentage ... 18%

TITLES A-Z (WRITERS)

Index of record titles and their writers, organized alphabetically by title.

T H E N E X T 5

Preview of the next five records to be featured on the show, including 'LADYBIRD' by The Waitresses and 'BILLYEVA' by The Waitresses.

DONNA SUMMER I DON'T WANNA GET HURT - REMIX 7" • 12" • CD • CASSETTE SINGLE • U75671 / T / CD / C PRODUCED BY STOCK, ATKIN & WATERMAN

DISTRIBUTED BY LUBES RECORDS LTD. ... ORDER FROM THE LUBES TELE-ORDER DESK ON 01-998 9929 OR FROM YOUR LUBES SALESPERSON

Chart listing for Donna Summer's 'I Don't Wanna Get Hurt - Remix' with columns for rank, title, artist, and label. Includes tracks like 'DISAPPOINTED' and 'KEEP ON MOVIN'.

Continuation of chart listing for Donna Summer's 'I Don't Wanna Get Hurt - Remix' with tracks like 'I WONT BACK DOWN' and 'I'M GONNA BE A STRANGER'.

Shock treatment

by Sarah Davis

NEWEST HIP hop sensation to burst on the scene is Silver Bullet with its stunning debut single Bring Forth The Gullotine (Tam Tom Savage). It's a mean piece of hard beat rap, hardcore vocals and jerky rhythms over savage samples and 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 culminated 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 fatalistic slayer, the opening sample in Bring Forth The Gullotine is taken from the film Halloween. Silver Bullet explains why: "The high pitched sound is in fact a witch's Sabbath. Midsummer's Eve." **Pleasure from Payne** caught my attention, 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 aggressively. A lot of people say violent, but I say aggressive. I like to shock people.

"If I'm shocked by something I like to redo 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 Reeper, which is "full of madness samples from War of the Worlds, and samples of screaming, coffin opening — all recorded using the keyboard." Perhaps it should be released on



SILVER BULLET: hip hop house of horror

the witches' Sabbath. Midsummer's Eve.

Pleasure from Payne

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

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 the same time.

In the dance arena, artists tend to come and go, but Payne has continued to write, co-write, produce, or co-produce great records for great acts: Sharon Redd's *The Street*; Brian Keith's *Touch Me (Love Me Tonight)*; and Sinnamon's current dance floor hit, *I Need You Now*, are just a sample.

Payne was at the spearhead of garage/deep house. He says: "I basically began the New York garage style, and since it took off everyone has been doing it."

His debut album, *Put, Present & Future* — a garage/deep house dance compilation on Graphic Records — showcases eight of the artists Payne has recorded, including 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 is now working on a Brian Keith album for CityBeat Records, due for release in this month, May, and will be creating another compilation for Graphic Records. He says his great wish is now to work with "a singer who becomes hugely popular." **SD**

B R I E F

● A US DANCE craze R&B hit that's 31 years ago could be seeing UK chart action soon, with the aid of a TV ad.

Jimmy McCracklin's *Walk* — the St Louis vocalist's biggest hit, which reached number seven in America in 1958 — is providing the soundtrack to a TV campaign for ICA's Grasshopper lawn feeder. And to tie in with this exposure, the original Checker label McCracklin recording is being reissued 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 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 (CD 13).

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 Joke Riviera's Radar label, and reached number 36 in the chart. **BL**

C O L U M N

10 RECORDS is the hottest label of the moment, with the terrific, unrhymed, unproduced chunky single **SOUL II SOUL** Buck To Life (TENX 066) poised for release next Monday and the eagerly awaited (although in truth not 100 per cent fantastic) **INNER CITY** album already out. Paradise (DXX1). Meanwhile, Slatkies is the latest name in "new jack swing" (as they call swingbeat here). **Teddy 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 jiggling **KOOL MOE DEE** They Want Money (Live 12151-10) and producer/co-writer of the (partly tongue-in-cheek) mellowing soulful important new input **HEAVY D** **THE BOYZ** We Got Our Own Thing (Lutopian Records WCA-23942).

Other current imports include the worldly kicking pop **MAXIMUM STRENGTH** Rock This Party (International House Records IHR-008); 'I'll Have You re-worshipping girl group hit house **DOPESTILE** I See You (Basement Records BM-0055); house **Richard Berry & The Pharaohs** Louis Louie-like West Indian flavoured breathlessly shuffling garage **T.T.O. BOYS** Come Into My Nast (Idlers War 042).

Ripped though and possibly selling more for the straightforward Housing All The Way; jerky jiggling swingbeat **LEVIET** Gotta Get The Money (Atlantic CD 84427). **CB-1115 & Cole** remixed jauntily lurching party swingbeat **DONNA ALLEN** Can We Do (Ozone D-96558). **Bive III** wailed sparsely skittering house **RALPHI ROSARIO** Get Up, Get Out (Hot Mix 5 Inc Records HMF-EP-12).

Todd Terry remixed Rough UK original acid house **FUNTOPIA** Beautiful People (Idlers War 041); **Public Enemy** concert sampling jittery mulling hip house **BRICKHOUSE** featuring **MC Joe** Feet (Resequencer Records ROR1017); over-trickily juddery rolling swingbeat **LOTUS** 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 **Civilites & Cole** created house **The 28th ST. CREW** (Need A Rhythm) (Vendetta Records SP5246), reworking past productions with nique vocals or on instrumental Side Two, while UK teased LPs include the **Dalene Springs** (see article) come sparse street soul **DELUXE** Just A Little More (Unyque Artists UNQ

LP), via Spartan!, and the real soul fans pleasing late Seventies/early Eighties-style superb **MARC V** Too True (Elektra 940 811-1).

On 12-inch here are the unconvincingly rapped although otherwise strong hip house **D.MOB** featuring **LES** It's Time To Get Funky (Hfr FX 107); draggily tempoed stuttery hip house import hit **RAZE** presents **DOUG LUTZ** Let It Roll (Champion CHAMP 12-204); Germany-based label launching and now long overdue gorgeous classically swaying **DONNA ALLEN** Joy And Pain (BCM Records 12257); the previous record's original, inevitably reissued classic (though ever familiar for many) mesmerising soul **MAZE** featuring **FRANKIE BEVERLY** Joy And Pain (Capitol 12CL 531); "oh yeah" manialed stuttery frenetic house **FAST EDDIE** Let's Go (DJ International Records DJINX 12, via Westside/PRT);

excellent **O'Jays** classic remaking deep house **PRESSURE ZONE** Backstabbers (I am Tam TTT 0005); jauntily clanking latin flavoured catchy simple **KRAZE** Let The Music (MCA Records MCAT 1337);

creaky soulful soul **THE MAFIA** (talker) (BBH Records BBH5); regerily overated though specialists **Arnold** souled superb classy burbling drifting jazz-funk **PRESSURE POINT** Dreaming (Vercy Records 12 VCE 2).

Bleaze created girl wailed wearily chugging early Eighties soul-style garage **TAWANNA CURRY** Let Me Show You (J&R Public Records, LCT 024); mournful guy moaned

outstandingly neat and uncuttered rolling soul garage **TARABAYANTONY** Can't Hide (10 Records TENX 207); **DJ Mark** The 45 King produced **Sh & The Family** House Dance To The Music based jittery jiggling plaintive female rap **LATIFAH** Dance For Me (see 51 recordings GEE 116);

Martin Luther King, **James Brown** and **Brenda Hilliard** quoting funkily drummed black consciousness raising rap **DISMASTERS** Block And Proud! Sure Delight SD 9, via JetStar; **Bleaze** mixed girl wailed 20 funk, edgy, chafed new house-style frantic **CharVant** Always There (Syncope 12SY 28), and that's only half of them! There's suddenly a real roadbook of records all vying for serious dancefloor attention, and it's becoming a real struggle to fit them all in.

IS CHART BOOK!
Classic Dance Music Of The 70's

ISAAC HAYES
Isaacs Theme From Shaft

12" - SEWT 701
7" - SEWS 701
CD - CDSEWT 700

SILVERSTER
You Make Me Feel (Mighty Real)

Distributed thru PRT
Marketed by Ace Records Ltd, 48-50 Steele Road, London NW10 7AS

12" - SEWT 701
7" - SEWS 701
CD - CDSEWT 701

TOP Dance SINGLES

20 MAY 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	3	I'M EVERY WOMAN (REMIX)	Cherise Khan	Warner Brothers W2963(T) (W)	
2	1	HAND ON YOUR HEART	Kylie Minogue	PWL PWL(T) 35 (F)	
3	4	MISS YOU LIKE CRAZY	Natalie Cole	EMI USA (12)MT 63 (E)	
4	14	BRING ME EDELWEISS	Edelweiss	WEA T2 33(T) (W)	
5	6	REQUIEM	London Boys	Teldec/WEA Y2345(T) (W)	
6	5	WHO'S IN THE HOUSE	Boothmothers with Merlin	Rhythm King LEFT 31(T) (U/R)	
7	7	WHERE HAS ALL THE LOVE GONE	Yazz	Big Life BLR 8(T) (U/R)	
8	14	HELYM HALIB (ACID ACID ACID)	Cappella	Music Man MPM5780A (12-12004) (P)	
9	10	MY LOVE IS SO RAW	Alyson Williams	Def Jam 645987(12-654986) (C)	
10	17	WORKIN' OVERTIME	Diane Ross	EMI (12)EM5 (E)	
11	13	ELECTRIC YOUTH	Dobbin Gibbons	African A 819(T) (W)	
12	10	KEEP ON MOVIN'	Soul II Soul/C. Wheeler	Virgin TEN(X) 263 (E)	
13	5	AINT NOBODY BETTER	Inner City	10/Virgin TEN(X) 252 (E)	
14	8	ME MYSELF AND I	De La Soul	Big Life/Tommy Boy BLR7(T) (L)	
15	NEW	RAP SUMMARY/WRATH OF KANE	Daddy Kane	Cold Chillin'/WEA W2973(T) (W)	
16	9	AMERICANOS	Holly Johnson	MCA MCA(T) 1322 (F)	
17	18	VOODOO RAY (EP)	A. Gray Called Gerald	Rhino RS304 (12-RS 8804) (P)	
18	NEW	NOTHIN' THAT COMPARES 2 U	Jacksons	Epic 6548087 (12-6548081) (C)	
19	19	HEAVEN HELP ME	Dean East	Mika MIKA(2) (F)	
20	11	GOT TO KEEP ON	Cookie Crew	hfr/London FFR(X)25 (F)	

21	15	REAL LOVE	Jody Watley	MCA MCA(T) 1324 (F)
22	NEW	EVERY LITTLE STEP	Bobby Brown	MCA MCA(T) 1338 (F)
23	18	GOOD TIMES	Meek	Syncope/EMI (12)SY 27 (E)
24	27	THAT'S HOW I'M LIVING	Toni Scott	Champion CHAMP(12)797 (BMG)
25	NEW	TAKE SOME TIME OUT	Arnold Jarvis	Republic (L)CT 024 (C)
26	NEW	MUSICAL FREEDOM	Paul Simpson/Fat Adeva	Cooltempo COOL(X)182 (C)
27	33	CAFFAIR	Tabu 65467370 (12-6546738) (C)	
28	10	I BEG YOUR PARDON	Kan Kan	Astorian A 8969(T) (W)
29	26	GET HIP TO THIS!	M-D-EMM Feet Nash!	Republic (L)CT 022 (L)

JET SET STAR ADVERTISEMENT 01-961 5818

REGGAE DISCO CHART

1	1	BUN AND CHEESE	Cherise Khan	Blue Mountain BMD 055 (S)
2	8	WHY DO FOOLS FALL IN LOVE	P. Lee/C. J. Lewis	Falson FAL 063 (S)
3	3	FATAL ATTRACTION	Various	Stax STX 001 (S)
4	2	I WANNA BE LOVED BY YOU	Philly Lane	Five Star FS 021 (S)
5	5	TAKE YOUR TIME	Sandra Cera	Archie AR 87 (S)
6	4	MAKE UP YOUR MIND	1 Sports/3 General	Blue Trec BT 024 (C)
7	10	TWO TIMING LOVE	Jean Deas	Five Star FS 020 (S)
8	10	SWEET AND NICE	Londan Daughn/DeWayne Pine	Chess CH 79 (S)
9	9	HARD DRUGS	Queen Riders	Isley IS 17 (F)
10	15	LOOKING FOR A LOVE	Gregory Isaacs	Run Gun RG 0035 (S)

REGGAE ALBUM CHART

1	1	LOVE LIFE	Frankie Paul	Gleny Gold GGP 003 (P)
2	2	BOWLED OVER	John McLean	Alton AAA 027 (S)
3	6	TOP TEN	Various Artists	Super Power SP 11 (P)
4	4	REGGAE HITS VOL 5	Various Artists	J&J Star J&J 1005 (S)
5	3	SELEKA SHOWCASE	BP Various Artists	Greenline GR 120 (S)
6	NEW	SCANDAL	SKA Various Artists	Island Records IS 9939 (S)
7	5	KING TUBBY SOUND CLASH DUB PLATE	Vibration	KT 001 (S)
8	9	SOUNDCLASH SOUND 1	Various	World Interplay WP 12 (S)
9	13	SKA VOLUTION	Various Artists	King Edwards KE 01 (F)
10	21	LOVE THE LIFE YOU LIVE	Barrington Levy	Time One TOR 015 (S)

30	24	PEOPLE HOLD ON	Coloured Line Sound/Inn	Ahead Of Our Time CCUT5(T) (L)
31	29	JOY AND PAIN	Nab Base & D.J. E.Z. Rock	Supreme SUP(ET) 143 (A)
32	22	HARDCORE HIP HOUSE	Tyrene	DJ Nat/Westside DJ(N)11 (A)
33	31	DON'T SCANDALIZE MINE	Super Rock	Champion CHAM(12)92 (BMG)
34	30	SHELER	Circuit Feet/Kaffi	Collision 7C(R) (12-12C(R)1) (L)
35	25	STRAIGHT UP	Postle Abdel	Siem 7C(R) SRN(T) 111 (E)
36	25	MAKE MY BODY ROCK (FEEL IT)	Janomda	RCA PB 42749 (12-P 42750) (BMG)
37	32	THIS TIME I KNOW IT'S FOR REAL	Danna Summer	Warner Brothers U7780(T) (W)
38	48	THE KING IS HERE/ THE 900 NO.	43 King	Dr Beatz/Timex (D)BRX12 (BMG)
39	NEW	LOVE'S GOT 2 BE STRONG	Keynon Edwards	4th & B'way/Island (12)BRW130 (F)
40	29	ROCK TO THE BEAT	Lisa M.	Jive JIVE(T) 201 (BMG)
41	NEW	LET IT ROLL	Raza Fresh/Doug Lazy	Groove 51 (L)GR018 (Imp)
42	50	BUN AND CHEESE	Clément Fria	Blue Mountain BMD 055 (S)
43	44	GROOVE ME	Guy	MCA MCA(T) 1331 (F)
44	41	DON'T BE CRUEL	Bobby Brown	MCA MCA(T) 1310 (F)
45	8	SLAM	Humonoid	Westside WSR(T) 14 (A)
46	NEW	UP*8SME ***U LOVE	Funky Women	Fon/WEA FON 19(T) (W)
47	NEW	(NO MORE) NINE TILL FIVE	Trevor Hardley	London LON(X)216 (F)
48	46	YOU'RE THE ONE	Bang	RCA PB42715 (PT42716) (BMG)
49	35	PLANET E	K.C. Flight	RCA PB49403 (12-PT49404) (BMG)
50	40	ROCKIN' ON THE GO-GO SCENE	Richie Rich	See SY 6EE(T) 12 (L)

TOP 10 ALBUMS

1	1	CLUB CLASSICS VOL. ONE	Soul II Soul	10/Virgin DIX 82/CDIX 82 (E)
2	NEW	PARADISE	Inner City	10/Virgin DIX(1)/CDIX(1) (E)
3	2	DEEP HEAT - THE SECOND BURN	Various	Telstar STAR 2356/STAC 2356 (BMG)
4	3	DON'T BE CRUEL	Bobby Brown	MCA MCF345/MCF3425 (F)
5	NEW	NITE FLITE 2	Various	CBS MOOD8/MOOD8C (C)
6	7	3 FEET HIGH AND RISING	De La Soul	Big Life DLSLP1/DLSMCT (L)
7	NEW	GOOD TO BE BACK	Natalie Cole	EMI-USA MTL 042/CMTL 042 (E)
8	4	BORN THIS WAY!	Cookie Crew	London 8281341/8281344 (F)
9	6	RAW	Alyson Williams	Def Jam 642391/4623934 (C)
10	NEW	JUST A LITTLE MORE	Delirious	Danceyard UNQPL1/UNQ1 (SP)

TOP 10 BUBBLERS

1	1	DON'T YOU WANT ME BABY	Heandy Smith	PWL PWL(1)37 (F)
2	2	FUNKY COLD MEDINA/ON FIRE	Tone Loc	Delicious (12)BRW129 (F)
3	3	WHY CAN'T WE LIVE TOGETHER	Illusion	Rumour RUMA(T)1 (A)
4	4	BRING FOURTH THE GUILLOTINE	Silver Bullet	Tom Tom... (TTT)000 (P)
5	5	REAL LOVE	El DeBarge	Motown Z842685 (12ZT42686) (BMG)
6	6	LOOKING FOR A LOVE	Joyce Sims	Sleeping Bag (SLX)1042 (Imp)
7	7	ONE STEP AT A TIME	Nashiko	PWL PWL(T)40 (F)
8	8	WOMEN BEAT THEIR MEN	Voodoo DL	Breaking Bones (BBR200) (Imp)
9	9	IF I'M NOT YOUR BOY	A.B. Sure	Warner Brothers (021158) (Imp)
10	10	HUMANITY	Biddu Orchestra	Teaz 77X5 (12-127X5) (BMG)

CharVonn

Always There

seven and twelve
remixed by
Blaze

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

Taken from the
forthcoming album
'Black Havana'



Moscow metal heads RVII'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.

RVII senior vice president Lorenzo Camerana says that the Moscow event, to benefit the alco-

hol 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 Gorby Park. The transmission is a co-production with MTV in America, with RVII handling distribution outside the US.



LORENZO CAMERANA: RVII 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 weekend 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 Beltsound, signed to Clive Hudson's Kingsland Road label. According to

Wilson, however, "most bands taking part are unsigned, like the Mullinians 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 RyanAir has a London-Cork return fare of £70 for the event, and hotel deals are available.

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 Tracy Chapman. RVII also has rights to the Prince 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 International distributed the Nelson Mandela concert worldwide. More recently, the company sold Elton John's Verano show to Sky and Super Channel as well as national stations in nine countries in Europe and Latin America.

BRIEFS

● **STRAWBERRY STUDIOS** is the name 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 Ross, 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 London. Taking part are station chiefs Roger Lewis (*Radio One*), Richard Park (*Capital*) and Clive Dickens (head of music, *Children Radio*) as well as author Stephen Barnard, whose *On The Radio, Music Radio In Britain* has just been published by Open University Press. Details and tickets from 01-589 6603.

● **ONE** of over 20 applicants for the Brighton ethnic incremental contract, the South London Radio Consortium (SLR) is currently contacting all Afro-Caribbean organisations in south London to ascertain 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 interviewing the pop and rock stars performing in the clips.

KEY	A = Radio 1 B = Radio 1 B1		RADIO 1 ACTUAL PLAYS (% of week)		RADIO 2 ACTUAL PLAYS (% of week)		FEDERAL ACTUAL PLAYS (% of week)		LAST WEEK PLACEMENT
	W	T	W	T	W	T	W	T	
7727 There's Where I Think Of You	WEA	12	17	B	B	B	34	33	44
ABC One Better World	Nonesuch	9	—	—	—	—	14	—	—
ABDUL PAULA Forever Your Girl	Sirex	4	—	—	—	—	31	—	—
AMERICAN ROOM for Move	Mercury	19	6	—	—	—	24	21	—
ANGEL ARTIST In Your Face	Brookland	4	—	—	—	—	—	—	—
BANGLES, The Broken News	CBS	14	24	B	A	A	40	37	2
BIRREL, The Grandstand (Revue)	Chrysalis	5	9	—	—	—	20	16	—
BLACK SOKROWS, THE The Chosen One	Epic	6	17	—	—	—	13	16	—
BON JOVI Be There For You	Vertigo	18	19	A	A	A	25	26	18
BOY MEETS GIRL Slummy Love	RCA	4	—	—	—	—	19	—	—
BUCKLE UP, THE NEW BACHEMANS Circle	Capitol	19	6	—	—	—	30	28	85
BROWN, BOBBY Can't You See	EMI	24	14	A	A	A	27	8	—
BROWN, SAM Can I Get A Witness	A&M	10	7	—	—	—	33	24	65
CAPELLA Helen Hobbs	Music Man	11	—	—	—	—	5	—	—
CHER & PETER CETERA After All	Geffen	5	—	—	—	—	24	—	—
CHELSEA Affair	Telco	11	13	B	B	B	21	22	67
CHERRY NEMES Household	Group	19	12	A	A	A	24	20	25
COLD CUT My Telephone	Abroad Of Our Time	5	—	—	—	—	—	—	—
COLE, NATALIE Kiss You Like Crazy	EMI-Modestine	19	18	A	A	A	41	43	5
DEACON BLUE Fergus Says The Blues	CBS	26	19	A	B	A	34	30	—
DEENES, STEFAN Don't Make You Feel Good	Sabine	—	—	—	—	—	20	18	—
DICKSON, BARBARA Coming Alive Again	Valley	—	—	—	—	—	16	14	—
DONOVAN, BARBARA Coming Alive Again	Capitol	5	4	—	—	—	—	—	—
DUKE WYSS Kiss Me Goodbye	WEA	13	8	B	B	B	24	22	7
ERIC & THE GOOD GOOD FEELING Good Feelings	Epic	9	—	—	—	—	5	—	—
EVERLY BROTHERS, THE Don't Worry Baby	Mercury	—	—	—	—	—	14	16	—
FINE YOUNG CANNIBALS Good Thing	London	20	23	A	A	A	32	40	17
FUNKIN', MATHEWELTON JOHN Through The Storm	Archie	13	19	B	B	B	39	40	41
FURZBERG, JONAS	WEA	15	7	B	B	B	16	18	—
GERMINGO, MARK Eva Lovino Lovino	RCA	—	—	—	—	—	16	13	—
GIBSON, DEBBIE Electric Youth	Atlantic	11	6	B	B	B	35	37	15
HIGHLANDERS, THE Never Enough	Virgin	—	—	—	—	—	13	11	—
HUE & CRY Volcano	Circa	14	8	B	B	B	41	34	29
IBBETS SILL Not Easy To Remember	Virgin	—	—	—	—	—	12	—	—
JACKSONS, THE Making That Comparison 2 U	Epic	5	4	—	—	—	32	34	81
KHAN, CHAKRA To Every Woman (Revue)	WEA	16	12	B	B	B	28	36	4
LALPER, CYNDI Drive All Night	Epic	4	4	—	—	—	30	22	81
LISA LISA & CULT JAM Like Jackie Wilson	CBS	6	5	—	—	—	27	24	98
LOC, TONY Rocky Cold Medina	6th & 7th	9	—	—	—	—	4	—	—
LONDON BOYS Reggae	WEA	5	6	—	—	—	29	30	4
MCCARTNEY, PALL My Brand Face	Nonesuch	16	14	B	B	B	39	22	—
MCCLELLAN, MALLCOUM/BOZZILLA DASH Walk Don't Stop	Epic	8	—	—	—	—	—	—	—
MARSDEN/MCCARTNEY... Every Cross The Mercy	FWL	16	9	A	A	A	33	16	—
MIDNIGHT OIL Beds Are Burning	Island	19	21	A	A	A	36	36	6
MINGUOLE, KYLIE Hand On Your Heart	FWL	25	24	A	A	A	40	41	1
NICKS, STEVE Reason On Fire	EMI	24	17	A	B	B	37	35	21
NOELWINGS Touch	Epic	—	—	—	—	—	12	12	—
OUTFIELD, THE Voices Of Heaven	CBS	13	13	B	B	B	22	18	—
PALMER, ROBERT Change My Ways	EMI	22	12	A	A	A	33	23	54
PETTY, TOM I Won't Back Down	MCA	14	11	B	B	B	31	26	—
PIG Dipped	Virgin	10	13	B	B	B	9	11	43
POISON Your Arms Don't Deny	Capitol	13	13	B	B	B	29	30	13
QUEEN Village Green	EMI	21	20	A	A	A	38	37	5
RATTI, BONNIE All Of Time	Capitol	—	—	—	—	—	14	19	—
REID Good Times	Synopsys	9	9	—	—	—	14	12	55
RIDGWAY, STAN Calling Out Carol	I.R.S.	10	11	B	B	B	23	19	—
ROSE, DIANA Worker Overtime	EMI	—	—	—	—	—	24	24	33
ROUETTE The Look	EMI	20	19	A	A	A	35	33	14
LA FIRE Pushing Out You	Mercury	—	—	—	—	—	19	19	—
SILENCERS, THE Spanish Rose	RCA	—	—	—	—	—	12	—	—
SINNETTA Eight Back Where We Started From	Fanfare	—	—	—	—	—	21	—	—
SKIN, GUY Your Luck's Changed	Epic	4	—	—	—	—	14	—	—
SNOW, PHOEBE I Can Just Get Through	Elektra	4	5	—	—	—	14	18	—
SOL, DUSTY The Way To Your Heart	Columbia	—	—	—	—	—	12	36	—
STEVENS, SHAKIN' MUY Love Is So Rare	Epic	4	—	—	—	—	20	26	—
STEWART, ROD My Heart Can't Tell You No	Warner Bros	17	15	A	A	A	37	37	49
SWING OUT SISTER You On My Mind	Phonogram	15	18	B	B	B	39	29	28
TEARS THE Hit Goes	Mercury	4	13	B	B	B	27	37	61
UNTOUCHABLES, THE Agent Double O Soul	Enigma	5	5	—	—	—	—	—	—
WILLIAMS, JAMES NIKKI-D My Love Is So Rare	Dot Jan	—	—	—	—	—	22	25	29
WONDER, STEVE First	Melrose	2	2	—	—	—	—	—	—
YAZ Like You All The Love Goes	Big Life	20	19	A	A	A	38	40	14
ZEN Red Indians	Isles	4	—	—	—	—	—	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department for details of this weekly service, call Lyn Fryer on 01 387 6811 ext 224. Records are eligible for the grid if they all sit on the current Radio 1 playlist, or hit had one or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or a clone featured on 11 or more current IR playlist (A & B lists).

FRONTIER

New 7" & 12" Single

Order now from
EMI Telephone Sales: 01 848 9811

7" FTR 4
12" FTR 4
Frontier Records
01 666 3457

The word's getting about...

Modern Green Motown backers

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 Ian Levine. A Motown fanatic since his school days, he was a writer/producer at 21 in Northern Soul's Seventies heyday with The Exciters and LJ Johnson, and in the Eighties High Energy era with Miquel Brown (two million sales) and Evelyn Thomas (two million in sales). He is now a mixmaster for such artists as The Post Shop Boys, and Kim Wilde.

"We've been pledged the support of the whole Gordy company now," enthuses Levine, "and we've clinched it with a major 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 likes of: "I've got... it's... — Jimmy Ruffin, Edwin Starr, The Contours, J. Walker, The Velvettes, Brenda Holloway, R Dean Taylor, Syreeta, Supremes, Wynne Turrentine, Billie Holiday and Payne, and Temptations Ruffin and Kendrick — plus some you might not, such as cult hero Chuck Jackson, house band leader/keyboardsist 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 we'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 Marvellettes back together."

Levine's musical policy is clear: "We're doing it by 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-style Motown. Everything's got an optimism and a basic four-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 Iry Hunter, who co-wrote Dancing in the Street."

Not so clear yet is marketing strategy: "My own label, Nightmusic, has already found its niche in England yet, though we do phenomenally well all round the world," adds Levine, "so I may do a deal with a major. I want to get it established right because it's so important of the importance of people like Martha Reeves and Mary Wells — they're names that everybody loves."

by Dave Laing

HEARD THE one about the French-born 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, according to Tessa Tennant of Merlin Ecology Fund management services who's looking for clients in the music business.

Anyone who 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' involving 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 unit-holders about their investments.

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

These commendable objectives have been motivated 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 cent compared to the industry average of 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 — "staples 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. Whoever your political persuasion, it is time to recognise that money speaks and money management has to be more socially 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 a certain farsightedness to understand what we're on about, so why shouldn't they benefit?"

Alexa sails on

by Kirk Bovens
WITHEB belted and buttoned, Alexa has certainly attracted plenty of interest. No, make that plenty of 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 American, 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 justice 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 assuming the entire thing to be Paul Sabu's brainchild.

"I have mixed emotions about this," she says "on the one hand Paul, I've 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 follow 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 making 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 approach incorporating 12-string guitars and what she describes as a more simplified, emotional vocal style. She has co-written most of the new material with Harry Bogdanovs and, despite her assertion 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 record 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 two years ago.

"He rang me up out 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."



FOLLOWING HIS much publicised split with Aslan last year, Christy Dignam recently launched his solo career in Ireland with a cut-out tour that promptly sent his debut double A-sided single 'One Man's Dream' (Chasing Shadows) (Sold) into the top 10 on the official IRPI chart with further assistance from its heavy playlisting on Irish radio. Currently working on new songs in the studio with Peter Glenister (Trent D'Arby, etc), Dignam fully expects that the recent material will garner considerable major label interest in the UK.

Di-mond

OKAY, 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 **Wembley Arena**. The fact that the show was quite schmaltzy and over-the-top seems to have upset a lip critic's clock. 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 Steve Wonder but Ross is there to simply sing songs — something she still does extremely well.

And why so many hits to her name, who can blame her for packaging many of them in a medley or selling for shorter versions? After all, it meant that the audience sampled the whole range from Supremes solo 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 **Polladium** saw **Elvis Costello** transform from the bloke in specs to the fully-rounded entertainer, Mr Variety himself. It was the bloke in specs who hung high the hardships of stark invecive, but Mr Variety was always on hand to provide the Tarby links between God's Comic or Thatcher's Beckson, Alton's still-singing lover or the pianoman, idly kicking Almost Blue.

Spike, Costello's latest, came at a time when it was most required, and was liberally featured throughout this rough-around-the-edges Trump The Dirt Down, his sharpest-yet condemnation of Thatcher's creed, was bleak in its solo acoustic setting and stood as the first moment of the two-hour-plus set. Other highlights included the inevitable moulding of songs into medley form. New Amsterdam book-ended various quotes and references. Beafles songs snuck in and out, Costello was enjoying himself.

His rambling was at times cringing, brackets here as Mr Variety, striking an audience over ready to bellow Oliver's Army in various regional accents, always capable of ever-keen laughter of their master's continuing tumble of asides. But when the show reached its two hours solo, the show required this knockabout, almost demagogically showbiz approach.

Good old boy Nick Lowe joined the proceedings and the pair did an Every-like fun with Indoor Fireworks and Who'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

Yazze 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 superstar **Yazze**. The idea of three good looking brothers singing their socks off may seem stale but should not deprive these EMs hopefuls of short chart action for long.

The sweet voices of the twinkled-toe 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 now they are as drab as an Imagination without the camp overkill, and that just won't cut it.

There was a monolony in their set that Yazze 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 blandest 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 prophetically with Only Way Is Up. Yazze has built the foundations of a career that should go on happening for years to come.

MATTHEW COLE



YAZZE: 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 Flatter hat and snookish platform shoes (not quite the four-inch hoof style though), and I haven't seen a very lame trouser and waistcoat since, oh. The Rubettes. Keyboard king, Owen. Carrie Fisher's wedding-dress-on-acid stood out among the rest of the ruffles, strides, stances and self-conscious grin; it might look dandy and decisive support-

ing Simply Red around the larger venues, but when you picture them all crowded into the **Town & Country's** Twee's dressing room, chanting, "OK, Highway Corner, are you ready to...?", well, you get the picture.

But that's dedication for you. The Neighbourhood's psychedelic, funkadelic package is matched by 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, 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 bland (albeit wistful) singer rather like a Deep South Elvis Costello. Then you start forgetting them.

The opening 10 minute Magic Muffie just wouldn't let go, the following soul ballad was achingly nice and well oiled, and even when the boss drum pedal cracked, Hutton caught the waiting crowd with a gutsy solo Life's Mystery. With his guitar or whipped up by the horn frenzy and keyboard/drum stabs of A Certain Airline, Hutton started making sense with his white Prince outlook — if you can't beat 'em...

MARTIN ASTON

Ozzy's dream from the turns sour

THERE IS something oddly disturbing about an **Ozzy Osbourne** audience. As a collective thing, they display all the fanatical devotion of the blue-rinse mob at a Tory conference; never mind the substantial cult of personality is unshakable.

Even the unmitigated disaster of 20 minutes total silence midway through Ozzy's opening night at London's **HammerSmith Odeon** only warranted something of a mild rebuke from this congregation of the church of aurial 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 either. In soaking himself the brash ways of American luse, he took PA and everything. First it was a bit of a laugh. That's what happens when you drink too much (F-word Southern Comfort), became the hairy axeman. Twenty minutes later and the humour was gone and jeers greeted Wylde as he stroled onto an empty stage to "explain that everything was going to be alright." It was a farce-turned-tragedy 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 noticeably dour mood the ageing rocker continued to urge his followers to raise their hands, again in liberal use of the F-word. That was his sole form of communication with them. The master of rapport, it's 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/songwriter to emerge in the last couple of years, provoked a warm response at the **Royal Albert Hall**. Where she has the edge over her contemporaries is in the delectable phrasing of her songs, lyrical twists and turns like those of Costello or Jim Mitchell. The Weather Inside being a case in point. The current single, Dangerous Daydream, is an ingeniously deconstructed barroom boogie: When You Love Me I Get Lazy glows the primary colour of soft jazz, speckled with Steely Dan guitar chords. Helen Watson is going to be simply enormous.

Black should be enormous by now — why the initial success of the first two singles hasn't been maintained is anyone's guess, although tonight the earlier material sounds distinctly stronger. The problem of making a brilliant debut LPi Songs like Fading, Paradise and Everything's Coming Up Roses got as rapurous outwashes as his 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 Veecombe, with his pained countenance and velvety croon. An evening with the Prince of Pathos looked set to be a chastening experience until the excellent New You're Gone. As the song stepped up a gear into a Co-lypso-ish finale, the net of balloons which had been bulging expectantly all evening finally burst and showered its fruit all over the audience. Streams fell from the stage curtain and a wake suddenly turned into a fiesta. When all's said and done, Veecombe 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 who REM-style in imitations or thrash/hardcore leanings.

Dinosaur Jr can be found somewhere in the middle. The trio combine the strong rhythm and melodies of the former with the raw power of the latter. The end result, as demonstrated at the **PowerHouse** in Kingston, is a subtle but highly intoxicating sound that thrives on lots of volume.

Consequently, ears were pinned back by the guitar wailing but despite the noise it was the simple melody and breathy, whimsical, rock feedback that burst through the odies that burst through the feedback and distortion, heightening the excitement.

Songs like the single Freak Scene and the Lung kept the momentum going throughout the 45-minute set which left the audience in no doubt that **Dinosaur Jr** are one of the most effective and most excitingly simplistic rock bands to come out of the US over the last two years.

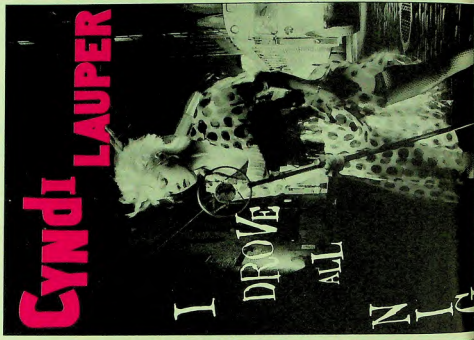
Support band **The Lunatics** — a bunch of 18-year-old New Yorkers recently signed to the same label as **Dinosaur Jr**, **Blat First** — were not quite so compelling.

They too had an aggressive rock sound that taxes the listener's ears. Unfortunately, their tones failed to rise above the volume and distortion and vocalist Theo's wacky, Siouxie stings only made the effect more unsettling.

NICK ROBINSON

MUSIC WEEK

CYNDI LAUPER



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

- No 1** **FERRY 'GROSS THE MERSEY'** Marsden/McCartney/Johnson/Christians PWL PWL 41 (P)
- 2** **HAND ON YOUR HEART** ○ Kylie Minogue PWL PWL 25 (F)
- 3** **MISS YOU LIKE CRAZY** ○ Natalie Cole EMU USA 12/NM 83 (B)
- 4** **REQUIEM** ○ London Boys Tablar/WEA YZ 2457 (W)
- 5** **BRING ME EDELWEISS** ○ Queen Pedlhouse 12/QUEEN 10 (B)
- 6** **ETERNAL FLAME** ○ Bangles WEA YZ 3537 (W)
- 7** **'I'M EVERY WOMAN (Remix)** ○ Chaka Khan CBS BANGERS 1 (C)
- 8** **BEDS ARE BURNING** ○ Midnight Oil Warner Brothers W 2943 (W)
- 9** **THE LOOK** ○ Roxette Springer/CORIT 23 (C)
- 10** **BABY I DON'T CARE** ○ Transvision Vamp EMI 12/EM 87 (F)
- 11** **WHO'S IN THE HOUSE** ○ The Beatmasters with Merlín MCA 120071 (F)
- 12** **AMERICANOS** ○ Holly Johnson Byrnes King/Mus LEFT 31 (U) (W)
- 13** **ELECTRIC YOUTH** ○ Debbie Gibson MCA MCA 01 1323 (F)
- 14** **IF YOU DON'T KNOW ME BY NOW** ○ Simply Red Atlantic A 819 (W)
- 15** **ROOMS ON FIRE** ○ Stevie Nicks Elektra YL 3770 (W)
- 16** **DON'T IT MAKE YOU FEEL GOOD** ○ Sieran Dennis Mokem 8M 12/EM 82 (B)
- 17** **YOUR MAMA DON'T DANCE** ○ Posion Sublime LW 671 (S) (A)
- 18** **WHERE HAS ALL THE LOVE GONE** ○ Yaz Empire/Capitol 12/CL 323 (B)
- 19** **EVERY LITTLE STEP** ○ Bobby Brown Big Life A 81 (U) (W)
- 20** **VIOLENT EP** ○ Hue & Cry MCA MCA 01 1328 (F)
- 21** **MY BRAVE FACE** ○ Grand Vap 1411 21 (B)



- 41** **FUNKY COLD MEDINA/ON FIRE** ○ Tone Loc Columbia 46 1 8-way 12/BRW 129 (F)
- 42** **NOTHING (THAT COMPARES 2 U)** ○ The Jacksons Epic 64489 7 (F-64888 1) (C)
- 43** **LIKE A PRAYER** ○ Madonna See W 2597 (W)
- 44** **STRAIGHT UP** ○ Paula Abdul See/Warner 2812 (1) (B)
- 45** **TOO MANY BROKEN HEARTS** ○ Jason Donovan PWL PWL 01 32 (P)
- 46** **GOT TO KEEP ON** ○ Cookie Crew Int'l/London FBR 01 25 (F)
- 47** **PINK SUNSHINE** ○ Frizzell WEA YZ 401 (W)
- 48** **THIS TIME I KNOW IT'S FOR REAL** ○ Donna Summer Warner Brothers W 2780 (W)
- 49** **MY HEART CAN'T TELL YOU NO** ○ Kod Stewart Warner Brothers W 2720 (W)
- 50** **CLOSE MY EYES FOREVER (Remix)** ○ Lita Ford (with Ozzy Osbourne) Demolition/MCA PB 4067 (F) 84 (U) (BMG)
- 51** **THAT'S WHEN I THINK OF YOU** ○ 1927 WEA YZ 351 (W)
- 52** **LULLABY** ○ The Cure Fisher/Polygram FES 00 29 (F)
- 53** **I WON'T BACK DOWN** ○ Tom Petty MCA MCA 01 134 (F)
- 54** **THROUGH THE STORM** ○ Aethra Franklin & Hilton John Ataria 12/ARS 117-12185 (BMG)
- 55** **U + ME = LOVE** ○ The Funky Worm FON/WEA/EON 13 (W)
- 56** **REAL LOVE** ○ Judy Watkey MCA MCA 01 134 (F)
- 57** **GRACELAND** ○ The Bille Chryslers B 401 (C)
- 58** **GOOD TIMES** ○ Reid Syncopate 8M 12/81 27 (B)
- 59** **DON'T YOU WANT ME BABY** ○ Wendy Smith PWL PWL 01 37 (P)
- 60** **I DROVE ALL NIGHT** ○ Cyndi Lauper Epic C 191 (A) (C)
- 61** **VOODOO RAY EP** ○ A Guy Called Gerald Planet 85 84 (12) 44 866 (P)
- 62** **HEAVEN HELP ME** ○ Chicago Extra See/Warner 2812 27 (F)

The British Record Industry Chart (BRI), 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.

MASTERFILE

the comprehensive guide to the new releases



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

Masterfile builds , month by month, into a complete directory of the year's releases, all fully cross-referenced and indexed. Want to know the name of the album when you only know the name of one track?...look it up in Masterfile...it'll tell you the album name, the release date, the catalogue number, what format it's available in and what other tracks are on it...even if it's a compilation.

Here's a list of what you get:

- ★ A-Z of the year's single releases
- ★ A-Z of the year's album releases
- ★ Full track listings for album releases
- ★ Albums categorised by type of music
 - ★ CDV listings year to date
 - ★ Album tracks in alphabetical order

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

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

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

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

★ Classical releases in composer order.

A year's subscription contains eight monthlies, two quarterlies, one half yearly and the Yearbook.

All the information in Masterfile comes straight from Music Week, Britain's only music industry weekly newspaper...so you know it's totally up-to-date and accurate.

Take out a year's subscription NOW and you'll wonder how you managed without it.

FOCUS ON JAZZ



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

"Jazz is an art of the young" - Count Basie.

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

Morgan had seen Courtney on The Chart Show a few weeks earlier - and he had already got into the blues through the Levis commercials 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. Erasure? The Housemartins and Run DMC. "At least jazz is real music," he says, "and not like those terrible Kylie and Jason singles where everything is synthesised and has a pathetic 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 Morgan's impressions of British jazz have been just a few years ago? Straw booters and Diezendorf, Acker Bilk and Kenny Ball? An anachronism grown-ups freaked out on?

As the first young British player to make an impact, Courtney Pine changed all that. A perfect and dynamic combination of 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 contemporaries.

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

d, ng new

ACID JAZZ: A flash in the pan or the wave of the future?



MUSIC WEEK



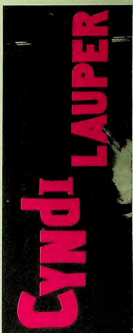
Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

1	FERRY 'GROSS THE MERSEY Wardner/McCortney/Johnson/Christians	PWL PWL (1) (P)
2	HAND ON YOUR HEART ○ Kyrie Minogue	PWL PWL(1) 35 (P)
3	MISS YOU LIKE CRAZY Natalie Cole	EMI USA (1) 28 (P) (E)
4	REQUIEM London Boys	Telstar/WEA YZ 34 (P) (W)
5	I WANT IT ALL Queen	Parlophone (1) 26 (W) 10 (E)
6	BRING ME EDELWEISS Ed Sheeran	WEA YZ 33 (P) (W)
7	ETERNAL FLAME ○ Bangles	CBS MANGS (P) 3 (C)
8	I'M EVERY WOMAN (Remix) Chaka Khan	Warner Brothers W 29 (S) (P) (W)
9	BEDS ARE BURNING Midnight Oil	Singer/CBS (M) (1) 3 (C)
10	THE LOOK Roxette	EMI (1)
11	BABY I DON'T CARE Transvision Vamp	MCA (1)
12	WHO'S IN THE HOUSE The Beatmasters with Merlin	Rhythm King/Mus (1) 1 (E) 3 (1)
13	AMERICANOS Holly Johnson	MCA MCA (P)
14	ELECTRIC YOUTH Debbie Gibson	Atlantic A (P) 11
15	IF YOU DON'T KNOW ME BY NOW ○ Simply Red	Elektra YZ 3 (P)
16	ROOMS ON FIRE Steve Nicks	Madame (E) (1) 2 (E) 8 (A)
17	DON'T IT MAKE YOU FEEL GOOD Stefan Dennis	Salsbury (1) (M) 1 (E) 8 (A)
18	YOUR MAMA DON'T DANCE Potion	Edgemo/Capitol (1) 2 (C) 3 (P)
19	WHEN HAS ALL THE LOVE GONE Yazz	Big Life/BERT (1) (P)
20	EVERY LITTLE STEP Bobby Brown	MCA MCA (P) 1 (E) 8 (A)
21	VIOLENT EP Hue & Cry	Virgin (P) 1 (E) 8 (A)
22	MY BRAVE FACE	



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.

41	FUNKY COLD MEDINA/ON FIRE Tina Turner	Delicious (4) 11 W 1 (P)
42	NOTHING THAT COMPARES 2 U The Jacksons	Epic 654888 (1) 2 (E) 64888 (1) (C)
43	LIKE A PRAYER ● Madonna	Sire W 73 (S) (P) (W)
44	STRAIGHT UP ○ Paula Abdul	Stern Virgin (S) (M) (1) (E)
45	TOO MANY BROKEN HEARTS ● Jason Donovan	PWL PWL (1) 2 (P)
46	GOT TO KEEP ON Cookie Crew	BM (London) (P) (R) 15 (P)
47	PINK SUNSHINE Erazorb	WEA YZ 40 (P) (W)
48	THIS TIME I KNOW IT'S FOR REAL ○ Dannan Summer	Warner Brothers U 7 (M) (P) (W)
49	MY HEART CAN'T TELL YOU NO Rod Stewart	Warner Brothers W 72 (S) (P) (W)



15 MASTERFILE

SUBSCRIPTION ORDER

Please could you send me.....copies of Music Week Masterfile every month.
I would like to: ..
(Please tick appropriate box)

Take out a full year's subscription to Music Week Masterfile. I understand that if I am not satisfied with the product, I must notify you in writing within 30 days, and I will be reimbursed for the full year's subscription.

I enclose a cheque/PO/WO for £..... or \$..... (please indicate which card).
Access (Mastercard)
American Express
My Card Number is

Visa (please indicate which card)
Diners Club
Eurocard

Subscription Rates:
Overseas subs by airmail

A Full Year's Subscription made payable to Masterfile
UK £90
Europe (inc Eire) £124/US \$217
Middle East and N Africa £163/US 285
USA, S America, Canada £194/US \$340
Africa, India, Pakistan £217/US \$380

\$ = U.S.\$

DETAILS OF WHERE TO SEND MUSIC WEEK MASTERFILE ▼

SIGNATURE _____
NAME _____
POSITION _____
COMPANY _____
ADDRESS _____
_____ TEL NO _____

ALL SUBSCRIPTION ORDERS SHOULD BE RETURNED TO:
Subscription Department, Music Week Masterfile, Computer Posting Ltd,
120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP.
Telephone: 01-640 8142.

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



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

"Jazz is an art of the young" — Count Basie.

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

Morgan had seen Courtney on The Chart Show a few weeks earlier — and he had already got into the blues through the Levis commercials 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: Erasure, The Housemartins and Run DMC. "At least jazz is real music," he says, "and not like those terrible Kylie and Jason singles where everything is synthesised and has a pathetic 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 Morgan's impressions of British jazz have been just a few years ago? Straw booters and Dixieland, Acker Bilk and Kenny Ball? An anachronism grown-ups freaked out on?

As the first young British player to make an impact, Courtney Pine changed all that. A perfect and dynamic combination of 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 contemporaries.

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

ACID JAZZ: A flash in the pan or the wave of the future?



ACID JAZZ & OTHER ILLICIT GROOVES VOL. 2



jazz artist to a youth market to be treated the same way as a pop A&R man," says Kieron Hurley, Usborne.

CBS, however, seems to be more closely following the Antilles-Courtney Fine mold of the latest pop youth plus style with the latest UK release of 20, an album by a prodigiously gifted 21-year-old player and singer from New Orleans: Harry Connick Jr. Favouring the compositions of Hoagy Carmichael, Irving Berlin and Harold Arlen, Connick is very much a traditionalist, 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 Fine is here," says Mark Gartenberg, international A&R executive at CBS. "He has a tremendous personality, wears 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 Tommy Smith, 22, the first British jazz player to sign to Blue Note, is also to cross over but his approach is a little different. Smith and his newly-released Blue Note debut *Step By Step* are being promoted by showcasing Smith's talents 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 band. Half-way through the show Pat Kane introduces him as the great young sax player from Edinburgh. It opens the gate to a wider audience," says Omokhoje. Smith will also be seen playing with Hue And Cry in one of six 30-minute BBC programmes highlighting his versatility. Wholly featuring Smith in jazz settings, one programme will also match him with the BBC Scottish Symphony Orchestra.

Blue Note's signing of Tommy Smith is important because it signals a greater commitment and expansion by the label on this side of the Atlantic in addition to the new US artists such as Dionne Reeves and Charnett Morrill. And Omokhoje says other UK signings are imminent, including such "open secrets" as the fiery, 49-year-old, bob saxophonist Peter King and "another young white male" musician to be announced very soon.

Another label whose accent is on 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 commitment to Novus shows a significant shift 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 manager at BMG. "We are not just dipping our toes in and seeing what happens — we're going to keep 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 audience out there for music which is not just top 40. Roadside Picnic have played polytechnic and been on college radio and it certainly hasn't failed."

Harris believes reaching a youth

audience is the goal for Tommy Smith, 22, the first British jazz player to sign to Blue Note, is also to cross over but his approach is a little different. Smith and his newly-released Blue Note debut *Step By Step* are being promoted by showcasing Smith's talents 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 band. Half-way through the show Pat Kane introduces him as the great young sax player from Edinburgh. It opens the gate to a wider audience," says Omokhoje.

Smith will also be seen playing with Hue And Cry in one of six 30-minute BBC programmes highlighting his versatility. Wholly featuring Smith in jazz settings, one programme will also match him with the BBC Scottish Symphony Orchestra.

Blue Note's signing of Tommy Smith is important because it signals a greater commitment and expansion by the label on this side of the Atlantic in addition to the new US artists such as Dionne Reeves and Charnett Morrill. And Omokhoje says other UK signings are imminent, including such "open secrets" as the fiery, 49-year-old, bob saxophonist Peter King and "another young white male" musician to be announced very soon.

Another label whose accent is on 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 commitment to Novus shows a significant shift 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 manager at BMG. "We are not just dipping our toes in and seeing what happens — we're going to keep 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 audience out there for music which is not just top 40. Roadside Picnic have played polytechnic and been on college radio and it certainly hasn't failed."

Harris believes reaching a youth

THE Freedom Prince (top) and Andy Sheppard: helping ditch those jazz stereotypes

► FROM PAGE ONE

a significantly younger following — not your stereotypical jazz crowd. Courtney Fine 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 generate. The *Face* had been running articles on jazz from the early Eighties, about the time *Wire*, a

new and stylishly produced jazz magazine, appeared. But Courtney Pine and his musical contemporaries provided the springboard to a much wider and more diverse younger market — tuning into Courtney on Wogan or any one of countless commercials trading on saxophone symbolism.

The combined effect of this new-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 audience.

"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 those who liked the beat and the kids who liked the music 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'

SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE.

1989 marks the 50th Anniversary of the legendary Blue Note label with ...

SOMETHING OLD ...

Classic re-issues from the greatest names in jazz including -



Freddie Hubbard · Ike Quebec · Donald Byrd
Dexter Gordon · Wayne Shorter
Jimmy Smith · Herbie Hancock
Horace Silver · Lee Morgan
and many, many more.

SOMETHING NEW ...

Blue Note International (Est. 1989) was launched in March with the stunning debut album from the young tenor sax player, Tommy Smith

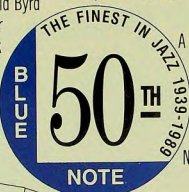


"WONDERFUL MODERN JAZZ PRODUCE"
- THE GUARDIAN
"TOMMY SMITH, THE MOST TALENTED JAZZ TENOR HAS STARTED TO ARRIVE ON THE WORLD SCENE IN YEARS"
- GARY BURTON
"TOMMY HAS A UNIQUE SOUND AND APPROACH - I LIKE IT FROM WHEN I FIRST HEARD HIM PLAY AS A STUDENT AT GEORGETOWN"
- CHUCK COBLEY
"ONE OF THE MOST IMPORTANT VOICES ON THE YOUNG TENOR PLAYERS OF TODAY"
- LACK SMITHNETT

THE BLUE NOTE INTERNATIONAL

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

SOMETHING BLUE ...



PLUS

New Blue Note destined to become jazz classics, including



The new Blue Note Catalogue listing all LP & CD product. Available now, free to dealers. (Pack of 25 - BLUECAT 24)



McCoy - Revelations
Jack Walrath - Neohippus
Ralph Peterson Quintet - V
Superblue - Superblue

50th ANNIVERSARY
BLUE NOTE
THE FINEST IN JAZZ SINCE 1939-1989 & BEYOND!

ORDER NOW FROM EMI TELESALES - 01 848 9811

& SOMETHING ELSE! ...
Watch out for more 50th Anniversary activity coming soon!

► 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 Richard Skinner's programmes that shows some change in attitude at Radio One."

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."

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 boogie 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, male").

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 at *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 boogie 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 unhyphenated because it was so select and elitist. "Last year proved that jazz is eminently hyphenable, that acid jazz is good for an extra 10,000 units at least."

So if jazz has lost 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 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 dissenter 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

CLEVELAND WATKINS: according to his label, Polydor's Urban, the best way to sell a jazz artist to a youth market is to treat them the same way as a pop act



too ephemeral, and the 15-24 audience is in a steady decline demographically anyway.

"I'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."

THE BEST SELLING CONTEMPORARY LABEL

Now available again in the UK at Mid-Price!

TOMORROW IS THE QUESTION
the new music of ORNETTE COLEMAN

STEREO
SHERRY PREVIN WEST AND HIS PALM SPRING SIBS
SHELLY MANNE & HIS FAIR LADY

CHET BAKER
LIVE AT THE BLUE ALHAMBRA

Art Pepper

Shelly Manne & His Friends
of songs from MY FAIR LADY

- COP 007 ORNETTE COLEMAN/Tomorrow Is The Question
- COP 004 ART PEPPER/Meets The Plymouth Section
- COP 005 SONNY ROLLINS/Way Out West
- COP 187 ART PEPPER/Big Bird
- COP 014 ART PEPPER/Intuition
- COP 014 ART PEPPER/Living Legend
- COP 018 SONNY ROLLINS/Contemporary Leader
- COP 011 ART PEPPER/No Limit
- COP 000 PAMPHILY HAYES/The 7
- COP 003 ART PEPPER/Other Together
- COP 024 ORNETTE COLEMAN/Somebody Else!
- COP 020 BEN WEBSTER/At The Renaissance
- COP 015 BARNY KESSE/Just A Doo!
- COP 021 ART PEPPER/Orlando
- COP 022 ART PEPPER/The Trip
- COP 033 CHET BAKER/Witch Doctor
- COP 028 SONNY ROLLINS/Remember Toles
- COP 041 ART PEPPER/7th Avenue West
- COP 042 SHELLY MANNE/My Fair Lady
- COP 043 BENNY GOLSON/New York Scene
- COP 044 HOWARD McGHEE/Magic's Back In Town
- COP 045 BARNY KESSE/Light Standards
- COP 046 ANDREW PREVIN/West Side Story

* Intended for use on compact disc

BOLLYCITY, CONTEMPORARY, MILESTONE, PAOLO, PRESTIGE, RIVERSIDE
Marketed by Ace Records Ltd, 48-50 Steele Road, London NW1 0AS
Distributed by PRT



Charles Loos · Ali Ryerson



RECORD: EMD 89011 CASSETTE: EMD 89014
COMPACT DISC: EMD 89012

*CD FEATURES 2 EXTRA TRACKS

ALI RYERSON

Ali, an outstanding Jazz/Classical Flutist, is the daughter of guitarist Art Ryerson (a veteran of Paul Whiteman's Orchestra). She has toured throughout the U.S., Canada, and Europe and has played with many of the jazz world's leading artists, such as Lou Donaldson, Stephane Grappelli, Chico Hamilton, Maxine Sullivan and Clark Terry, as well as being an in demand session musician in New York City. She currently resides in Brussels and her recent live performances have been described as:

"EXCEPTIONAL JAZZ - ORIENTATED PLAYING" (New York Times)
"ABSOLUTELY DAZZLING" (Off Beat Jazz)
"IMMACULATE ARTISTRY" (Cleveland Press)
This is Ali's first album.

CHARLES LOOS

Composer and Pianist, Charles is a veteran of the European jazz scene, having recorded seven albums in his own name and appearing as a featured artist on countless others. He has also accompanied some of the jazz greats including Johnny Griffin, Chet Baker, Toots Thielemans and Philip Catherine. As a professor of jazz at "THE ACADEMIE INTERNATIONALE", "INSTITUT NATIONAL" and "THE CONSERVATOIRE" in Brussels, he is an acknowledged expert of jazz composition.

TOGETHER

Charles and Ali have been performing together for a year and a half during which time they have received rave reviews throughout Europe. Following several outstanding performances in Belgium they were voted in November 1988 "THE BEST LIVE PERFORMANCE OF THE YEAR" by the Association of Jazz Critics.

AVAILABLE NOW!

europaean music distributors ltd.
unit 1, bairst road, enfield, middlesex, en1 1sj
tel: 01-443 2528 fax: 01-805 3391 telex: 295944



CANDID

— THE HEART OF JAZZ
THE LEGENDARY NEW YORK JAZZ LABEL - COMPLETE CATALOGUE NOW EXCLUSIVELY DISTRIBUTED BY EMD



9001
OTIS SPANN:
Otis Spann Is The Blues



9002
MAX ROACH:
We Insist!



9026
CHARLES MINGUS:
Reincarnation Of
A Love Bird

TITLES NOW AVAILABLE

LP / CD

- | | |
|---------------|--|
| CS / CCD 9001 | OTIS SPANN: Otis Spann Is The Blues |
| CS / CCD 9002 | MAX ROACH: We Insist! |
| CS / CCD 9003 | RICHARD WILLIAMS: New Horn In Town |
| CS / CCD 9004 | DON ELLIS: How Time Passes... |
| CS / CCD 9005 | CHARLES MINGUS: Charles Mingus presents Charles Mingus |
| CS / CCD 9006 | CECIL TAYLOR: The World Of Cecil Taylor |
| CS / CCD 9007 | STEVE LACY: The Straight Horn Of Steve Lacy |
| CS / CCD 9008 | NANCY HARROW: Wild Women Don't Have The Blues |
| CS / CCD 9009 | CLARK TERRY: Color Changes |
| CS / CCD 9010 | LIGHTN' HOPKINS: Lightnin' Hopkins In New York |
| CS / CCD 9011 | BENNY BAILEY: Big Brass |
| CS / CCD 9012 | THE TOSHIKO MARIANO QUARTET |
| CS / CCD 9013 | CECIL TAYLOR: Jumpin' Punkins |
| CS / CCD 9014 | BOOKER ERVIN: That's It! |
| CS / CCD 9015 | ABBEY LINCOLN: Straight Ahead |
| CS / CCD 9016 | PHIL WOODS: Rights Of Swing |

- | | |
|---------------|--|
| CS / CCD 9017 | CECIL TAYLOR/BUELL NEIDLINGER: New York City R&B |
| CS / CCD 9018 | JAKI BYARD: Blues For Smoke |
| CS / CCD 9019 | JAZZ ARTISTS GUILD: The Jazz Life |
| CS / CCD 9020 | PEE WEE RUSSELL/COLEMAN HAWKINS: Jazz Reunion |
| CS / CCD 9021 | CHARLES MINGUS: Mingus |
| CS / CCD 9022 | JAZZ ARTISTS GUILD: Newport Rebels |
| CS / CCD 9023 | MEMPHIS SLIM: Memphis Slim's Tribute to Big Bill Broonzy, Leroy Carr, Cow Cow Davenport, Curtis Jones, Jazz Gillum |
| CS / CCD 9024 | MEMPHIS SLIM: Memphis Slim USA |
| CS / CCD 9025 | OTIS SPANN: Walking The Blues |
| CS / CCD 9026 | CHARLES MINGUS: Reincarnation Of A Love Bird |
| CS / CCD 9027 | BOOKER LITTLE: Out Front |
| CS / CCD 9028 | RAY CRAWFORD: Smooth Groove |
| CS / CCD 9029 | CAL MASSEY: Blues To Coltrane |
| CS / CCD 9030 | CHAMBER JAZZ SEXTET: Plays Pal Joey |
| CS / CCD 9031 | MARTY PAICH BIG BAND: The Picasso Of Big Band Jazz |
| CS / CCD 9032 | DON ELLIS: Out Of Nowhere |
| CS / CCD 9034 | CECIL TAYLOR: Cell Walk For Celeste |

FURTHER RELEASES ARE PLANNED THROUGHOUT THE YEAR

ALL TITLES AVAILABLE ON RECORD & COMPACT DISC
DEALER PRICE LP £3.65 CD £4.86

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

FOR 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 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-to-product 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-and-white 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 saxophonist-producer Dave Pell has produced the Headfirst label, which makes its UK debut, May 22, with the release of five

'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 W H Smiths, HMV and Virgin'



**THIS IS AN
EXCEPTIONALLY
FINE PARSNIP**



**THIS IS AN
EXCEPTIONALLY
FINE IMPORTED
JAZZ RECORD**

IF ITS VEGETABLES YOU ARE AFTER TRY:
RONNIE "GREENFINGERS" FRITTER
LE COMPOSITE
1 ALLOTMENT LANE
SPUDTOWN

IF ITS JAZZ IMPORTS YOU ARE AFTER TRY:
GREYHOUND RECORDS LTD
130A PLOUGH ROAD
BATTERSEA
LONDON SW11 2AA

TEL 01 924 1166
FAX 01 924 1471
TELEX 296222 GREYRCCG

WE HAVE AN EXCELLENT SELECTION OF AMERICAN RELEASES
PLUS EURO AND JAPANESE. WE WELCOME INQUIRIES FROM
POTENTIAL WHOLESALE CUSTOMERS AND LABELS SEEKING
DISTRIBUTION.

TRADE ONLY

B L U E B I R D

Milestones in Jazz from the RCA archive. Classic recordings covering the 20's to the 70's.

Over 50 titles in the Bluebird catalogue, with regular releases, and marketing support.

Thoroughly researched, carefully compiled and tastefully presented.

All titles mid-priced.



HILTON RUIZ
JAMES MOODY HENRY THREADGILL



BENNY GOODMAN

CHARLES MINNIS PATS WALLER PAUL DESMOND GIL SCOTT-HERON

N O V U S

BMG's contemporary Jazz label, representing some of the world's most exciting young talent.

A steady flow of quality releases from the U.S., together with the pick of Britain's new wave of Jazz interpreters.

Active artists in the fold of a vibrant label.

NOVUS



MARCUS ROBERTS
AMINA CLAUDINE MYERS STEVE LACY



from



A BERTELHANN MUSIC GROUP COMPANY



ROADSIDE PICNIC
MICHAEL SHRIEVE



GLENN MILLER SONNY ROLLINS

DUKE ELLINGTON GIL EVANS GARY BURTON COLEMAN HAWKINS

Our commitment to Jazz, in all its forms, has never been greater. Through the vehicles of Bluebird archive and Novus contemporary, we will continue to build a valuable catalogue label and an effective platform for the finest exponents of new Jazz.



Beating at the heart of 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 in-store 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 Poudras, 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 favorably 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

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 quietly 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 of 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. Brochure cards for CDs — as large as 14 inches by 12 inches is a good answer. But smaller-than-LP-sleeves 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 jazz 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 on 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 mar-

keting jazz-on-CD also means us maintaining the highest quality in terms of sound, plus extra music on CDs, as opposed to the other configurations."

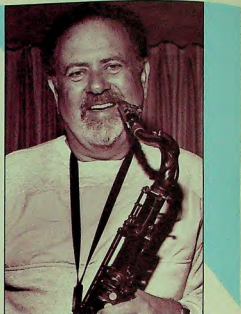
Colin Johnson of EMD feels that his company is looking more comprehensively into window displays: "I believe that, generally speaking, managers of record stores will be sympathetic. But I also believe that you shouldn't confine such activities just to the major — it should be spread out much more evenly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

From the retailer's standpoint, Dobell's Don Solloway says that space — or rather lack of it — is, as always, the main 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 in-store displays, I don't know. Apart maybe from something I saw in a leading American store on my last trip Stateside. Basically, it was of a special format, 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 format 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 there is still a strong vinyl tradition among jazz fans. If we are to attract them to CD, specifically — 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."



DAVE PELL: Headfirst for a UK debut



SHERRY WINSTON: new to the UK

NOT JUST URBAN JAZZ

CD.M.C.L.P.

HEAR THE JAMES TAYLOR QUARTET
WAIT A MINUTE!
ACID JAZZ & OTHER ILLEGAL GROOVES
 VALENTIN VASSILVICHKI, JACQUES DUBOIS, PASCAL
 WIRTH, TATSURO YAMASHITA & THE JAZZ ALLIANCE
FREEDOM PRINCIPLE
 JAZZ AT THE TOWN & COUNTRY CLUB, LONDON JUNE 10TH
URBAN JAZZ
 JAZZ AT THE TOWN & COUNTRY CLUB, LONDON JUNE 10TH
 CAL TRADER, CHARLES FARRLAND, JAMES BROWN BIRD

SEE
THE FREEDOM PRINCIPLE LIVE
AT THE TOWN & COUNTRY CLUB
LONDON JUNE 10TH

CD.M.C.L.P.

SOON
THE JAMES TAYLOR QUARTET
 GET ORGANIZED!
 CLEVELAND WATKISS
JAZZ BENEVOLES
 FREEDOM SAMBA

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

Smith's sense of Direction

RODERICK 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 tireless 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 breakthrough 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 Beckwith; and vocalist Norma Winstone. Rod Smith has been "appalled" 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 all-too-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 certain situations to develop, these then become the norm.

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



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 come 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 recognised outside what is a very close network of jazz," he says.

Smith, a native of Louth, Lincs, and bandman in the Royal Marines for three years, set about preparing a constitution for Jazz Directions that seems, even at this early stage, to be of at least as forward-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 Ludbrooke 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. That's what 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

seeking completely new venues — like, for instance, the Town & Country Club, Kenilworth Town, the Hackney Empire, the Barbican Centre and, on the South Bank, both the Queen Elizabeth Hall and the Purcell Room.

"Yes, it will certainly be an all-British jazz festival. It'll be run on basically the same lines as the Capital/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. Hopefully, our festival will become an annual event on the local jazz calendar."

In trying to ensure that the nine members of JD receive a better deal, at all times, Smith will also be acting as liaison between the artists and any potential deals with local record companies. Already, he has negotiated on behalf of altoist Peter King, on two fronts. King recently signed a contract with WEA, to make the most unusual album of his career, with Everything But The Girl's Ben Watt. (King had previously recorded with the group — but his contributions there were minimal.)

Explains Smith: "No, it isn't a jazz album as such, but it has a lot of general public appeal. Obviously, they'll 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 negotiations with another major record company which, if successful, will undoubtedly make King a truly international name.

And there is every chance of further British jazz signings, says Smith. In the same label, Agony, has been an important intermediary role.

In addition, Smith aspires to becoming a record label boss ("that's likely to take a couple of years, though"), and he envisages a positive involvement by JD in an educational role.

"It's all tremendously exciting. During the past 40-odd years, locals have grown up listening — mostly — to American jazz. We've got to try to change this. We've got to get the kids, in particular, to know about British jazz. When they actually get the chance to hear it, they respond so marvellously."

Smith's boyish looks and inexperience in the world of jazz tend at times to give those who meet him for the first time the wrong impression. In fact, he is far from being the wide-eyed innocent, and a pushover for the shocks and cowboys.

As hard-headed as he is level-headed, Smith has no illusions about the general apathy which still prevails — or the degree of inflexibility 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, videos, etc, is a start.

"I'm sane enough to realise that it might take up to 10 years from now to achieve real success. And I'll be in there, trying to help, at all times..."





the new face in digital jazz

On May 22, 1989, you will see (and hear) a new face in digitally recorded jazz.

headfirst

A new label committed to musical excellence. A new label which encompasses all the diversity of jazz - fusion to swing, new age to traditional. A hand-picked roster of new and established artists. A proven U.S. sales success.

gary herbig

Former Billboard #10. The self-titled debut solo album from a blazing saxophone talent.

sherry winston love madness

Currently Billboard Top 20. A brilliantly emotive new album from a major new jazz flute star. Patrice Rushen and Eric Gale guest.

jules broussard

A self-titled album which confirms Broussard's reputation as one of the world's most outstanding sax men.

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.

dave pell octet live at alfonse's

The first time the all-star Dave Pell Octet has been captured live, this direct-to-digital recording revitalises the great West Coast jazz sounds of the fifties.

NEAR HEADFIRST... THE NEW FACE IN DIGITAL JAZZ.
AVAILABLE AS OF MAY 22, 1989.
FROM K-TEL SALES (01) 992 8000.



PANTHER MUSIC LIMITED



NOW DISTRIBUTE EXCLUSIVELY IN THE UK

THE JAZZ LABEL FRANCE'S CONCERT

THE BEST JAZZ CONCERTS IN FRANCE



AVAILABLE ON COMPACT DISC & ALBUM



CD: FCD 101
EARL HINES'S
HINES'S TUNE

LP: FC 101



CD: FCD 103
MILTON BUCKNER -
PLAY, MILT, PLAY

LP: FC 103



CD: FCD 104
COLEMAN HAWKINS -
LOVER MAN

LP: FC 104



CD: FCD 108
WES MONTGOMERY -
LIVE IN PARIS, 1960

LP: FC 108



CD: FCD 109
ROLAND KIRK -
LIVE IN PARIS, 1970 - VOL. 1

LP: FC 109



CD: FCD 110
CHARLES MINGUS
LIVE IN PARIS, 1964 - VOL. 2

LP: FC 110



CD: FCD 113
FREDDY KING -
LIVE IN ANTIBES, 1974

LP: FC 113



CD: FCD 112
COUNT BASIE ET SON ORCHESTRE -
LIVE IN ANTIBES, 1960

LP: FC 112



CD: FCD 113
THELONIOUS MONK NONET
LIVE IN PARIS, 1967

LP: FC 113



CD: FCD 114
BILL EVANS -
LIVE IN PARIS, 1972 - VOL. 2

LP: FC 114



CD: FCD 116
MUDDY WATERS -
LIVE IN ANTIBES, 1974

LP: FC 116



CD: FCD 117
WOODY HERMAN -
LIVE IN ANTIBES, 1965

LP: FC 117



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

LP: FC 118



CD: FCD 119
JOHN COLTRANE -
LIVE IN ANTIBES, 1965

LP: FC 119



CD: FCD 120
STUFF SMITH - LIVE IN PARIS, 1942

LP: FC 120



CD: FCD 122
MAHALIA JACKSON
LIVE IN ANTIBES, 1960

LP: FC 122

FOR FURTHER INFORMATION AND FULL COLOUR CATALOGUE CONTACT NEIL KELLAS - PANTHER MUSIC
UNIT 5 THE ATLAS BUSINESS CENTRE - OXGATE LANE - LONDON, N23 1BU - TELEPHONE 01-228 1277 - FAX 01-228 2361

VAN SALES SERVICE AVAILABLE NATIONWIDE

THE DIRECTORY OF THE YEAR OVER 6,000 BUSINESS CONTACTS FOR JUST £18.

If you need to know who's who and what's what in the music industry today, there is one guide that puts every name at your fingertips - The Music Week Directory. Bigger than ever before, the Directory has over 6,000 contacts in every sector of the music industry, including:

Small (Multiple Outlets)
Record Companies
Record Labels
Recording Artists
Record Companies International (Head Office)
Music Publishers
Affiliates
Composers
Video Composers
Video Distributors
Video Duplication
Video Producers/Production Companies
Publications/Journals
Radio
TV
Accountants

Advertising Agencies
Art/Creative Studios
Artist Management
Artists Managed
Computer Services
Distributors
Labels Distributed
Industry Organisations
Jingle Production Companies
Journalists (Freelance)
Legal Services
Merchandisers
Miscellaneous
Pressing (International)
Printers
Promoters/Pluggers
PR Companies
Photographers/Agencies

Recruitment Agencies
Sheet Music Suppliers/Publishers
Shipping Services
Sponsoring Agents
PA Hire
Lighting
Concert Promoters
Tour Miscellaneous
Venues
Recording Studios
Mobile Studios
Producers/Production Companies
Rehearsal Studios
Studio Equipment (Hire)
Studio Equipment (Manufacturers/Distributors)
Studio Design & Construction

You get the names, addresses, phone numbers and key personnel, all indexed for easy access.

At only £18 a copy plus £1 for post and packing, the Directory is worth its weight to anyone in any branch of the music industry. To order your personal copy complete and return the coupon today.

DIRECTORY '89

Complete the coupon and send to:

Music Week, Computer Posting Ltd,
120-126 Lavender Avenue, Mitcham,
Surrey, CR4 3HP. Tel: 01-640 8142.



Name _____
Address _____

I enclose a cheque for £ _____ for _____ copy(ies)
made payable to Music Week.

To pay by credit card enter details below:
My card number is _____

Access (Mastercard) Visa Eurocard
 American Express Diners Club

Date card expires _____
Signature _____

- 23 HELYOM HALIB
Cappella
Music-Mon-MM5 704 (12-WMP 12004) (P)
- 24 I'LL BE THERE FOR YOU
Bani Jovi
Virgin/Photogram JVS1512 (P)
- 25 FERGIUS SINGS THE BLUES
Deacon Blue
CBS/REACT1 (C)
- 26 MANCHILD
Neneh Cherry
Great Virgin VJ0138 (C)
- 27 GOOD THING
Fine Young Cannibals
London ONY1318 (P)
- 28 LOVE ATTACK
Shokari Stevens
Epic-SMKT10 (C)
- 29 ON MY MIND
Swing Out Sister
Fontana/Photogram SWING4712 (P)
- 30 ON THE INSIDE (Theme 'Prisoner Cell Block H')
L.A. 3 (11) (P)
- 31 CAN I GET A WITNESS
Alem Amiri 507
Alem Amiri 507
- 32 GOOD THING
Diana Ross
A&M 102164 (P)
- 33 I BEG YOUR PARDON
Kon Kon
Atlantic R 89171 (P)
- 34 MY LOVE IS SO RAW
Alyson Williams featuring Nikk-D
Dell Jam 658997 (12-64896)
- 35 CHANGE HIS WAYS
Robert Palmer
EMI 102618 (S)

are you ready...

Paul hardcastle sound syndicate

The debut single from the forthcoming album is released on May 15th
order now from A&M Telestates (01) 892 8000

7 one 9105 12 one 6105 CD one 6105

7" SINGLE - PB 494109
12" SINGLE - PT 49410
12" PICTURE DISC - PA 49396
12" WITH FREE POSTER - PT 49380

*Orzy Osborne appears courtesy of CBS Associated Records
ORDER FROM B&M OPERATIONS - 021 500 3678

SHEILA GILES
DEBUT
12" MIC OF
'Always too late'
Cat. No. MENU 14
Mixed By
Annie Haslam at F.A. 117
EZEKE GARY & THE MAD PROFESSOR
Sweet Music from a Sweet Lady

also featured by
JET STAR

- 1 HANG ON YOUR HEART
Epic/Image
- 2 BRING ME EDOUARDS
- 3 I WANT IT ALL
Queen
- 4 MUST YOU LOVE CARRY
- 5 HELYOM HALIB (A&M) (A&M)
- 6 MY BRAVE FACE
A City Called Heaven
- 7 KOOB! KOOB! KOOB!
Steve Nicks
- 8 DONT GOO REDUNDANT BE
- 9 WALK OF FAME
Big Country
- 10 I WANT TO BE YOURS
The Waitresses
- 11 NOTION THAT COMPARES U
The Waitresses
- 12 WORKIN' OVERTIME
Dionne Brandy
- 13 DONT YOU WANT ME BABY
Gladys Knight
- 14 GOT TO KEEP ON
Gladys Knight
- 15 VIOLENT EP
The Waitresses
- 16 DONT KNOW ME BT HOW
Suzanne Vega
- 17 GOOD THINK
The Waitresses
- 18 TELL THEE TELL THEE YOU
Dionne Brandy
- 19 HANG ON YOUR HEART
Epic/Image
- 20 BRING ME EDOUARDS
- 21 I WANT IT ALL
Queen
- 22 MUST YOU LOVE CARRY
- 23 HELYOM HALIB (A&M) (A&M)
- 24 MY BRAVE FACE
A City Called Heaven
- 25 KOOB! KOOB! KOOB!
Steve Nicks
- 26 DONT GOO REDUNDANT BE
- 27 WALK OF FAME
Big Country
- 28 I WANT TO BE YOURS
The Waitresses
- 29 NOTION THAT COMPARES U
The Waitresses
- 30 WORKIN' OVERTIME
Dionne Brandy
- 31 DONT YOU WANT ME BABY
Gladys Knight
- 32 GOT TO KEEP ON
Gladys Knight
- 33 VIOLENT EP
The Waitresses
- 34 DONT KNOW ME BT HOW
Suzanne Vega
- 35 GOOD THINK
The Waitresses
- 36 TELL THEE TELL THEE YOU
Dionne Brandy

MUSIC WEEK SUBSCRIPTION FORM

PANTHER

I wish to subscribe to Music Week for one year, commencing immediately.

I enclose a cheque for £ _____ or \$ _____ made payable to Link House Mags

To pay by credit card enter details below:

My card number is

Access (Mastercard) Visa American Express Diners Club Eurocard

Date Card Expires _____

Signed _____ NAME _____

POSITION _____

COMPANY _____

ADDRESS _____

Tel No _____

THE FRANCE

THE BEST JAZZ CONCERTS IN FRANCE



CD: FCD 101 EARL HINES'S HINE'S TUNE LP: FC 101



CD: FCD 103 MILTON BUCKNER PLAY, MILT, PLAY



CD: FCD 105 ROLAND KIRK LIVE IN PARIS, 1970 - VOL. 1 LP: FC 105



CD: FCD 110 CHARLES MINGUS LIVE IN PARIS, 1964 - V



CD: FCD 113 THELONIOUS MONK NONET LIVE IN PARIS, 1967 LP: FC 113



CD: FCD 114 BILL EVANS LIVE IN PARIS, 1972 - VOL. 2 LP: FC 114



CD: FCD 118 SISTER ROSETTA THARPE LIVE IN PARIS, 1944 LP: FC 118



CD: FCD 119 JOHN COLTRANE LIVE IN ANTIBES, 1945 LP: FC 119

Main business carried out at place of work.

Please tick one category only.

- | | | | |
|--|----|---|----|
| <input type="checkbox"/> Retail: Records/Tapes only | 01 | <input type="checkbox"/> Music Publisher | 16 |
| <input type="checkbox"/> Retail: Video/Video Library only | 02 | <input type="checkbox"/> Magazine/Newspaper Publisher | 17 |
| <input type="checkbox"/> Retail: Records/Tapes - Video | 03 | <input type="checkbox"/> Publicist/PR | 18 |
| <input type="checkbox"/> Video Library | 04 | <input type="checkbox"/> Official Organisation | 19 |
| <input type="checkbox"/> Record/Video Wholesale | 03 | <input type="checkbox"/> Public Library | 20 |
| <input type="checkbox"/> Record Company | 05 | <input type="checkbox"/> Disco | 21 |
| <input type="checkbox"/> Music Video/Distributor | 06 | <input type="checkbox"/> Hall/Venue/College/University | 22 |
| <input type="checkbox"/> Music Video Production Facility | 07 | <input type="checkbox"/> Concert Booking Agent/Promoter | 23 |
| <input type="checkbox"/> Music/Video Producer/Engineer | 08 | <input type="checkbox"/> Art/Creative Studio | 24 |
| <input type="checkbox"/> (Individual) | 09 | <input type="checkbox"/> Recording Studio | 25 |
| <input type="checkbox"/> Record Producer/Engineer | 08 | <input type="checkbox"/> Rehearsal Facility | 26 |
| <input type="checkbox"/> (Individual) | 09 | <input type="checkbox"/> Pro-Audio Equipment | 27 |
| <input type="checkbox"/> Custom Pressing/Tape Duplication | 10 | <input type="checkbox"/> Manufacturer/Distributor | 27 |
| <input type="checkbox"/> (Music and/or video) | 10 | <input type="checkbox"/> Pro-Audio Equipment Hire | 28 |
| <input type="checkbox"/> Sleeve and Label Printer | 11 | <input type="checkbox"/> Merchandising Manufacturer/Distributor | 29 |
| <input type="checkbox"/> Artist/Artist Management | 12 | <input type="checkbox"/> Record Promotion/Plugging | 30 |
| <input type="checkbox"/> Legal Representative/Accountant/Business Management | 13 | <input type="checkbox"/> Shopfitting | 31 |
| <input type="checkbox"/> TV Station | 14 | <input type="checkbox"/> Other - please specify _____ | 32 |
| <input type="checkbox"/> Radio Station | 15 | | |

Please complete the coupon and send to:-
MUSIC WEEK
SUBSCRIPTIONS
COMPUTER POSTING LTD
120-126 LAVENDER AVENUE
MITCHAM
SURREY CR4 3HP
TEL: 01-640 8142



MUSIC WEEK



CD: FCD 113 THELONIOUS MONK NONET LIVE IN PARIS, 1967 LP: FC 113



CD: FCD 114 BILL EVANS LIVE IN PARIS, 1972 - VOL. 2 LP: FC 114



CD: FCD 116 WOODY HERMAN LIVE IN ANTIBES, 1974 LP: FC 116



CD: FCD 117 MAHALIA JACKSON LIVE IN ANTIBES, 1945 LP: FC 117



CD: FCD 118 SISTER ROSETTA THARPE LIVE IN PARIS, 1944 LP: FC 118



CD: FCD 119 JOHN COLTRANE LIVE IN ANTIBES, 1945 LP: FC 119



CD: FCD 120 STUFF SMITH LIVE IN PARIS, 1945 LP: FC 120



CD: FCD 122 MAHALIA JACKSON LIVE IN ANTIBES, 1945 LP: FC 122

FOR FURTHER INFORMATION AND FULL COLOUR CATALOGUE CONTACT NEIL KELLAS PANTHER MUSIC UNIT 5 THE ATLAS BUSINESS CENTRE OXGATE LANE LONDON NW2 7HU TELEPHONE 01-284 2377 FAX 01-284 2341

VAN SALES SERVICE AVAILABLE NATIONWIDE

- 23** **HELWOM HALIB**
Capella
Mca/Mca/WMP/364 (12) AMP/1306 (LP)
Virgin/Phonogram KOV 212 (LP)
- 24** **I'LL BE THERE FOR YOU**
Bon Jovi
CBS/DCA/CT 91C
- 25** **FERGUS SINGS THE BLUES**
Dracon Blue
Coca/Virgin/RTM 301B (EP)
- 26** **MANCHID**
Neneh Cherry
London/DONK 218 (LP)
- 27** **GOOD THING**
Eve/Young/Cherry
Epic/SHAKY 91C
- 28** **LOVE ATTACK**
Shakin' Stevens
Futura/Phonogram SWING 412 (LP)
- 29** **YOU ON MY MIND**
Swing Out Sister
Futura/Phonogram Cell Block H/A.1.1.311A
- 30** **ON THE INSIDE (Theme 'Prisoner Cell Block H')**
Lynne Hamilton
A&M/WK/150 (LP)
- 31** **CAN I GET A WITNESS**
Sam Brown
Real/EMI (12EM 93) (EP)
- 32** **WORKIN' OVERTIME**
Dracon Blue
Admatic/8 (MKT) (M)
- 33** **I BEG YOUR PARDON**
Korky Kan
Dyl/Jam/558 (M) (12-558) (M) (C)
- 34** **MY LOVE IS SO RAW**
Alyson Williams featuring Nikk-i-D
Change His Ways
EMI (12EM 93) (EP)
- 35** **CHANGE HIS WAYS**
Robert Palmer



Out Now On 7-12433
Limited Edition Features CD Features
Three After Hours

- 36** **ONE**
Metallica
Virgin/Phonogram METAL 912 (LP)
- 37** **AIN'T NOBODY BETTER**
Inner City
10/Virgin/TEMX 232 (EP)
- 38** **DISAPPOINTED**
Public Image Limited
Virgin/RTM 118 (EP)
- 39** **KEEP ON MOVIN'**
Spinal II Soul featuring Caron Wheeler
10/Virgin/TEMX 231B (EP)
- 40** **ME MYSELF AND I**
De La Soul
Big Life/Tammy/B&B/T&T

- 63** **WHEN LOVE COMES TO TOWN**
U2 with B.B. King
Island (12 IS 41) (P)
- 64** **INTERESTING DRUG**
Morrissey
HMV/EMI (12 EOP 182) (EP)
- 65** **BABY PLAYING AROUND EP**
Erigs Conallio
WEA/W 294 (M) (M)
- 66** **STILL TOO YOUNG TO REMEMBER**
It Bites
Virgin/VSP/1184 (EP)
- 67** **RAP SUMMARY/WRATH OF KANE**
Cold Chillin'/Warner Brothers W 2970 (LP) (M)
- 68** **LET THERE BE ROCK**
Ostfought
Hm/London/DONK 224 (LP)
- 69** **IT'S YOUR TIME**
Arthur Baker feat. Shirley Lewis
Real/EMI (12EM 93) (EP)
- 70** **FREE**
Sylvia Windsor
Molson 28 42855 (12-2T 456) (M) (M) (G)
- 71** **THRILL HAS GONE**
Tina Turner
Mercury/Phonogram TEA 912 (LP)
- 72** **WHY DO I ALWAYS GET IT WRONG**
INXS
Mercury/Phonogram INXS 1310 (LP)
- 73** **REPORT**
Live Report
Bambule (12 OCEP) (A)
- 74** **WHY HOLD ON**
Goldcut featuring Lisa Stansfield
Arista (12 AR 116) (M) (C) (S) (P)
- 75** **ALBUQUIN VS STAR WARS**
Lionel Richie
Sesya/Sesya/Spank
Polygram (12 353) (EP)

T W E L V E • I N C H

- 1** **THE EVERY WOMAN (Dance P. Rem.)**
Cher/Dan
A&M/WK/150 (LP)
- 2** **ESQUIM**
Koolhaas
A&M/WK/150 (LP)
- 3** **HAND ON YOUR HEART**
Koolhaas
A&M/WK/150 (LP)
- 4** **BIND ME ELEGANCE**
Koolhaas
A&M/WK/150 (LP)
- 5** **I WANT IT ALL**
Queen
A&M/WK/150 (LP)
- 6** **LET IT BE CRAZY**
Nasheed Co.
A&M/WK/150 (LP)
- 7** **HELLO WALK (ACID ACID ACO)**
Gang Starr
A&M/WK/150 (LP)
- 8** **GOING IN THE HOUSE**
The Roots with Mad
A&M/WK/150 (LP)
- 9** **SMOOTH LITTLE STEP**
Koolhaas
A&M/WK/150 (LP)
- 10** **MANSHOLD**
Nasheed Co.
A&M/WK/150 (LP)
- 11** **STERNAL LEAME**
Madschid/10
A&M/WK/150 (LP)
- 12** **BEST ARE BURNING**
Madschid/10
A&M/WK/150 (LP)
- 13** **LOOK**
Koolhaas
A&M/WK/150 (LP)
- 14** **FERGUS SINGS THE BLUES**
Dracon Blue
A&M/WK/150 (LP)
- 15** **HART/DON'T CARE**
Whispering Tump
A&M/WK/150 (LP)
- 16** **WHY HAS ALL THE LOVE GONE**
Whispering Tump
A&M/WK/150 (LP)
- 17** **WE LOVE SO LAW**
Alphon Williams featuring Nikk-i-D
A&M/WK/150 (LP)
- 18** **GET ON MY MIND**
Swing Out Sister
A&M/WK/150 (LP)
- 19** **AMERICANO**
Neneh Cherry
A&M/WK/150 (LP)
- 20** **ME MYSELF AND I**
De La Soul
A&M/WK/150 (LP)
- 21** **AIN'T NOBODY BETTER**
Inner City
A&M/WK/150 (LP)
- 22** **YOUR MAMA DON'T DANCE**
Inner City
A&M/WK/150 (LP)
- 23** **THE LADY NEXT DOOR**
The Lady Next Door
A&M/WK/150 (LP)
- 24** **CLOSE MY EYES FOREVER (Remix)**
The Lady Next Door
A&M/WK/150 (LP)
- 25** **WOODOOO BABY**
A-Go-Go
A&M/WK/150 (LP)
- 26** **MY WATFACE**
Sweat Nuts
A&M/WK/150 (LP)
- 27** **ROOMS ON FIRE**
Sweat Nuts
A&M/WK/150 (LP)
- 28** **GOOD MORNIN' ON FIRE**
Sweat Nuts
A&M/WK/150 (LP)
- 29** **WRATH OF KANE**
The Roots
A&M/WK/150 (LP)
- 30** **THE HOUSE I LIVE IN**
The Roots
A&M/WK/150 (LP)
- 31** **NOTHING THAT COMPARES 2 U**
De La Soul
A&M/WK/150 (LP)
- 32** **WORKIN' OVERTIME**
Dracon Blue
A&M/WK/150 (LP)
- 33** **DOON'T YOU WANT ME LAMB**
Dracon Blue
A&M/WK/150 (LP)
- 34** **GO! TO KEEP ON**
Cobden Carter
A&M/WK/150 (LP)
- 35** **LET IT BE CRAZY**
Nasheed Co.
A&M/WK/150 (LP)
- 36** **LET IT BE CRAZY**
Nasheed Co.
A&M/WK/150 (LP)
- 37** **GOOD THING**
Eve/Young/Cherry
A&M/WK/150 (LP)
- 38** **TILL BE THERE FOR YOU**
Bon Jovi
A&M/WK/150 (LP)

LITAFORD
duet with Orzy Osbourne*
close my eyes forever (remix)

7" SINGLE - PB49409
12" SINGLE - PT49410
12" PICTURE DISC - PA49396
12" WITH FREE POSTER - PT49380

*Orzy Osbourne appears courtesy of CBS Associated Records

ORDER FROM BMG OPERATIONS - 021 300 5678

SHEILA GILES
DEBUT
12" 45 OF
'Always too late'
Cat. No. MENU 74
Made In
ESSEX GRAY & THE MAD PROFESSOR
'Sweet Music from a Sweet Lady'

Also distributed by
JET STAR

are you ready...
**paul
hardcastle
sound
syndicate**

this debut single from the forthcoming album is released on may 15th
order now from k-sell territories (01) 932 8500

7 one 6105 12 one 6605 CD one 6605

SINGLES

1*	4	FOREVER YOUR GIRL, Paulo Abdul	Virgin
2*	3	REAL LOVE, Jody Watley	MCA
3*	1	I'LL BE THERE FOR YOU, Boy Jovi	Mercury
4*	1	SOLDIER OF LOVE, Dionne Oxmond	Capitol
5*	8	ROCK ON, Michael Omari	Cypress
6*	9	PATIENCE, Guns N' Roses	Geffen
7*	10	WIND BENEATH MY WINGS, Boyz nthe Milder	Atlantic
8	6	AFTER ALL, Cher & Peter Cetero	Geffen
9*	15	EVERY LITTLE STEP, Bobby Brown	MCA
10	2	LIKE A PRATER, Madonna	Sire
11*	11	ELECTRIC YOUTH, Debbie Gibson	Atlantic
12*	16	I'LL BE LOVING YOU, New Kids On The Block	Columbia
13*	7	SECOND CHANCE, Thyri Eight Special	ABM
14*	18	EVERLASTING LOVE, Howie Jones	Elektra
15*	20	CLOSE MY EYES FOREVER, Lisa Ford	RCA
16	13	CULT OF PERSONALITY, Living Colour	Capitol
17	14	IKO ILO (From Rain Man), The Belle Stars	Capitol
18	12	THINKING OF YOU, Sa-Fire	Cuning
19*	23	BUFFALO STANCE, Neneh Cherry	Virgin
20*	24	WHERE ARE YOU NOW?, Jenny Holm with Synth	WTG
21*	25	THROUGH THE STORM, Aretha Franklin	Anata
22*	32	SATISFIED, Rickie Lee Cole	Delimus
23*	17	FUNKY COLD MEDINA, Tone-Loc	EMI
24*	29	CR, Waterfront	Polydor
25*	19	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
26*	30	VOICES IN THE SKY, The O'Jays	Columbia
27*	36	POP SINGER, John Cougar Mellencamp	Mercury
28*	**	THIS TIME I KNOW IT'S FOR REAL, Donna Summer	Mercury
29*	37	MISS YOU LIKE CRAZY, Natalie Cole	EMI
30*	**	BABY DON'T FORGET MY NUMBER, Milli Vanilli	Anata
31*	33	I ONLY WANNA BE WITH YOU, Samantha Fox	Jive
32*	38	JUST THINK WACKIE WANTS TO BE A STAR, Lisa Loeb & Cult Jam	Columbia
33*	31	ROOM TO MOVE, Amazin'	Polydor
34*	**	COMING HOME, Cinderella	Mercury
35*	**	GOOD THING, Fine Young Cannibals	I.R.S.
36	22	HEAVEN HELP ME, Deon Fazio	Mika
37	20	OWNTOWN 2/3, The 2MoJays	ABM
38	28	THE LOBBY, Sade	EMI
39	31	A SHOULDER TO CRY ON, Tommy Page	Capitol
40*	**	I DROVE ALL NIGHT, Cyndi Lauper	Epic

ALBUMS

1	1	LIKE A PRATER, 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	Geffen
5	5	DON'T BE CRUEL, Bobby Brown	MCA
6*	9	BEACHES, Original Soundtrack	Atlantic
7	7	HANGIN' TOUGH, New Kids On The Block	Columbia
8	6	VIVID, Living Colour	Epic
9	10	FOREVER YOUR GIRL, Paulo Abdul	Virgin
10	8	ELECTRIC YOUTH, Debbie Gibson	Atlantic
11*	11	NEW JERSEY, Boy Jovi	Mercury
12*	16	SONIC TEMPLE, The Cult	Sire
13*	12	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Anata
14	13	TRAVELING WILBURYS, Traveling Wilburys	Wibury
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	MCA
20	20	HYSTERIA, Ed Sheppard	Mercury
21	19	EVERYTHING...The Brothers	Columbia
22	21	SHOOTING RUBBERBANDS AT THE STARS, Eddie Brickenell	Geffen
23	22	MELISSA ETHRIDGE, Melissa Etheridge	Sand
24	23	...AND JUSTICE FOR ALL, Manic Street Preachers	Vertigo
25*	23	WHITE SHIT, Great White	Capitol
26	24	GREEN, R.E.M.	Warner Brothers
27*	29	GUY, Guy	Updown
28*	28	LOOK SHARP!, Roxette	EMI
29	26	OUT OF ORDER, Rod Stewart	Warner Bros.
30	25	WATERMARK, Enya	Geffen
31	30	WINGER, Winger	Atlantic
32*	37	LET'S GET STARTED, M.C. Hammer	Geffen
33*	**	NICK OF TIME, Bruce Raas	Capitol
34*	37	LIVING YEARS, M&K & The Mechanics	Atlantic
35*	36	DIRTY ROTTEN FILTH..., Warrant	Columbia
36	31	KARIN WHITTE, Karin Whittle	Warner Bros.
37	40	LIFE IS...TOO SHORT, Too Short	Jive
38*	**	STRAIGHT OUTTA COMPTON, N.W.A.	Ruthless
39*	34	SPIKE, Eric Coates	Warner Bros.
40	**	3 FEET HIGH AND RISING, De La Soul	Tommy Boy

Charts courtesy Billboard, May 20, 1989 * Bullseyes 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 in this album of bitter images and desperate hope. His lyrical and musical visions get like second nature to create a thought-provoking yet dismally clear atmosphere. The colour and depth of the eight tracks are enlightening and deserve listening. Like the albums before it, Mind Bomb will become an undeniable classic. **NR**

JOHN COUGAR MELLANCAMP: 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 of this an eminently musical offering is the Little Bastard's cracked it. **DH**

NATALIE COLE: Good To Be Back. Epic TD/GCD 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 reaffirms 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 recent songs for a change — songs that have tremendous commercial potential. **NR**

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 nation'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 short spins and see what happens. **DH**

10,000 MANIACS: Blind Man's Zoo. EKT 57. Following the starting point of My Tribe we have this way 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 night gairs 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, courtained 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. **DEH**

JUST-ICE: The Desolate One. Sleeping Bag SBUXLP 5. Contravention US rapped forward for both his alleged criminal tendencies and his allegedly anti-rap hip hop and reggae. Indeed, this album's finest moments see him lapsing into Caribbean vocal styles, particularly on the excellent 'Welfare Recipients' — a little dull, with much 'dissing' of fellow MCs, but Just-ice remains a much needed character. **NR**

STOCK IT VARIOUS: In Love With These Times. Flying Nun Europe. FNE 28. Distribution: Rough Trade/Caretel, UK acts have yet to match the deftly-crafted passion of some of the US and Aussie/Kiwi 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 in the natural blend of vocals and guitar wrapped in rich, hypnotic melodies. **NR**

VARIOUS ARTISTS: Totally Wired. Acid Jazz JAZZ 131P. This new compilation of steaming dance acts is a convenient indication of the current wave of activity in UK night club circles. Inspired by the best funk jazz, soul, salsa and R&B sources, Totally Wired carries an impeccable, if incredibly diverse, musical pedigree. Criteria for inclusion appears to be high level danceability, and best tracks are The New Jersey Kings' 'Dance Wicked' and Hazy's Latin Jam. **JH**

3 MUSTAPHAS 3: Heart of Uncle. GlobeStyle ORB 043. Another kaleidoscopic, multi-ethnic, taxi-tour around the globe. In trying to be all known world musics to all people, the Mustaphas have succeeded rather than failed by virtue of their vivid imaginations, inborn rhythmicality plus the songbird performance of now permanent Mustapha Lovra 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 PL 74937. Our third album, the first for RCA, is sophisticated, smooth Angliophiled pop mixed with plaintive folk tingles, coloured by committed — we are the world's — lyrics on nuclear testing, racism, animal rights — that recalls Peter Gabriel's mix of modern melody and motivation. Given the right single, watch this one move. **MA**

THE GODFATHERS: More Songs About Love & Hate. Epic 463841. While The Godfathers list a one foot firm rooted in the Sixties with their subtle Soney guitar riffs and rhythms and simple lyrical messages, the other foot is planted in 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-well-known stage now, so it's always worth having a couple of copies of this recently-named debut on the premises. **DH**

BARRY MANLOW: Songs To Make The Whole World Sing. Arista 2059. After a jazz-influenced phase which brought critical respectability but few sales, Manlow is back to his winning ways. In partnership with Arista chief Clive Davis they've 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 minor 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 drawn the doom-laden tunes of a lot in favour of a richer more colourful sound. The deep vocals take on a more spiritual tone and will Bill Laswell producing, the atmosphere is less claustrophobic but just as intense. **NR**

THE CHIEFTANS: 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 Milennium Celtic Suite. Composed by Paddy Moloney, it features instrumentalists from Brittany, Galway and Northumberland. Elsewhere harpist Derek Bell is on top form with the affecting Coolin Medley. **DL**

KILLDOZER: For Ladies Only. Touch & Go Records TG&G39. Distribution: Southern. Those charming Killdozer boys are let loose on some of their all-time fare tracks with devastating results. This version of Deep Purple's Hush is a reverential classic and Conway Twitty's You've Never Been This Far Before is similarly splendid. Highlight though is their nose-blooding treatment of American Pie (Parts 1&2). There's no reason why this couldn't be more than just an indie hit. **LF**

ADRIAN BALEW: Mr Music Head. Atlantic TR1 959-1. This is a fine album: individual and imaginative, and very psychedelic. Highlight though is their nose-blooding treatment of American Pie (Parts 1&2). There's no reason why this couldn't be more than just an indie hit. **AB**

THE FABULOUS THUNDERBIRDS: Powerful Stuff. Epic 463832 1. Here we have a good, hard rock blues band trying to get modern. Some of our younger fans hit a nice updated Stax groove, with touches of Credence, but some are just duller and all the lyrics are pure form. Emergency catches the Thunderbirds at their best: lo-a-ozzy backbeat, easy vocals and tough harmonica. Still, they're trying to progress so good luck to 'em. **AB**

SPINNERS: Martin Aston, Adam Blake, Leo Finlay. Damon Albarn, Tom Erwin, Julian Heron, Duncan Holland, Dave Loring, Nick Robinson and Gareth Thompson.

Reviewed by Jerry Smith

WIRE: Eardrum Buzz. (Mute [12/MUTE 87]). Already in the lower reaches of the charts but Gilbert/Catobed/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 characterized by shimmering guitars and singer Wendy Bogue's soaring vocals. Most certainly a band poised on the verge of mass success.

ELVIS COSTELLO: Baby Plays Around. (Warner Brothers W2949 [T/CD/C]). One of 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 Cali 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 Z57 401 [T/CD/C]). The furry, frenetic Fuzzbox foursome bounce back from their recent, string-driven hit, the backbiting International Rescue, with another less wacky but far slicker catchy pop number lifted from their Andy Richards produced second album, Massivel.

TOLE LO: On Fire/Freaky Cold Medina. (4th & Broadway/Island [12]BRW 129). Having already had the biggest pop 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 Lo'ed After Dark debut album,



FIFTH OF HEAVEN: leaving a mark for the future



SKIN GAMES: looks like her 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 Sköuse version, with its infectious Liquidator base, is sure to gain wide 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 exciting and rouchy single, featuring, and produced by Eurythmics' Dave Stewart, taken from the soundtrack to a new American film, Roadtop. With her unique voice and its heavy rock'n'roll overtones it could do well.

THE SHAMEN: You And Me And Everything. (Maksha 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/EMI 88). New York's acclaimed hard and fast art house duo Big Stick issue a newly-recorded version of an old track as their major label debut, produced and re-vamped by the Fun 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 S7 [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). For their 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 provides for 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, Warm Lives produced sound and catchy chorus, should underline the fact.

SIGUE SIGUE SPUTNIK: Albino Vs Star Wars. (Parlophone/EMI [12]CD 555 4). Arch pranksters, the Sputnik Corp. touch in their own dramatic 21st Century synth update of Albino's 17th Century classical piece Adagio, lifted from their media manipulator, 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 style-conscious 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 compelling soul single displaying a deliciously sick, syrupy backing for Denise Johnson's dynamic, emotive vocal. Certainly a band to watch for in the future.

TOP 40 SINGLES

1	BABY I DON'T CARE	MCA TV51 (S)
2	LULLABY	Fiction FIC57 (S)
3	INTERESTING DRUG	WNY POP457 (S)
4	DISAPPOINTED	Virgin VS1181 (S)
5	FREEL WORLD	Virgin XMA1 (S)
6	EARDRUM BUZZ	Mute MUTE87 (S)
7	CIRCLE	Capitol & The New Substances
8	WISE UP SLICKER	Gulfam G455 (S)
9	HIT OF PERSONALITY	Epic E515 (S)
10	SOMETHING ABOUT YOU GIRL	Polygram MNO105 (S)
11	NEVER	Fantasia FMO1 (S)
12	HAIRSTYLE OF THE DEVIL	Crestion CRE83 (S)
13	GRACELAND	Chrysalis BMA (S)
14	THE BEATIN' GENERATION	Epic EMO1 (S)
15	TYPICALI	Virgin VS1173 (S)
16	WON'T LET GO	Parlophone BR74 (S)
17	FIREWOMAN	Regatta Regatta REC728 (S)
18	SAVED	MCA MCA1322 (S)
19	WHEELS OF WONDER	Island IS404 (S)
20	MONKEYS GONE TO HEAVEN	4AD AD0694 (S)
21	CALLING OUT TO CAROL	IRS IRS106 (S)
22	SISY HEARTFELT	Virgin VS1178 (S)
23	LIKE PRINCES DO	Foxtel FOO011 (S)
24	SHE GIVES ME LOVE	Epic EP14 (S)
25	INTERNATIONAL RESCUE	WEA T242 (S)
26	ONLY THE MOMENT	Parlophone BR73 (S)
27	ALL AND MORE	Earlobe KAR11 (S)
28	LET'S GO ROUND THERE	Epic EP120 (S)
29	JOE	Cow MOO1 (S)
30	EVERYTHING COUNTS (LIVE)	MCA MCA1037 (S)
31	HARD WORK	MCA MCA1269 (S)
32	HOMOSPAREN II	Interscope IMAC11 (S)
33	IRLANDIA EP	Label LAZ13 (S)
34	ETERNAL FLAME	CBS BRAN05 (S)
35	JOCELYN SQUARE	Fantasia FMO2 (S)
36	VAGABONDS	EMI XMA4 (S)
37	KEITH CAN'T READ	Cherry CHE10 (S)
38	TEENAGE BRIDE	Survived SA903 (S)
39	JUST SEAT	4AD BAD96 (S)
40	MERCURY LEAVEN	MCA MCA1896 (S)

TOP 20 ALBUMS

1	DISINTEGRATION	Fiction FIC44 (S)
2	POP ART	MCA MCA1241 (S)
3	THIS IS THE DAY, THIS IS THE HOUR, THIS IS THE TIME	IRCA IR141 (S)
4	DOOLITTLE	4AD CAD905 (S)
5	STONE ROSES	Silvertone CBSR02 (S)
6	SONIC TEMPLE	Regatta Regatta REG98 (S)
7	THE INNOCENTS	Mute STUM155 (S)
8	SILVERTOWN	Silvertone CBSR01 (S)
9	THE NEW POWER GENERATION	IRCA IR14 (S)
10	SHOOTING RUBBERBANDS AT THE MOON	Gulfam G452 (S)
11	TECHNIQUE	Fiction FIC47 (S)
12	GOOD DEEDS AND DIRTY RAGS	EMI E57269 (S)
13	TOI	Siempre Mute
14	STRANGE KIND OF LOVE	Fantasia FMO1 (S)
15	GREEN	Warner Bros WR224 (S)
16	SURFER ROSA	4AD CAD085 (S)
17	THE TRINITY SESSION	Cooking Vinyl COOK11 (S)
18	SHORT SHARP SHOCKED	Cooking Vinyl CV17 (S)
19	BLACK SWAN	Island IP195 (S)
20	DRESS FOR EXCESS	Parlophone PCS728 (S)

Compiled by Music: Week from Gallup Data

ASCO AVAILABLE
SOFT METAL VIDEO
SVO 862

OUT NOW

TOP • 20 • COMPILATIONS

- No 1** NITE FLUTE 2 • CD
Various
CBS MO088
- 2** NOW 141 *** CD
Various
EMI NOW14
- 3** DEEP HEAT - THE SECOND BURN CD
Various
Telarc STAR 2336
- 4** DIRTY DANCING (OST) *** CD
Various
MCA R 8468
- 5** CHEEK TO CHEEK • CD
Various
CBS MO006
- 6** THE SINGER AND THE SONG CD
Various
Sly/USA 875
- 7** BUSTER (OST) *** CD
Various
Vega V254
- 8** THE CHART SHOW - ROCK THE NATION 2 CD
Various
Dover/Olympic 6094
- 9** THE BLUES BROTHERS (OST) CD
Various
Atlantic 52015
- 10** THE PREMIERE COLLECTION CD
Various
Randy/Ozark/Poplar ALTY1
- 11** DEEP HEAT • CD
Various
Telarc STAR 2345
- 12** UNFORGETTABLE 2 • CD
Various
EMI ENTY 66
- 13** THE GREATEST LOVE 2 • CD
Various
Telarc STAR 2332
- 14** THE GREATEST LOVE *** CD
Various
Telarc STAR 2316
- 15** THE MARQUEE - 30 LEGENDARY YEARS • CD
Various
Polydor 62071
- 16** GOOD MORNING VIETNAM (OST) CD
Various
A&M AAA 3113
- 17** MORE DIRTY DANCING (OST) * CD
Various
MCA R 8365
- 18** THE LOST BOYS (OST) CD
Various
Atlantic 31107
- 19** TOP GUN (OST) * CD
Various
CBS T026
- 20** DIRTY DANCING - LIVE IN CONCERT CD
Various
MCA 84906

- 15** DON'T BE CRUEL • CD
14 Bobby Brown
MCA MC2 345
- 16** CLUB CLASSICS VOL ONE CD
10 Soul II Soul
18 Virgin 018 82
- 17** POP ART • CD
15 Transvision Vamp
MCA MC2 341
- 18** LIKE A PRAYER * CD
11 Madonna
S&W W 239
- 19** KICK *** CD
13 INXS
Mercury/Phonogram MESH 114
- 20** BARRY MANILLOW CD
12 Barry Manilow
A&M 20927
- 21** APPETITE FOR DESTRUCTION * CD
16 Guns N' Roses
Geffen W 135
- 22** DIESEL AND DUST CD
19 Midnight Oil
CBS 648651
- 23** REMOVE • CD
28 Hue And Cry
Grand/Vega CMCA 6
- 24** KYLIE ***** CD
20 Kylie Minogue
FMI HF 3
- 25** HEY HEY! THE MONKES - GREAT HITS
17 The Monkees
K110 N 132
- 26** SOUTHSIDE • CD
22 Texas
Mercury/Phonogram EB11711
- 27** GIRLY KINGS • CD
21 Girly Kings
Telarc STAR 2335
- 28** WANTED * CD
29 Yaz
Big Life/A&M 2424 1
- 29** OPEN UP AND SAY ... AAH! CD
33 Poison
Capitol EST 209
- 30** COMING ALIVE AGAIN CD
41 Bonobo/Dickson
Telarc STAR 2349
- 31** FOREVER YOUR GIRL • CD
18 Paula Abdul
S&W/Vega SMLP 19
- 32** STORI • CD
31 Sade Brown
A&M AAA 5195
- 33** BAD ***** CD
26 Michael Jackson
Epic 62026 1
- 34** AT THIS MOMENT CD
39 Tom Jones
Epic TOMNT1
- ◆ ◆ ◆ TRUMP PLATINUM (500,000 units) ◆ ◆ ◆ DOUBLE PLATINUM (200,000 units) ◆ ◆ ◆ PLATINUM (100,000 units)
● GOLD (50,000 units) ○ SILVER (25,000 units) **NEW** NEW ENTRY RE-ENTRY

- 54** THE STONE ROSES CD
12 The Stone Roses
Sire/Warner ODEB 287
- 55** TRACY CHAPMAN *** CD
54 Tracy Chapman
Epic REC 44
- 56** SUE CD
42 Traci Catours
Virgin V29118
- 57** WHAT'S THAT NOISE CD
42 Coldcut
A&M/Of One Time COLP1
- 58** GREATEST HITS *** CD
48 Fleetwood Mac
Warner Bros/War W 221
- 59** THE HEADLESS CHILDREN CD
50 W.A.S.P.
Capitol EST 7382
- 60** BORN THIS WAY! CD
45 Cocke Crew
London 8201341
- 61** NEW JERSEY * CD
60 Bon Jovi
Virgin/Phonogram EB9142
- 62** 1984-1989 CD
51 Leyd Gale & The Commions
Polygram 827241
- 63** HYSTERIA *** CD
49 Def Leppard
Epic/War Music/Henry H 151 1
- 64** NEW YORK • CD
52 Los Real
S&W W 246
- 65** NEW LIGHT THROUGH OLD WINDOWS * * * CD
53 Chris Rea
W&A W 206
- 66** DIARY OF A HOLLOW HORSE CD
58 China Grass
Virgin V2547
- 67** ORIGINAL SOUNDTRACK • CD
40 S'Express
Epic/War Music/Henry H 172
- 68** REPEAT OFFENDER CD
49 Richard Marx
EMI USA W 184
- 69** RAW CD
69 Alyson Williams
Del America 462911
- 70** SPIKE • CD
65 Eric Costello
Warner Bros W 228
- 71** RAINDOWN CD
45 Deacon Blue
CBS 65266 1
- 72** G N 'R LIES ... CD
57 Guns N' Roses
Geffen W 218
- 73** HEARSAY * * * * CD
64 Alexander O'Neal
Telarc 10978A 1
- 74** BLUE MURDER CD
75 Blue Murder
Geffen W 218
- 75** ANOTHER PLACE AND TIME CD
55 Donna Summer
Warner Bros/War W 219

◆ This block listing includes releases by Columbia, Epic, Mercury, MCA, Polygram, and RSC. Please refer to the block listing for more information. * This block listing includes releases by Atlantic, Capitol, DGC, EMI, Geffen, Mercury, and Sire. Please refer to the block listing for more information. † This block listing includes releases by Arista, Island, Interscope, and Jive. Please refer to the block listing for more information.

The power of persistence

by Nigel Hunter

PATIENCE 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 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.

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 demanded the song time and time again, and finally, when Streisand approved the words contributed by Alan and Marilyn Bergman, lyricsists 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.

"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 Yen! film and the Guilty album with The Bee Gees."

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.

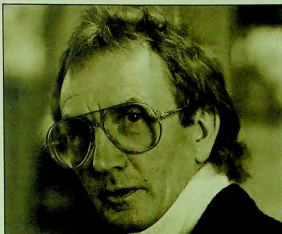
He began his working life as a printing apprentice in Leeds and he turned professional in 1960 by joining a local vocal group for a Blackpool season. Later the same year, Hawkshaw became a member of *Emile Ford's* band, The Checkmats, and stayed with them for nine years before joining the London session 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.

"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 — Patel 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 Stroke*; *The New Statesman* featuring Rick Mayall, which won an international Emmy Award last autumn; *Farrington*; *Hallelujah*; *There Comes A Time*; *Room At The Bottom*; two Arthur 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 bring some glory with it which you don't often get in films or TV."

Hawkshaw has installed a 24-track 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 when he is a tennis fanatic who 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.

"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'

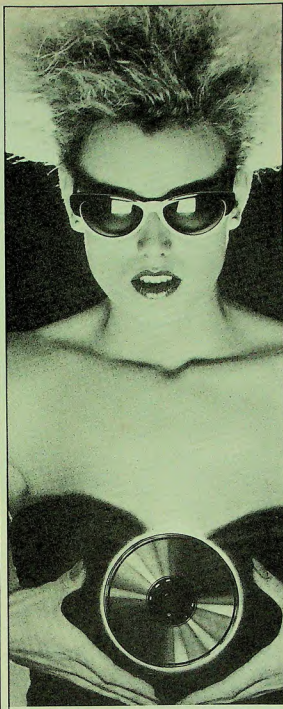
COMPACT

disc

DIGITAL AUDIO

- 1 STREET FIGHTING YEARS, *Virgin*
Simple Minds
- 2 PARADISE, *Isles City* 1Q/Virgin
- 3 KALIDEGOSOPH WORLD, *Fantasia/Phonogram*
Sung Out Sister
- 4 PAST PRESENT, *Classmate* RCA
- 5 THE RAW AND THE COOKED, *FTV* London
- 6 A NEW FLAME, *SIMPLY RED* Elektra
- 7 BLAST, *Holly Johnson* MCA
- 8 WHEN THE WORLD KNOWS YOUR NAME, *Deezer* Blue CBS
- 9 TEN GOOD REASONS, *Jeanne Dussane* PVI
- 10 STEPPIN' TO THE SHADOWS, *The Shadows* Polygram
- 11 GOOD TO BE BACK, *Natalie Cole* EM-ARSA
- 12 NINETEEN 2, *Vestons* CBS
- 13 EVERYTHING, *The Beatniks* CBS
- 14 DISINTERGRATION, *Come* Fiction/Polygram
- 15 ANYTHING FOR YOU, *E.Lohman/Miami Soul* Epic
- 16 DON'T BE CHELSE, *Bobby Brown* MCA
- 17 LIKE A PRATER, *Madonna* Sire
- 18 RICK, *INKS* Mercury/Phonogram
- 19 CLUB CLASSICS VOLUME, *Soul II Soul* 1Q/Virgin
- 20 DIESEL & MUST, *Miguel Oji* CBS

© P.I. Compiled by Gollus for BPL Music Week and BBC.



Discit — the interlocking super box from LIFT — protects your valuable Compact Discs and guarantees neat and clearly arranged storage.

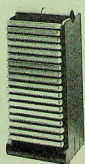
DISCIT

Post to: Lift UK Ltd., Finlandia Centre, Oxford Road, Gerrards Cross, Bucks SL9 7RH

Please send me details and price-list of LIFT storage systems:

Name

Company Address



TRAC KING

by Dave Henderson

SUMMER'S HERE! Howzat! And a long list! David Jensen session by those men in black, **The Stragglers**. 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 rabid punkers, the tracks featured are **The Man They Love To Hate**, **Nuclear Device/Genetics** and **Down In The Sewer**. Stronger still, if that was strange of all, is **From Elvis By Proxy** who have a single on the Mister label that seems to be either a dandyman's contact with "his king" or a homage to EV by sung by linking a number of his song titles. Either way, it's available through Southern Record Distribution.

LORITA GRANAME, the Leicester singer, is 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 cats are **Mi! 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 load of employ, 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! As is here in this week's review in the pulsating bits column. The Beechwood label takes time out

from traipsing through the BSC vaults in search of suitable radio sessions to package together a 12-track compilation of the hottest new breed of ska and called it **Rude Awakening** and it's available on LP, CD and cassette. Featured in the future are **Marston Taylor**, **The Ballrooms**, **The Hot Knives**, **Potato 5**, **The Toasters**, **The Buntors**, **Hi Review** and a bundle of others. Not so simply dancey and stuff, **Pussy Galore** have yet another noisy album for the benefit of adoring lat occupants and sucklike. The latest capophony is called, in Hitchcock-esque style, **Dial M For Motherfucker** and it was produced by Steve Albin. On the Product Inc label, which has departed from the great wails 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 in Hertfordshire's **Decadence Within**. On the Peaceville label, this Lunacy is loud, but not as roaring 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 the 12-inch 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-dandy card compilation, with Bonanos on the Rodney label, **the album** and **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. **Le Mu** have a new album of garage guitar licks called **Death Face 2000** on the Play It Again Sam label and there are singles from **The Mock Turtles**, **Wicker Man** on Imaginary and **MDMA**. Evidence on Ecatic Record.

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-Monkees, 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. **BM's Emm's Get Jazzy** this time, followed by **Arnold Jarvis's** **Coke** and **Time Oke Terrence Curry's** **Let Me Show You** and, as we move into June, will be greeted by **Mythos**, **Heartbreakers** and **Jerry Edwards**! I Am Somebody, along with a second volume of NY garage music, called **Paradise Regained**. The Garage Sound Of Deepnest **New York Vol. II**.

UP NORTH of the border, out the Far Forward way, there's the usual selection of strange and wonderful things. **THE BONES** have a seven-inch guitar grind on the Black label and it's called **Solid Action**, featuring the sound of disgruntled **Motahred Moteh**. **Chameleon** have an album called **Hugging The Head** on jag-saw 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 Wang Star label, through Southern. On the Play It Again Sam label, **The Parameles** swear into their hard edged rock sound for a new single called **I'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 Castle 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 **Luke Woodson Days** and **Journey Into Space**. On New Rose, **Dad's** **All Monsters** have a live album. **The Lullies** have an album called **Fusée D'Amour** and **The Slickies** **Boys** go live at Last! The Silverstone label follows up classic releases from both **The Man They Couldn't Hang** and **The Stone Roses** with an album from US rockers **Mary My My**, and that's called **Museum**.

THE MOST intriguing name to crop up this week must be **Bushman Don't Surf** and they hit the UK record tracks with **Alive**, on an album or CD on Moles through Revolver and the Cartel. Styliswise they're being modelled as "a highly rated jazz/African band". Also from Revolver, there's a revival of sorts with **Spirit's** 1977 album **Future Games** and 1975's **Son Of Spirit**, both on the Great Expectations label. Great Expectations also reissues **Mosses**' **Third Eye** — a classic early Eighties journey into Indian pop courtesy of Shloka Chandra. The much loved Seattle label, **Sub Pop**, has its catalogue rodded by the **Uggie** label, or a compilation of **Sub Pop 200**, and it's also available on CD. It sounds long.

DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	2	HAND ON YOUR HEART	Philly Punks	PHIL (PHIL) (PHIL)
2	4	WINGS IN THE HOUSE	Allyson King (LITTLE) (LITTLE)	ALY (LITTLE) (LITTLE)
3	3	WHERE HAS ALL THE LOVE GONE	Big Top (BIG TOP) (BIG TOP)	BIG (BIG TOP) (BIG TOP)
4	7	DON'T IT MAKE YOU FEEL GOOD	Sabbian (SABBIAN) (SABBIAN)	SAB (SABBIAN) (SABBIAN)
5	4	MY MYSELF AND I	Big Top (BIG TOP) (BIG TOP)	BIG (BIG TOP) (BIG TOP)
6	5	HELLOM HAIR (ACID ACID ACID)	Musik Man (MUSIK MAN) (MUSIK MAN)	MUS (MUSIK MAN) (MUSIK MAN)
7	9	4 IN THE INSIDE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
8	10	WOODOO (RAY FAY)	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
9	6	PEOPLE HOLD ON	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
10	11	TOO MANY BROKEN HEARTS	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
11	15	SABORUM BUZZ	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
12	2	HARDCORE HIP HOUSE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
13	11	I HAVEN'T STOPPED DANCING YET	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
14	37	4 WHY DO I ALWAYS GET IT WRONG?	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
15	4	JOT AND PAIN	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
16	29	SKAVILLE UK	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
17	14	SLAM	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
18	14	HAIRSTYLE OF THE DEVIL	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
19	18	SHELTER	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
20	12	TD RATHER JACK	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
21	NEW	TAKE SOME TIME	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
22	1	COCONO	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
23	16	2 GET HIP TO THIS	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
24	17	3 ROCKIN' ON THE GO GO SCENE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
25	10	ROUND AND ROUND	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
26	22	13 THIS IS SKA	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
27	24	2 TO THE MAXZ/TI MY TUEN	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
28	7	MONKEYS GONE TO HEAVEN	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
29	27	13 HIS MUSIC LOVER	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
30	NEW	BONNIE WEE JEANIE MCCALL	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
31	NEW	CRIT TOUGH	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
32	NEW	THE WALK	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
33	12	EVERYTHING COUNTS (LIVE)	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
34	30	8 THE REAL LIFE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
35	35	5 SWEET JANE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
36	31	6 SIKT HIGH	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
37	NEW	ALL AND MORE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
38	26	2 THERE AIN'T ENOUGH LOVE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
39	38	2 HOMOSPAPEN II	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
40	NEW	10 DIVINE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)

TOP 20 ALBUMS

1	NEW	TEN GOOD REASONS	Philly Punks	PHIL (PHIL) (PHIL)
2	1	DOODITTLE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
3	8	STONE ROSES	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
4	2	3 FEET HIGH AND RISING	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
5	45	KYLE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
6	3	54 THE INNOCENTS	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
7	5	3 WHAT'S THAT NOISE?	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
8	24	WANTED	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
9	7	ORIGINAL SOUNDTRACK	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
10	4	2 SILVERTOWN	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
11	9	14 TECHNIQUE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
12	10	8 DANCE MUSIC	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
13	11	86 THE CIRCUS	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
14	NEW	JUST A LITTLE MORE	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
15	13	6 LOOK WHAT THE CAT DRAGGED IN	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
16	4	10 SUFFER ROSA	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
17	7	7 THE TRINITY SESSION	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
18	12	74 WUNDERLAND	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
19	5	TEXAS CAMPFIRE TAPES	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)
20	NEW	LUNCHICKS	Head (HEAD) (HEAD)	HEA (HEAD) (HEAD)

Compiled by Music Week from Gallup Data

AVAILABLE NOW

TWO NEW 12" DANCE SINGLES FROM ANAGRAM DANCE

STUD PUPPET
STUD PUPPET
"OY"
[So keep it up]
12" Single
12 ANAD 47

BLUE WORLD HELLO DARLING

12" Single
12 ANAD 48



ANAGRAM DANCE IS A DIVISION OF CHERRY RED RECORDS LTD. BISHOPS PARK HOUSE 25-29 FULHAM HIGH STREET LONDON SW6 3JH. DISTRIBUTED BY PINNACLE CROPPINGTON KENT BR3 3SR. TEL 0689 73144

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?'

DAVID 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 Provis agency as consultants, and in just over three years has sponsored 256 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 someone'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 switch, like Milk and Littlewoods in the Football League Cup. People get confused."

Harp's involvement with music initially centred around its sponsorship of the ICA Rock Week. Intensive research into Harp's target audience suggested that wider operations would have a positive effect both in terms of brand image and nationwide publicity. In other words, they get the chance to promote Harp Lager up and down the country and make a link with young and trendy by associating it with pop music. Mark Isahak, operations 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 radio for tickets, promotional devices in pubs in the area, such as pop quizzes, photo opportunities, and 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 haven't been to any of the rock concerts."

The success of Harp Beat so far has been closely monitored by research methods known as "track studies", the results of which are published every two months.

"Each week questionnaires are carried out in the street — a thousand 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 Lager, you might think, but what does 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 is bands to 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 approach. You won't go into a gig and see a screen lowered on 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 sponsors, it seems as though the company doesn't have to score the industry too thoroughly 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 The Jerico, Harp Beat's latest signing for its music sponsorship programme

sonally — as long as they get time 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: getting Daily Mirror competitions in association with them. Then Jerico (Harp's most recent deal) has had 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 involved with up-and-coming 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 image; 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 spheres of music-related activity. In June, Bantany Publications 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 geographical locations (say, the section on north-west England includes the information that Paul Simon wrote Hornetwood 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 Troy 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 album. Live albums? That'd be a possibility."

Yet, the idea has not been ruled out. As Collingwood puts it: "At the moment the sponsorship 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."

TOP 75 ARTIST ALBUMS

Table with 3 columns: Rank, Artist/Album, and Label. Includes entries like 'TEN GOOD REASONS', 'STREET FIGHTING YEARS', 'PARADISE', etc.

Table with 3 columns: Rank, Artist/Album, and Label. Includes entries like 'WATERMARK', 'MYSTERY GIRL', 'THE INNOCENTS', etc.

OUT NOW! MASTERFILE YEAR BOOK 1987-1988 FULL 2 YEAR'S LISTING CONTAINING OVER 10,000 SINGLES AND ALBUM RELEASES PLUS...

ARTISTS' A-Z

Table listing artists from A to Z, including Alexander O'Neal, Baby Face, Backstreet Boys, etc.

Compiled by Gallup for the RPI Music Week and REC based on a sample of 500 conventional record stores... KEY TO CHART... Panel Sales Percentage... WEEK 19

TOP 20 ALBUMS

Table with 3 columns: Rank, Artist/Album, and Label. Includes entries like 'NITE FLITE CD', 'NOW THAT'S WHAT I CALL MUSIC 141', etc.

Table with 3 columns: Rank, Artist/Album, and Label. Includes entries like 'DEEP HEAT', 'UNFORGETTABLE 2', etc.

...OVER 56,000 ALBUM TRACKS. ALL THIS AND MUCH MORE. PLEASE SEND A CHECK FOR £45 OR GET IT FREE WHEN YOU SUBSCRIBE TO MASTERFILE. SEE CARD FOR DETAILS

NEW MUSIC SEMINAR 10 JULY 15-19, 1989 MARRIOTT MARQUIS HOTEL NEW YORK CITY

AUSTRALIA
 PHIL TRIPP, HEMLOCK, TEL.
 (02) 212 0677 or 285 2125.
 FAX (02) 211 5938.

BELUX
 WIM REYNOLDS, COLUMBUS
 ROAD, DANLON, TEL. (020)
 187038 FAX (020) 180085.

CANADA
 STUART BURNETT-HILL,
 INTERPO RECORDS, TEL.
 (416) 548-9262, FAX (416)
 548-4752.

ENGLAND
 CHRIS BERRY & JIMMY
 FREELLY, 100 PURE MUSIC,
 TEL. (01) 287-3070 OR (07)
 800-4204 FAX (01)
 287-0273.

FRANCE
 BERNARD BAITZEN,
 PROMUSIC, TEL. (01)
 42 55 46 46, FAX (01)
 42 55 55 98.

ITALY
 ANNETTE JARNE, MATERIALI
 SONORI, TEL. (06) 8278 or
 943886, FAX TELE 97438
 REPORT.

**WEST GERMANY,
 AUSTRIA,
 SWITZERLAND**
 HELE SAGHE, TEL.
 89 777 979.

JAPAN
 TAI OHNISHI, CBS-SONY
 COMMUNICATIONS, TEL.
 (03) 5485-2311, FAX (03)
 5485-2322.



I WANT MORE INFORMATION ABOUT NMS 10!
 PLEASE ADD ME TO YOUR MAILING LIST.

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

COUNTRY _____ POSTAL CODE _____

TELEPHONE NO. _____ OCCUPATION _____

Return This Form To:

NEW MUSIC SEMINAR, 632 BROADWAY, NY, NY 10012
 TEL: 212 473-4343 FAX: (212) 363-3182
 TELE: 446737 NMS NYR E MAIL: 6278238

NO _____

WHY DID THE NUMBER OF INTERNATIONAL DELEGATES TO THE NEW MUSIC SEMINAR DOUBLE LAST YEAR? WHEN IT COMES TO HOT INDEPENDENT RECORDS, AUDITIONING AND PUBLISHING EXCITING NEW ARTISTS OR CONNECTING WITH ACTS EAGER TO PERFORM IN NEW MARKETS, NO OTHER CONVENTION MEASURES UP. TOP MUSIC PEOPLE FROM AROUND THE WORLD DEPEND ON THE NEW MUSIC SEMINAR.

FOR AIRLINE DISCOUNTS CONTACT AMERICAN CORPORATE TRAVEL, TEL. 1 800 448-9494 or (212) 353-3408, FAX (212) 353-2876.

FOR MARKETING OPPORTUNITIES CALL THE SALES DEPARTMENT AT NMS, (212) 473-4343. PRESS CONTACT: INPRESS, TEL. (212) 751-9852, FAX (212) 644-8746.

SAVE \$100, REGISTER BEFORE MAY 15 AND PAY ONLY \$195. REGISTER NOW BY CREDIT CARD, CALL (212) 473-4343, AND MAKE YOUR MARRIOTT ROOM RESERVATIONS AT THE SAME TIME.

NEW MUSIC SEMINAR 10 JULY 15-19, 1989 MARRIOTT MARQUIS HOTEL, NEW YORK CITY INCLUDING NEW YORK NIGHTS, THE INTERNATIONAL MUSIC FESTIVAL, JULY 14-19, 1989. FOR ARTIST SHOWCASE INFORMATION CALL THE NYR AAR COMMITTEE, (212) 473-4343.



Classical

- | | | |
|----|--|--|
| 1 | ELGAR CELLO CONCERTO/SEA PICTURES
Barbirolli/LSO/Baker/Du Pre | HMV
ASD655/TCASD655 (E) |
| 2 | ELGAR CELLO CONCERTO/ENIGMA...
D Barenboim/PDG/J Du Pre | ...CBS Masterworks
CB576529/4076529 (C) |
| 3 | VIVALDI FOUR SEASONS
Hagwood/Academy Ancient Music | ...Toscau Lyre
4101261/4101264 (E) |
| 4 | HOLST THE PLANETS
Herbert Von Karajan/BPO | Deutsche Grammophon
2532019/3302019 (F) |
| 5 | MAHLER RESURRECTION
Gilbert Kaplan | Imps Classics
DPD0910/CIMP910 (PK) |
| 6 | STRAVINSKY THE FIREBIRD
Simon Rattle/CBSO | EMI
EL7491781/EL7491784 (E) |
| 7 | ALBINONI ADAGIO/PACHELBEL...
Herbert Von Karajan/BPO | Deutsche Grammophon
4133091/4133094 (E) |
| 8 | ELGAR VIOLA CONCERTO
Rivka Golani/RPO/Handley | ...Conifer
CF171/MCF171 (LON) |
| 9 | MENDELSSOHN/BRUCH/SCHUBERT
Nigel Kennedy/Jeffrey Tate/ECO | Deutsche Grammophon
EL7496631/EL7496634 (F) |
| 10 | ELGAR CELLO CONCERTO
Menshin/RPO/Webster | Philips
4163541/4163544 (F) |
| 11 | ANDREW LLOYD WEBBER REQUIEM
Domingo/Brightman/Moore/EQU | HMV
ALW17CALW1 (E) |
| 12 | BERLIOZ SYMPHONIE FANTASTIQUE
Roger Norrington/LCP | EMI
EL7495411/EL7495414 (E) |
| 13 | MOZART THE FLUTE QUARTETS
Joziff Hall | Collins Classics
EL12001/EL12004 (M) |
| 14 | FAURE REQUIEM OP48
Charles Dutoit/MSO/Te Kanawa | Decca
4214401/4214404 (F) |
| 15 | PUCCINI MADAME BUTTERFLY...
Herbert Von Karajan/BPO | Decca Opera Gala
4212472 (E) |
| 16 | PUCCINI LA BOHEME
Herbert Von Karajan | Decca
SE1579/KCE1579 (F) |
| 17 | ELGAR ENIGMA VARIATIONS ETC
Hilary Dwen-Welton/LPO | Collins Classics
EC10031/EC10034 (M) |
| 18 | SIBELIUS SYMPHONY NO 5
Simon Rattle/CBSO | HMV Reflex
EL7492171/EL7492174 (E) |
| 19 | BIZET CARMEN (HIGHLIGHTS)
Herbert Von Karajan/BPO | Deutsche Grammophon
4133221/4133224 (F) |
| 20 | GREIG PEER GYNT SUITE
Herbert Von Karajan/BPO | Deutsche Grammophon
4194741/4194744 (F) |

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

CLASSICA

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 Valisiotis, the former general manager of Fonit-Cetra, struck upon the idea of making the CD imitate the recordings 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 Furtwängler with Kirsten Flagstad

as Brunhilde. The whole Ring is contained on six double-sided-CD sets with a dealer price of £59.70.

The three other titles are Wagner's *Die Walküre*, Verdi's *Otello* and Beethoven's *Fidelio*, which is yet to arrive in the UK. Each opera is contained on one double-sided-CD with a dealer price of £9.95.

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 double-length mono CDs from Rodolphe with both "stereo" channels filled

consecutively to the brim.

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

They are pressed by Loric in France, and some pressing troubles have been encountered, but generally they appear to play well.

"There has been more media interest than true consumer response," admits Laurie Adams of Target. Presumably, if Hunt got together with Rodolphe, the whole 16 hours of Furtwängler'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 extravagant Harvey Goldsmith opera production of Earl Court — Bizet's *Carmen* — from June 5-11, and some of the greatest international stars, led by Luciano Pavar-

otti and Plácido Domingo also singing in the capital.

All the majors are set to capitalise on the extensive coverage which will be given to the most flamboyant form of classical music, not least with the release of a host of *Carmen* productions, with Mary Ewing, will attract a vast audience in much the same manner as Verdi's *Aida* last year.

RCA is releasing an CD not one but two recordings of the world's most famous opera. There is the established recording with Leontyne Price, conducted by Herbert Von Karajan (GD 86199 3CDs), and an older but also respected recording with Rise Stevens conducted by Fritz Reiner (GD 87981 3CDs).

EMI is releasing a *Carmen* Highlights recording featuring the legendary Maria Callas (CDM 76307/52) 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 Callas recordings.

It is also worth noting that AVM has the cheapest complete recording of the opera available on CD and tape, with an acceptable Bulgarian recording, contained on a two-CD set for £7.92 dealer price. The recording [AVMCD 1017/8] is distributed through PRT, and is also available on tape.

Incidentally, in the next Walkman release, scheduled for June, arias from *Carmen* have been coupled with arias from Puccini's *Tosca* in productions featuring Marilyn Horne (427 719.4).

CHOICE

THE WORK considered by Nicolas Kenyon on *Saturday's Night at a Library on Radio Three* was Mozart's Piano Concerto in D minor, K491. The top recommendation 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).

early music
of the
highest quality
at an
attractive price



ORDER FROM BMG OPERATIONS ON 021-800 5678

UK's French Revolution

THE FRENCH Revolution's bicentenary may not appear to be a particularly strong marketing theme in the UK, but both EMI and Nimbus are marking the event in May.

With two releases, *Revolution Française* with the Chœur et Orchestre du Capitole de Toulouse under Plasson performing La Marsaillaise and other works (CDC 749 4702) and Mireille Mathieu and L'Orchestra de la Garde Républicaine perform similar works on CDC 7494732.

With its strong French connection, Nimbus boldly declares *Yve Le Revolution* in its publicity. There are two releases again: The Wallace Collection plays Berlioz's *Symphonie Funèbre Et Triomphale* (CDC 749 4702) and Mireille Mathieu and works by Gossec and others, plus La Marsaillaise (NI 5175), and the Orchestra of the Gulbenkian Foundation under Michel Szwedowski play a more academic programme, *Four Symphonies* by Mehul, a leading French symphonist between Gossec and Berlioz (NI 5184/5 2CDs).

CROSSOVER CLASSICS

- | | | |
|----|--|----------------------------------|
| 1 | THE CLASSICS EXPANSION
Various | EMI
EMT4545/EMT4545 (E) |
| 2 | NEW PAVAROTTI COLLECTION Live
Luciano Pavarotti | SABRE/SAC037 (57) |
| 3 | THE PAVAROTTI COLLECTION
Luciano Pavarotti | SABRE/SAC037 (57) |
| 4 | KORU
Kari Te Kanawa | NE 434/434 (E) (E) |
| 5 | JOSE CARRERAS COLLECTION
Jose Carreras | SABRE/SAC036 (57) |
| 6 | VENICE IN PEARL
Rinaldo Venanzoni | Fonit
RIN020001 (M) |
| 7 | GREATEST LOVES SONGS
Nicolò Paganini | CBS
C3544701/4044701 (E) |
| 8 | THE COLLECTION
Renaissance | BMG/RCA
SABRE/SAC035 (57) (M) |
| 9 | THE MARIA CALLAS COLLECTION
Maria Callas | EMI
SAC032/SAC032 (57) (E) |
| 10 | MY FAIR LADY
Kari Te Kanawa/Jenny Jones | Decca
ML11006 (E) |

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



MUSIC VIDEO

	Description (tracks) / Timing / Dealer	Price
1	METALLICA: 2 Of One Video Single (1 track) / 20mins / £3.47	PMV/Channel 5 CVF 08342
2	U2: Rattle And Hum Live (21 tracks) / 1hr 36mins / £8.34	CIC VHR 2308
3	FRANK SINATRA & FRIENDS Live (1 hr 30mins) / £6.95	Video Collection VC4007
4	KYLIE MINOQUE: Kylie The Videos Live (15 tracks) / 1hr 20mins / £6.25	PWL VHF 3
5	ERASURE: Innocents Live (14 tracks) / 56mins / £6.95	Virgin VVD 491
6	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks) / 1hr 20mins / £6.25	CMV 49017.2
7	PRINCE: Lovesexy Live 1 Live (11 tracks) / 1hr 20mins / £6.95	Polace PVC 3017M
8	NEW ORDER: Academy Live (9 tracks) / 51mins / £6.95	Polace PVC 3019M
9	JOHN LENNON: Sweet Toronto Live (8 tracks) / 1hr 16.95	Parkfield Publishing MKM 0001
10	BRUCE SPRINGSSTEEN: Video Anthology Compilation (18 tracks) / 1hr 30mins / £9.04	CMV 49010.2
11	PRINCE: Lovesexy Live 2 Live (18 tracks) / 1hr 16.95	Polace PVC 3018M
12	MICHAEL JACKSON: Making Thriller Compilation (22 tracks) / 55mins / £6.95	Vestron MA 11000
13	MICHAEL JACKSON: Legend Continues Live (19 tracks) / 25mins / £3.47	Music Club/Video Col MC 2000
14	ROY ORBISON/CANDY MEN Live (18 tracks) / 1hr 16.95	Music Club/Video Col MC 2012
15	CLIFF RICHARD/SHADOWS: Thank... Live (19 tracks) / 1hr 16.95	CMV 49014.2
16	NEIL DIAMOND: Greatest Hits Live Live (19 tracks) / 1hr 16.95	PMI MVP 99 1179.3
17	CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks) / 1hr 16.50	Virgin VVC 258
18	KIM WILDE: Close Compilation (7 tracks) / 28mins / £5.56	PMV/Channel 5 CVF 04002
19	TRANSVISION VAMP: Pop Art... Live (10 tracks) / 1hr 16.95	CMV 49800.2

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

MUSIC VIDEO

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 material.

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 release 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 Ro-

man amphitheatre in Orange, 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 complete 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 Tremolos, The Four Pennies, The Animals and other stars from the fabled 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

who, 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. **NR**



**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

**THE SUMMER SMASH
— OUT NOW!**

ORDER THROUGH PINNACLE



NEW ALBUMS

Distributor Codes

- A—PWT 01 440 324
- ACD—ACD 01 451 449
- APF—APF 01 456 456
- AB—Arbuckle 01 992 777
- BB—Bee 01 453 530
- BC—BC 01 453 530
- BWG—BWG 021 500 568
- BZE—BZE 01 456 456
- CL—CL 099 391
- CS—CS 099 391
- CD—CD 01 456 456
- CE—CE 01 456 456
- CG—CG 01 456 456
- CH—CH 01 456 456
- CI—CI 01 456 456
- CLM—Claremont 01 532 226
- CMA—CMA 021 888 879
- CM—CM 099 441 232
- CSA—01 900 846
- DE—Decca 01 532 226
- E—E 01 888 881
- EB—East-West 01 456 456
- EG—EG 01 456 456
- ED—ED 01 456 456
- EM—EM 01 456 456
- EP—EP 01 456 456
- FL—FL 01 456 456
- FR—FR 01 456 456
- FW—FW 01 456 456
- GC—GC 01 456 456
- GG—GG 01 456 456
- GM—GM 01 456 456
- GN—GN 01 456 456
- GP—GP 01 456 456
- GR—GR 01 456 456
- GS—GS 01 456 456
- GT—GT 01 456 456
- GV—GV 01 456 456
- GW—GW 01 456 456
- GX—GX 01 456 456
- GY—GY 01 456 456
- HA—HA 01 456 456
- HB—HB 01 456 456
- HC—HC 01 456 456
- HD—HD 01 456 456
- HE—HE 01 456 456
- HF—HF 01 456 456
- HG—HG 01 456 456
- HH—HH 01 456 456
- HI—HI 01 456 456
- HJ—HJ 01 456 456
- HK—HK 01 456 456
- HL—HL 01 456 456
- HM—HM 01 456 456
- HN—HN 01 456 456
- HO—HO 01 456 456
- HP—HP 01 456 456
- HQ—HQ 01 456 456
- HR—HR 01 456 456
- HS—HS 01 456 456
- HT—HT 01 456 456
- HU—HU 01 456 456
- HV—HV 01 456 456
- HW—HW 01 456 456
- HX—HX 01 456 456
- HY—HY 01 456 456

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category	Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category	
BANG TANGO	SPICY CAFE MCA	LP/MC 6048/MDCG 6048 CD/DMCG 6048							Rock	NITTY GRITTY DIRT BAND	THE BIG CIRCLE BE BOKEN VOL II MCA								Country	
BATHINKS	THE WAZZED 'N' BLASTED LINK	LP 82							Rock	ORIGINAL SOUNDTRACK ON THE WALLS SILVERTONE CD/OREC 50									Films/Shows	
BIRDS	THE UNFINISHED CD	CD B380127 \$ 8.90/DSC 380127							Rock	ORIGINAL SOUNDTRACK THE FLY IN VARESE SARABANDE CD/VS 5220 (P)									Films/Shows	
BREATHLESS CHASING PROMISES	TENOR VOSSA LP/BREATHT 7 (P)								Rock	PARKER, Robert & THE ROBERT PARKER BCS (BBCC CD 725 (P) PREGLEY, EMU) THE VOICE OF THE KING OCEAN CD/OCNWD024 (BAG)										MOR Spoken
BRIGHT	THE JOY RIDE MCGUEEN LP/MCQLP 004 CD/MDCG 004								Rock	QUEEN THE MIRACLE PARAPHONE LP/MC/PCSD 107/PCSD 107 CD/PCSD 107 \$ 4.97/7.90(P)									Rock	
BURNS	THE MOUNTAIN MAN LP/MC/PCSD 107/PCSD 107 CD/PCSD 107 \$ 4.97/7.90(P)								Rock	REDD LINDA OUTKINGS NEGATIVE LP/NLP 010 (APT)									Rock	
CACTUS WORLD NEWS	BEARSVILLE MCA LP/MC/MCG 6049/MDCG 6049							Rock	ROSS, DONA WORKING OVERTIME MCA LP/MC/EMD 1069/TCMD 1009 CD/EMD 1009 \$ 4.97/7.90(P)										Rock/Dance/Disco	
CARDINAL	LEON LINDO SONG DISC CD/MC/AC27 8.90/DISCO CHARLIN Cherry 2505 OF CHARLIE CHARLIN RASC LP/RASC 3043/RASC 3043 CD/RASC 3043 \$ 2.99(BAG) (P)							Jazz	RUSHMORE, Todd Nearly Human Warner Brothers LP/MC/CD 923881/KY25994 CD/KY25981 \$ 4.10/(4.99W)										Rock	
CARLTON	Larry On Solid Ground Disc CD/MC/AC27 8.90/DISCO CHARLIN Cherry 2505 OF CHARLIE CHARLIN RASC LP/RASC 3043/RASC 3043 CD/RASC 3043 \$ 2.99(BAG) (P)							Reggae	SCHIFF PINE BAND FAVORITES OCEAN CD/OCNWD 205 (BAG) EPPIKKI TARI GIRL TAN CLUB LP/MC/CD 017/FC 017/CD 017 CD/SHADOWS THE GUARDIAN ANGELS POLTODOR LP/MC/8237972 \$ 4.50(P)										MOR Rock	
CELESTINE	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	SHAM & THE BEST OF THE BEST OF SHAM 66 RECEIVER LP/RLR 112 (P) SIMPLE MINDS STREET FIGHTING YEARS WITH LP/MC/MINDS 17/MINDS 17 CD/MINDS 17 \$ 3.85/7.0(P)										Instrumental	
CHAPLIN	Larry On Solid Ground Disc CD/MC/AC27 8.90/DISCO CHARLIN Cherry 2505 OF CHARLIE CHARLIN RASC LP/RASC 3043/RASC 3043 CD/RASC 3043 \$ 2.99(BAG) (P)							Jazz	SMITH, Dardan NATURE'S SOUL REDIMIX LP/RR001 \$ 4.50/8(K) STAX FUN GET UP AND GET DOWN STAX LP/MC/SX 200/SX 200 CD/SX 200 \$ 3.89/5.0(P)										Country Folk	
CHAPLIN	Larry On Solid Ground Disc CD/MC/AC27 8.90/DISCO CHARLIN Cherry 2505 OF CHARLIE CHARLIN RASC LP/RASC 3043/RASC 3043 CD/RASC 3043 \$ 2.99(BAG) (P)							Jazz	STEELEYS SAN THE EARLY YEARS CONNOISSEUR LP/MC/VSO 1327/VSO 1327 CD/VSO 1327 \$ 3.99/7.90(P)										Folk	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	STEPS AHEAD NYC INTUITION/PARAPHONE LP/MC/INTUITION/INTUITION CD/INTUITION \$ 3.99/7.90(P)										Rock	
CHERRY	LEON LINDO SONG DISC CD/MC/AC27 8.90/DISCO CHARLIN Cherry 2505 OF CHARLIE CHARLIN RASC LP/RASC 3043/RASC 3043 CD/RASC 3043 \$ 2.99(BAG) (P)							Jazz	SWAN, THE THE BURNING WORLD MCA LP/MC/MCG 6047/MDCG 6047 CD/MCG 6047 \$ 4.97/7.90(P)										Pop Rock	
CHERRY	LEON LINDO SONG DISC CD/MC/AC27 8.90/DISCO CHARLIN Cherry 2505 OF CHARLIE CHARLIN RASC LP/RASC 3043/RASC 3043 CD/RASC 3043 \$ 2.99(BAG) (P)							Jazz	TANGIERE DREAM GREEN DESERT JIVE LP/MC/HOP 226/HOP 226 CD/OTANG 1 (BAG)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	THE MIND BOMBY EPIC 4633191/4633194 CD/4633192 (C) THOMPSON, DONNY WHATEVER NEAT ANTTLES LP/AN 0473 (P) TIN MACHINE TIN MACHINE MCA USA LP/MC/MIS 1044/TCMIS 1044 CD/TCMIS 1044 \$ 4.97/7.90(P)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	TOM, SHORTS LIFE TOO SHORT JIVE LP/MC/MC 018 CD/CHIP 81 (BAG)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	TRANSMISSION VAMP VELEVETEEN MCA LP/MC/MCG 6050/MDCG 6050 CD/MCG 6050 \$ 4.09/7.90(P)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	TURNIP, Krop UPSTETERS AT THE GRASS ROOTS OF DUB STUDIO 1 LP/STUDIO 1 \$ 6.18/8.95(P)										Reggae	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS A RITJUL OF DOLLARS OCEAN CD/OCNWD200 (BAG)										Films/Shows	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS BACK ON THE RIGHT TRACK BABY KENT LP/MC/KENT 091/KENT 091 \$ 8.99(P)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS CLASSIC SOUL YEARS SERIES 1964 CONNOISSEUR M/CVOP LP/64 VOP MCG 42 VOP CD 134 (P)										Soul	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS COUNTRY FAVORITES OCEAN CD/OCNWD2018 (BAG)										Country	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS COUNTRY LOVE KNIGHT KING CD/KNCD 10001 (P)										Country	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS GOLF IN KING CONNOISSEUR LP/MC/VOP LP134/VOP MCG 134 CD/VOP CD 134 (P)										Soul	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS HOT & MESSING TROJAN LP/TRLS 271 \$ 3.85/8.95(P)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS OI CHARBUSTERS VOL 5 LINK LP/LP 081 \$ 3.25/5(P)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS OI CHARBUSTERS VOL 5 LINK LP/LP 081 \$ 3.25/5(P)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS PERBLES VOL 27 AIP PAIP 10045 \$ 3.85/8.95(P)										Psychedic	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS PERBLES VOL 28 AIP PAIP 10046 \$ 3.85/8.95(P)										Psychedic	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS PERBLES VOL 29 AIP PAIP 10046 \$ 3.85/8.95(P)										Psychedic	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS ROCK RHYTHM & BLUES WARNER BROTHERS LP/MC/WX 255/WX 255 CD/928172 \$ 4.10/(7.29W)										Dance/Disco	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS RUBBING THE WALLS PER AWANA SOUNDS LP/ARLP 044 \$ 3.85/8.95(P)										Reggae	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS SCANDAL ISLAND LP/IPS 9920 (P)										Reggae	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS SIXTIES GROUP GOLD OCEAN CD/OCNWD2012 (BAG)										Films/Shows	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS SOUL YEARS SERIES 1 & 2 USA CD/SKACD 001 \$ 6.49/8.95(P)										Reggae	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS SOME GUYS HAVE ALL THE LUCK OCEAN CD/OCNWD2023 (BAG)										Reggae	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	VARIOUS THE 'N' CROWD... IN HIS KISS OCEAN CD/OCNWD2014 (BAG)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	WALLERS, THE THE ATLANTIC LP/MC/WX 256/WX 256 CD/WX 256 CD \$ 4.10/(6.49W)										Reggae	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	WATERFRONT WATERFRONT POLYDOR LP/MC/R37701/R37704 CD/R37702 \$ 4.26/(6.59P)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	WILLIAMS, Hank BEST OF VOL 3 WARNER BROTHERS LP/MC/KY25984/KY25984 CD/KY25982 \$ 4.10/(6.49W)										Country	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	WYKE, LINK LUMBLE MAN AIP CD/P 266 \$ 3.99(P)										Country	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	ZA MUERTE DANCE RACE 2000 PLAT AGAIN SAM LP/CD/BIAS 1340D (APT)										Rock	
CHESS	THE BIRDS LP/MC/MCG 6049/MDCG 6049							Rock	ZAPPA, Frank BOING! FURY DISC CD/R 10997 \$ 8.90/9.95(C)										Rock	

22 May 1989-26 May 1989 Album releases: 103

Year to date: 21 weeks to 26th May 1989 Album releases: 1,928

NOT THAT RECORD? ORDER! ORDER!

CRITICAL ALBUM

BY BIG BEN & THE BACKBENCH BOYS

COMPLETELY DIFFERENT RECORDS

No. DATE 2

NEATLY DISTRIBUTED BY PINNACLE (0689) 73144

MARKETPLACE

EQUIPMENT

POSTING RECORDS?



Don't leave anything to chance!
RING WILTON OF LONDON FOR PROTECTIVE ENVELOPES AND ALL YOUR PACKAGING NEEDS

Contact: Kristina on 01-341 7070 (6 lines)
 Stanhope House, 4/8 Highgate Street, London N6 5JL
 Telex: 267363. Fax: 01-341 1176

IMPORT SERVICES

DIGITAL IMPORT SOFTWARE COMPANY
THE US SPECIALIST CD WAREHOUSE

- Fully computerised
- Weekly new releases
- At the best prices

Phone us for your catalogue and credit application form

Tel: 0222 473474, Fax: 0222 472324

DISPLAY MERCHANDISING

DISPLAYING SUCCESS

Spong Retail Systems design and build a range of custom-made and in-stock point-of-sale displays to increase the visibility and impact of your records, cassette, CD and video for maximum selling power. Our Price and Wordmarks have all benefited from our expertise. Find out how we can help your business to display even more success.

SPONG RETAIL SYSTEMS PLC



Field Rd, Middlesbrough, Suffolk IP28 7AR. Tel: (0638) 713011.

TOUR MERCHANDISING



ACME TOTAL MERCHANDISING LTD

DESIGN AND PRODUCTION TOUR SUPPLY ADVICE SERVICE AND SUPPORT EUROPEAN RETAIL DISTRIBUTION
 TEL 01 439 2472 TELEK 317366 T-SHIRT FAX 01 434 0133

APPOINTMENTS

CHIEF TECHNICAL ENGINEER

Major West End Studio facility required
 CHIEF TECHNICAL ENGINEER.

The successful applicant will be fully conversant with latest Digital and Analogue techniques with proven track record within the industry. He will be required to head an installation team for the imminent relocation of this major studio complex. Excellent salary/ benefit package.

Apply Box No. 1741 c/o Music Week

Record Producer Management Marketing assistant/PA

Required in co-ordinate and implement a marketing programme to record companies worldwide. This is a challenging position in a busy environment which demands self motivation, initiative and will to succeed. Strong organisational skills and some typing necessary. Experience in working with record companies preferred but not essential. We act as a full time supervisory company and you would be doing similar work in that area as well as some other duties.

Salary will according to experience.

Apply via e-mail with CV to:

Stephen Hall, BMR Management, Box 218, 67 Gloucester Avenue, London NW1 6LD.

To book your space in MARKETPLACE call Judith on 387-6611 X255

FOR SALE

WHAT'S A GOOD BLANK TAPE?



WHAT HI-FI BEST BLANK TAPE 1989 FROM

CAROUSEL T.A.P.E.S

UNIT D INCHBROOK TRADING EST WOODCHESTER STROUD GLS 5EY

☎ 045383-5500



Jersey

The Island's premier TAPE & CD SHOP

positioned in town centre. Fully fitted with lift racking and storage units. Turnover in excess of £1/4 million. Enquiries from principals only.

Please contact

Box No 1743, c/o Music Week

DJ Record Cases

ALL SIZES — WHOLESALE PRICES
 TRADE ENQUIRIES WELCOME

Ring: 01-856 4777

for rep to call



Winterland Productions is the largest and most comprehensive merchandising company serving the music industry. Due to our Retail & Licensing Director relocating to the US, we now have an opening for the position. In addition, we are also looking to place someone in a dual position as PA to the Managing Director & Assistant to the Accounts Manager.

RETAIL & LICENSING MANAGER/ARTIST SOLICITATION:

— European Retail Co-ordination

— Licensing Europe;

— Artist Solicitation;

— Must be Numerate.

PA TO MANAGING DIRECTOR/ASSISTANT TO ACCOUNTS MANAGER:

— Strong secretarial skills, no shorthand necessary;

— Must be numerate.

Salary will be negotiable.

For the Retail & Licensing Manager's position, please send full CV to:

WINTERLAND PRODUCTIONS,

LYNETTE LAMMERS, 37 SOHO SQUARE, LONDON W1V 5QG.

For the PA position, please send full CV to:

ANTHEA COOPEL, (Same address)

RETAIL T-SHIRTS

ROADRUNNER SALES LTD.

TEL 0604 300347/1 1985 FAX 0604 721151
 ATTENTION ALL RECORD STORE MANAGERS
 + T-SHIRT BUYERS IN THE U.K. & EUROPE

WE HAVE THE "HOT ONES" FOR SUMMER
 U2, SIMPLE MINDS, NEW ORDER, PET SHOP BOYS,
 SISTERS OF MERCY, CRAMPS, CULT — OVER 200 TITLES

ALL LICENCED DESIGNS + NEW RELEASES WEEKLY + IMMEDIATE DELIVERY + ALL 12" PACKED FOR RECORD STORES + EXCLUSIVE DISTRIBUTOR

LONDON SHOWROOM 11 POLAND ST. W1. 01-287 5975

MERCHANDISING

"The One Stop"

FOR ALL YOUR PROMOTIONAL PRODUCTS from Concept, Artwork and Design, to Production and Delivery. We can handle the whole project for you.

See major advertisement in next week's Music Week Marketplace

Stage 1 Call us now

Stage 2 See us what you see

Stage 3 Promotion

HOOK NORTON, BANBURY, OXON OX15 5NT
 ☎ (0606) 737831 Fax: (0608) 730194

RETAIL, WHOLESALE & MAIL ORDER DISTRIBUTION OF IN-HOUSE AND CLIENT PROMOTIONAL MERCHANDISE

Stage 3 International

DISCS

UNLIMITED SELECTION

We have a wide selection of 7" & quality disc catalogue 7" & constantly update our lists and mail to our customers

A WORLD OF CHOICE

We buy records worldwide and can contact you regularly with offers at low prices. Contact us for details of these and other services

TEL: 0952 616911

OLDIES UNLIMITED

Dept. MW, Clives Way, St Georges
 Retail, Singapore
 Telex: 35403 Orleng C. Fax: 0952 612244

FOR SALE

STUDIO FOR SALE

FRESHLY RENOVATED WITH DETACHED RECORDING STUDIO

RICHMOND/TINGDON AREA
 Professional working studio — facilities include

• 14 lounge area • Air conditioning
 • Price includes 24 hour tape machine, desk and monitors. £250,000

Phone 01-549 0251

TO LET

OFFICES TO LET

Must be seen

Call: 01-482 5272

APPOINTMENTS



ZOMBA GROUP OF COMPANIES

Purchasing Manager

The Zomba Group of Companies is a rapidly developing organisation based in Willesden, North West London whose business is the production and manufacturing of records and tapes, music publishing, studio operations and allied activities.

The group has expanded in all areas over the last few years and now needs to establish a structured purchasing department to co-ordinate the purchasing of goods and services for its London head office.

The department will be headed by the Purchasing Manager who, ideally, will have substantial experience within the music business, perhaps one of the majors, in either a production or office management environment. Responsibilities will include the negotiation of prices, discounts and payment terms, as well as the introduction of a tightly controlled ordering system. Strong communication skills are essential as the Purchasing Manager will need to liaise closely with all group departments as well as suppliers.

The remuneration package will reflect your experience and ability and includes a non-contributory pension scheme and private health insurance.

Applications should be in writing, with details of current earnings to:

Julian Appleton
Zomba Group of Companies
165-167 High Road, Willesden, London NW10 2SG

All applications treated in the strictest confidence

ROUGH TRADE RECORDS

The fastest growing independent record label and part of the international, employee-owned Rough Trade Group wishes to recruit a

UK Marketing Manager

The role . . . the successful candidate will join a small professional team of managers and will assume responsibility for developing a strong and effective marketing strategy with the primary brief to create and see through successful imaginative campaigns on all our releases.

Background . . . the Marketing Manager will have already demonstrated marketing skills in the record industry or in a related or similarly orientated type of business.

Applications with full CVs to:

The General Manager
Rough Trade Records
61 Collier Street, London N1 9BE

ASSOCIATED VIRGIN LABELS

require

PRODUCT MANAGER

A.V.L. is the Marketing, Promotions, Press and Sales Centre for Virgin's 'associated' labels: Siren, 10, Circa, Virgin U.S.A., E.G. and Enigma.

Due to rapid expansion through an exceptional degree of success, an opportunity has arisen for a talented Marketing Person with Record Company experience, to join our young go ahead team — Salary Negotiable.

If you feel you have the relevant experience required please write enclosing full C.V. and day time telephone number to:

Cathy Cooper,
Virgin Records Ltd,
Kensal House,
553/579 Harrow Road,
London W10 4RH

CARTEL WHOLESALE

Is looking for

TELESales PERSONS/TRAINEES

to join its successful regionally based telesales operation. The vacancies are in our Scottish (Edinburgh) and Midlands (Warwick) offices where the successful applicant will join the established sales team in selling a product range which crosses the artists boundaries from Yazz/Erasure to Napalm Death/Extreme Noise Terror.

If you have limitless energy, good interpersonal skills, knowledge and understanding of product in the marketplace and a desire to join a rapidly expanding employee owned company, please apply in writing with full c.v. to:

The Sales Manager,
Cartel Wholesale,
61 Collier Street,
London N1 9BE.

Please mark your envelope TS891
Applications close 26th May, 1989



CONTEMPORARY DANCE TRUST

PRESS OFFICER

Central London. Salary negotiable

Contemporary Dance Trust is the umbrella body for London Contemporary Dance Theatre, London Contemporary Dance School and The Place Theatre — making up the leading contemporary dance organisation in Britain and Europe today.

The recently appointed Head of Marketing & Communications is looking for a dynamic and creative Press Officer, who will maintain the Trust's existing excellent relationships throughout the arts media whilst developing coverage into broader leisure and lifestyle print titles and broadcast slots. S/he will also be closely involved in activity surrounding the arrival of the Trust's new Artistic Director from New York later this year.

Applicants should have at least one year's experience of media liaison, combine creative flair with a determination to achieve results and have a genuine interest in one of today's most radical and innovative performing arts.

Please write with C.V. to:

Chris May
Head of Marketing & Communications
Contemporary Dance Trust
The Place, 17 Duke's Road
London WC1H 9AB

PLEASE ADDRESS
ALL BOX NUMBER
REPLIES TO:
BOX No. . . .
MUSIC WEEK
GREATER LONDON
HOUSE
HAMPSTEAD ROAD
LONDON NW1 7QZ

THE
SPECIALISTS
in the
MUSIC
WORLD



Handle
Recruitment
FOR ENTERTAINMENT AND
TELEVISIONS SECTORS
Consultants to the
CREATIVE SERVICES INDUSTRIES
01-493 1184



ZOMBA MANAGEMENT LIMITED GENERAL MANAGER

An excellent career opportunity exists for an experienced executive to join Zomba Management, the leading producer management company. Based in our N.W. London headquarters, the successful applicant will be responsible for co-ordinating and developing the careers of our producer and mixing clients. The ideal candidate should be self-motivated, a good communicator and negotiator, and have a knowledgeable musical understanding that encompasses diverse styles of contemporary music; pop, rock, dance, etc. Additionally, prior experience in a management company, or in A&R or the Business Affairs area of a record company would be an advantage.

We offer an attractive salary commensurate with experience, plus medical insurance, non-contributory pension scheme and additional benefits appropriate for this important position. Reporting to the main board directors, this position holds great prospects for personal and professional growth in a company known for its independence and very high creative standards.

Apply in writing detailing your career to:

Ralph Simon,
Zomba Group of Companies
Zomba House, 165-167 High Road, London
NW10 2SG

All applications treated in strictest confidence.

ROYALTY AUDIT MANAGER

London firm of Chartered Accountants with expanding royalty audit department requires Royalty Audit Manager.

Successful candidate will have experience in all aspects of royalty audits in the audio-visual field.

Professional qualifications an advantage but not essential.

Salary negotiable.

Please reply in confidence to:

MUSIC WEEK Box No. 1742

Making the most of that Manilow magic

by Dave Laing

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

That was the problem facing Aristo 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 albums 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 "real 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 came out in March.

Faced with radio and dealer

apathy, Tomkins decided to harness the buying power of Manilow'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 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, Aristo 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 cobs."

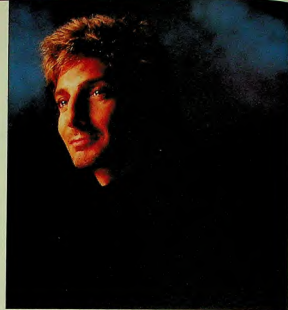
"With 15,000 people buying a single in the first week, it should get high in the charts," says Tomkins. But he hadn't reckoned with the "stupid bigotry" of many dealers who refused to stock the single: "They seem to get more pleasure from telling a Barry Manilow fan to fuck off than from hearing a

cash register ring."

The fans still 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, Tomkins 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, Aristo 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 because 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 taken a Sun



BARRY MANILOW: the victim of 'stupid bigotry'?

ad," he says. "And I've gone into *Woman and Woman's Own*, because he's actually right for them." And Tomkins has had a welcome boost from retail support for in-store displays. "We're in Woolworths, Mercezes and Smiths and Boots are talking about Manilow being the first of their new in-store 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 introducing 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 long-term sellers.

"People who buy an MOR album often wait for a special occasion. 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.

Raging Silence

the new album from

URIAH LEEPEE



LP • LLP 120 CASSETTE • LLK 120
CD • LLC 120
LIMITED EDITION
PICTURE DISC • LLPPD 120

"RAGING SILENCE IS A MUSICAL TRIUMPH"
— METAL HAMMER

"HEEP HAVE RETURNED WITH AN ALBUM
FULL OF QUALITY AND STRENGTH"
— MUSIC WEEK

"... THUMBS UP ALL ROUND AS BOX AND
THE BOYS REMAIN VERY 'EAUV, VERY
'UMBLE AND VERY 'APPENING'" — R.A.W.

"... AN IMMENSE SLICE OF AOR"
— KERRANG!

"... ONE OF THE FINEST ALBUMS TO WRAP
ITSELF AROUND THESE EARS"

— METAL FORCES

ALSO AVAILABLE
THE SINGLE

"HOLD YOUR HEAD UP"

7" LGY 67 12" LGYT 67

MARKETED & DISTRIBUTED BY PRT



Diary's

D I A R Y

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 were 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 need every conceivable reminder and letter to attend, from personal invitations and other 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 Stafford 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 EMI chief Mike Summers (now BPI-eligible through the launch of Union) had been nominated to chair the BPI, Summers himself exclaimed something we couldn't possibly reprint and added: "Somebody's pulling your leg mightily"... 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 (Filimox)... Brad Aspinx is a little among over the fact that the first visitor to the Los Mangan 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 Aspinx'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, look on the return flight from IM&MC in Amsterdam will be pointed in the right direction by Dooley...



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 gig.



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



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: Goodye 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.



SPECIAL AWARD: After the 1989 Sony Radio Awards, the Duchess of York receives a special gift of two shortwave radios.



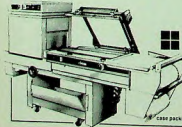
inpac

PACK IT..... WRAP IT..... SEAL IT..... SLEEVE IT..... SHRINK WRAP IT.

If you want to get your packaging problems all wrapped up, then take a good look at one of the DEM range of film-wrapped machines supplied by Inpac.

They're the ideal choice for small and medium size product protection, and not only offer a superb presentation, but can make huge savings in time, materials and labour costs into the bargain.

They can be used to suit many types of product, producing anything from 400 packs per hour to as much as 1000 packs per hour at your disposal. You can change everything for the better when you change up to a DEM. DEM and Inpac manufacture a range of semi automatic and fully automatic L sealers, sleeve wrappers, horizontal form fill seal machines and shrink tunnels. Besides the standard range of over 50 packaging machines your requirements for conveyor systems and collating equipment can also be considered.



newtec
international

Newtec automation ltd
12 Windsor Lane
Surrey, Middlesex
UK RG0 4DQ England
Tel: 01-574 2023
Fax: 01-574 1106
Telex: 933 560

case packing palletising pallet wrapping

CHARLY VIDEO PRESENTS

THE SWINGTIME VIDEO COLLECTION

The definitive video survey of the swing era



VID JAM 1
MEET THE BAND LEADERS
COUNT BASIE, LIONEL HAMPTON,
DUKE ELLINGTON.



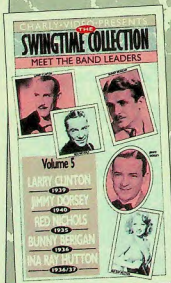
VID JAM 2
MEET THE BAND LEADERS
HARRY JAMES, RAY MCKINLEY,
SI ZENTNER, RALPH MARTERIE.



VID JAM 3
MEET THE BAND LEADERS
TEX BENEKE, RALPH FLANAGAN, LES &
LARRY ELGART, VAUGHN MONROE.



VID JAM 4
MEET THE BAND LEADERS
TEX BENEKE, GENE KRUPA, JERRY WALD,
STAN KENTON.



VID JAM 5
MEET THE BAND LEADERS
LARRY CLINTON, JIMMY DORSEY,
RED NICHOLS, BUNNY BERIGAN,
INA RAY HUTTON.



VID JAM 6
MEET THE BAND LEADERS
LAWRENCE WELK, RUSS MORGAN,
HAL KEMP, JAN GARBER.

VID JAM 100
MEET THE BAND LEADERS
Featuring:
HARRY JAMES
DUKE ELLINGTON
TEX BENEKE
CHARLIE BARNET
LES BROWN
COUNT BASIE
LIONEL HAMPTON
STAN KENTON
ARTIE SHAW
JIMMY DORSEY
INA RAY HUTTON
THE BOBCATS
(OF CROSSY FAME)
JACK TEAGARDEN
NAT KING COLE
& HIS TRIO
GUY LOMBARDO
ART MOONEY
LAWRENCE WELK
JOHNNY LONG
PEGGY LEE
FIREHOUSE FIVE & TWO



Specially priced sampler
containing 20 complete
performances
dealer price £3.49p

dealer price VID JAM £6.95

Step into Swing society

The Swingtime video collection has been produced by the late great Wally Heider



ORDER NOW FROM YOUR CHARLY REP OR DIRECT FROM
CHARLY RECORDS LTD., 156/166 ILDERTON ROAD, LONDON SE15 1NT
(01) 639-8603