

27 MAY 1989

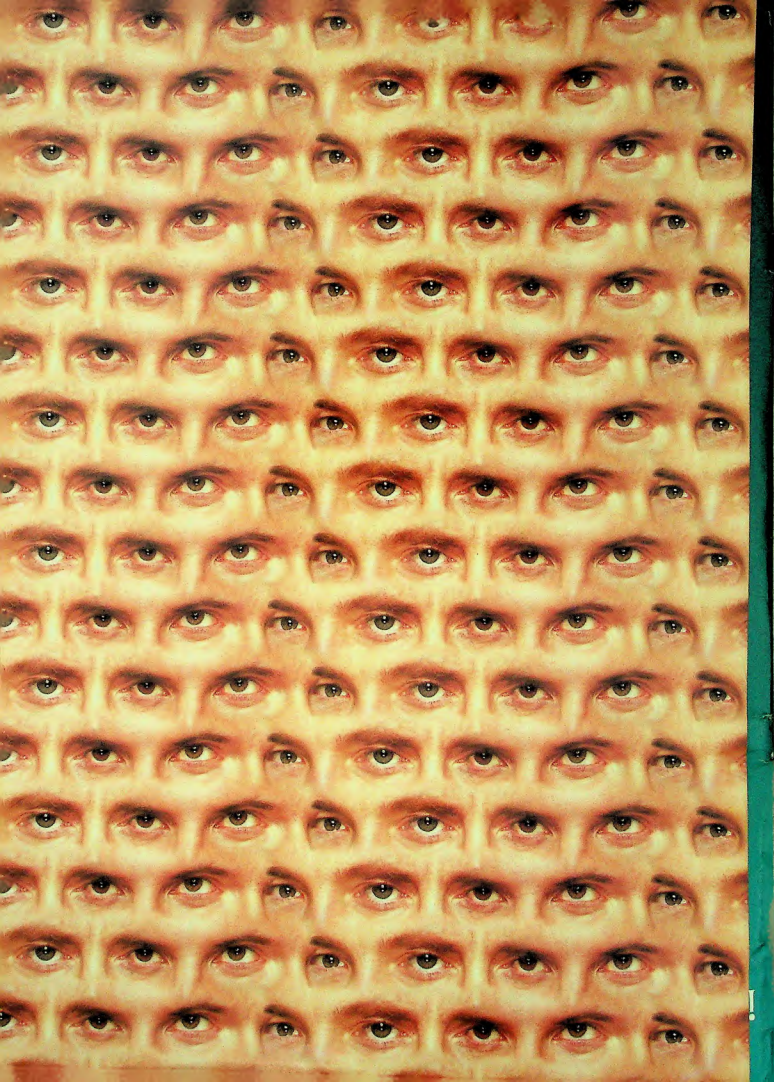
MUSIC WEEK



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QUEEN

THE MIRACLE



RELEASE DATE MAY 22ND 1989

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On May 22nd 1989 Queen release their long awaited album 'The Miracle' through Parlophone Records.

The international release of 'The Miracle' marks Queen's sixteenth album release during their eighteen years together as one of the world's leading rock bands.

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Tapes and CDs storm on, but vinyl's slipping

THE SUPPLANTING of the vinyl album by cassettes and compact discs is strongly indicated by the latest set of trade delivery figures from the BPI.

In the year to March 31, vinyl LPs dropped by eight per cent compared with the previous 12 months while cassettes rose by 11 per cent and CDs were 51 per cent up.

Comments the BPI: "LP discs are now very much less than 30 per cent of the total market. It would not be surprising to see the downward trend accelerating."

In the year ended March, 48.6m vinyl albums were shipped compared with 83.9m cassettes and 31.3m CDs.

The boom in sales during the first quarter of this year that retailers

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THE DEADLINE for nominations for chairmanship of the BPI has been extended by a week. All names should have been submitted by the beginning of last week but BPI director-general John Deacon says he is still awaiting the formal acceptance of nomination. He does not reveal how many candidates have been proposed.

Record producers ask for radio cash

RECORD PRODUCERS are staking their claim for a share of needle-time payments to make up for what they believe will be a falling income from mechanical royalties.

The Producers Guild has already met with Phonographic Performance Limited to make its case as part of an initiative to become established as one of the mainstream

music industry organisations.

The guild, established two-and-a-half years ago, feels it has a role to play in representing the interests of producers and in providing a link between the creative aspects of making records and A&R staff and radio stations.

One of the immediate challenges facing the organisation is to

repeat the success it had in Germany in securing needle-time payments for its members.

Says guild member Phil Wainman: "PPL's reaction to our suggestions was very favourable."

"We say that producers should receive needle-time payments because, sometimes, the producer has made more of the record than the artists."

To secure payment from GVL, the German equivalent of PPL, the guild insisted on the implementation of forgotten clauses in copyright legislation. However, in the UK the organisation will have to negotiate a system for payment with PPL from scratch.

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More venues likely as roadshow gathers speed

MORE VENUES are likely to be added to the BPI's roadshow tour following a positive turnaround in support from dealers.

The organisation's retail liaison committee plans to run additional shows after overall attendances at the events doubled during the second week of the tour.

Poor turnouts at Birmingham and Newcastle in the first week began to turn the roadshow into a disaster for the five record com-

pany managing directors who were expecting a lot of healthy feedback from retailers.

But at Manchester and Glasgow during the second leg of the tour, the response turned to overwhelming support with more than 40 dealers attending each event.

"It definitely has been worthwhile," says committee and Pinnacle Records chairman Steve Ma-

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THIS IS the style that Parkfield Entertainment is bringing to more than 250 High Streets with its Hollywood Nites chain of sell through video and rental stores. Independent dealers that have so far joined the chain are being given the option of having their shop fronts redesigned in a cinema style and a national TV advertising campaign to promote Hollywood Nites begins on June 5.

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Free-spending Field combats CD shortfall

EMI is to increase its investment in compact disc manufacturing substantially by establishing a plant in the heart of Europe.

In London last week for the launch of the restyled EMI Classics free-spending EMI Music Worldwide president and chief executive officer Jim Field confirmed that a firm commitment had been made and the money allocated, though he said that a decision had not been made on whether to build a plant from scratch or try to acquire an existing operation.

A recent forecast predicted a shortage of CD pressing capacity at the height of the season this autumn (MW, May 20).

STOP PRESS: EMI Music is continuing its buying spree. The company's Capitol/EMI division was expected to conclude a deal in Los Angeles on Friday (19) to acquire 50 per cent of leading US independent label, Enigma. The acquisition is said to be in the \$10-12m range.



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brother
bey*nd
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THE GET EVEN TOUR
1989





REBOUND is the new single from Cactus World News, an MCA, which is released on June 5 and will be promoted by a UK tour by the band during the latter half of May.

MUSIC WEEK



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

Greater London House, Harewood Road, London NW7 7JZ. Tel: 01-387 6811. Telex: 299485 MSLC. G Fax: 01-388 4002.

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Subscription rates: UK £70. Europe (including Eire) £95/\$150. Middle East & North Africa £70/\$105. USA, 5 Americas, Canada, India & Pakistan £70/\$105. Australia, Far East & Japan £70/\$105. Single Copy USA \$1.99. Single copy USA \$1.50.

Subscription enquiries: Complete Postage Ltd, 770-776 Lincolnton Avenue, Harewood, Surrey, GU1 3HP. Tel: Eileen Rowson on 01-440 4179. Fax: 01-440 48173. Near Music Week Distributor free to subscriptions contact in January 1989.

Pick 'n' pack for greater profit urges BARD five-point plan

CHANGES ACROSS the board are needed if the UK's distributors are to improve efficiency and increase profits for the industry.

That is the conclusion of the British Association of Record Dealers' five-point plan for the standardisation of company systems which was formulated by one of its sub-committees (MW, May 20).

Details of the document, which it intends to present to the BPI, include a recommendation for orders, delivery and advice notes.

The information on these should include the account number, address, reference number, date, catalogue number, title/artist, format details, quantity, price per unit with extended gross and totals.

Invoices should, says BARD, include the order/delivery/advice notes number, date, reference number and value of O/D/A. Special terms should be mentioned on the invoice and not the O/D/A and ex-works sales should be in with the format used in the normal invoice O/D/A systems.

Statements should have cross referenced credit notes, easy-to-read invoice information and a column of special discounts/terms. Colour coding and a uniform size is also advised.

Packaging recommendations for seven-inch and 12-inch singles suggest a consistent number of units in a one-ended, perforated flip.

Cassettes should be packaged in a similar way but double tapes should be packed landscape or lock-to-lock and not portrait style. Compact discs would be best suited to flat opening boxes with the spines showing and sell through videos should be in the standard Amray boxes.

A standard cassette box size label should be featured on all types of packaging. This should contain a bar code, catalogue number, artist/title, quantity and a one-inch space for any over-writing. Colour coding may also be an advantage.

The suggested standard system for returns is based on a regular automatic schedule with defined company contacts for each account. For returns, a standard procedure of a figure given and no authorisation needed is recommended but not crediting or returning mistakenly submitted deletions is not acceptable.

For sent in error items, BARD claims there is a need for a faster pick up system and for faults there is presently a great difficulty in labelling each fault. This must be overcome, it says.

With specials like SOR and SOE, the one problem is to define mint condition, which is a request when returning product and can often lead to rejected product. A standard guideline is advised.

One unified list of deletions is suggested and in future this may be incorporated as part of the Elec-

tronic Record Ordering System.

In conclusion, BARD suggests that if these recommendations are accepted the BPI can then negotiate with box suppliers for the best rates possible.

The end result of this new efficiency in picking, packing and unpacking will result in cost and labour savings, it says.

MUSICAL Chairs

MOVING FROM general manager to managing director is Tarquill Creevy, of Bugle Songs, Miles Copeland's publishing company which was formerly known as illegal Music... BMG Music Publishing International has promoted Janice Skeavington to the post of international repertoire manager... Former A&M press officer Andy Prevezar has been promoted to head of press and the company's new senior press officer is Penny Caplowe, previously of CBS... Andrea Taylor joins Fleming And Smallman, from MCA, as a radio promoter... David Smith is the new marketing manager at Trax Music... Former K-tel marketing manager Vicky Blood is now doing the same job at BMG Enterprises.

● THE TITLE track for the new James Bond film Licence To Kill, which is sung by Gladys Knight, will be released by MCA on May 30. Support includes points of sale promotions and advertising.

● CBS IS releasing the single Radio Silence by Russian artist Boris Grebenchikov this week to tie-in with the ITV showing of a documentary on the artist entitled The Long Way Home, on Monday, May 29, at 10.30pm.

● THE SNAPDRAGONS will be touring the UK in support of their new single on Native Records called Dole Boys On Futons.

● TRAILBLAZE IS the new single by Shy Reptiles which is released on June 5 on Fontana, on 12-inch only, and the band will be touring to promote the release.

● EPIC is releasing the single Up Against The Wall by Cry Before Down this week and the group will be supporting Big Country on tour to back the single.

● FRAZIER CHORUS will be touring for the next two weeks to support the release on Virgin of their debut album, Sue.

● BLUPPET RELEASES the new Jnr. Manson Slags single Silver Train on June 5 to coincide with the group's UK tour.

● THE RELEASE on Circa of Paul Haig's new album Chain this week ties in with Haig's showcase tour.



FORMER RCA managing director David Betheridge and Geoff Hamington returned to help their ex-colleagues celebrate the 20th anniversary of the formation of the RCA sales team. The event was organised by BMG sales director Dave Harmer, the only survivor of the original team. That original group is pictured (left) while Harmer is head and shoulders above the celebrations (right).

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Producers

▶ FROM PAGE ONE

The German deal, though, has brought some substantial incomes for guild members. Says Mike Vernon: "Two tracks from the last Chris Farlowe album earned more from GVL than I got from sales royalties in Germany."

Adds Wainman: "Secondary income is very soon going to be more important than mechanicals."

Wainman goes on to state that the organisation is addressing its larger aims by meeting with Radio One as a means of helping staff there and its members better cater for each other's needs. In addition, it maintains a continual dialogue with A&R personnel, says Wainman. Membership details are available on 01-586 9795.

Tapes and CDs

▶ FROM PAGE ONE

have already indicated is borne out by the figures. Although the particularly strong month of April is not included in the statistics, the market rose by 11.5 per cent compared with the same period in 1988.

The BPI, though, sounds a note of caution around the figures. It points to the markedly quiet market in the first quarter of last year when comparisons are made about growth.

In addition, while acknowledging the growth of music sales, it warns that the rate of increase is being slowed as the Chancellor's policies of restraining consumer spending begin to take effect.

Roadshow

▶ FROM PAGE ONE

son. "I think you have to relate the earlier poor turnouts to colchicement areas. With Birmingham, we perhaps lacked a little publicity for the event but in Newcastle it was a limited catchment area and late night shopping."

"As the publicity increased between the two weeks, the turnout also increased," says Mason.

"Each region had different points of view and many of those states that were raised were eye openers for us all," he says. "We will now seriously consider extending the tour."

"We will go back to the BPI and, within a few weeks, notice, organise some other dates."

Ay up, put money in thy tills, says EUK

SENIOR REPRESENTATIVES of the UK record industry went north of Watford last week as Entertainment UK sought to show them that even Yorkshiremen buy music.

Some 20 sales and marketing executives from as many record companies visited a Woolworths entertainment-only store in Manchester and supermarkets in Ashton-under-Lyne and Bradford supplied by EUK.

Mike Sommers, managing direc-

tor of the Woolworths-owned EUK, comments: "We do not think people recognise the length and breadth of our customer base. They think we are simply Woolworths — which we are not."

"Secondly, we do not think the record companies realise how much music is sold by non-record shops."

"We also wanted to make sure they realised what range of product we will sell. A lot of people

think a rack jobber's customers carry just chart material but they saw there was a lot of back catalogue around."

"People do not recognise how much they can get out of featuring product in the supermarkets that is just a couple of months old. It really will sell in the grocers when some people might think it was dead product."

Sommers says his guests were very positive about the trip. "It was an informative and awareness exercise and I think it achieved that."

EMI Classics' new image aims to top world sales

EMI HAS restructured its classical division with the intention of capturing 20 per cent of the world market by 1993.

Aiming to capitalise on a widening audience base for classical music, the former International Classical Division has been re-styled EMI Classics and will be run by a seven member board headed by newly appointed president Richard Lyttelton. Announcing the move, EMI Music's president and chief executive officer, Jim Finkaid, says that it is a "crucial element in the implementation of our aggressive business plan".

According to Lyttelton, EMI Clas-

sics is committed to a total investment of £25m in more than 100 new recordings in each of the next four years. He says that the new structure "will unify EMI's classical interests into a single cohesive and dynamic force".

Lyttelton acknowledges that the world classical market is becoming increasingly competitive with the arrival of new companies in a buoyant market whose growth has been driven by the compact disc.

Although EMI Classics will be run from London, Lyttelton emphasises that the national recording programmes in the UK, France, Germany and the US will continue.

Ex-EMI de Wit joins ASCAP

FORMER EMI Music Publishing managing director Frans de Wit is to join the London office of US rights organisation the American Society of Authors Songwriters and Composers.

De Wit, who resigned from EMI following the appointment of Peter Reichardt as head of the newly combined SBK Songs-EMI Music operation, will have a pan-European brief. He will be based at ASCAP's London office alongside UK regional director James Fisher.

Until recently, De Wit was president of the Music Publishers Association and a council member of the Performing Right Society and his wide knowledge of the European scene is expected to strengthen ASCAP's ties with affiliated societies in continental Europe.



KEN EAST'S 37-year career with EMI, which comes to a close at the end of this month, has been marked by a dinner hosted by EMI Music Worldwide chairman Bhaskar Menon. East is pictured with his wife, Dolly, with (from left), Menon, Cliff Richard's manager Peter Gormley, RAK Records founder Mickie Most and Elton John's manager John Reid.

BRIEFS

● PROFILE RECORDS, which claims to be the largest indie label in the US, is launching its UK operation this week.

Initially, Profile will be releasing American product but the company says it intends to sign artists from its London office, based at 10 Tech West, Worples Way, London W3 0RQ (01-749 8777).

World BRIEFING

STOCKHOLM: PolyGram International has acquired Swedish music publisher Sweden Music AB. The company is one of the leading independent music publishers in Scandinavia and it represents the works of Cole Porter, Irving Berlin, Evert Taube and Abba, among others. Sweden Music AB owner Stig Anderson will continue as managing director of PolyGram's interests in the country for the next five years. This deal makes PolyGram the holder of the largest share of Europe's recorded music market.

LOS ANGELES: Berry Gordy's slimmed-down business interests, known as The Gordy Co since he sold Motown Records to MCA, had \$105m in turnover last year. As such, it was the fifth-largest black-owned business in the US, according to *Black Enterprise* magazine (Motown Industries, including the record division, was for many years America's largest black-owned company).

NEW YORK: According to boss of Tower Records Russ Solomon, during the first quarter of 1989, Warner represented 32.8 per cent of Tower's purchases while CBS was second at 15.5 per cent and PolyGram third at 14.4 per cent.

HELSINKI: One of Finland's biggest department stores has opened a recording studio in which the public can make their own records using a backing track and the help of a professional sound engineer. The cost of a session is about £10 and includes a cassette of the end product.

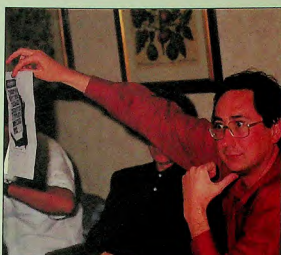
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BOB BARNES watches intently as JON WEBSTER shows him the future of retailing

Seconds out, round one: the roadshow kicks off

EXPLLOSIVE MIXTURES can be produced in a variety of ways. One recipe involves combining five record company managing directors and about 20 independent retailers with some free beer and a handful of contentious subjects.

Such were the ingredients when the BPI's retail liaison committee met the dealers in Birmingham. However, nobody actually lit the blue touchpaper and the evening passed off without anybody being forced to retire immediately.

Powerful arguments were put — complaints were made, even — but within an atmosphere of humour and conviviality.

Main topic for discussion was the cassette single which the BPI council is very enthusiastic to see launched in the UK. Said retail liaison committee chairman Steve Mason: "The BPI sees it as one way of arresting the decline of the singles market."

Challenged about the dealer price of cassette singles (from next month, they must be shipped at £1.20 or more to qualify for the chart), BPI council mem-

'The multiples, by the nature of what they are, have to be blander and blander. You just can't give individual managers freedom of choice'

ber Rupert Perry asked for dealers to bear in mind the cost of launching the format.

Mason picked up on the theme and said the BPI was intending to take national newspaper advertising to promote the format. Record companies with top 40 product would consider buying co-operative space in *The Sun* and *Daily Mirror* to advertise their individual singles and the format in general.

The dealers present said they thought cassette singles were a good idea but they expressed some concern about packaging and racking.

Richard Woolton of Ainley's in Leicester said the push behind cassette singles must come from all record companies and that there should be a uniformity in the packaging.

Bob Barnes, head of the West Midlands-based Discovery Group, asked about a generic logo for cassette singles and was told by BPI council member Jon Webster that the idea was being considered. Said Webster: "We are asking all companies to consider putting the words 'cassette single' at the top of each box."

In terms of availability of cassette singles and racks, Mason said it is intended for the top 40 plus 10 others to be displayed in-store. The additional titles would include new releases, climbers and tracks out of the top 40 but still selling well.

The discussion then moved to the future of vinyl and the price of compact discs. Told by a retailer that CD prices should fall, Webster replied that perhaps it was not that CDs were too expensive but that vinyl was too cheap.

Woolton responded that the

'If you've got the customer to accept a certain price level then why throw that away? If CDs do come down to £9.99, how long will they stay there?'

penetration of CD hardware was being held back because the price of software was deterring potential customers.

The record companies were pressed to make all CDs available at a dealer price that they could retail for under £10, but Perry stated: "If you've got the customer to accept a certain price level then why throw that away?"

"If CDs do come down to £9.99, how long will they stay there?"

Responded Dick Raybould from Spinadisc in Northampton: "The punter is aware that he's being ripped off by CD."

Mason then asked how the independent retailers saw themselves in relation to the multiples. Liz Woolton from Ainley's replied: "We're back to where we were 20 years ago with the independent coming back up again." She added that a range of specialist stock and quality of service should maintain a market for an indie in any town.

Added Mason: "The multiples, by the nature of what they are, have to be blander and blander. You just can't give individual managers freedom of choice."

BETTER PRESENTATION



MEANS



BETTER BUSINESS

Admittedly looks aren't everything, but the better the impression you make in your sales area, the better your chance of beating your opposition in the fiercely competitive music retailing market. Our close involvement with retailers, both large and small, has given us the experience to build a range of skills and services designed to provide the modern retailer with a welcoming and efficient sales platform.

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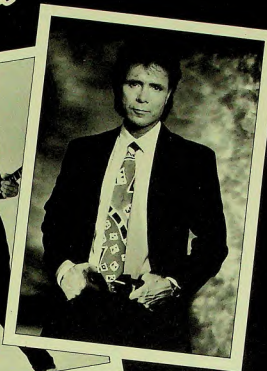
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Cliff
✓



by Phil Hardy

TOP OF the list this month is undoubtedly **Mark Williams' 40 Greatest Hits** (Polygram 21 233-2) which is just that from one of the seminal recording artists of the 20th century. An added bonus is that the sound quality is superb, far better than on my vinyl greatest hits collection. Also a joy to behold is the budget-priced **Howwood Mae's Greatest Hits** (CBS 4670742), a melodic and melancholic collection of songs from the era of Albatross and Man Of The World Days. Equally fine is **The Blues Collection** (Castle CCSLP 216) a live set from the same time. Best known as session guitarist and songwriter (Cover Me, Sure As A Sin) **Eddie Hinton** has been described as the last great white soul singer. Letters From Mississippi (Line INC D 900172 0), a collection of demos made in search of a contract and previously only available in Sweden, confirm this to perfection. Over a surging Muscle Shoals backdrop Hinton wails the blues. Now if someone would reissue his 1977 Capricorn album... Another fine album from a cult figure is **Tennessee Van Zandt's The Late Great** (Decca CD 145) which includes his own version of the oft-recorded Poncho And Lefty. From Edsel there's two superior singer-songwriter outings, **Kate & Anna McGarrigle's Dancer With Bruised Knee** (ED 307) and **Randy Newman's Trouble In Paradise** (ED 305). The former includes the moving First Born and is a superb example of deli-

cate harmonising, while the latter sees Newman at his most mordant, particularly on My Life Is Good, Christmas In Capetown. More exuberant is **Rhino Collingente** (CD Charly 131), a raucous collection of Seventies soul, including **Ruben Blades** first major hit, Pedro Novias, an account of an immigrant's life in America.

The event of the month is CBS's reissuing all **The Clash's** six albums on mid-price CD. Listening to them in chronological order their eponymous debut album (CBS 92323) remains as striking as ever. With **Never Mind The Bollocks** it is the punk album. (But note it's the US version with a different running order and some track changes). Equally impressive is **London Calling** (460114 2) while **Sandinista!** (463364 2) remains as perplexing as ever. It will be interesting to see how they sell. Have enough of the Clash's audience of 10 years ago moved into CD? Also from CBS comes a trio of **Roy Orbison** reissues. Our Love Song (4634172), Best-Loved Standards (4634192) and the peak of the bunch, **Roy Orbison** (4634182) which includes The Actress, Paper Boy and Today's Tears. From Ace comes another batch of **Grateful Dead** reissues, including **From The Mars Hotel** (GDV 4007), the live set I Steal Your Face (GDV2 4006), the interesting **Liger Rose** (GDV 4010) from the Dead's lyricist **Robert Hunter** and Garcia

(GDV 4011) probably the best of **Jerry Garcia's** solo outings.

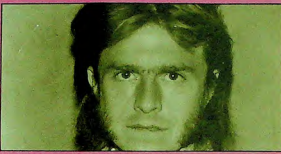
On the country front there's been a slew of albums from Stetson. The best of these are **Jack Guthrie's Greatest Songs** (Hal 3095), **Al Dexter's Pistol Packin' Mama** (3101), **Jimmy Rodgers' My Rough and Rowdy Ways** (3091) and **Merle Haggard's** celebration of gospel music, **Land Of Many Churches** (30978). Jack Guthrie's career has been far too long overshadowed by that of his cousin and frequent collaborator, Woody, but his version of Oklahoma Hills, included here, was one of the earliest country hits to achieve national recognition in the Forties. Similarly, though, a 1962 recording of his hit, the Dexter album is a timely reminder of his contribution to the evolution of the honky tonk sound. **Rough and Rowdy Ways** is a straight reissue of the classic 1950 RCA survey of Rodgers' career and **Land Of Many Churches** one of the more interesting of Haggard's concept albums of Seventies. And then there's **Speedy West** Guitar Spectorial (Hot 3093) is a straight reissue of his 1963 album in its original sleeve. **Steel Guitar From Outer Space** (See For Miles See 249) couples that album with 12 selections of 'West's' Fifties recordings and comes complete with an authoritative sleeve note from John Fimmering. You pays your

money and takes your choice. Also from See For Miles is California Rose (See 241)* a 20-track selection of the influential **Rose Maddox's** early Sixties Capitol recordings.

Collectors of various persuasions are well served this month. **The Four Lovers** (Bear Family Records BCD 15424) collects together all the RCA recordings of the group that later became the Four Seasons and shows the wide range of influences on the group. Also from Big Bear is the double **The New Orleans Sessions 1950** (BFD 15308 VA)*

Bold Head) and the salty blues of the little known **Alamo Monday** Epitaph For A Legend (Decca LK 52)* includes cut rarities from Lelou Roger's International Artists label. From Demon there's two intriguing Hi releases, **Al Green's Love Ritual** (HLP 443), which consists mostly of unreleased material and rarities such as his first Hi single, a cover of The Beatles Want To Hold Your Hand, and Rare And Unissued Hi Recordings (HLP 430)* which includes two marvelous previously unavailable tracks by **O V Wright**.

As the years roll by the nostalgia market seems to be broadening considerably. A trio of Best Of from EMI, **Ronnie Hilton**



EDDIE HINTON: 'the last great white soul singer'

which consists of a complete run through of Mercury's first recording sessions in the Crescent City. The result is a fine capsule of New Orleans music with stand-out tracks from **Professor Longhair** (notably the rous-

CDP 7 9220 2), **Evo Bowell** (7 92259 2), and the best of the bunch, **Michael Holliday** (92235 2) are obviously targeted at that market. **RELEASES MARKED *** are only available in LP and cassette form.

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 THE SHIRELLES
 TOMMY HUNT

ARDEE (Reader's Digest)

 VIRGIL FOX
 HARRY JAMES
 RAY EBELER
 ITZHAK PERLMAN
 NELSON RIDDLE

MUSICOR

 GEORGE JONES
 GENE PITNEY
 THE PLATTERS
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WAND

 ISLEY BROTHERS
 KINGSMEN
 CHUCK JACKSON
 MAXINE BROWN

TREE

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MUSIC WEEK 20 MAY, 1989

TOP · 75 · ARTIST · ALBUMS

- | | | | |
|---|---|---------------------------------------|----------------------|
| 1 | 2 | TEN GOOD REASONS * | PWL HW (P) |
| | | Jason Donovan (Stock/Aitken/Waterman) | CHFCI/CD-HFC07 |
| 2 | 1 | STREET FIGHTING YEARS * | Virgin MINDS (I) (R) |
| | | Simple Minds (Stock/Aitken/Waterman) | CAMINDY 1100-MINDY |
| 3 | | | |

MUSIC WEEK 20 MAY, 1989

TOP · 75 · SINGLES

- | | The Week Last Week | Wk on Chart | Title | Artist (Producer) Publishers | Label (I) (2) Number (Distributor) | |
|---|--------------------|-------------|-------------------------|---|------------------------------------|--|
| 1 | NEW | | FERRY 'CROSS THE MERSEY | Marsden/McCartney/Johnson/Christians (S/A/W) DJM/PolyGram Music | PWL PWL 41 (P) | |
| 2 | 1 | 3 | HAND ON YOUR HEART | Kylie Minogue (Stock/Aitken/Waterman) All Boys Music | PWL PWL (T) 35 (F) | |
| 3 | 5 | 6 | MISS YOU LIKE CRAZY | Natalie Cole (M... Prince Street/Las Vegas) | EMI USA (12MT 63 IE) | |

MUSIC WEEK 13 MAY, 1989

TOP · 75 · SINGLES

- | | The Week Last Week | Wk on Chart | Title | Artist (Producer) Publishers | Label (I) (2) Number (Distributor) | |
|---|--------------------|-------------|--------------------|--|------------------------------------|--|
| 1 | 2 | | HAND ON YOUR HEART | Kylie Minogue (Stock/Aitken/Waterman) All Boys Music | PWL PWL (T) 35 (F) | |
| 2 | | | ETERNAL FLAME | SBK Songs/Warner | CBG BANGSDI 5 (C) | |

OUR THANKS TO PINNACLE, IMPULSE, SHARP END, EVERYONE AT PWL
AND ALL OUR FRIENDS IN RETAIL
AND RADIO FOR THEIR SUPPORT AND ENCOURAGEMENT

FILE UNDER DREAMS COME TRUE!

Mr Big

by Barry Lazell
LONGSY D'S This Is Ska has taken up what seems to be near-permanent residence in the dance chart, outlasting and quite probably outselling a lot of records which streaked faster and higher but burned out much more quickly.

The single also made not-inconsiderable inroads into the national top 75 a few weeks ago, and continues to sell in consistent "bubbling under" quantities.

Apart from Longsy himself, the person to whose face this success has brought the biggest smile is Patrick Meads, who helps the Big One label which the Willesden, north London-based rapper and musician records.

Meads is an experienced industry veteran, who ran Trojan Records through the first half of the Eighties, and was responsible for many compilations of that label's impressive ska and reggae back-catalogue.

He first set up Big One in mid-1985 as "an evening and weekend label, running parallel to my day job at Trojan". It wasn't that Meads was particularly desperate to run a label himself, but he was fighting a growing frustration that he was not making full use of his talents.

"I was known as a marketing man, but I also knew that I had skills for A&R, promotion and talent development, as well as an ability to do things with catalogue; the problem was convincing anyone to agree with me. Big One was the eventual 'Okay, I'll show you' answer."

The label's first single was by Birmingham group Xpertz — "part of the post-ska revival which seeded in the wake of the Specials and 2-Tone" — and it did well enough to convince Meads to continue where he had started.



CORPORATION OF One. Culumster MC, Patrick Meads and Longsy D

Was there any particular significance to the name? "Not really. Just my own brand of humour and a slight dig at the industry I was taking on single-handedly, as it were: I could say, 'this is going to be the big one...'"

Meads and Trojan eventually parted company in July 1987, by which time Big One had chuggin' into gear in the specialist market with some low-key reggae 12-inches. That same week, he met Longsy D, whose ideas and obvious talents were an immediate catalyst.

"Within weeks we'd been into the studio to cut Hip-Hop Reggae, and we had it on release. Big One was suddenly a full-time company with a good reason to be. Of course, we didn't have a major chart success, but it was one of the cult dancefloor sounds of 1987, and we sold something like 18,000," says Meads.

In the 18 months or so since that initial seller, releases on Big One have been easily-paced and carefully considered. "We've put out just nine singles between then and now — I'm a firm believer, particularly since this is basically a one-man operation, in only releasing product at a rate to which you can do each individual release justice, and I would rather issue just one record a year that I believed in, rather than several in which I didn't. Anyway, three of the eight prior to This Is Ska, including Longsy's second release, *The Rhythm*, made the top 100 as well as specialist charts, and now, of course, we've had our first 'real' chart hit, inside the 75."

This Is Ska came from an idea he had last October, which I suggested to Longsy as an LP track. In fact, it was the last track of the batch that we cut (Meads, as befits his jack-of-all-trades approach, doubles as producer under the

name Patrick T Rojan — no prizes for sussing out the origin of the name), and it was recorded, mixed and edited in six hours, at a grand cost of £100."

Big One is, and will basically remain, a dance-oriented label. The genre itself is so wide now," says Meads, "house, hi-NRG, hip-hop — they've all proved to be viable commercial forms in their own right. Basically, anything which is good and original will find a section of the dance audience, and mixing elements of some of these genres has proved to be one of Longsy's and our trump cards so far. We can be as versatile as necessary within the area of what we feel to be worthwhile, and as we develop, I can see us releasing more pop-oriented mainstream dance music. Perhaps that will even break the barrier of Radio One air-play — or rather, lack of it, which, I would say, is the chief problem faced by any — particularly dance — indie label.

Future projects include work with former Bad Manners frontman Buster Bloodvessel, the development of the completely street-level First Bass subsidiary label, and of acts like Kosh, Twin-Beat, Syndee, and Interceptor 3.

Meads feels: "I've already fulfilled my original ambition — I can thumb my nose at those majors who didn't want to use me."

Important to the smooth flow of an essentially one-man operation are good working relationships with those who cover the necessarily formed-out aspects, and Meads has good words for Cartel distribution, Secret Promotions (who cover his PR and club promo) and his art work people, who conveniently occupy the office beneath Big One's (I only have to do a rough, and slip down the stairs; with it all helps ease the process)."

Big One is based at 343, Goswell Road, London EC1V 7JT (Tel. 01 486 5353).

C O L U M N

AN IMPORT EP called *Back To Basics* — which only sold moderately well when new last winter — is proving to have been one of the most important dance records of the year, in that it spawned first the original version of what became the current *Jeansamba* hit, and now likewise the lurching boss powered striding instrumental **PRECIOUS** Definition OPA Track (Big Beat BS-0007), given several hip house vocal remixes in this form too, the hottest US release of the moment! Other imports doing business include the strongly slicky speeding trucky soulful house **FOURTE** (featuring **Leon Brown**) (I See Ya! Fresh Jet Project WAR-044), Monkeys Theme infroed then Stone Fox Chase and other scorching **Todd Terry** type samples backed exclaiming top **TWIN NYE** Do It To The Crowd (Profile PFCO-7255), good rote groove funky break beats woven rapping rap **NU SOUNDS** Condition Kell (UNI Records UNI-8016), **Bobby Glover** Your Spell rewriting **Ranger** produced teosally started then soulful high pitched harmonies washed rolling **LYNOR** Music Spell (Capitol 1515462), **Crown Heights Affair** 'dada dada, lip dip dip' etc and many other funkily chugging break beats woven **THE DYNAMIC DUO** In The Pocket (Nu Groove NG-020), **Frankie Knuckles** remixed beefily funning and bounding busy house **LOST BOYS**'s Time For A Change (left: 3 Way BWAY 474); **Victor Skewell** & **Lesley Dee** created; **Todd Terry** type samples woven raucously rapped and a bit lyrical fronting hip house **BROOKLYN FUNK ESSENTIALS** Change The Track (Mental Records 6), hard to first languidly chuffed funkily rolling rap 'n' scratch **SUPREME DJ** **NYBORN** Versality (Payroll Records PRC-21), newly mixed and remixed jazz-funk joggling **WALTER P. K.** Get On Board (Bogus BS 202); **Pull** Get created spikily jolting swingbeat **CHEERYL**, **PEPPI RILEY** Seen' Is Believin' (The Pappi Dance Remix) (Columbia 44 68237).

On import LP are the real soul fans pleasing though not really that exceptional **guff** **WOKED** (The New Type Swingbeat) and slowies oriented **ALTON 'DONES'** **STEWART** All Our Love (Epic FC 4521) and likewise a good enough largely downtempo soul **EUGENE WILDE** I Choose You (Tough) (Magna Sound MCA-42282), while out there and likely to create rather more of a stir is the eagerly

anticipated and long awaited **CHAKA KHAN** Life Is A Dance — The Remix Project (Warner Bros EK 7268), a double album of oldies in modern remixes (like her bit sing).

Big new UK released club smashes to look out for are the fantastically beautiful sinuous subtle deep house **FRANKIE KNUCKLES** presents **SATOSHI TOMIIE** featuring **Robert Cross** Tears (left: FX 108); **Chamele** style powerfully wailed tirelessly frothing **KICHA JENNINS** Still Working (Profile PROCT 250); **Fast Eddie** remixed bumpily bubbling hip house **SWEET TIE** Let's Dance (Profile PROCT 246).

The House older remaking and anglicising brightly forceful commercial **SIMON HARELIS** featuring **Louise Gordon** (I've Got Your Pleasure) (Compton (left: FX 106), newly remixed and currently much quoted (especially by **Carpenter's** hit) catchy driving **LNR** Work It To The Bone (The Clubhouse UK) (Kool Kat LNR 1, via Big Life); excellent **AI** **Jarreau**-style harmonies and **Seraph Professor** scratching (remixed exotically dandy **DMAR** Don't Mind The Wait (Konga DPST 5, via JetStar), fiercely scratched famous percussion break beats backed wordy fast **MINE** featuring **TWICE THE TROUBLE** (Hey! Hey! Can You Relax?) (FON Records FON 118); **Re-D-Don** created samples stacked maulously driving latin house **MYSTIQUE** (featuring **Kid Vaidias** Heartbreaker) (Can't Understand) (RePublic Records LIC7 009); **Sam Levine** produced (and surprised everyone by being far from HI-NRG!) excellent attractively canting late

Solvents **Philly-style CHUCK JACKSON** All Over The World (Nightmare MARE 103), monotonous but extremely powerful intense percussion filtered **RENEGADE** **SOUNDWAVE** The Phantom (If It In There) (Mute France MF 19304).

Pop rocks will doubtless go also for the **Shop Pettibone** remixed **Marvin & The Vandellas** (via Express Yourself) (Sire W 27487), perky slick smacking jolly US pop **PAULA PATTON** Forever Your Girl (Sire W 27488), US-dimed sultry canting livery latin hip-hop **BAIANA** **Lilly** Open Up Your Heart (Sleeping Bag Records SLUK 101), vigorously cranking pop house **MAUREEN** Don't Fight The Music (Dance Via Record Corporation YARD 17).

IT'S COLD OUT HERE

CONCERTS:
MAY 25th BRIGHTON — DOME THEATRE
MAY 27th BRISTOL — COLSTON HALL
MAY 28th STRATFORD-UPON-AVON — R.S. THEATRE
MAY 30th LONDON — ROYAL ALBERT HALL

NEW SINGLE:
RELEASED MAY 30th
JUNG 51: 2 TRACK 7"
JUNG 51T: 3 TRACK 12"
JUNG 51CD: 4 TRACK 3"

JUNGLE

TOP DANCE SINGLES

27 MAY 1989

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

| THIS WEEK | | LAST WEEK | | CHART | WEEKS ON CHART | |
|-----------|-----|-----------|----|-----------------------------|----------------|---|
| 1 | 1 | 1 | 1 | I'M EVERY WOMAN (REMIX) | 11 | Chaka Khan Warner Brothers W2963(T) (W) |
| 2 | 3 | 2 | 2 | MISS YOU LIKE CRAZY | 10 | Nahko Cole EMI USA (12)MT 63 (E) |
| 3 | 2 | 4 | 3 | HAND ON YOUR HEART | 10 | Kylie Minogue PWL PWL(T) 35 (F) |
| 4 | 22 | 2 | 2 | EVERY LITTLE STEP | 10 | Bobby Brown MCA MCA(T) 1338 (F) |
| 5 | 8 | 1 | 1 | REQUËM | 10 | Landon Boys Teldec/WEA Y2345(T) (W) |
| 6 | 4 | 5 | 4 | BRING ME EDELWEISS | 10 | Edelweiss WEA YZ 353(T) (W) |
| 7 | NEW | 1 | 1 | MANCHILD | 10 | Neneh Cherry Circo/Virgin YR(T) 30 (E) |
| 8 | 6 | 4 | 4 | HELYM HALIB | 10 | Carpole Music Max MMP57004 (12004) (P) |
| 9 | 6 | 5 | 5 | WHO'S IN THE HOUSE | 10 | Beomasters with Merlin Rhythm King LEFT 31(T) (L)RT |
| 10 | 5 | 7 | 7 | WHERE HAS ALL THE LOVE GONE | 10 | Tayz Big Life BLR 8(T) (L)RT |
| 11 | NEW | 1 | 1 | FUNKY COLD MEDINA/ON FIRE | 10 | Yaz Delicious (12)BRW 129 (F) |
| 12 | 18 | 2 | 2 | NOTHING (THAT COMPARES 2 U) | 10 | Jacksons Epic 6548087 (12-458088) (C) |
| 13 | 9 | 4 | 4 | MY LOVE IS SO RAW | 10 | Alyson Williams Def Jam 6548987 (12-4548986) (P) |
| 14 | 11 | 11 | 11 | KEEP ON MOVIN' | 10 | Electric Youth 10/Virgin TEN(X) 263 (E) |
| 15 | 11 | 5 | 5 | SOURCUT YOUTH | 10 | Debbie Gibson Atlantic A 8919 (F) |
| 16 | 10 | 3 | 3 | WORKIN' OVERTIME | 10 | Dionne Ross EMI (12)EM91 (E) |
| 17 | 17 | 10 | 10 | VOODOO RAY (EP) | 10 | A Guy Called Gerald Rhema! RS804 - (12-RS 8004) (P) |
| 18 | NEW | 1 | 1 | IT'S YOUR TIME | 10 | Arthur Baker Feat. S. Lewis A&M USA(T) 654 (F) |
| 19 | 46 | 2 | 2 | FUNKY WORMS | 10 | Fon/WEA FON 19(T) (W) |
| 20 | 16 | 8 | 8 | AMERICANOS | 10 | Holly Johnson MCA MCA(T) 1323 (F) |

TOP 10 ALBUMS

| | | | | | | |
|----|-----|---------|----|------------------------|----|---|
| 1 | 2 | 1 | 1 | PARADISE | 10 | Inner City 10/Virgin DIX81/CDX181 (E) |
| 2 | 1 | 6 | 5 | CLUB CLASSICS VOL. ONE | 10 | Soal II Soal 10/Virgin DIX 82/CDX 82 (E) |
| 3 | 14 | 19 | 19 | DON'T BE CRUEL | 10 | Bobby Brown MCA MCF3425/MCF3425 (F) |
| 4 | 7 | 2 | 2 | GOOD TO BE BACK | 10 | Natalie Cole EMI-USA MTL104/TMCL1042 (E) |
| 5 | 3 | 5 | 5 | NITE FLITE 2 | 10 | Various CBS MOOD8/MOOD8 (C) |
| 6 | 3 | Various | 1 | DEEP HEAT | 10 | Telstar STAR 2345/STAC 2345 (BMG) |
| 7 | 10 | 16 | 16 | 3 FEET HIGH AND RISING | 10 | De La Soul Big Life DLSLP1/DLSMCI (1) |
| 8 | 9 | 9 | 9 | RAW | 10 | Alyson Williams Def Jam 4622931/4622934 (C) |
| 9 | 10 | 2 | 2 | JUST A LITTLE MORE | 10 | Deluxe Discypaned UNQLP1/UNQCI (SP) |
| 10 | NEW | 1 | 1 | LOVER'S INTUITION | 10 | Amey Keys Epic 4633831/4633834 (C) |

| | | | | | | |
|----|-----|---|---|---------------------------|----|---|
| 21 | 14 | 1 | 1 | ME MYSELF AND I | 10 | Da La Soul Big Life/Tommy Boy BLR(T) (L) |
| 22 | 13 | 6 | 6 | AIN'T NOBODY BETTER | 10 | Inner City 10/Virgin TEN(X) 252 (E) |
| 23 | 15 | 3 | 3 | RAP SUMMARY/WRATH OF KANE | 10 | Big Daddy Kane Cold Chilli/WEA W2973(T) (W) |
| 24 | NEW | 1 | 1 | FREE | 10 | Stevie Wonder/Motown Z842855/12***RR2742856 (BMG) |
| 25 | 21 | 1 | 1 | REAL LOVE | 10 | Justy Watley MCA MCA(T) 1324 (F) |
| 26 | NEW | 1 | 1 | JUST KEEP ROCKIN' | 10 | Double Trouble Desire WANTX 9 (PAC) |
| 27 | 20 | 8 | 8 | GO TO KEEP ON | 10 | Cootie Crew Hfr/London FR(X)25 (F) |
| 28 | NEW | 1 | 1 | I DON'T WANNA GET HURT | 10 | Danna Summer Warner Brothers U7567(T) (W) |
| 29 | 23 | 4 | 4 | GOOD TIMES | 10 | Reid Syncope/EMI (12)SY 22 (E) |

| THIS WEEK | | LAST WEEK | | CHART | WEEKS ON CHART | |
|-----------|----|-----------|---|--|----------------|---|
| 1 | 1 | 1 | 1 | WHY DO FOOLS FALL IN LOVE P. Love/C. Lewis | 10 | Fishback FISH045 (E) |
| 2 | 1 | 2 | 2 | BUN AND CHEESE | 10 | Camelot BMD 055 (E) |
| 3 | 2 | 3 | 3 | FATAL ATTRACTION | 10 | Tousson Sheik 570 (E) |
| 4 | 8 | 2 | 2 | WANT AND NICE | 10 | Lambert/Daughtry/Wayne Feat. Chems CFT 29 (E) |
| 5 | 18 | 1 | 1 | PUSH PUSH | 10 | Sam Brown No. Edge NE 00712 (E) |
| 6 | 7 | 2 | 2 | TWO TIMING | 10 | LOVER JARVIS Feat. Jaye P. Faye Faye FS 010 (E) |
| 7 | 12 | 2 | 2 | COME TO RUKE | 10 | Smileys C. Smiley C. Smiley CS 8908 (E) |
| 8 | 4 | 1 | 1 | I WANNA BE LOVED BY YOU | 10 | Paula Abdul Feat. Mike Pos. BRD 034 (E) |
| 9 | 6 | 5 | 5 | MAKE UP YOUR MIND | 10 | Spivey/Global Blue Note BRD 034 (E) |
| 10 | 25 | 2 | 2 | TAKE YOUR TIME | 10 | Sandra Cee Ad-Ad AR 87 (E) |

| THIS WEEK | | LAST WEEK | | CHART | WEEKS ON CHART | |
|-----------|----|-----------|---|-----------------------------|----------------|--|
| 1 | 1 | 1 | 1 | LOVE LINE | 10 | Frankie Paul Glory Gold GOLF 003 (E) |
| 2 | 1 | 2 | 2 | TOP FER 99 | 10 | Frankie Paul Super Power SPF 11 (E) |
| 3 | 6 | 3 | 3 | SELKTA SHOWCASE 89 | 10 | Various Artists Grandmasters GMS 130 (E) |
| 4 | 2 | 2 | 2 | BOWLED OVER | 10 | Jah's MCA Arca ARIF 31 (E) |
| 5 | 6 | 3 | 3 | SCANDAL SVA | 10 | Various Artists MCA Records SPS 929 (E) |
| 6 | 27 | 4 | 4 | A REGGAE EXPERIENCE | 10 | C. Schaefer Chems CFT 29 (E) |
| 7 | 10 | 1 | 1 | LOVE THE LIFE YOU LIVE | 10 | Livingstone Lory One One 1031-05 (E) |
| 8 | 2 | 2 | 2 | SKA VOLUNTION | 10 | Various Artists King Island KIP 01 (E) |
| 9 | 11 | 1 | 1 | SUPER STAR HIT PARADE VOL 5 | 10 | Various Artists Superstar SPZ 14 (E) |
| 10 | 14 | 1 | 1 | REGGAE HITS VOL 5 | 10 | Various Artists Int'l Star ISF 1005 (E) |

| THIS WEEK | | LAST WEEK | | CHART | WEEKS ON CHART | |
|-----------|---|-----------|---|--------------------|----------------|--|
| 1 | 1 | 1 | 1 | REAL REAL | 10 | Hedley J. Hedley J. Only Pea 012 (E) |
| 2 | 1 | 1 | 1 | MY COMMANDING WIFE | 10 | Boris Goodner Chems CFT 32 (E) |
| 3 | 1 | 1 | 1 | NOW OR NEVER | 10 | Dukey Dubby Dubby Dukey Vibe 003 (E) |
| 4 | 1 | 1 | 1 | MADGIE | 10 | Epstein Levi Lovers 24M 1100 (E) |
| 5 | 1 | 1 | 1 | TAKE THE SLUG | 10 | Sluggo Ravels James L Line 1018 (E) |
| 6 | 1 | 1 | 1 | YARD MAN TUNE UP | 10 | Various Artists Grandmasters GMS 012 212 (E) |
| 7 | 1 | 1 | 1 | GAL MAN | 10 | Johnny P. Blue Mountain BMD 058 (E) |
| 8 | 1 | 1 | 1 | TUTORING | 10 | James C. Carter Impact IMP 0017 (E) |

| THIS WEEK | | LAST WEEK | | CHART | WEEKS ON CHART | |
|-----------|---|-----------|---|-----------------------------------|----------------|--|
| 1 | 1 | 1 | 1 | CHICKEN SCRATCH | 10 | Lawrence Headfirst HB 53 (BMG) |
| 2 | 1 | 1 | 1 | MIXING LAB SHOWCASE VOL 1 | 10 | Various Artists Mixing Lab MXP 011 (E) |
| 3 | 1 | 1 | 1 | LOVERS FOREVER | 10 | Various Artists Just Frasier LAF 1000 (E) |
| 4 | 1 | 1 | 1 | JORDEN | 10 | Junior Jones Headfirst HB 43 (BMG) |
| 5 | 1 | 1 | 1 | BARB REGGAE FROM THE VAULTS OF... | 10 | Various Artists Headfirst HB 47 (BMG) |
| 6 | 1 | 1 | 1 | REMINAH DUB | 10 | Lee Perry/Upstrokes Original MCA, GMS/0011 (E) |
| 7 | 1 | 1 | 1 | LIVE POWER | 10 | Black Roots Hudson NRP 02 (E) |

| | | | | | | |
|----|-----|----|----|--------------------------------|----|--|
| 30 | NEW | 1 | 1 | A BETTER WAY | 10 | Ayol Hosen Feat. Len Star Champion CHAMP (12)001 (BMG) |
| 31 | NEW | 1 | 1 | DON'T YOU WANT ME BABY | 10 | Mandy Smith PWL PWL(T) 32 (P) |
| 32 | 19 | 1 | 1 | HEAVEN HELP ME | 10 | Dawn Evans Mika MIKA(Z) (F) |
| 33 | 34 | 4 | 4 | SHELTER | 10 | Circuit Feat. Nash Collision 7C(R) (12)ICR11 (E) |
| 34 | NEW | 1 | 1 | ONE STEP AT A TIME | 10 | Naitoh PWL PWL(T) 40 (P) |
| 35 | NEW | 1 | 1 | PUT YOUR TRUST IN THE MUSIC | 10 | 10/Virgin TEN(X) 254 (E) |
| 36 | 24 | 7 | 7 | THAT'S HOW I'M LIVING | 10 | Toni Scott Champion CHAMP(12)97 (BMG) |
| 37 | 23 | 3 | 3 | DON'T SCANDALIZE MINE | 10 | Sugar Bear Champion CHAM(12)92 (BMG) |
| 38 | NEW | 1 | 1 | GOOD GOOD FEELING | 10 | Eric & The Good Good Feeling Empire 12(E)GN 1 (BMG) |
| 39 | NEW | 1 | 1 | LONG HOT SUMMER '89 | 10 | Style Council Polydor LHS(X) 1 (F) |
| 40 | 29 | 1 | 1 | GET HIP TO THIS! | 10 | M-D-EMM Feat. Nash Republic -LCT 022 (U) (E) |
| 41 | NEW | 1 | 1 | SERIOUS | 10 | Steady B Jive JIVE(T) 199 (BMG) |
| 42 | NEW | 1 | 1 | SISTER ROSA | 10 | Neville Brothers Breakout/A&M USA(T) 656 (F) |
| 43 | 18 | 4 | 4 | THE KING IS HERE/THE 300 No. 4 | 10 | Dr. Bebe Reel-Bebe Dr. Bebe Reel-Bebe -DRK(X)21 (BMG) |
| 44 | NEW | 1 | 1 | HARDCORE HIP HOUSE | 10 | 3-Trees DJ Int/Wastide DJIN(T) 114 (F) |
| 45 | NEW | 1 | 1 | ONE BETTER WORLD | 10 | Neutron NT(X) 114 (F) |
| 46 | 18 | 12 | 12 | I BEG YOUR PARDON | 10 | Kan Kan Atlantic A 8969(T) (W) |
| 47 | 29 | 2 | 2 | KEYNES GOT 2 BE STRONG | 10 | Raymond Edwards 4th + B'way/Island (12)BRW 130 (F) |
| 48 | 28 | 10 | 10 | MUSICAL FREEDOM | 10 | Real Simpson Feat. Adewale Cooltemp COOL(X) 182 (C) |
| 49 | 47 | 4 | 4 | AFFAIR | 10 | Cherelle Tabu 65467370 (12-6546738) (C) |
| 50 | 26 | 6 | 6 | MAKE MY BODY ROCK (FEEL IT) | 10 | Jamanda RCA BR 42749 (12-P 42750) (BMG) |

TOP 10 BUBBLERS

| | | | | | | |
|----|---|---|---|-------------------------------|----|--|
| 1 | 1 | 1 | 1 | JOY AND PAIN | 10 | Maze Feat. Frankie Beverly Capitol (12)CL 531 (E) |
| 2 | 1 | 1 | 1 | WHY CAN'T WE LIVE TOGETHER | 10 | Blissation Ruffness RUMA(T) 1 (A) |
| 3 | 1 | 1 | 1 | TAKE SOME TIME OUT | 10 | Arnold Jagers Republic LCT 024 (CAR) |
| 4 | 1 | 1 | 1 | WE GOT OUR OWN THANG | 10 | Heavy D & The Boyz MCA MCA 2342 (F) |
| 5 | 1 | 1 | 1 | LITTLE JACKIE WANT TO BE A... | 10 | Lisa Lisa And Cult Jam CB5 6547817 (12***RR547818) (C) |
| 6 | 1 | 1 | 1 | LET IT ROLL | 10 | Raze Presents Doug Lozy Grove Street GR 181 (IMP) |
| 7 | 1 | 1 | 1 | HUMANITY | 10 | Biddy Orchestra Troz 775 (12***RR-127X 5) (BMG) |
| 8 | 1 | 1 | 1 | WALKING ON SUNSHINE | 10 | Paragames EMI(12)R6217 (E) |
| 9 | 1 | 1 | 1 | LOOKING FOR A LOVE | 10 | Joyce Sims Sleeping Bag SLX 40142 (IMP) |
| 10 | 1 | 1 | 1 | ROCK TO THE BEAT | 10 | Lisa M Jive JIVE(T) 201 (BMG) |

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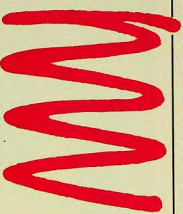
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MUSIC WEEK

27 MAY 1989

INCORPORATING LP, CASSETTE & CD SALES



| | | | | |
|------------|----|--------------------------------|-------|-------------------|
| NO1 | 1 | TEN GOOD REASONS | CD | PMI 177 |
| | | Jason Donovan | | |
| 2 | 2 | STREET FIGHTING YEARS | ★ CD | Virgin MIMOS 1 |
| | | Simple Minds | | |
| 3 | 3 | PARADISE | ● CD | 10/Virgin 1048 81 |
| | | Inner City | | |
| 4 | 4 | MIND BOMB | CD | Epic 443171 |
| | | The The | | |
| 5 | 8 | PAST PRESENT | CD | MCA R 14074 |
| | | Clonard | | |
| 6 | 7 | WHEN THE WORLD KNOWS YOUR NAME | ★ CD | DE 443211 |
| | | Deason Blue | | |
| 7 | 4 | THE RAW AND THE COOKED | ★ CD | London 4396471 |
| | | Fine Young Cannibals | | |
| 8 | 15 | DON'T BE CRUEL | ● CD | MCA/MG 343 |
| | | Bobby Brown | | |
| 9 | 5 | A NEW FLAME | ★★ CD | Eshion/WEA W3 242 |
| | | Simply Red | | |
| 10 | 6 | BLAST | ● CD | MCA/MG 6642 |
| | | Holly Johnson | | |
| 11 | 10 | GOOD TO BE BACK | ○ CD | EMI USA MTL 1442 |
| | | Nadine Syle | | |
| 12 | 16 | CLUB CLASSICS VOL ONE | ● CD | 10/Virgin DNE 82 |
| | | Soul 2 Soul | | |
| 13 | 11 | STEPPIN' TO THE SHADOWS | ● CD | Polygram SMD 30 |
| | | Shadowers | | |

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| | | | | |
|-----------|-----|--|---------|-----------------------------|
| 35 | 25 | HEY HEY IT'S THE MONKERS - GREATEST HITS | CD | EMI 1432 |
| | | The Monkeys | | |
| 36 | 31 | FOREVER YOUR GIRL | ● CD | Sire/Virgin SNUZ 19 |
| | | Paulie Abdul | | |
| 37 | 30 | COMING ALIVE AGAIN | CD | Telstar STAR 249 |
| | | Barbara Dickson | | |
| 38 | 39 | WATERMARK | ★ CD | WEA MW 176 |
| | | Enya | | |
| 39 | NEW | LARGER THAN LIFE | CD | MCA/MG 6644 |
| | | Jody Watley | | |
| 40 | NEW | ELECTRIC YOUTH | ○ CD | Atlantic MW 221 |
| | | Debbie Gibson | | |
| 41 | 35 | SONIC TEMPLE | ● CD | Bigman/Empire BECA 18 |
| | | Cult | | |
| 42 | 36 | SINGULAR ADVENTURES OF THE STYLE COUNCIL | ● CD | Polygram 154711 |
| | | Style Council | | |
| 43 | 34 | AT THIS MOMENT | CD | Am TOM171 |
| | | Tom Jones | | |
| 44 | 42 | ANCIENT HEART | ★ CD | WEA MW 210 |
| | | Tombi Taboron | | |
| 45 | 41 | THE INNOCENTS | ★★ CD | Mesa STMM 55 |
| | | Essence | | |
| 46 | 43 | MONEY FOR NOTHING | ★★★★ CD | Virgin/Phonogram VBH 84 |
| | | Dire Straits | | |
| 47 | 37 | DOOLITTLE | CD | ADD CAD 965 |
| | | Pixies | | |
| 48 | 45 | RATTLE AND HUM | ★★★ CD | Island U 27 |
| | | U2 | | |
| 49 | 51 | THE GREATEST HITS COLLECTION | ★★★★ CD | London 6244 5 |
| | | Bonhomme | | |
| 50 | 40 | MYSTERY GIRL | ● CD | Virgin V 2576 |
| | | Roy Orbison | | |
| 51 | 44 | SHOOTING RUBBERBANDS AT THE STARS | ○ CD | Came WA 515 |
| | | Edie Brickell And New Bohemians | | |
| 52 | 48 | 3 FEET HIGH AND RISING | CD | Egips 10471 |
| | | De La Soul | | |
| 53 | 50 | THE TRAVELING WILBURYS | ★ CD | Wilbury/Warner Bros. W1 224 |
| | | The Traveling Wilburys | | |

DIY

by David Giles

"YOU CAN BE 80 per cent of people who call themselves managers are either hustlers or completely incompetent," says Martin Fry, who knows far more about management than most popstars — mainly because ABC have been their own bosses for the majority of their existence. They're back in business at the moment with a new single, One Better World, from the forthcoming UP album, which is their fifth LP, 10 years after Fry and Mark White released their first single in a band called Vice Versa.

Since then, there has only been a short period when an outside manager has been involved (although in the US they are managed by Bennett Freed). Fry explains why:

"We only manage ourselves now because we've searched high and low for a manager. They seem to be split into two camps: the guy who is just a member of the band, if you like, who is invaluable if you develop over the years. But it's difficult to locate somebody like that when you're established. Or there are the fat cat management companies who've got a list of 10 names, and sometimes that doesn't suit an artist.

"Management isn't about going to a couple of five-star restaurants. The most successful people I've come across work for the group or artist. Often groups get intimidated by their management, or they end up with celebrity managers who are plugging themselves rather than the people they represent. If you're clear about what you're doing, just seek a really competent lawyer or accountant... but I'd love a manager to do battle with the record company for me..."

ABC have always created the impression of being a separate "company" — "the purveyors of fine product," boasts the Neutron slogan — dusting up the charts with a big broom rather than being merely an extension of a major label. "I'm proud of our self-confidence. 'We want to shake the world to its foundations' Fry said in an early interview and astute business and artistic acumen has been the key to their success. Would Fry ever consider managing another band himself?

"Yeah, but I think we've got a lot more cards to play. Maybe when I'm 50 I'll be in there, banging on all those record company doors — 'oh no, it's him again!' They again, music might change radically in the next century. The best managers are the silent guys, y'know? They're few and far between... but if there's anyone out there interested in managing ABC, send us your curriculum vitae!"



"IT'S LIKE a UK version of the *Traveling Wilburs*," claims manager Andy Price-Whats of the Corporation, an amalgam of Sixties rock stars. Already nicknamed the *Traveling Writings* the quintet includes maysbeat Tony Crane, Brian Poole, ex-Searcher Mike Pender, Clem Curtis (Foundations) and Reg Presley of The Troggs. Their first single, through Renegade, is a revival of *The Showstoppers Ain't Nothin' But A Houseparty*. And even though this is one he didn't produce, Peter Waterman's got an interest since *All Boys Music* owns the publishing. **DL**

Popped in, sold out?

by Selino Webb

THE TROUBLE with Pop Will Eat Itself, as RCA is discovering, lies with their impulsive blend of hip-hop vocals, loud grunting guitars and laddish humour. It's not designed for an off-the-peg marketing campaign and so far both radio and TV have been reluctant to jeopardise programme continuity by providing the exposure it deserves.

Frontman Clint says he can "appreciate the limitations of a band like us not getting on Going Live," but is frustrated that moving to a major, from manager Grog Jennings' Chapter 22 label, has made little impact on their profile. The behaviour of the band's first two single releases on RCA (a fortnight hovering around the 40 mark before plummeting) confirms it's the fans — and plenty of them — who are buying the records. The challenge of getting The Poppies to the masses is still to be met.

"On the whole it's been pretty good," says Clint of the RCA signing, which he attributes to "seeing more money" and better distribution than The Cartel could provide. "The people who work directly with us seem to be genuinely into what we do, but there have been certain cock-ups that really narked us. If The Cartel got something wrong it was still annoying but only a couple of people were involved when you've got a whole corporation working on something and they still get it wrong, that's

really bad."

The bone currently of contention is that PWEI's new LP, the wildly enjoyable *This Is The Day, This Is The Hour*, *This Is This*, has gone out made in its overcoat. The band are incredulous that RCA has, they're told, lost the artwork for the inner sleeve "somewhere between here and Germany."

There's also disagreement on the choice of the next single. RCA is keen to re-release *Def Con 1*, the band wants *Preaching To The Perverted* to go out, while neither party seems keen on *Not Now James*. We're *Busy*, the LP track earning most media interest and lacking the radio-repellent multiple Big Mac references and doggy title of the two contenders. The Poppies acknowledge that it could take them into the top 10, but say it's "too much of a novelty record."

"We don't want to be seen as the next Morris Minor And The Majors, and it's hard to shake off people's first impressions," says Clint, who believes "there's no point panicking" as bands like The Cure have proved it's possible to get to the top without ever pandering to radio producers. "If you do it your own way you can still get there in the end," he says.

Carry on regardless

by Martin Aston

WHAT DO you do when you've been compared to Fleetwood Mac, Sinead O'Connor, TPau and Hazel O'Connor, a list of names that only shows that the lazy journalist's noticed you have a female lead singer? What do you do when some bright spark at EMI calls your singer the worst he's had the privilege to hear? What do you do when you have big socks of ambition and a small bag of a budget?

You just carry on in your own sweet way. Bristol's Love Jungle released their debut mini-album, *Welcome To The House Where The Extras Are Free* in October 1988 on their own Sugar Shock label, a complete and self-sufficient package full of pop promise. "We

do pay attention to what people say but mostly we just carry on, because there is such a contradiction in what people have said," points out guitarist and co-writer Neil Darby. "Some say Angela is the star and the band aren't and others say the opposite. One guy thought our problem was that we had a 'spaghetti junction' — a music style reaction. But no-one's said, 'this band are exactly the same as...'"

Only the EMI comment has really hurt: "I find it shocking as you know how anyone could say Angela hasn't got a good voice," says Darby. But Love Jungle's trump card might well be their singer, who like Yazoo is tall, striking, with closely cropped hair and an individual feel for fashion. "She looks totally different every time she goes out and makes all her own clothes," Darby says rather proudly. "I've always been quite tussy about who I work with, and about working with people who can sing really well but who've got something about them that gets them noticed."

But don't go thinking house is Love Jungle's bag, because they're a definitely pop. "But not just 'classic' pop," Darby feels, "because I think we have a slightly brighter edge than just another pop band." In other words, Love Jungle still feel independent, in both the musical and mental definitions of the word, which might be the reason why *Are You* are just a little time line.

The group's problem is that good, accessible songs like *Am I Bold Enough* and *Blue Skies* — the album's stand-out tracks — never got the necessary love jungle still production they needed. Darby readily agrees, but adds: "I think you can tell how cheaply the record was made and how far a little time we had. It was stupid money, but considering, we think we did really well."

Passage from India

by Adam Blake

ZOH has sold 20m records in India alone. He has had five number ones in South America, with enormous success in such places as Venezuela, not to mention the UK, was signed to EMI for two years but it didn't work out because they had a pre-conceived image for me, they wanted me to look very Indian, more with turbans, silars and so forth, and I didn't want to do that."

Zoh is far more interested in Luther Vandross and Stevie Wonder as his new single, *Don't Think Twice*, released on the Silva International label, testifies. "I want to get away from the traditional Indian stereotype. I love soul, jazz — and I love writing," he says. To finish a song after maybe three days working on it, it's great. But I hate having to promote it afterwards, it takes all the fun out of it."

However that's exactly what Zoh has been doing with *Don't Think Twice*. He's made several appearances at clubs up and down the UK. With his touring band he has appeared in the Middle East, Portugal, Canada and the US, done one date at Hammersmith Odeon, and he is about to tour India. He explains: "I don't have a manager,

so for a tour I employ all the musicians, I get all the equipment, I make sure the contracts are in order. I organise the promotion — that's the only way you can make money."

Zoh has a second career as a businessman. He somehow manages to combine being a pop star with studying for an MBA (Master of Business Administration): "It's quite separate. It has a lot to do with my parents. I always put music as a second priority, always. I make sure my studies are done. Music is very important but I'm not going to sacrifice my life for it. I can't rely on the music business."



ZOH: "You can't rely on the music business"

Plain Wailing

by Adam Isaacs

BOB MARLEY'S death in 1980 was the start of the lean times for his band The Wailers. "We had no contract with him," says guitarist Junior Marvin, recently in the UK to promote a new Wailers Band album, an Atlantic.

The lack of legal documents meant intermittent Jamaica-only releases by the group, whose most successful project was the Alpha Records Jamaica album, a gold record in France. This was the last recording of drummer Carlton Barrett who died in a shooting.

It took us seven years to get a deal. Junior stresses "because people thought Bob was The Wailers. We had to struggle, to prove ourselves. But we kept working. We did the Sunsplash tour in '86 and before that the Legend tour in '84 and various tribute tours to Australia and New Zealand."

The new album ID features new members Michael "Boo" Richards on drums, Ivin "Carrot" Jarrett (ex-Third World) on percussion and ex-Berklee College scholar Martin Bonfatti (piano). Although good sales are guaranteed in the US and Japan, Marvin's soulful vocals are let down by poor songwriting.

The Wailers Band now set out on a world tour with UK dates fixed for Birmingham Hummingbird (June 28) and London Astoria (29).



STEVIE WONDER: birthday boy at his best

Wonder stuff

NOT MANY birthday parties are held at **Wembley Arena** and when **Stevie Wonder** started celebrating, it was certainly a special occasion.

His brilliant performance gave the audience a chance to sit back and re-live some of the most exciting moments of his career. These included songs from his classic Innovations album and the old R&B favourites recorded before he was 21 years old.

These were backed with a wealth of other songs from his colourful repertoire and the whole show was held together by Wonder's friendly chats between songs, which included a hilarious attempt at a posh English accent and impressions of artists like Michael Jackson and Diana Ross.

The set showed exactly why Wonder has such tremendous respect from so many others. His songs throughout the years — excluding the abysmal I Just Called... period — have been characterised by their depth and strong memorable melodies.

Even when he played a new track, **Good Light**, that too was distinctive for the same reasons and proved that his creativity has not left him.

But perhaps the most impressive aspect of the show was how his voice was on top form for the whole of the three hours-plus show. Even after that time he didn't want to leave the arena — and neither did the audience.

NICK ROBINSON

Beautiful visions

MURRAH! Head off along the road that so few guitar-based rock/pop groups can successfully navigate. On one side lies the

wreckage of scull-less wimpy lingers, while on the other sits the burnt-out shells of shallow over-pompous fakers. For many, it seems hard enough to steer a steady course in the studio, but when performing live things become even more difficult.

With their second LP, **The Beautiful**, **Murrah!** have shown that they can still successfully manage the former. And at London's **Marquee** they set out to repeat the achievement on stage. Things got off to a shaky start with the night's only new song, **Hallelujah**, which could do with some tightening up. It was followed by an unnecessary re-arrangement of **Gloria** — why meddle with something which is already perfect?

But by the third song they had found their stride and there was no looking back. Having three singer/songwriters ensures plenty of variety: from Paul Handley's studied pure-pop approach, via **Taffy Hughes'** more dramatic style, through to **Dave Porthouse's** rock-out. Fuelled with frustration, they delivered all the hits that never were: **Sweet Unity**, **How Many Rivers and Big Sky**.

When almost everyone else's standards seem so low, **Murrah!** set their's almost beyond reach: the end of a concert which would put so many to shame, the group seemed genuinely dissatisfied with their performance. On a "good night" they would be unmissable.

ANDY BEEVERS

Back on the Kane gang

HUE AND CRY's performance at London's **Hammersmith Odeon** was a very different affair from the gig I attended a year or so ago in Birmingham nightclub.

That night they had a very small but highly excited audience who'd come to hear their first hit, **Labour Of Love**. Brothers **Pat and Greg Kane** gave them that great unthem twice plus a double dose of a version of **Prince's Kiss**. And, good as it was, I left feeling disappointed that **Hue and Cry** hadn't come up with more worthy produce of their own.

Now I am disillusioned no more. **Patrick's** brilliant batch of new songs — from their second album **Remote** — hit **Hammersmith hard**. They appeared across the board, to the screaming kids on the balcony and the thoughtful music buffs in the stalls.

And I was pleased to note that **Pat** isn't afraid to rub in what they're about the evils of **Poll Tax**, office politics, problems of painful shyness and so on.

But the showstopper was their brilliant cover of **Kate Bush's** song **With The Child In His Eyes**, sung with the brothers without the accompaniment of the superb three-man brass section which boosted them so admirably on other tracks.

Tonight's performance came up with the goods, demonstrating that over the last 12 months the Kane clan have matured against the odds into a band with a great long term future.

CHRIS WILSON

Never mind the Balkans, here's Muzikas

BALKAN FATIGUE was yet to affect us, so rich and enduring is the music it has afforded to us; **Harmonia Records** is mostly responsible for the efforts; and following the epic and equally acclaimed **Bulgarian** ensemble, comes **Hungary's Muzikas**, featuring **Marta Sabesteny**, who's been called the Hungarian **Sandy Denny** before now. Which doesn't make **Muzikas** as Hungarian as **Fairport Convention** because they're more in the tradition of a gypsified, medieval **Chieftains**.

Quite why these five Hungarians share something with the **Celtic** spirit is something for the ethnomusicologists, but the **Woodwich Trampled** audience were too busy being bewitched by the group.

With soaring and soaring fiddles, cuatros and double bass, **Muzikas** songs are wonderful string-driven tunes, uncannily simple and intense at the same time, while the addition of hurdy-gurdy and bagpipes varies the recipe. Another key to the enjoyment of this danceable sound — the double bassist's comments. In versatile and humorously dry English his explanations of the functions of the traditional music — for wedding and love poems, dancing and so on — freed the stuff from a purely objective appreciation of the form.

Between the explanations, these Balkans know how to get down, and in the **elita Marta** they have a singer who might sing a little bit too far off the microphone, but has a great sense of what should be the envy of many a **Brit-writer**. Glorious stuff, but then you expect that now. The **Balkan** beat goes on.

MARTIN ASTON

Scoring those Pixie points

THE PIXIES may be rubbing shoulders in the LP chart with **INXS**. The **Bangles** but they're not letting on. With links that wouldn't

turn a head in **The Rover's** Return their on-stage banter of **London's Taxi** and **Center City** amounted to a couple of 'thank you's'.

Instead, every ounce of sweat and creativity percolates through their boiler of musical invention, building up a head of steam that powers along their glorious sound. It's cunning stuff, playing on minute touches as much as raw power as **The Pixies** work overtime to emphasise every last hiss and whisper.

Where so many UK four-piece acts mark US territory with a guitar solo, **The Pixies'** hallmark is the unique lyrical and vocal genius of **Charles "Black" Francis**. Looking more like a **St Bernard** he whined like a coyote and barked like a **Doberman**.

The might and majesty of songs like **I Bleed** and **This Monkey's Gone To Heaven** coupled with the groovy infusion of **The Gores**, **Gun** and **Gigantic** is a near perfect recipe. If great is six then **The Pixies** are seven.

MATTHEW COLE

Get a Grip

IT'S NOT often that you can place bands within a field of one but in the case of **The Grip** you are left with no option. Their unique brand of joyful rock has steadily built up a healthy and enthusiastic following, allowing for yet another packed-out show at the **Marquee** and a fitting climax to their UK tour.

It's easy to get carried away with superlatives when describing **The Grip** on stage. From the opening **Silicon And Wire**, through **When The Rain Comes Down**, right up to **Old Getting Older** (unrecorded as yet but now elevated to the highlight of the set), there's no mistaking the band's undoubted ability to produce quality songs of infectious charm. In **Willie** they have not only a tunesmith but a confident and witty frontman capable of stirring up a party atmosphere, creating the perfect environment for **The Grip** to operate in.

By the time they reach **Be Yourself**, the file track of last year's debut album, the teenage **Bride**, the current single via **Survival**, **The Grip** have made their point. The latter, incidentally, witnesses the band at their best, as yet lacking none of their instantly commercial appeal. The guitars seek to complement and bolster, not camouflage the songs, a quality that they're maintaining in a way.

With the **encore of Tiger Feet**, the band deliver a song that best sums up **Grip** philosophy, before bowing out with a speedy **Great Balls Of Fire**. With the essential components of tunes, power, humour and optimism well in evidence it shouldn't be long before the sentiments of their England **You're Dead** EP become a constant reminder of a valuable apprenticeship.

KIRK BLOWS

As clear as Mudhoney

"WE'RE NOT going to play until everyone joins us on stage," said **Mark Ann, Mudhoney's** vocalist, to the packed crowd of **The London School of Oriental and**

African Studies. The result of this off-uscured humorous remark was a slow reaction which delayed the gig for more than 30 minutes and got paid to any chance the night's headliners had of living up to their high standards.

Even when they did play, there were numerous interruptions most of which seemed to have little to do with audience misbehaviour. Their eventual performance did offer some compensation with **ky** versions of **Chain That Doar** and their classic **Tough Me I'm Sick**, but the edge of a normal gig was destroyed by the stop-start rigmarole. It could have been a great set, but given the attention their **Superbuzz** **Bignum!** LP has aroused, they should soon get the chance to play **London** again.

Earlier in the evening former fellow **Sub Pop** stormblasters **Sounds Garden** showed why they're still in there. **Chris Cornell** has a voice that helps you remember **Robert Plant** at his best and the kind of **Yan** good looks that will soon have the little girls screaming and **M&M's** accountants sleeping happily. Musically, they're almost straight metal but retain some of the wackiness and intelligence of **hardcore**.

LEO FINLAY

Another band, another planet

THE TRUDES are every single **Sixties** **kitch** TV moment that they've gathered. They're **The Monkees** re-done with **Thunderbirds** toy puppets, they're **Captain Scarlet's** favourite band. In the same way that **pop music** was displayed as a disposable youth object in programmes of the time, **The Trudes** are a consciousness transcribed into music.

They claim to come from another planet and you can tell. The stage gear is a bundle of preposterous outfits, all shoulder pads, guitar and bacon foil suits while the music is packed with outer space references. **Giant** white balloons decorated with **erotic** cosmic decorations surround the proceedings, making sure that nothing goes out of hand and in a way, nothing really does. It's fun, it's fantastic and yes it's been done before. (**The Beatles** to name but one) but that's no reason to deny an evening of solid entertainment.

The stage is littered with bodies all scrambling to play as many instruments as possible. **Organs**, **cars**, **trains** and **Powerhouses** are in the search for the pop music equivalent of a space hopper. The audience, to say the least, is affected. The only reason no-one's up at the front at the **Powerhouses** is that they're all getting down and this is truly a close encounter of the fun kind.

Like **Grease** on another planet, **Blonde** playing **Last In Space**, **The Trudes** are the past meeting the future and throwing one big girly power pop party. Commercial success is well out of their mind. Prepare to fall in love.

IAN WATSON

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| <input type="checkbox"/> Artist/Artist Management | 12 | <input type="checkbox"/> Pro-Audio Equipment Hire | 28 |
| <input type="checkbox"/> Legal Representative/Accountant/Business Management | 13 | <input type="checkbox"/> Merchandising Manufacturer/Distributor | 29 |
| <input type="checkbox"/> TV Station | 14 | <input type="checkbox"/> Record Promotion/Plugging | 30 |
| <input type="checkbox"/> Radio Station | 15 | <input type="checkbox"/> Shopping | 31 |
| | | <input type="checkbox"/> Other - please specify _____ | 32 |

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MITCHAM
SURREY CR4 3HP
TEL: 01-640 8142



MUSIC WEEK



tel: (0865) 88044/45
Contact: H F Mudd, A J Wilson
Hours of business: 9.00am-5.00pm
Monday - Friday
Ordering/Delivery details: By post or Fax, by Carrier, post or Air Mail.
Importer/Exporter
Ordering/Delivery details: tele-sales: 01-527 2399/ Fax: 01-523 3022 24-hour national distribution.
Specialist music/Product: Specialist merchandising/rock gubbing UK chart and back catalogue. 7/117P/MC/CD /CDV. Invol in all 16,000 catalogue lines.

selection of sell through video titles to cover music, children's feature, specialist interest, full price and budget computer software for leading machine types. National video sales force. National audio sales force. National merchandising team. Complete racking service available.

(AVI)

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B.

BMG Distribution Operations

Lynn Lane, West Bromwich, West Midlands, B70 7ST
Fax: 021-653 6880
Contact: John W Henderson, Lyn Robinson
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Tele-sales 021-500 5678. 24-hour delivery on all orders placed before 3.00pm.
Specialist music/Product: Music and video suppliers for both in house and third-party labels.

Bond Street Music Ltd

5 Wigmore Street, London, W1H 9LA
Tel: 01-491 4117
Fax: 01-629 3387
Contact: Walter Collins, Stanley Simmonds
Hours of business: 9.00am-5.30pm
Monday - Friday
Ordering/Delivery details: Orders despatched on day of receipt.
Specialist music/Product: Spoken word cassettes, Coadman, Hamlyn, Chivers, ISS, Simon & Schuster, BBC Language courses - BBC, Berlitz, Hugo, Hodder, Linguaphone, Macmillan, Readers Digest.

Records

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56 Standard Road, London NW10 6ES
Tel: 01-941 2919
Fax: 01-961 1873
Contact: Jonathan Gilbride, Nik Padgonjski
Hours of business: 9.30am-6.00pm
Monday - Friday
Ordering/Delivery details: order by fax, post or phone. Delivery depends on product ordered. Worldwide shipping.
Importer/Exporter
Specialist music/Product: All UK labels, wide range imports: pop, dance, classical.

Wind Up

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10pm
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y morning.

CBS Distribution

Rabons Lane, Aylesbury, Bucks, HP19 3BX
Tel: (0296) 26151/395152
Fax: (0296) 81009
Contact: Jon Leach, A Patterson
Hours of business: 8.30am-17.00
Monday - Thursday
8.30am-15.45 Friday. Anaphones available at all other times.
Ordering/Delivery details: Order via tele-sales: (0296) 395151. Delivery via Securicor.
Specialist music/Product: All CBS and Epic Labels, CBS Masterworks, Chrysalis, Cooltempo, GOLI Discs (part), Music Works, CMC's, Vestron, CIC, Video Arts, BBC, Braveworld, Buena Vista, Castle Home Video, CIC, Entertainment in Video, Highliner, MGM/UA, Screen Entertainment, Sony, Vestron.

Charly Records Ltd

156-166 Iliderton Road, London SE15 1NT
Tel: 01-639 8603
Contact: Bob Ellis, Joop Visser
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Tele-sales, delivery by Securicor.
Specialist music/Product: Rock & roll, John, blues, soul, R&B, rockability, rock, jazz, gospel, big band, world music, disco, reggae - real music!

CM Distribution

2/4 High Street, Starbeck, Harrogate, HG2 7HT
Tel: (0423) 888979
Fax: (0423) 88571
Contact: Frankie Colclough, Andrew Whiststone
Hours of business: 9.00am-7.00pm
Ordering/Delivery details: Tele- phone/postal ordering. Delivery overnight carrier.
Specialist music/Product: Folk, blues, jazz, world music, reggae, country, cow-

Compact Leisure Ltd

Units 1&2, Forest Works, Forest Road, London, E17 6JF
Tel: 01-523 2266
Fax: 01-523 3202
Contact: Chris Denton, Simon Quicke
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Sales: 01-523 2266, 24-hour delivery
One-stop facility by arrangement.
Importer/Exporter
Specialist music/Product: CD singles, CDV/compact discs.

Conifer Records Ltd

Horton Road, West Droyton, Middles, LB7 8JL
Tel: (0895) 447707
Fax: (0895) 420713
Contact: Koshimi Patteni, John Wood
Hours of business: 8.30am-6.30pm
Monday - Friday
Ordering/Delivery details: Order desk/tele-sales: (0895) 441422. Delivery: 24-48 hours.
Specialist music/Product: Distributor of imported and UK labels/producer and manufacturer of own labels.

Contact (UK) Ltd

Research House, Frosser Road, Green-
ford, Middles.
Tel: 01-997 5662/997 5663
Fax: 01-997 5664
Contact: Michael Lo Bianco, Geoff Kite
Hours of business: 9.30am till late
Monday - Friday
Ordering/Delivery details: 48-hour turnaround for orders placed before 12.00am.
Exporter

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FAX 01531 3951

TOP 75 SINGLES

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.



| | | |
|-------------|---|--|
| No 1 | FERRY 'CROSS THE MERSEY Marsden/McCartney/Johnson/Christians POPS | PWL PML (4) PT |
| 2 | HAND ON YOUR HEART ○ Kylie Minogue | PWL PML (7) 35 (F) |
| 3 | MISS YOU LIKE CRAZY Natalie Cole | EMI USA (2) (W) 63 (E) |
| 4 | REQUIEM ○ London Boys | Tedlow/WEA (2) 245 (T) (W) |
| 5 | BRING ME EDELWEISS Edelweiss | WEA (2) 353 (T) (W) |
| 6 | EVERY LITTLE STEP Bobby Brown | MCA (MCA) (T) 1338 (F) |
| 7 | THE LOOK Roxette | EMI (2) 204 (F) (E) |
| 8 | MANCHILD Neneh Cherry | Crown/Virgin (RE) (T) 30 (E) |
| 9 | I WANT IT ALL ○ Queen | Parlophone (2) (QUEEN) |
| 10 | I'M EVERY WOMAN (Remix) Chaka Khan | Wansee/Banana W (2) (E) |
| 11 | ETERNAL FLAME ● Bangles | CBS (BANGS) |
| 12 | HELLOM HALLIB ● Cappella POPS | Music Men (M) (M) (T) 24 (M) (T) 20 |
| 13 | ON THE INSIDE (Theme 'Prisoner Cell Block H') Lynette Hamilton | POPS A.1.1.3 |
| 14 | FERGUS SINGS THE BLUES Deacon Blue | CBS (DEACT) |
| 15 | ELECTRIC YOUTH Debbie Gibson | Atlantic (AB) (T) (E) |
| 16 | DON'T IT MAKE YOU FEEL GOOD Stefan Dennis | Salsoul (L) (M) (T) 105 |
| 17 | BEDS ARE BURNING Hanging Out | Spinn (CBS) (OUT) (2) |
| 18 | MY BRAVE FACE ○ Foul McCartney | Parlophone (2) (R) (2) (2) |
| 19 | I DON'T WANNA GET HURT Donna Summer | POPS |
| 20 | BABY I DON'T CARE Transvisionamp | Wansee/Banana W (2) (T) (W) (E) |
| 21 | CAN I GET A WITNESS Sade | MCA (T) (T) (E) (E) |
| 22 | ROOMS ON FIRE Sade | ABM (M) (1) (9) (F) |

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| | | |
|-----------|--|---|
| 41 | MY LOVE IS SO RAW Alyson Williams featuring Nikki-D | Del Jam (S) (R) (T) 112-648 (R) (E) (C) |
| 42 | WORKIN' OVERTIME Diana Ross | Rca/BMI (2) 264 (N) (E) |
| 43 | GOOD THING Fine Young Cannibals | London (CON) (2) (F) (T) |
| 44 | YOU ON MY MIND Swing Out Sister | Fontana/Phonogram (S) (W) (G) (T) (F) |
| 45 | KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler | 101/Virgin (T) (N) (2) (E) |
| 46 | U + ME = LOVE The Funky Worm | Fontana (CON) (M) (T) (W) |
| 47 | CLOSE MY EYES FOREVER (Remix) Lita Ford (with Ozzy Osbourne) | Decca/Banana W (C) (A) (E) (R) (T) (E) (M) (G) |
| 48 | LONG HOT SUMMER '89 The Style Council | Parlophone (S) (2) (1) (E) |



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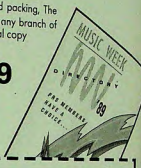
- Retail (Multiple Outlets)
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- Recording Artists
- Record Companies International (Head Offices)
- Music Publishers
- Affiliates
- Composers
- Video Companies
- Video Distributors
- Video Publishers
- Video Producers/Production Companies
- Publications/Journals
- Radio
- Promoters/Pluggers
- PK Companies
- Accountants
- Photographers/Agencies
- Advertising Agencies
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- Artists Managed
- Computer Services
- Distributors
- Labels Distributed
- Industry Organisations
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- Journalists (Freelance)
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Surrey, CR4 3HP. Tel: 01-640 8142.



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Date card expires _____
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ATENTION TO detail is the order of the day for distributors – whether small and specialist or large and broadly based. If the details are right, then dealers will be happy because they can concentrate on selling the records rather than chasing up late deliveries, wrong deliveries, non-deliveries, out-of-stock items and all the other bane of their business lives.

Attending to details does not mean one can ignore the fundamentals. That means an efficient, reliable system – inevitably fully computerised in this age of automated processes.

Distribution has become a fine art with few margins for error. Yet the squeeze on wholesalers and distributors constantly to perform better has not limited choice, as one can see from the following A to Z listing. Good distributors can still find specialist niches and exploit significant opportunities if they can get those fundamentals and details right.

A bbeey Recording Company Ltd

1 Abbey Street, Eynsham, Oxford, OX8 1HR.
Tel: (0865) 880240
Fax: (0865) 882443
Contact: H F Mudd, A J Wilson
Hours of business: 9.00am-5.00pm
Monday – Friday
Ordering/Delivery details: By post or Fax, by Courier, post or Air Mail.
Importer/Exporter

Specialist music/Product: Choral, organ, instrumental and orchestral music. LP records, cassettes and compact discs. Labels owned: Abbey and Alpha.

Alpha Records (Oxford) Ltd

11 Abbey Street, Eynsham, Oxford, OX8 1HR.
Tel: (0865) 880240
Fax: (0865) 882443
Contact: H F Mudd, A J Wilson
Hours of business: 9.00am-5.00pm
Ordering/Delivery details: By post or fax, by courier, post or air mail.
Importer/Exporter
Specialist music/Product: Choral, organ, instrumental, and orchestral music. LP records, cassettes and compact discs. Labels owned: Abbey and Alpha.

APT Distribution

74 Eldon Street, York, YO3 7NE.
Tel: (0904) 652524 (wholesale), (0904) 611656 (distribution).
Fax: (0904) 644190
Contact: Tony K (distribution), Amanda Bell (wholesale)
Hours of business: 9.00am-5.00pm
Monday – Friday
Ordering/Delivery details: Order by phone or fax. Next-day delivery.
Importer/Exporter
Specialist music/Product: Independent, heavy metal discs.

Arabesque Ltd

Music and Video Distribution, Network House, 29-39 Striring Road, London, W3 8DJ.
Tel: (01) 992 7732
Fax: (01) 992 0340
Contact: Arthur Richmond, Ruth Smith
Hours of business: 9.30am-5.30pm
Monday – Friday
Ordering/Delivery details: 24-hour delivery nationwide
One-stop facility.
Importer/Exporter
Specialist music/Product: Supplier of records, tapes, compact discs, video and related products including chart and back catalogue, full price, mid price, and budget lines, independent and major label product, interview picture discs, music picture discs, limited editions and special formats, coversacks, deletions, calendars, posters and more...

Audio Merchandisers Ltd

Units 182 Forest Works, Forest Road, London, E17 6JF.
Tel: 01-523 2981
Fax: 01-523 3202
Contact: Clive Swan
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Telex sales: 01-527 2399; Fax: 01-523 3202 24-hour national distribution.
Specialist music/Product: Specialist merchandising/stock labbing UK chart and back catalogue. 7 1/2"/12"/MP/CD/C/DV/Video. In all 16,000 catalogue lines.

Audio Visual International (AVI)

105 Bond Road, Mitcham, Surrey, CR4 3UT.
Tel: 01-648 7000
Fax: 01-646 0580
Contact: Danny Ryan, Alastair Bousfield
Exporter
Specialist music/Product: All UK domestic product.

Avanti Records

Unit 6C, 111 Marlboro Road, Kew, Richmond, Surrey, TW9 2AB.
Tel: 01-876 9995
Fax: 01-876 2227
Contact: Paul Weiss, David Dunn
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Ordering by fax and by mail.
Importer/Exporter

B acks Records Ltd

St Mary's Work, St Mary's Plain, Norwich, Norfolk, NR3 3AF.
Tel: (0603) 626271/624290
Fax: (0603) 619999
Contact: Derek Chapman, Tom Smith
Hours of business: 9.00am-6.00pm
Monday – Friday
Ordering/Delivery details: All products available from central warehouse.
Specialist music/Product: Records, cassettes and CDs on independent labels.

Terry Blood

Distribution/Wynd UP
18/20 Rosevale Road, Parkhouse, Industrial Estate, Newcastle under Lyme, Staffordshire, ST5 7QT.
Tel: (0782) 565656
Fax: (0782) 565400
Contact: D A McWilliam
Hours of business: Admin: 9.00am-5.30pm Monday – Friday
Sales: 9.30am-6.30pm Monday – Thursday, 9.30am-7.00pm Friday, 10.00am-6.00pm Saturday
Ordering/Delivery details: Telephone sales, minimum order: £50 excluding VAT. Delivery via Securor within 24 hours, including Saturday morning.
One-stop facility
Importer/Exporter
Jukebox supplier
Specialist music/Product: All chart product 7", 12", LP, cassette, compact disc and compact disc singles. Extensive range of catalogue on all formats and budget range. Distributors for Counterpoint, Old Gold and Ocean. Complete new release service and catalogue range of full-price video rental. Largest selection of sell-through video titles to cover music, children's, feature, special interest, full price and budget computer software for leading machine types. National video sales force. National audio sales force. National merchandising team.
Complete racking service available.

BMG Distribution Operations

Lynn Lane, West Bromwich, West Midlands, B70 7ST.
Tel: 021-653 4880
Contact: John W Henderson, Lyn Robinson
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Telexes: 021-500 5678. 24-hour delivery on all orders placed before 3.00pm.
Specialist music/Product: Music and video suppliers for both in house and third-party labels.

Bond Street Music Ltd

5 Wigmore Street, London, W1H 9LA.
Tel: 01-491 4174
Contact: Walter Collins, Stanley Simons
Hours of business: 9.00am-5.30pm
Monday – Friday
Ordering/Delivery details: Orders delivered by air if receipt.
Specialist music/Product: Spoken word cassettes – Coedman, Homlyn, Chivers, ISS, Simon & Schuster, BBC. Language courses – BBC, Berlitz, Huggo, Hodder, Linguaphone, Macmillan, Readers Digest.

C aroline International Ltd

65 Standard Road, London NW10 6SE.
Tel: 01-961 2919
Fax: 01-961 1873
Contact: Jonathan Gilbride, Nik Podganski
Hours of business: 9.30am-6.00pm
Monday – Friday
Ordering/Delivery details: order by fax, post or phone. Delivery depends on product ordered. Worldwide shipping.
Importer/Exporter
Specialist music/Product: All UK labels, wide range imports: pop, dance, classical.

CBS Distribution

Rabons Lane, Aylesbury, Bucks, HP19 3BX.
Tel: (0294) 26151/395152
Fax: (0294) 81009
Contact: Ian Leach, A Patterson
Hours of business: 8.30am-17.00
Monday – Tuesday
8.30am-15.45 Friday. Amphones available at all other times.
Ordering/Delivery details: Order via telexes: (0294) 395151. Delivery via Securor.
Specialist music/Product: All CBS and Epic Labels, CBS Masterworks, Chryslis, Coleco, Goli Discs (port), Music Centre, CBS Vestron, CIC Video, Ariel, BBC, Brownwood, Buenos Vista, Castle Home Video, CIC Entertainment in Video, Highfliers, MGM/UA, Screen Entertainment, Sony, Vestron.

Charly Records Ltd

156-166 Ilderton Road, London SE15 1TE.
Tel: 01-639 8603
Contact: Cob Ellis, Joop Visser
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Telexes, delivery by Securor.
Importer/Exporter
Specialist music/Product: Rock & roll, Latin, blues, soul, R&B rockabilly, rock jazz, gospel, big band, world music, disco, reggae – real music!

CM Distribution

2/4 High Street, Starobuck, Harrogate, HG2 7HY.
Tel: (0423) 888979
Fax: (0423) 885761
Contact: Frankie Colclough, Andrew Whittstone
Hours of business: 9.00am-7.00pm
Ordering/Delivery details: Telephone/postal ordering. Delivery over-the-counter.
Specialist music/Product: Folk, blues, jazz, world music, reggae, country, cajan.

Compact Leisure Ltd

Units 1&2, Forest Works, Forest Road, London, E17 6JF.
Tel: 01-523 2266
Fax: 01-523 3202
Contact: Chris Denton, Simon Quake
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Sales: 01-523 2266, 24-hour delivery
One-stop facility by arrangement.
Importer/Exporter
Specialist music/Product: CD singles, CDV/compact discs.

Conifer Records Ltd

Horton Road, West Drayton, Middx, UB7 8JL.
Tel: (0994) 447707
Fax: (0994) 420713
Contact: Rashmi Patani, John Wood
Hours of business: 8.30am-6.30pm
Monday – Friday
Ordering/Delivery details: Order desk/telexes: (0994) 441422. Delivery: 24-48 hours.
Specialist music/Product: Distributor of imported and UK labels/publisher and manufacturer of own labels.

Contact (UK) Ltd

Research House, Fraser Road, Greenford, Middlesex.
Tel: 01-997 5662/997 5663
Fax: 01-997 5664
Contact: Michael Lo Bianco, Geoff Kile
Hours of business: 9.30am till late
Monday – Friday
Ordering/Delivery details: 48-hour turnaround for orders placed before 12.00pm.
Exporter

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GOI SOUND

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► FROM PAGE ONE

Specialist music/Product: Independent records, video and compact discs, merchandising and related products. Licensing and distribution arranged UK and overseas.

Counterpoint

Freshwick House, Coxton Way, Watford, Herts, WD1 8UF.
Tel: (0923) 55558
Fax: (0923) 816704
Contact: Peter Stock, Steve Frain
Hours of business: 9.00am-6.00pm
Monday - Friday
Importer/Exporter

Crusader Marketing Company Ltd

Unit 5, Haywood Way, Hastings, East Sussex, TN35 4PL
Tel: (0424) 435511
Fax: (0424) 424035
Contact: Ray Murrell, Peter Ripley
Hours of business: 9.00am-5.30pm
Monday - Friday, Weekends by appointment
Ordering/Delivery details: Order by phone, post, fax, orders despatched same day, 24-hour delivery by parceline.
One-stop facility.
Importer/Exporter
Specialist music/Product: Jazz, nostalgia, Sixties, blues, country and western, Irish and deteleans.

Discance A Disc Ltd

Unit 30, Sheraton Business Centre, Ludworth Road, Perivale, Middx, UB8 7JB

Tel: 01-991 9165
Fax: 01-991 5726
Contact: Damon Dixon, Chris Thompson
Hours of business: 9.00am-6.00pm
Ordering/Delivery details: Orders by fax/phone (preferably fax).
Importer/Exporter
Specialist music/Product: Specialist exporter/importer of dance music. We hold stock on new releases and back catalogue, 12"/LP/CD/MC.

Discovery Records

The Old Church Mission Road, Kings Corner, Pewsey, Wilt, SN3 5BS.
Tel: (0672) 63921
Fax: (0672) 63934
Contact: Mike Cox, Bill Trythall
Hours of business: 9.30am-5.30pm
Monday-Friday
Ordering/Delivery details: Orders taken by post, phone, fax or rep call. Precept delivered by Securor and Parceline. Minimum order without surcharge £50.
Telephone sales.
Importer/Exporter
Specialist music/Product: Specialists in imported jazz, world and back catalogue rock music on LP, tape and CD. Main labels: CBS (Europe), Vogue, Musicraft, Arion, Avance, JRM, Avancuro (Australia).

Downing Records

31 South Road, Waterloo, Liverpool 22.
Tel: 051-920 5221/920 8088
Contact: R. Downing, N. Robinson
Hours of business: 9.00am-5.00pm
Monday-Thursday, 9.00am-7.30pm Friday.
Ordering/Delivery details: cash and carry.
One-stop facility
Specialist music/Product: All

Gordon Duncan Records

9 Market Place, Inverurie, Aberdeen, PA11 1SL
Tel: (0467) 21517
Contact: Gordon Duncan, Colin Morrison.
Hours of business: 8.30am-5.30pm
Monday-Friday.
Ordering/Delivery details: Order by telephone, orders despatched same day by Securor.
Importer/Exporter
Specialist music/Product: Main Scottish wholesaler for over 60 labels.

EMI M&D Services

1/3 Unbridge Road, Hayes, Middlesex, UB4 0SY.
Tel: 01-561 8722/848 9811 (sales)
Fax: 01-848 8793
Contact: Alan Williams
Hours of business: 8.30am-5.00pm
Telephone sales, 9.00am-8.00am (answerphone).
Ordering/Delivery details: Dealer services within 24/48 hours of order placement. Delivery via Parceline.
Specialist music/Product: Records, CDs, cassettes and music videos.

Entertainment UK Ltd

Clayton Road, Hayes, Middlesex, UB3 1HS.
Tel: 01-848 7511
Fax: 01-848 9769
Contact: Nick Wenham, David Bowler
Hours of business: 8.30am-8.00pm
Ordering/Delivery details: 24-hour/48-hour service.
Specialist music/Product: Music, video and computer software rackers.

European Music Distributors Ltd

Unit 1, Baird Road, Enfield, Middlesex, EN1 1SL
Tel: 01-443 2528
Fax: 01-805 3391
Hours of business: 9.00am-5.30pm
Monday-Friday.
Ordering/Delivery details: Telesales department, salesmen, regular catalogue, UK delivery via Parceline (24 solid six-workdays — goods available). All other EC countries — goods available.
Exporter
Specialist music/Product: Pan European Distributor of own label, Black Lion, Digital Classic, Condé, Freedom, Syllus, K&T and Topic. Music video and audio deteleans/overstocks from the major UK record/video companies.

Fast Forward

21A Alva Street, Edinburgh, EH2 4PS.
Tel: 031-226 3129
Fax: 031-226 3133
Contact: Brian Guthrie, Graeme Roberts
Hours of business: 9.30am-6.00pm
Monday-Friday
Ordering/Delivery details: Orders taken via telephone or fax — usual delivery within 24 hours (UK) if order is placed by 3.00pm.
Importer/Exporter
Specialist music/Product: As part of Carrel, Fast Forward distributes all types of music including the following labels exclusively 53rd & 3rd/MDD/Nightshift/Catfish/Blast. Funca/Mental Velocity/Cherry Disc (USA)/Resonance (Holland)/Danterica (France)/Calculus/Next Big Thing/Paint It Red/Vox Pop, etc.

FM Revolver Records Ltd

152 Goldthorn Hill, Penn, Wolverhampton, WV2 3JA.
Tel: (0902) 345155
Fax: (0902) 345155
Contact: Robert Jones
Hours of business: 9.00am-6.00pm
Monday-Friday
Ordering/Delivery details: All UK sales through RCA/BMG (and Italy & FDI) 24 overseas territory/distributors in place — call for full list.
Importer/Exporter
Specialist music/Product: rock product A&D division opens shortly.

Gamut Distribution Ltd

Brookfield Business Centre, Cottenham, Cambridge, CB4 4SP.
Tel: (0954) 5160
Contact: Martin Bright
Hours of business: 9.30am-5.30pm
Ordering/Delivery details: Phone or post, post or courier.
Specialist music/Product: Classical music, organ, choral, chamber music.

G&M Tapes and Records (Wholesale) Ltd

308 High Street, Stratford, London, E15 1JA.
Tel: 01-534 4882
Fax: 01-519 8128
Contact: Danny Barnes, Richard Sotaniro
Hours of business: 9.00am-9.00pm
Ordering/Delivery details: Own vans covering London and home counties via Securor.
Importer/Exporter
Specialist music/Product: Soul Dance culture, 12" UK and import, LP UK and import, CDs and cassettes.

S Gold & Sons (Records) Ltd

Gold House, 69 Flempton Road, Leyton, Essex, E10 7NL.
Tel: 01-539 3600 (orders 01-558 7133)
Fax: 01-539 2176
Contact: Jonathan Gold, Stuart Panky
Hours of business: 9.00am-6.00pm
Monday-Friday, 9.00am-1.00pm Sat.
Ordering/Delivery details: Catalogue free for orders value £50 or over. Small handling charge for smaller orders. Next day delivery throughout UK.
One-stop facility.
Exporter
Specialist music/Product: Wholesale records, cassettes, CDs and all videos.

Graphic Sound Ltd

PO Box 34, Maidstone, Kent, ME16 8DS.
Tel: (0622) 683196
Fax: (0622) 764214
Contact: Penny Hagan, Stephen Gold
Hours of business: 9.00am-5.00pm
Monday-Friday
Ordering/Delivery details: Telephone /Telex/Fax — delivery 48 hours.

Greyhound Records

130A Plough Road, Batterssea, London, NW11 2AA.
Tel: 01-924 1166
Fax: 01-924 1471
Contact: Tony Hickmott, Paul Callaghan
Hours of business: 9.30am-5.30pm
Monday-Friday
Ordering/Delivery details: Orders placed by phone before midday are usually despatched via Parceline same day.
Importer/Exporter
Specialist music/Product: We are specialist non-parallel import wholesaler and distributor covering all types of music apart from classical.

Harmonia Mundi (UK) Ltd

19-21 Nile Street, London, N1 7LR.
Tel: 01-253 0863/253 0865
Fax: 01-253 3237
Hours of business: 9.00am-5.30pm
Monday-Friday
Specialist music/Product: Classical, jazz, world music.

Hermanex Ltd

137A High Road, Loughton, Essex, IG10 4LT.
Tel: 01-508 3723
Fax: 01-508 0432
Contact: Peter Harris, Darren Ridgeway
Hours of business: 9.00am-5.30pm
Monday-Friday
Ordering/Delivery details: 72 hours
Wholesaler/Distributor

John Jack

T/A Cadillac Distribution, 180 Shaftesbury Avenue, London, WC2H 8JH.
Tel: 01-836 3646
Fax: 01-497 9102
Contact: John Jack
Hours of business: 10.00am-6.00pm
Monday-Friday
Ordering/Delivery details: Phone/Fax, Post/air freight/courier.
One-stop facility.
Specialist music/Product: Jazz and ethnic.



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EXPORT SALES HOTLINE 01 992 0098
BUYING OFFICE 01 993 4278
FAX LINE ALL DEPARTMENTS 01 992 0340

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 FIRST NIGHT/SAFARI
 FORBIDDEN
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 HOUSE OF TEETH

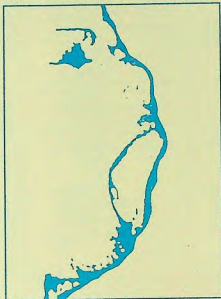
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of

Independent Distribution

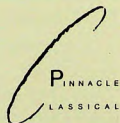


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DISTRIBUTION A-Z

► FROM PAGE TWO

Jetstar

155 Acton Lane, Park Royal, London, NW10 7NL

Tel: 01-961 5818

Fax: 01-965 7008

Hours of Business: 8.00am-7.00pm
Monday-Friday, 8.00am-3.00pm Sat-
urday, 8.30am-3.00pm Sunday.

Ordering/Delivery details: Next-day
delivery by Parcels. Exclusive line
available for order by fax: 01-965
7008.

One-stop facility.

Importer/Exporter

Jukebox supplier

Specialist music/Product: Dance mu-
sic, reggae, soca.

Jewish Music Distribution

PO Box 232, Harrow, Middx, HA1
2NN.

Tel: 01-907 1905

Fax: 01-907 6762

Contact: Mrs G Auerbach

Hours of Business: 9.00am-5.00pm
Monday-Friday, 9.00am-1.00pm Sun-
day.

Ordering/Delivery details: Orders by
mail, telephone or fax.

Specialist music/Product: All music of
Jewish interest, including classical, folk,
liturgical, cantorial, Klezmer, Ladino,
Yiddish and traditional ethnic music.



Kingdom Records Ltd

9/11 Manmouth Street, London, WC2H

9DA

Tel: 01-836 4763

Fax: 01-836 7311

Telex: 94070541 KING G
Hours of Business: 10.00am-6.00pm.
Ordering/Delivery details: Orders by
telephone, fax, telex and post. Delivery
times nominated by customer. Areas:
UK and world.

Importer/Exporter

Specialist music/Product: Records,
CDs and cassettes. Labels include King-
dom, Kingdom Jazz, Cavalier,
Killervatt, Bandit, Twinkle, Shaka.

K-tel International (UK) Ltd

620 Western Avenue, London, W3
0TU.

Tel: 01-992 8055

Fax: 01-993 3652

Contact: Bob Stevens

Hours of Business: 9.00am-5.30pm
Ordering/Delivery details: 24-hour
hours

Specialist music/Product: All types of
music.



Largo Exports

Unit 2, Chapmans Park Industrial Estate,
378-388 High Road, Willesden, Lon-
don, NW10 2DY.

Tel: 01-459 8800

Fax: 01-451 5555

Contact: Charlie Paulinski, Martin
O'Donnell

Ordering/Delivery details: World-
wide export

One stop facility.

Importer/Exporter

Specialist music/Product: All major &
independent labels, specialising in disco,
heavy metal, jazz, funk and classical.



ainline Record Distribution (MRD)

Unit 1, Mill Lane Trading Estate, Mill
Lane, Parley Way, Croydon CR0 4AA.

Tel: 01-686 3636

Fax: 01-681 8005

Contact: Peter Collins

Specialist music/Product: Labels own-
ed — Big Band Era, Big Country, Big
Time, Black Tulip, Blue City,
Classophon, Commander, Evergreen,
Heartbeat, Jazz Life, Laser, MCR, MCR
Classical, Musique International, Noel,
Streetlife, Sonata, Supreme, Tomato,
Virusoso. Labels distributed: Grants of
Jazz, Rhino, Unforgettable, major com-
pany product that is not available in the
UK.

Michele International Ltd

Unit E, The Acorn Centre, Rowbuck
Road, Harlow, Essex, IG6 3TU.

Tel: 01-500 1819

Fax: 01-500 1745

Contact: Terry Denoff, Maurice

Mendel

Hours of Business: 9.00am-5.00pm

Monday-Friday

Ordering/Delivery details: Labels:

Stradivari — Handlight — Michel

Importer/Exporter

Specialist music/Product: Classical,
jazz, MCR.

MMG Distribution

Magnum House, High Street, Lane End,
Buckinghamshire, HP14 3JG.

Tel: (0494) 882858

Fax: (0494) 882631

Contact: Lynne Williams

TO PAGE SIX ►

Caroline

INTERNATIONAL DISTRIBUTION

CAROLINE INTERNATIONAL LIMITED
56 STANDARD ROAD ■ LONDON NW10 6ES
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DISTRIBU A-Z

FROM PAGE FOUR

Hours of Business: 9.30am-5.30pm
Importer/Exporter
Jukebox supplier
Specialist music/Product: Rock & Roll, blues, reggae, soul, rhythm & blues, country, country rock, folk, jazz, MOR.

Hours of Business: 9.00am-5.30pm
Monday-Friday, 9.00am-1.00pm Saturday, 10am sales — seven days, 24 hours.

Ordering/Delivery: Post/Mail/Express/own vans
Specialist music/Product: Irish traditional, folk Irish and US country.

Mono Distributors (Jersey) Ltd

First Floor, Freight Terminal, States Airport, St Peter, Jersey, Channel Islands.
Tel: (0534) 45161
Fax: (0534) 43282
Hours of Business: 9.00am-5.30pm
Monday-Friday
Specialist music/Product: Distribution of TV advertised and budget products (MPF & Pickwick), TDK wholesale distributor for the Channel Islands.

Multiple Sound Distributors Ltd

3 Standard Road, Park Royal Industrial Estate, London, NW10 6EX.
Tel: 01-961 5646
Fax: 01-965 3047
Contact: Roger Bull, Alan Booth
Hours of Business: 9.00am-5.30pm
Monday-Friday
Delivery: (Mid June) MSD Distribution Ltd, at below, but tel: 01-961 1103. (After mid June) William Collins Sons & Co. Ltd, Westerhill Road, Bishopcleeve, Glasgow, G64 2QT (041-772 2205).
Ordering: Telesales, MSD Distribution Ltd, Unit 7/8 Grand Union Industrial Estate, Ashby Road, Park Royal, London NW10 7UL (Tel: 01-961 6660).
Specialist music/Product: Classical label, MOR, budget label.

New Note Distribution Ltd

Unit 2, Orpington Trading Estate, St Mary Cray, Orpington, Kent, BR5 3SR.
Tel: (0689) 77884
Fax: (0689) 77891
Contact: Eddie Wilkinson, Graham Griffiths
Hours of Business: As Pinnacle
Ordering/Delivery details: As Pinnacle
Importer
Specialist music/Product: Jazz/con-temporary classical/world music. Distributed labels include: ECM, GRP, Concord, Mensural, Gial/Cromagnon, King/Paddewheel, Jazz House, Landmark, JVC, MCA imports, Mole Jazz, Loose tubes, Hothouse Records, Optimism.

Nine Mile Distribution Ltd

6 New Street, Warwick, CV34 4RX.
Tel: (0926) 498999
Fax: (0926) 497737
Contact: Rod Thomson, Peter Dodge
Hours of Business: 9.00am-6.30pm

Q Idies Unlimited

Dukes Way, St Georges, Telford, Shropshire.
Tel: (0952) 616911
Fax: (0952) 620361
Contact: A J Lewis
Hours of Business: 9.00am-6.00pm
Ordering/Delivery details: Full catalogues of our ranges available on request.
Importer/Exporter
Specialist music/Product: Overstock and deleted product.

Outlet Recording Co Ltd

15-21 Gordon Street, Belfast BT1 2LG.
Tel: (0232) 322826
Fax: (0232) 332671

P acific Records

Pacific House, Vane Road, London, N4 1GB.
Tel: 01-800 4465 (Admin), 01-800 4490 (Sales)
Fax: 01-800 4490
Contact: Nigel Kenner, Geoff Winstanley
Hours of Business: 9.00am-6.00pm
Ordering/Delivery details: Next-day delivery via Parcels/Securac.
Importer/Exporter
Specialist music/Product: Specialist imports and distributor for various UK labels, including: ODE, Desis, immaculate, Submission, Fiction Independent, Check This.

Panther Music

Unit 5, The Atlas Business Centre, Oxgate Lane, London, NW2 7HU.
Tel: 01-208 2377
Fax: 01-208 2361
Contact: Trevor Reidy, Neil Kellas
Hours of Business: 9.30am-7.00pm, late for overseas visitors.
Ordering/Delivery details: Fax or phone plus nationwide van sales coverage. Delivery: 24 hours.
One-stop facility
Importer/Exporter
Specialist music/Product: Deletions, overstocks, sale product, special packages made to suit customers requirements. All types of music formats — AOR to classical.

Parkfield Entertainment

Unit 12, Brunswick Industrial Park, Brunswick Way, New Southgate, London, N11 1HX.
Tel: 01-368 7888
Fax: 01-361 8877
Contact: Malcolm Sharp, Tracey Daule
Hours of Business: 9.30am-6.00pm
Ordering/Delivery details: Delivery of orders 24-48 hours after placing orders.
One-stop facility
Importer/Exporter
Jukebox supplier

Pic-a-Tape Ltd

Unit 5, Essex Street, Preston, Lancashire, PR1 1GD.
Tel: (0772) 718131
Fax: (0772) 203155
Contact: G M Griffiths
Hours of Business: 9.00am-6.00pm
Monday-Friday, 9.00am-12.00pm Saturday
Ordering/Delivery details: Telephone orders received by midday despatched same day for next day delivery.
Specialist music/Product: Pic-a-Tape supplies a range of in-store-related products to non-traditional outlets. Recommended suppliers to: Granada, Truthhouse Forte, Texaco, BP, Mobil and many more major oil companies.

Pinnacle Records

Electron House, Cray Ave, St Mary's Cray, Orpington, Kent, BR5 3PN.
Tel: (0689) 70622
Fax: (0689) 78269
Contact: Steve Mason, George Kiplon Howe
Hours of Business: 9.00am-6.00pm
Ordering/Delivery details: Order desk (0689) 73144, 24-hour delivery

Play a Sound

15 Bell Lane, Blyfield, Northants, NN11 6US.
Tel: (0327) 61830

Fax: (0295) 56877
 Contact: Karl Pottion
 Hours of Business: 9.00am-6.00pm
 Ordering/Delivery details: Vehicle
 distribution, merchandising delivery
 Specialist music/Product: Audio,
 video, compact disc, distribution for the
 petrol forecourt retail trade.

PolyGram Recording Operations Ltd

PO Box 36, Clyde Works, Grove Road,
 Ransford RM6 4QR.
 Tel: 01-590 6088
 Fax: 01-597 1011
 Contact: Alan King, Road di Cicco
 Hours of Business: 8.30am-5.30pm
 Ordering/Delivery details: Telephone
 sales: 01-590 6044, 8.30am-5.30pm.
 Ansofone service outside of business
 hours. Delivery in 24/48 hours.

Prism Leisure Corporation

Unit 1, Baird Road, Enfield, Middlesex,
 EN1 1SQ.
 Tel: 01-804 8100
 Fax: 01-805 8001
 Contact: Lawrence Kuther, Simon
 Checketts
 Hours of Business: 9.00am-5.30pm
 Monday-Friday
 Ordering/Delivery details: Telesales
 via catalogue. Quarterly catalogue
 available. Shipping via Parcels.
 Importer/Exporter
 Specialist music/Product: Mid-price
 label incl BR Music, Platinum Music,
 Dance Band Days, Masters, Irish labels
 and Ritz, Dolphin, Outlet, Tara TV labels
 and Telstar, Stylus, Harmac, K-tel.

PRT

105 Bond Road, Mitcham, Surrey, CR4
 3JF
 Tel: 01-640 3344/640 7000
 Fax: 01-640 2586

Contact: Richard Lim, David Brooker
 Hours of Business: 9.00am-5.30pm
 Monday-Friday, Ansofone outside
 hours.
 Ordering/Delivery details: 24-hour
 UK mainland
 Specialist music/Product: UK distributor
 and exporter for independently
 owned record labels.



DL/Jaques Distribution

Box 195, London, N14 5DF
 Tel: 01-368 2921
 Fax: 01-886 6812
 Contact: H J Jaques
 Hours of Business: 9.00am-5.00pm
 weekdays
 Ordering/Delivery details: Telephone
 and fax orders accepted
 Importer/Exporter
 Specialist music/Product: Wholesaler
 to the trade of VHS video cassettes. Dis-
 tributor of indie labels to wholesalers
 and retail outlets.

Recommended Distribution

387 Woodsworth Road, London, SW8
 2JL
 Tel: 01-622 8834
 Contact: Chris Cheek, Gareth Davies
 Hours of business: 11.00am-6.00pm
 Ordering/Delivery details: Terms ne-
 gotiable. No order too small.
 Importer/Exporter
 Specialist music/Product: Experimen-
 tal; jazz/improvisation/electronic/com-
 position/difficult music/rock. New music
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FROM PAGE SEVEN

Record Services

30/32 Sir John Rogersons Quay, Dublin 2, Ireland
 Tel: (0001) 714001
 Fax: (0001) 714554
 Contact: Brian Wynne
 Hours of business: 9.15am-5.30pm
 Ordering/Delivery details: Rep, tele-sales, 24-hour delivery service, own service to Dublin, Securitor to rest of country.
Importer/Exporter
 Specialist music/Product: MOR, Irish. Distribute: Ktel, MCA, Island, Cash, Motler.

Retrack UK Ltd

Unit 1, Mill Lane Trading Estate, Mill Lane, Purley Way, Croydon, CR0 4AA, UK
 Tel: 01-886 3636
 Fax: 01-881 8005
 Contact: Peter Collins
 Specialist music/Product: Retrack UK is the number one supplier of overstocks and delatons to the retail music industry.
 MRO/Retrack UK has five van-sales operations covering London and the South, north London and the Home Counties (Birmingham and the Midlands, Manchester area, Scotland).

Ross Record Distribution

29 Main Street, Turrif, Aberdeen, AB5 7AB, UK
 Tel: (0888) 68899
 Fax: (02612) 2466
 Contact: Gibson Ross, Dorothy Stephenson
 Hours of business: 9.00am-5.00pm
 Monday-Friday
 Ordering/Delivery/Details: National Courier/Post office deliveries.
 Specialist music/Product: Scottish, Irish country music specialists.

Rough Trade Distribution

61 Collier Street, London N1 9BE, UK
 Tel: (01-833 2133
 Fax: 01-833 2912
 Contact: Mike Holdsworth
 Ordering/Delivery details: Orders via Cartel Wholesale (tele-sales and/or sales reps). Deliveries nationwide by overnight courier.
 Specialist music/Product: Export dept. Tel: 01-833 4624, Demx (specialist dance distribution & sales dept), tel: 01-837 5635. New Routes (specialist world music distribution & sales dept), tel: 01-837 5536.

Sain (Recordia) Cyl

Canadian Sain, Llanystwrog, Caernarfon, Gwynedd, LL54 5TG.

Tel: (0286) 831111
 Fax: (0286) 831497
 Contact: Dafydd Iwan, O P Huws
 Hours of business: 9.00am-5.00pm (office, errands) (studio)
 Ordering/Delivery details: Normal administrative procedures
Importer/Exporter
 Jukebox supplier
 Specialist music/Product: Welsh records, cassettes and compact discs, extensive studio facilities.

Sue Seek

17A Red Ruby, 134 Old Field Grove, London, SE16 2NE, UK
 Tel: 01-252 0598
 Hours of business: 9.30am-3.30pm
 Specialist music/Product: A Shadow of my mind; B. Colling UFO RY 001 Red Ruby; A. American Man/American Lover; B. Colling UFO Seal-Tae RY 002 Red Ruby; A. I don't care, B. Tender Touch RY 003 Red Ruby; A. Tender Kiss, A. My dream man, dream love RY 005 Red Ruby.

Serenceti Records

43A Old Woking Road, West Byfleet, Surrey KT14 6LG, UK
 Tel: (09323) 51925
 Fax: (09323) 36431
 Contact: Mike Wells, Martin Howell
 Hours of business: 8.30am-6.00pm
Importer/Exporter
 Specialist music/Product: African imports - Zimbabwe, South Africa, Kenya, Nigeria - all labels, Indian & Pakistan imports.

Solomon & Peres Ltd

120 Coach Road, Templepatrick, Co Antrim, BT39 9HB, UK
 Tel: (08494) 32711
 Fax: (08494) 32800
 Contact: Mervyn A Solomon, Les R Peters
 Hours of business: 9.00am-5.00pm
 Monday-Friday, 9.00am-12.30pm Saturday
 Ordering/Delivery details: All orders received by 12.30pm delivered the same day, all orders after 12.30pm delivered the following morning.
 One-stop facility
Importer/Exporter
 Jukebox supplier
 Specialist music/Product: Wholesale all major record/video labels.

Sotofound Ltd

Units 1&2, Forest Works, Forest Road, London, E17 6JF, UK
 Tel: 01-522 2981
 Fax: 01-523 3202
 Contact: Clive Swan
 Hours of business: 9.00am-5.30pm
 Ordering/Delivery details: Tele-sales: 01-527 2399, 24-hour national distribution.
Specialist music/Product: UK chart/catalogue wholesalers, Handling LP/MC/CD/DVD/Video/12"/7". Exclusive label distribution.

Sotosound (Jukebox)

Unit 1&2, Forest Road, London, E17 6JF, UK
 Tel: 01-527 8300
 Fax: 01-523 3202
 Contact: Sue Stott
 Hours of business: 9.00am-5.30pm
 Ordering/Delivery details: Customer enquiries sales: 01-527 8300
Jukebox supplier
 All chart, golden oldies, special jukebox packs including DC/DV boxes.

Southern Record Distribution Ltd

Myddleton Road, London, N22
 Tel: 01-889 6555
 Fax: 01-889 6166
 Contact: John Knight, Gareth Ryan
 Hours of business: 9.30am-7.00pm
 Ordering/Delivery details: Orders placed by telephone by 5.00pm, delivered next day.
Specialist music/Product: Independent labels including Alchemy, Big Kix, Blurg, Better Youth, Corpus Christ, Crax, Cut Deep, Decoy, Desiring, Dischord, Downers, Funk and Vinyl, Glier, House, Interfich, Indio, Music-house, On-U Sound, Pig Boy, Poontang, Puamori, R-Rodcal, Raging, Rat Gange, Solar Lodge, Touch & Go, Tona, Unomeric, Vinyl solution, Wangedoh UK, Way Cool, What Goes On, Wija, World.

SP&S Sales Ltd

137A High Road, Loughton, Essex, IG10 4LT, UK
 Tel: 01-508 3723
 Fax: 01-508 0432
 Contact: Peter Harris, John Halpenny
 Hours of business: 9.00am-5.30pm
 Monday-Friday
 Delivery details: Van delivery service supplying all UK.
Specialist music/Product: Specialist in delatons/overstocks.

Spartan Entertainment Ltd T/A Spartan Records

3, Severn, Parods, London Road, Wembley, Middlesex HA9 7HQ, UK
 Tel: 01-903 4753 (eight lines)
 Fax: 01-903 7853
 Telexes: 01-903 8223
 Contact: Thomas A. McDannell, David G. Thomas
 Hours of business: 9.00am-5.30pm
 Ordering/Delivery details: Telexes and field force, 24-hour delivery.
Specialist music/Product: Distributor of all formats of recorded music and videos.

Stems Distribution

116 Whitefield Street, London W1P 5RW, UK
 Tel: 01-387 5550/388 5533
 Fax: 01-388 2756
 Contact: Scott Lund (exports), Ian Thomas (Domestic)

Hours of business: 10.00am-6.00pm
 Monday-Friday
Ordering/Delivery details: Orders under £25, customer pays carriage. Delivery by post.
Importer/Exporter
 Specialist music/Product: Brazilian, modern, salsa, zouk, Cuban, Reggaeton, world music.

Target Records Sales Ltd

Target House, Cornwall Road, Croydon, Surrey, CR9 2TG, UK
 Tel: 01-686 3322
 Fax: 01-681 6523
 Contact: A. Adams, J. Elliot
 Hours of business: 9am-6pm
 Monday-Friday
Ordering/Delivery details: 48 hours Securitor
Importer/Exporter
 Specialist music/Product: Specialise in CD - classical, MOR and jazz.

Theme Scenes

PO Box 34, Moldstone, Kent, ME16 8DU, UK
 Tel: (0622) 683194
 Fax: (0622) 764214
 Contact: Penny Hogan
 Hours of business: 9.00am-5.00pm
 Mon-Fri
Ordering/Delivery details: Telephone, telex, fax - delivery 48hrs
Specialist music/Product: Themes and background music cassettes and books. Travel and branded promotional cassettes.

WEA Records Ltd

PO Box 59, Alperton Lane, Wembley, Middlesex, UK
 Tel: 01-998 8844
 Fax: 01-998 3429
 Hours of business: 8.00am-5.00pm
 Mon-Thurs, 8.00am-1.00pm Friday
Ordering/Delivery details: Order desk tel: no: 01-998 5929. Delivery effected the following day.

Windsong International Ltd

4298, House, Cray Avenue, St Mary Cray, Orpington, Kent, BR5 3RJ, UK
 Tel: (0689) 36649
 Fax: (0689) 890392
 Contact: Steve Mason, Andy Stephenson
 Hours of business: 9.00am-6.00pm
 Monday-Friday
Ordering/Delivery details: Order by telephone/fax/telex. In-tes team of 10 can provide full product information and new release details.
Importer/Exporter
Specialist music/Product: Windsong International is a worldwide wholesale

distributor of recorded music product. Export division: exporting all product (LP/CD/MC/12"/7"/DAT/video/merchandise). Import division: import and UK sales of non-parallel LP/CD/MC/12" from all countries.

Words and Music Ltd

58-62 High Street, Billingshurst, West Sussex, RH14 9NY, UK
 Tel: (0403) 815131
 Contact: Derek Lawson
 Hours of business: Normal
Ordering/Delivery details: As required
Importer/Exporter

Word (UK) Ltd

9 Holdam Avenue, Blechley, Milton Keynes, MK1 1QU, UK
 Tel: (0908) 648440
 Fax: (0908) 648572
 Contact: Ian Hamilton, David Withers
 Hours of business: 9.00am-4.45pm
Ordering/Delivery details: phone, fax, post delivery via Securitor
Specialist music/Product: Gospel, contemporary Christian, inspirational, instrumental.

WRD (Worldwide Record Distributors Ltd)

282 Camden Road, London, NW1 9AB, UK
 Tel: 01-267 6762/314
 Fax: 01-482 4029
 Contact: S. Johnson, Julian Kay
 Hours of business: 9.00am-6.00pm
Ordering/Delivery details: Phone or fax. Delivery by Parcelsure courier express.
Importer/Exporter
 Specialist music/Product: Rock, pop, MOR, easy listening.

WRPM

67 Woodstock Road, Birmingham B13 9BN, UK
 Tel: 021-449 7041
 Contact: Caroline Hutton
 Hours of business: 9.30am-5.30pm
Ordering/Delivery details: Minimum order - five items.
Specialist music/Product: Women's music.

MUSIC WEEK



A Speciality Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.

Cover: London House, Hampstead Road, London NW1 2QJ. Tel: 01-387 6611 Telex: 799485 MUSIC G.
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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.

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| | | | |
|----|----|---|---------------------------------------|
| 23 | 21 | VIOLENTLY EP Hue & Cry | Green/Virgin (RSD 7) £18 |
| 24 | 13 | AMERICANOS ○ Holly Johnson | MCA/MCA(U) 1332 (F) |
| 25 | 12 | WHO'S IN THE HOUSE The Beatmasters with Melle Mel | Real Gone Music (MCA) 1317 (UK) |
| 26 | 41 | FUNKY COLD MEDICATION FIRE Tone Loc | Delicious (4) 1 9 way (2) BAW 129 (F) |
| 27 | 1 | THE REAL ME W.A.S.P. | Capitol (G) S.M.E |
| 28 | 15 | IF YOU DON'T KNOW ME BY NOW ○ Simply Red | Elektra (2) 3770 (W) |
| 29 | 28 | LOVE ATTACK Shabon! Stevens | Eric (SHAKTI) 10 (C) |
| 30 | 18 | YOUR MAMA DON'T DANCE Povungu | Empire/Capitol (1) 2-6 123 (B) |
| 31 | 35 | CHANGE HIS WAYS Robert Palmer | EMI (2) 594 B (B) |
| 32 | 19 | WHERE HAS ALL THE LOVE GONE Teazz | Big Top (A) 8 (UK) (UK) |
| 33 | 47 | PINK SUNSHINE Fuzzbox | WEA (2) 410 (W) |
| 34 | 34 | IT'LL BE THERE FOR YOU Bon Jovi | Vertigo/Phonogram (2) 9 (3) (F) |
| 35 | 1 | PSYCHONAUT Freaks Of The Nightclub | Swansea (2) 5 (1) (UK) |

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Clipsylls

Eddy Grant

Walking On Sunshine

THE TIM SIMENON REMIX

CLIPSYLLS

| Chart | Year | Artist | Album |
|-------|------|-----------------------------|-------------------|
| 11 | 1985 | ONE BETTER WORLD | One Better World |
| 12 | 1985 | LONG HOT SUMMER '85 | The Style Council |
| 13 | 1985 | LOST MY FIDELITY (Album) | Transvision Vamp |
| 14 | 1985 | BAFF! DON'T CARE | Transvision Vamp |
| 15 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 16 | 1985 | WHERE HAS ALL THE LOVE GONE | Teazz |
| 17 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 18 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 19 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 20 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 21 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 22 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 23 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 24 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 25 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 26 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 27 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 28 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 29 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 30 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 31 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 32 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 33 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 34 | 1985 | WALKING ON SUNSHINE | Eddy Grant |
| 35 | 1985 | WALKING ON SUNSHINE | Eddy Grant |

FROM PAGE SEVEN

Record Services

30/32 Sir John Rogers Quay, Dublin 2, Ireland.

Tel: (0021) 714011

Fax: (0001) 714554

Contact: Brian Wynne

Hours of business: 9.15am-5.30pm

Ordering/Delivery details: Rep, tele-sales, 24-hour delivery service, own service to Dublin, Servico to rest of country.

Importer/Exporter

Specialist music/Product: MOR, Irish, Distribute: K-tel, MCA, Island, Castle, Motler.

Retrack UK Ltd

Unit 1, Mill Lane Trading Estate, Mill Lane, Purley Way, Croydon, CR0 4AA.

Tel: 01-686 3636

Fax: 01-681 8005

Contact: Peter Collins

Specialist music/Product: Retrack UK is the number one supplier of overstocks and delatons to the retail music industry.

M&R/Retrack UK has five van-sales operations covering London and the South, north London and the Home Counties, Birmingham and the Midlands, Manchester area, Scotland.

Ross Record Distribution

29 Main Street, Turfiff, Aberdeenshire, AB5 7AL

Tel: (0888) 688999

Fax: (02612) 2466

Contact: Gibson Ross, Dorothy Stephens

Hours of business: 9.00am-5.00pm

Monday-Friday

Ordering/Delivery/Details: National Contact/Post office deliveries.

Specialist music/Product: Scottish, Irish country music specialists.

Rough Trade Distribution

61 Collier Street, London N1 9BE.

Tel: 01-833 2133

Fax: 01-833 2912

Contact: Mike Holdsworth

Ordering/Delivery details: Orders via Cartel Wholesale (telexes and/or sales reps). Deliveries nationwide by overnight courier.

Specialist music/Product: Export dept. Tel: 01-833 4298, fax: 01-833 4624.

Demix (specialist dance distribution & sales dept): tel: 01-837 5635. New Routes (specialist world music distribution & sales dept): Tel: 01-837 5536.

Sain (Recordiau) Cyl

Confan Sain, Llanwrnog, Caernarfon, Gwynedd, LL54 5TG.

Tel: (0286) 831111

Fax: (0286) 831497

Contacts: Dafydd Iwan, O P Huws

Hours of business: 9.00am-5.00pm

(office), ereric (Jukebox)

Ordering/Delivery details: Normal administrative procedures

Importer/Exporter

Jukebox supplier

Specialist music/Product: Welsh recs, cassettes, and compact discs, extensive studio facilities.

Tae Seek

134 Red Ruby, 134 Old Field Grove, London, SE16 2NE.

Tel: 01-252 0598

Hours of business: 9.30am-3.00pm

Specialist music/Product: A Shadow of my mind, B. Calling UFO RY 001 Red

Ruby; A: American Man/American

Lower; B: Calling UFO Beat-Tax RY 002

Red Ruby; A: I don't care, B: Tender

Tuch RY 003 Red Ruby; A: Tender Kiss,

A: My dream man, dream love RY 005

Red Ruby.

Serencet Records

43A Old Woking Road, West Byfleet, Surrey KT14 6LG.

Tel: (09323) 51925

Fax: (09323) 36431

Contact: Mike Wells, Martin Howell

Hours of business: 8.30am-6.00pm

Importer/Exporter

Specialist music/Product: African imports — Zimbabwe, South Africa, Kenya, Nigeria — all labels, Indian & Pakistan imports.

Solomon & Peres Ltd

120 Coach Road, Templefield, Co Antrim, BT39 0HB

Tel: (08494) 32711

Fax: (08494) 32800

Contact: Mervyn A Solomon, Les R Paterson

Hours of business: 9.00am-5.00pm

Monday-Friday, 9.00am-12.30pm Saturday

Ordering/Delivery details: All orders received by 12.30pm delivered the same day. All orders after 12.30pm delivered the following morning.

One-stop facility

Importer/Exporter

Jukebox supplier

Specialist music/Product: Wholesale all major record/video labels.

Sotosound Ltd

Units 1&2, Forest Works, Forest Road, London, E17 6JF.

Tel: 01-523 2981

Fax: 01-523 3202

Contact: Clive Swan

Hours of business: 9.00am-5.30pm

Ordering/Delivery details: Tele-sales: 01-527 2399, 24-hour national distribution.

Specialist music/Product: UK chart/catalogue wholesalers. Handling LP/MC/CD/VD/Video/12"/7". Exclusive label distribution.

Sol Ltd

Unit 6JF.

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Stems Distribution

116 Whitfield Street, London W1P 5RW.

Tel: 01-387 5550/388 5533

Fax: 01-388 2754

Contact: Scot Lund (exports), Ian Thomas (Domestic)

Ordering/Delivery details: Order by telephone/fax (sales team of 10 can provide full product information and new release details).

Importer/Exporter

Specialist music/Product: Windsong International is a worldwide wholesale



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63 **DO YOU WANT ME BABY**
Monday Smith
PWL PWL0127 (P)

64 **IT'S YOUR TIME**
Arthur Baker feat. Shirley Lewis
Brokers/ABM USA/DJ USA (P)

65 **MY HEART CANT TELL YOU NO**
Rod Stewart
Warner Brothers/W 77701 (W)

66 **STILL TOO YOUNG TO REMEMBER**
H. B. Hines
Virgin/VST01184 (B)

67 **STRAIGHT UP**
Paula Abdul
Sire/Virgin/SMT/111 (B)

68 **WALKING ON SUNSHINE**
Eddy Grant
Blue Wave Productions/129-6217 (P)

69 **VOODOO RAY EP**
A Gay Called Gerald
Planet FS 90/112-83-6944 (P)

70 **LULLABY**
The Cure
Fiction/Polygram/PCS04 29 (P)

71 **SCOTTISH RAIN**
The Silencers
RCA/PK 4270/112-47-0230 (BMG)

72 **WHEN LOVE COMES TO TOWN**
U2
Island/112-15-11 (P)

73 **THIS TIME I KNOW IT'S FOR REAL**
Dionis Summer
Warner Brothers/177901 (W)

74 **CIRCLE**
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Gates/GCF 251 (W)

75 **CRY**
Waterfront
Polygram/WOR01 (P)

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36 **I DROVE ALL NIGHT**
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Epic/CN107 (G)

37 **NOBODY (THAT COMPARES 2 U)**
The Jacksons
Epic-64888/112-6488 (11C)

38 **JUST KEEP ROCKIN'**
Double Trouble & The Rebel MC
Dimitri • WANT'N • JAC

39 **DISAPPOINTED**
Public Image Limited
Virgin/VST1181 (B)

40 **ONE BETTER WORLD**
ABC
Nonesuch/Phonogram/NIX114 (P)

23 **VIOLENTLY EP**
Hole & G.C.
Globe/Virgin/19171 (B)

24 **AMERICANOS**
Paula Abdul
MCA/MCA011133 (P)

25 **WHO'S IN THE HOUSE**
The Beatmasters with Melvin
Rhythm King/Hot 107/1101 (001)

26 **FUNKY COLD MEDINA/ON FIRE**
Dionne Warwick • Energy/128RW 129 (P)

27 **THE REAL ME**
W.A.S.P.
Capitol/CL 534 (B)

28 **IF YOU DONT KNOW ME BY NOW**
Simply Red
Bakers/12-37701 (W)

29 **LOVE ATTACK**
Shakn' Stevens
Epic-SHM0110 (C)

30 **YOUR MAMA DONT DANCE**
Parson
Empire/Capitol/112-CL 532 (B)

31 **CHANGE HIS WAYS**
Robert Palmer
EMI/129-64 (B)

32 **WHERE HAS ALL THE LOVE GONE**
Teaze
Big Life/184 8371 (001)

33 **PINK SUNSHINE**
Fuzzbox
WEA 12-6101 (W)

34 **I'LL BE THERE FOR YOU**
Bon Jovi
Virgin/Phonogram/10V 9101 (P)

35 **PSYCHONAUT**
Freddy Of The Nephilim
Sire/Atlantic/SLS 9101 (001)

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Eddy Grant

Walking On Sunshine

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|----|--------------------------------|--|---------|
| 1 | EVERY LITTLE STEP | Bobby Brown | Capitol |
| 2 | WHY (WHY) (FACE ALSO AHEAD) | Cher | Capitol |
| 3 | I'M EVERY WOMAN (Dance 2 Rem.) | Cher | Capitol |
| 4 | BEING THE ESBWISS | Edwards | Capitol |
| 5 | REQUIEM | En Vogue | Capitol |
| 6 | MANGLED | Nene Char | Capitol |
| 7 | FREE COUNTRY | Nene Char | Capitol |
| 8 | JUST KEEP ROCKIN' | Double Trouble | Capitol |
| 9 | HAND ON YOUR HEART | Edie Brickell | Capitol |
| 10 | PSYCHONAUT | Freddy Of The Nephilim | Capitol |
| 11 | LOUNT'N MAMA GET HURT | Dionne Warwick | Capitol |
| 12 | THE REAL ME | W.A.S.P. | Capitol |
| 13 | THE LOOK | Freddie Fingers | Capitol |
| 14 | THE REAL ME | Deborah Lee | Capitol |
| 15 | FUNKY COLD MEDINA/ON FIRE | Tim Simenon | Capitol |
| 16 | I WANT IT ALL | Paula Abdul | Capitol |
| 17 | MT LOVE IS SO SWAN | Alison Williams | Capitol |
| 18 | IF YOU DONT KNOW ME BY NOW | Simply Red | Capitol |
| 19 | THE REAL ME | W.A.S.P. | Capitol |
| 20 | NOBODY (THAT COMPARES 2 U) | The Jacksons | Capitol |
| 21 | KEEP ON MOVIN' | Chris Weiler | Capitol |
| 22 | WHY (WHY) (FACE ALSO AHEAD) | Dukakis/Globe | Capitol |
| 23 | EVERY LITTLE STEP | Bobby Brown | Capitol |
| 24 | ETERNAL FLAME | En Vogue | Capitol |
| 25 | ONE BETTER WORLD | ABC | Capitol |
| 26 | LONG HOT SUMMER 99 | The J.B.s/Capitol | Capitol |
| 27 | JUST KEEP ROCKIN' | Double Trouble | Capitol |
| 28 | START DONT CARE | Edie Brickell | Capitol |
| 29 | BIDS ARE BURNING | Motley/Capitol | Capitol |
| 30 | WHERE HAS ALL THE LOVE GONE | Edie Brickell | Capitol |
| 31 | WALK DANCING | Melvin Williams & The Jollys/Chrysalis | Capitol |
| 32 | CHRYSTAL | Chrysalis | Capitol |
| 33 | CHRYSTAL | Chrysalis | Capitol |
| 34 | ROOM ON FIRE | En Vogue | Capitol |
| 35 | AMERICANOS | Paula Abdul | Capitol |
| 36 | WOODOO RAY EP | A Gay Called Gerald | Capitol |
| 37 | SUBMITTED | Parson | Capitol |
| 38 | YOUR MAMA DONT DANCE | Shakn' Stevens | Capitol |
| 39 | DISAPPOINTED | Public Image Limited | Capitol |
| 40 | ONE BETTER WORLD | ABC | Capitol |

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SINGLES

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| 1 | FOREVER YOUR GIRL, Paulo Abdul | Virgin |
| 2 | REAL LOVE, Jody Watley | MCA |
| 3 | ROCK ON, Michael Damian | Cypress |
| 4 | SOLDIER OF LOVE, Donny Osmond | Capitol |
| 6 | PATIENCE, Guns N' Roses | Geffen |
| 7 | WIND BENEATH MY WINGS, Bette Midler | Atlantic |
| 7* | LIT' ELOVING YOU, New Kids On The Block | Columbia |
| 9 | EVERY LITTLE STEP, Bobby Brown | MCA |
| 9* | I'LL BE THERE FOR YOU, Bon Jovi | Mercury |
| 10 | CLOSE MY EYES FOREVER, Lisa Ford | BCA |
| 11 | ELECTRIC YOUTH, Debbie Gibson | Atlantic |
| 12 | BUFFALO STANCE, Nene Cherry | Virgin |
| 12* | EVERLASTING LOVE, Howard Jones | EMI |
| 14 | SATISFIED, Richard Marx | Elektra |
| 15 | WHERE ARE YOU NOW?, Jimmy Barnes with Synth | WITG |
| 16 | THROUGH THE STORM, Aretha Franklin | Atlantic |
| 17 | AFTER ALL, Clara & Peter Cetera | ABC |
| 18 | LIKE A PRAYER, Madonna | Sire |
| 19 | SECOND CHANCE, The Three Eight Seven | Mercury |
| 20* | CRY, Waterford | Polystar |
| 21* | POP SINGER, John Cougar Mellencamp | Mercury |
| 22* | BABY DON'T FORGET MY NUMBER, Mill Vanilli | Arista |
| 23 | THIS TIME I KNOW IT'S FOR REAL, Donna Summer | Atlantic |
| 24* | MISS YOU LIKE CRAZY, Notoria Cole | EMI |
| 25 | VOICES OF BABYLON, The Cure | Columbia |
| 26 | I KO I KO (From Rain Man), The Bells Stars | Capitol |
| 28 | THINKING OF YOU, So-Fire | Cutting |
| 28* | GOOD THING, Fine Young Cannibals | I.R.S. |
| 29 | LITTLE JACKIE WANTS TO BE A STAR, Lisa Lisa & Cult Jam | Col |
| 30 | COMING HOME, Cadavres | MCA |
| 31 | CULT OF PERSONALITY, Living Colour | Mercury |
| 32* | I WON'T BACK DOWN, Tom Petty | Epic |
| 32* | I DROVE ALL NIGHT, Cyndi Lauper | Epic |
| 34 | FUNKY COLD MEDINA, Tone-Loc | Delicious |
| 35 | SHE DRIVES ME CRAZY, Fine Young Cannibals | I.R.S. |
| 36* | VERONICA, Elvis Costello | Warner Brothers |
| 37* | CUDDLYTOY (FEEL FOR ME), Roodford | Epic |
| 38 | GIVING UP ON LOVE, Rick Astley | RCR |
| 39 | DOWNTOWN, One Man Only | A&M |
| 40* | IF YOU DON'T KNOW ME BY NOW, Simply Red | Elektra |

ALBUMS

| | | |
|-----|--|-----------------|
| 1 | LIKE A PRAYER, Madonna | Sire |
| 2* | THE RAW & THE COOKED, Fine Young Cannibals | I.R.S. |
| 3 | G N' R LIVES, Guns N' Roses | Geffen |
| 4 | BEACHES, Original Soundtrack | Atlantic |
| 4* | LOC-ED AFTER DARK, Tone-Loc | Delicious |
| 6 | DONT BE CREED, Bobby Brown | MCA |
| 7 | HANGIN' TOUGH, New Kids On The Block | Columbia |
| 8* | FOREVER YOUR GIRL, Paulo Abdul | Virgin |
| 9 | VIVID, Living Colour | Epic |
| 10 | SONIC TEMPLE, The Cult | Sire |
| 11* | FULL MOON FEVER, Tom Petty | MCA |
| 12 | NEW JERSEY, Bon Jovi | Mercury |
| 12 | ELECTRIC YOUTH, Debbie Gibson | Atlantic |
| 14 | GIRL YOU KNOW IT'S TRUE, Mill Vanilli | Arista |
| 15 | APPEALS FOR DESTRUCTION, Guns N' Roses | Geffen |
| 16 | LARGER THAN LIFE, Jody Watley | MCA |
| 17 | TRAVELLING WILBYS, Traveling Wilbys | Wilbury |
| 18* | 25 TWICE SHRED, Great White | Capitol |
| 19 | SKID ROW, Skid Row | Atlantic |
| 20* | DISINTEGRATION, The Cure | Elektra |
| 21* | REPEAT OFFENDER, Richard Marx | EMI |
| 22 | MYSTERY GIRL, Roy Orbison | Virgin |
| 23 | HYSTERIA, Def Leopard | Mercury |
| 23 | SHOOTING RUBBERBANDS AT THE STARS, Ed Briskell | Geffen |
| 25 | MELISSA ETHERIDGE, Melissa Etheridge | Island |
| 26 | AND JUSTICE FOR ALL, Metallica | Vertigo |
| 27 | OUT OF CONTROL, The Bangles | Updown |
| 28 | EVERYTHING, The Bangles | Columbia |
| 29* | NICK OF TIME, Bonnie Raitt | Capitol |
| 30 | OUT OF ORDER, Bob Seger | Warner Bros |
| 31 | WINGER, Winger | Geffen |
| 32 | WATERMARK, Erny | Atlantic |
| 32 | GREEN, R.E.M. | Warner Brothers |
| 34* | DIRTY KATHLEEN... , Warrant | Columbia |
| 35 | LET'S GET IT STARTED, MC Hammer | Capitol |
| 36 | 3 FEET HIGH AND RISING, De La Soul | Tammy Boy |
| 37 | LOOK SHAPI, Roxette | EMI |
| 37 | LIFE IS... TOO SHORT, Too Short | Live |
| 39 | SPIKE, The Contino | Warner Bros |
| 40* | THE GREAT ADVENTURES OF... , Stick Rick | Def Jam |

Charts courtesy Billboard. May 27, 1989 *Bullet is awarded to those products demonstrating the greatest airplay and sales gain.

AL&R LP REVIEWS

TIN MACHINE: Tin Machine. EMI USA. **MTLS 1044.** David Bowie returns under the guise of a raging rock and roll four piece that owes more to his Ziggy Stardust period than his recent work. While this return to roots will please Bowie's dedicated followers, the abrasive edge and wailing guitars might well restrict wider appeal. That said, there are some damn fine songs that find Bowie free-wheeling and having a lot of fun, particularly the Stooges-style *Crack City* and the tongue-in-cheek lament of *Bus Stop*. The man's undeniable style remains intact but this time he delivers the goods too. **NR**

STOCK IT

k d lang: Absolute Torch And Twang: Sire. NXS59. There's none of the soaring energy of lang's last album with the reines (Angel With A Lariat) or its dramatic tongue-in-cheek extremes. This is a more polished offering, highlighting that long — in collaboration with Ben Mink — is capable of writing a decent ballad on which to hang her voice or a pure country number with a swing in its tail. But the high points — such as *Three Days, Trail Of Broken Hearts* and *Pulling Back The Reins* — are sparkling enough to sustain lang's current kudos. **KF**

LISA LISA & CULT JAM: Straight To The Sky. CBS 463446-1. While the hardcore hip hop element conveys to bombard the dancefloors, Lisa Lisa can be found exploring the more commercial side of the genre. This album is in more of a pop vein with distinct Latin influences but still retaining some sturdy big top feel. As on the single *Little Jackie* has proved, it works well. **NR**

JODY WATLEY: Larger Than Life. MCA. CGC 6044. Watley follows her platinum-selling debut with this breezy, 12-track summer collection which dispels some clanging in the funk workout and ballad departments, has its impressive moments. The v. Minneapolis for Love's Sake, vocal collaboration with rappers Eric B and Rakim on *Friends* and the glorious *Lifestyle* are all made more enjoyable by producer Andre Cymore, the former Prince cohort who also takes writing credits with Watley for all but one of the tracks. **SW**

THE OUTFIELD: Voices Of Babylon. CBS 463445-1 (C-42-2). A band who have never matched their US success back home in England return with a class set of songs that still echo the Cars and The Police, although the stunning title track which is already a hit and climbing over here, is their most stylish and individual single to date. No real surprises, but they never promised any either. **OT**

SABAT: Dreamweaver. NYS NUK 132. Their History Of A Time To Come debut was unanimously acclaimed and with *Dreamweaver* maintaining the band's penchant for lyrical and musical complexity, a talent that belies their youth, Sabat's new look destined to take their unique brand of thrash all the way. It's a controlling the potential rather than the limitations of their

genre, if ever there were a musical equivalent of *The Exorcist*, this is it **KB**

STOCK IT

BALL HAIG: Chain Records CIRCA 7. Fine solo effort from Haig, former frontman of Scotland's coolest ever group *Josef & Gracie*. Now working with ex-Associate Alan Rankine, the emphasis has switched from classic proggy guitar sounds to classy Euro-pop, but a superior brand of that much maligned format. There's quite a few potential hits here, a small each way on Times Can Change reaching top 20 status would be in order, and the future in general, looks bright for one of the more interesting pop singers around. **LF**

FRONT LINE ASSEMBLY: Gashed Senses & Crossfire. Third Mind TMLP31. Technology was again. Front Line Assembly are Canadian conspiracy theorists out of Skinny Puppy who bring a good sense into play in their excellent electro-dance music. More static and ponderous than house, Gashed makes this album one of the most compelling works of the year. Country, rock and folk influences blend to make an emotive, relaxing and fulfilling set. Dig out this gem. **NR**

STOCK IT

KEVIN MCDERMOTT ORCHESTRA: Mother Nature's Kitchen. Island. ICT 9920. Not only is this the strongest debut of the year so far it is also a contender for best album. It's packed with rousing, passionate rock songs bottomed with some gutsy and emotive electric and acoustic guitar work. The Sparks of it with the excellent *Whel of Wonder* single and McDermott's honest and uplifting songwriting style looks set to ensure big long term sales. **NR**

STOCK IT

STAN RIDGWAY: Mosquitos. IRS Records. EIRSA 1010. Always a masterful storyteller, Ridgway returns with another stunning collection of mood pieces and rocking rhythms. His lyrical clarity makes him sound like a Tom Waits from the deep South and the tunes are just as captivating. A successful single, possibly *Genie Southbound*, should put him — deservedly — back in the public eye. **NR**

THE DICKIES: Second Coming. Enigma ENVP 526. The return of the vastly underdone Dickies finds them in fine fettle. The term "power pop" was coined precisely for music like this — lively, melodic and frequently manic. Unlike many of their post-punk contemporaries, The Dickies have never been frightened of intricate pop songs, and there are some excellent examples here. **DG**

TO HELL WITH BURGUNDY: Enigma-bound. FACTORY 217. Distribution: Pinacola. Quite why any group would so slavishly mimic Love's *Forever Changes* is baffling. That said, this debut is melodic, atmospheric, daring, subtle — all the things Love were. Given Factory's

hipness, Earthbound could make a major splash, and not just in the alternative charts. **MA**

VARIOUS: 2-4-2. E! ACME 19. Distribution: Pinacola. **VARIOUS: Bananas! Rodney Rodney RODNEY 1.** Distribution: APT. Two compilations donating funds to the Hillsborough appeal but conceived before the tragedy. Both share a common sense of humour, both are well worth hearing, although the novelty of the former can wear off quite rapidly. 2-4-2 brings together all the dreadful songs by football teams, from England to Wimbledon, with pop inserts from 10CC, The Thompson Twins and Chas And Dave at times. The best offering by far is Don McDermott's Belfast Boy. The effect of the remainder being hilarious after numerous drinks. Bananas is aimed far and square against the I.D card ball and has Dub Sex, Frank Blackbottom, Bradford, The Jam Sidelites and various others lending their songs. **DEB**

BLUE RODEO: Diamond Mine. WEA. 256 268-1. Anyone who is a fan of 10,000 Maniacs, The Triffids or Elvis Costello will appreciate the creative songwriting that makes this album one of the most accomplished works of the year. Country, rock and folk influences blend to make an emotive, relaxing and fulfilling set. Dig out this gem. **NR**

SPINAL TAP: From The Original Motion Picture Soundtrack. This Is Spinal Tap. Episode LUS LP2. At least the original testament to the entire history of heavy rock finally makes it way onto vinyl. The subtleties and slight nuances of Spinal Tap's humour continues on record with the likes of *Hell Hole*, *Big Bottom*, *Sex Farm* and *Stonehenge* defining the proper context of true metal. And with lines such as "Big bottom, big bottom, talk about mud faps, my go's got 'em" doing the album justice lyrically, there'll be plenty of interest in these live legends. Could change the face of rock and roll. **KB**

RAY LEMA: Nanagereh Island with MLES 1000. Like Salif Keita or Manu Dibango, Ray Lema is an African musician forging powerful links with the West, combining the rhythms and melodies of his native Zaire with some of the most modern production techniques and the fluid expressiveness of modern jazz. On this album the mixture of funk, electronic, the luscious vocal harmonies and a few sax-led Courtney Pine blending perfectly with the palpitating beat. Marvelous! **DG**

DREAMS SO REAL: Rough Night In Jerico. Arista Records 259 457. From the same Athens as REM (the one in Georgia), Dreams So Real must have also shared the same music gear, album collection, underwear etc as their near neighbours such is the similarity in the bands' sound. But we all know who there first, don't we, the title track is stirring enough, but the rest of this UK debut is a rather insipid affair. **AM**

STOCK EXPERTISE: Martin Aston, Chris Brown, Steve Law, Leo Finlay, David Glines, Louie Giffins, Dave E Henderson, Andrew Martin, Nick Robinson, Gareth Thompson and Selina Webb.

Reviewed by Jerry Smith

REM: Orange Crush. (Warner Brothers W 2960) (CD). The magnificent REM lift a colourful track from their acclaimed, latest album, Green. With Peter Buck's razor-edged guitars and Michael Stipe's characteristic and catchy vocals, it's all very environmentally sound and, as always, worthy of wide-reaching exposure.

YOUSOU N'DOUR/PETER GABRIEL: Shakin' The Tree. (Virgin V5(T)1167). Peter Gabriel gives another boost to his friend Youssou N'Dour and world music in general with a very effective track complete with hypnotic African rhythms and their seductive harmonies, which together form a compelling and, no doubt, chart bound single.

STOCK IT

THE WOOD CHILDREN: Global Village Idiot. (Damon WOOD EP 1). Highgate's finest band of scruffy minstrels let loose with another brace of majestic indie pop, dispatched with a refreshing vigour and displaying a healthy regard for catchy melodies, which should ensure they're not noticed.

DINOSAUR JR.: Just Like Heaven. (Blast First/Mute BFFP 47). Proves to be a curious animal in taking one superb, light and heady, Cure hit and putting it through the cement mixer that is Dinosaur Jr.'s wall of throbbing guitars and Mazzy's gloriously downbeat wail. The result is pure magic.

TRANSMISSION YAMP: The Only One. (MCA) (D) (TV/C) (7). After the re-ba-rouching of Baby, I Don't Care, the ravishing Wendy and Co deliver a rather one-dimensional stomp to precede their forthcoming LP Velvetone. Another hit but of a lesser stature.

STOCK IT

ABC: One Better World. (Newtron/Phonogram NT(X)R/CD) 14). Martin Fry and Mark White are back with a magnificent pumping dance track, leaning heavily on the Chicago sound and taken from their eagerly-awaited new album Up. As always — superior and highly engaging stuff, heading once more for the charts.

ERIC AND THE GOOD GOOD FEELING: Good Good Feeling. (Equinox 12) (EQN 1). Former Duranée, Andy Taylor launches his Equinox label with a high powered dance track by the lead singer from the last S'Express hit. Bright and bubbly and instantly memorable, it certainly buds well with them.

QUEEN LATIFAH: Dance 4 Me. (Gee Street GEE(T) 16). Nineteen-year-old New Jersey rapper delivers a tough spivel over a bounce beat and breaks of Sly Stone's sweet popular Dance to the Music. Produced by DJ Mark The 45 King, it has huge crossover potential.

STOCK IT

HOT HOUSE: Everything You Said. (deConstruction/RCA PB 42845 (PT 42846)). Having incredibly failed to gain more than critical acclaim with their previous single, Hot House return with a brand new song, smoothly produced by Pete Winfield, and with Heather Small's velvet voice, success can not elude them for much longer.

WOLFHOUNDS: Happy Shopper. (Midnight D) (DJING 46). These abrasive East Londoners return with a striking single, marked by its cutting guitars and characteristic vocal style. Not one of their best, but interesting enough to ensure attention for their new album, Bright And Gully.

LUNACHICKS: Sugar Luv. (Blast First/Mute BFFP 44). An all female combo who are getting a large amount of press attention at the moment but with this double single it's hard to see why. Regular thrash backing supports yelping vocals to a less-than-dramatic effect.

COLD CUT: My Telephone. (Ahead Of Our Time CCUT 006(T)). Having just had a massive hit with the unforgettable People Hold On, Coldcut lift another track from their current 'What's That Noise' LP. It's a more innovative number but still with an irresistible hook in the chorus harmonies and set to give them yet more success.

ANIMAL LOGIC: There's A Spy (In The House Of Love). (Virgin AL(T) 10). Curious combination of talent as ex-Police drummer, Ste-



ve Copeland, teams up with the renowned bassman Stanton Clarke to back an, as yet, unknown Los Angeles singer/songwriter, Deborah Holland. Quality stuff with a fine sense of dynamics that could prove popular.

STOCK IT

RAINBIRDS: See Of Time. (Mercury/Phonogram MER(X) 287). Berlin's Rainbirds preview their second album, Call Me Easy, Say I'm Strong, Love Me My Way, it Ain't Wrong, with a moody track, and the mesmerizing guitar riffs and the fierce singer's highly effective, warbling vocal should gain them plenty of attention.

GLADYS KNIGHT: Licence To Kill. (MCA MCA 1339). Gladys Knight beats all-comers for the dubious pleasure of singing the theme to the latest Bond movie, written and produced by Niranda Michael Walden, and basically a pastiche of the best of the previous themes. It can't really fail.

JOHNNY KEMP: Birthday Suit. (CBS 654838 0) (654838 8). Apparently taken from the soundtrack to a film, Sing this bright and poppy dance track proves to be a powerful summer single, with an unforgettable chorus and high foot-tapping quality. Given the right exposure, it should do well.



WOLFHOUNDS: HAPPY Shoppers in the supermarket of pop

TOP 40 SINGLES

| | | |
|----|---------------------------|-----------------------------|
| 1 | BABY I DON'T CARE | MCA 1705 (D) |
| 2 | DISAPPOINTED | Virgin V51181 (D) |
| 3 | PINK SUNSHINE | WEA 72487 (N) |
| 4 | GRACELAND | Chrysalis BBA 15 |
| 5 | LULLABY | Fiction FICT29 (D) |
| 6 | ALBINOVS VS STAR WARS | Parlophone PEP 55 (D) |
| 7 | CARDUUM BUZZ | Home MULTIRE 105 (D) |
| 8 | SOMETHING ABOUT YOU GIRL | Polygram MHO 105 (D) |
| 9 | CIRCLE | Capitol CEST5 (D) |
| 10 | LAZITITS | Factory FAC222 (D) |
| 11 | INTERESTING DRUG | HMN POP147 (D) |
| 12 | CULT OF PERSONALITY | Epic E1333 (D) |
| 13 | FREE WORLD | Virgin KMA1 (D) |
| 14 | WISE UP SUCKER | RCA/PAC761 (BMG) |
| 15 | DUSTY HEARTFELT | Virgin V51178 (D) |
| 16 | HAIRSTYLE OF THE DEVIL | Creston CRE043 (D) |
| 17 | NEVER | Fantasia MCA1 (D) |
| 18 | DEPRESSION | Wing/Palmer WINOS (D) |
| 19 | TYPICAL | Virgin V51178 (D) |
| 20 | MONKEYS GO TO HEAVEN | 4AD AD94 (D) |
| 21 | THE BEATIN' GENERATION | Epic EMB10 (D) |
| 22 | JOB | Cine MCO02 (D) |
| 23 | CALLING OUT TO CAROL | IRS EBS106 (D) |
| 24 | WON'T LET GO | Parlophone B8716 (D) |
| 25 | SAVED | MCA MCA1332 (D) |
| 26 | FIREWOMAN | Regatta Record REG228 (D) |
| 27 | SHE GIVES ME LOVE | Epic GFT4 (D) |
| 28 | FEELS OF WONDER | Island ISL84 (D) |
| 29 | LET'S GO ROUND THERE | Epic EMO023 (D) |
| 30 | LIKE PRINCES DO | Foed FOO019 (D) |
| 31 | BIRDLAND EP | Epic LANT73 (D) (EP) |
| 32 | EVERYTHING COLOURS (LIVE) | Mute BONG18 (EP) (D) |
| 33 | WHELYN SQUARE | Fantasia MONET9 (D) |
| 34 | HARD WORK | MCA MCA1298 (D) |
| 35 | TEENAGE BRIDE | Servino SER804 (D) |
| 36 | SWEET JANE | Cosmos Vinyl CVM08 (D) (EP) |
| 37 | WHITE KNUCKLE RIDE | Aandem AOR3 (D) (EP) |
| 38 | VAGABONDS | EMI NMA5 (D) |
| 39 | MERCY SEAT | 4AD AD96 (D) (EP) |
| 40 | ALL AND MORE | Karbow KAR877 (D) (EP) |

TOP 20 ALBUMS

| | | |
|----|---|--------------------------------|
| 1 | DISINTEGRATION | Fiction F131 (D) |
| 2 | POF ART | MCA MCA251 (D) |
| 3 | DIDDLE | 4AD CA005 (D) (EP) |
| 4 | SONIC TEMPLE | Regatta Record REG148 (D) (EP) |
| 5 | STONE ROSES | Shironeau ORE1262 (D) |
| 6 | MORE SONGS ABOUT LOVE AND HATE | Epic 663491 (D) |
| 7 | KITE | Virgin KMI1 (D) |
| 8 | THIS IS THE DAY, THIS IS THE HOUR, THIS IS THIS | RCA P12416 (BMG) |
| 9 | SHOOTING RUBBERBANDS AT THE MOON | Geffen WE218 (D) |
| 10 | UKRAINSKI VESTUJI V JOHNA PEELA | MCA P12416 (BMG) |
| 11 | GREEN | Warner Bros W2324 (D) |
| 12 | THE INNOCENTS | Mute STMUM85 (EP) (D) |
| 13 | SILVERTOWN | Shironeau ORE1262 (D) |
| 14 | TECHNIQUE | Factory FAC735 (D) |
| 15 | STRANGE KIND OF LOVE | Fantasia SLEP1 (D) |
| 16 | THE TRINITY SESSION | Cooking Vinyl COOK11 (D) (EP) |
| 17 | BLACK SWAN | Island ILIP929 (D) |
| 18 | SURFER ROSS | 4AD CA005 (D) (EP) |
| 19 | GOOD DEEDS AND DIRTY RAGS | Mute STMUM85 (D) (EP) |
| 20 | GREEN | Mute STMUM85 (EP) (D) |

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TOP • 20 • COMPILATIONS

| | | |
|-----------|---|------------------------------|
| 1 | NITE FLUTE 2 CD Various | CS MOOD8 |
| 2 | NOW 141 ** CD Various | EMNOW14 |
| 3 | PRECIOUS METAL CD Various | Spice SWE 976 |
| 4 | DEEP HEAT - THE SECOND BURN CD Various | Telarc S1AK 2336 |
| 5 | DIRTY DANCING (OST) ** CD Various | ECA E 86408 |
| 6 | CHEEK TO CHEEK CD Various | CS MOOD 6 |
| 7 | BUSTER (OST) ** CD Various | Virgin V2544 |
| 8 | THE SINGER AND THE SONG CD Various | Spice SWE 975 |
| 9 | THE CHART SHOW - ROCK THE NATION 2 CD Various | Demon/Chrysalis ADD 4 |
| 10 | THE BLUES BROTHERS (OST) CD Various | America K 50715 |
| 11 | THE PREMIERE COLLECTION *** CD Various | Keoly/Island/Profile ALMTV 1 |
| 12 | SOFT METAL * CD Various | Spice SWE862 |
| 13 | GOOD MORNING VIETNAM (OST) CD Various | AMAAMA 3113 |
| 14 | DEEP HEAT CD Various | Telarc S1AK 2145 |
| 15 | THE MARQUEE - 30 LEGENDARY YEARS CD Various | Profile MOW 1 |
| 16 | MORE DIRTY DANCING (OST) * CD Various | KCA E 86455 |
| 17 | UNFORGETTABLE 2 CD Various | EM EW174 |
| 18 | THE GREATEST LOVE ** CD Various | Telarc S1AK 2116 |
| 19 | THE GREATEST LOVE 2 CD Various | Telarc S1AK 2333 |
| 20 | THE LOST BOYS (OST) CD Various | America E1107 |

| | | |
|-----------|--|----------------------------|
| 15 | KALEDOSCOPIC WORLD CD Sverre Uth Stenstam | Fremont/Phonogram 428271 |
| 16 | REMOTE CD Hue And Cry | Circus/Virgin CRCA 4 |
| 17 | DISINTEGRATION CD Cure | Fisher/Hedder PFM 4 |
| 18 | BLIND MAN'S ZOO CD 10,000 Maniacs | Elektra ERT 51 |
| 19 | EVERYTHING CD Bongles | CS 66277-1 |
| 20 | APPETITE FOR DESTRUCTION * CD Gene N' Roses | Gelco WY 12 |
| 21 | LIKE A PRAYER * CD Madonna | Sir WY 239 |
| 22 | POP ART CD Transvision Vamp | MCA MCF 3421 |
| 23 | WORKIN' OVERTIME CD Diana Ross | EMI EMD 1084 |
| 24 | KICK *** CD INXS | Mercury/Phonogram MERR 114 |
| 25 | BIG DADDY CD John Cougar/Mellicamp | Mercury/Phonogram 683221 |
| 26 | KITIE **** CD Kylie Minogue | PHL HR 3 |
| 27 | DIESEL AND DUST CD Midnight Oil | CS 66003 1 |
| 28 | STOP! CD Sam Brown | AMAAMA 5156 |
| 29 | SONGS TO MAKE THE WHOLE WORLD CD Berry Manilow | Amba 28927 |
| 30 | OPEN UP AND SAY ... AHH! CD Patsy Cline | Capitol EST 2609 |
| 31 | SOUTHSIDE CD Texas | Mercury/Phonogram 683171 1 |
| 32 | GIYRY KINGS CD Warrant Kings | Telarc S1AK 2335 |
| 33 | WANTED * CD Yazz | Engle 44217 1 |
| 34 | BAD **** CD Michael Jackson | EM 645276-1 |

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★ ★ ★ DOUBLE PLATINUM (200,000 units)
★ PLATINUM (100,000 units)
● GOLD (50,000 units)
○ SILVER (25,000 units)
○ NEW ENTRY

| | | |
|-----------|---|---------------------------------|
| 55 | GREATEST HITS ** CD Hollywood Music | Warner Brothers WY 221 |
| 56 | TRACY CHAPMAN *** CD Troy Champion | Elektra ERT 44 |
| 57 | KITE CD Kitty MacColl | Virgin DMJ 1 |
| 58 | LOCKED AFTER DARK CD Lone Lee | Delmark/Island 888 256 |
| 59 | IN YOUR FACE CD Kingdom Come | Profile 681121 |
| 60 | THE STONE ROSES CD The Stone Roses | Shirley ONEL 992 |
| 61 | SPICE CD Elvis Costello | Warner Brothers WY 238 |
| 62 | ROACHFORD CD Roachford | CS 664581 |
| 63 | G N R LIES ... CD Guns N' Roses | Gelco WY 118 |
| 64 | ANOTHER PLACE AND TIME CD Donna Summer | Warner Brothers WY 219 |
| 65 | ORIGINAL SOUNDTRACK CD 5 Express | Rhythm King/Mer 1E17P 8 |
| 66 | THE HEADLESS CHILDREN CD W.A.S.P. | Capitol EST 2887 |
| 67 | RAINTOWN * CD Deacon Blue | CS 66548 1 |
| 68 | HISTERIA *** CD Def Leppard | Elektra/Bible/Phonogram 1E1S1 1 |
| 69 | THE CIRCUS * CD Ensemble | Mega S1JAM 25 |
| 70 | NEW JERSEY * CD Bon Jovi | Virgin/Phonogram VESH 42 |
| 71 | BORN THIS WAY! CD Celine Dion | London 68131 1 |
| 72 | TANGO IN THE NIGHT **** CD Fats Domino | Mercury/Phonogram WMS |
| 73 | THE FIRST OF A MILLION KISSES ** CD Foreigner | KCA E 71056 |
| 74 | NEW YORK CD Lionel Reed | Sir WEA WY 316 |
| 75 | IN SEARCH OF SANITY CD Orionlight | London 68131 1 |

CD Released on Compact Disc
* The British Record Industry Chart (BRIT) is the UK's "Best" and "SIC" "Taste" publication rights licensed exclusively to Music Media International. Rights to the BRIT Gold and Platinum

When it comes to marketing Queen, you're marketing more than just a band, you're dealing with a phenomenon. As Selina Webb discovers, if you'd hoped to avoid their new LP, *The Miracle*, during the next month, the EMI machine has other ideas

IN EIGHTEEN years, Queen has sold over 80 million albums and performed in front of more than 6 million people worldwide. It's an awesome track record, and one which they look set to improve with the release on May 22 of *The Miracle*, their first studio LP for three years.

Tony Wadsworth, general manager of EMI's Capitol and Parlophone labels, is realistic enough to acknowledge that the company has a successful album on its hands "even if we cock the whole thing up," but his far-reaching marketing campaign aims to mop up every last opportunity for multi-platinum sales.

"You don't do things by half measures with Queen, you do things that scream," he says. "The bigger the artist the bigger the expectations are from every area, both in terms of sales and in terms of the fans. Now the band has delivered that good album for the fans it's up to us to get the last bit justified."

A Kind of Magic, Queen's last studio album, has sold more than 1 million since its release in June 1986. Wadsworth intends to set the ball rolling for a follow-up with a platinum ship-out backed by a \$10 million budget.

"You spend money in relation to what you expect to get back," he explains. "You can justify spending a lot of money on launching a Queen album whereas with another band you'd have to tailor your campaign to how things are going."

The launch includes a national TV campaign on ITV and Channel 4 in conjunction with Our Price in the week of release, a co-op radio and poster campaign with HMV to run for one month from release, plus posters on 200 London bus sides for one month, blanket press advertising — both solo and co-op with Our Price, WH Smith and Tower Records — and striking in-store displays.

The *Miracle* is to be given Album of the Month in WH Smiths chart in the week of release, giving it the number one position in the chain's chart and high video, audio

and display profile. Smiths also has an exclusive deal to give away a print of the front cover of the album with every one purchased, 25,000 prints having been produced for the purpose.

In addition EMI has produced a very limited edition A4 presentation box containing an album CD, the special "leaser" tape, a biography, album press release and black/white photograph. Fans can also ring an 0878 number to hear Brian May talking about the new album and playing a selection of tracks.

Wadsworth says his campaign is "almost like marketing a trade mark" and approached in a different way from the launch of a new artist.

"There's already recognition, so you're not persuading people to be interested in something. It's just a case of letting people know it's there and putting the right message over in as striking a way as possible," he says.

The message, according to Wadsworth, is that Queen's excellent long-player is an exceptional Queen album by Queen standards and he intends to push it across with the help of the band's gab-stuffed sleeve design artwork. Designer Richard Gray has employed advanced computer techniques to make a composite slide of the four band members for the front of the sleeve, and a second design — for the reverse of the LP and display backing sheets — of an arresting honeycomb of eyes and noses.

The in-store campaign kicked off a fortnight prior to release with purely graphical leaser posters bearing the legend "Queen's *Miracle* arrives on May 22," with the display blossoming into a wash of heads, noses and eyes on release day. Wadsworth is confident the artwork will have considerable impact and Jim Beach, the band's manager, says it was designed with the marketing campaign in mind.

"It's not just art for art's sake and we've remembered that will have to be reduced down for CD and cassette, not just designed for the 12-inch record," he explains. "The image gradually links through with the single into what's on the album. It aims to be both simple and hard-hitting."

Following the initial marketing blitz, which Wadsworth says targeted primarily at Queen's massive fan base — the campaign will concentrate on pulling in the "floating voters," the thousands of people who have heard Queen in their collection but wouldn't describe themselves as loyal followers. Wadsworth believes the potential is enormous.

One of the best-selling albums ever was Queen's Greatest Hits with its variety ranging from the stadium rock of *We Will Rock You* to the dance beats of *Another One Bites The Dust*. This new album sounds like another Queen's Greatest Hits, except none of the



QUEEN RULES: the full set of promo items and formats

are hits — yet!

The on-going promotion is to include solus TV advertising broadcast through the London Media Company as each single is released, while BR poster sites have been pre-booked for three months from June, an expense justified by the frequent appearance of seven-inch product.

"We aim to attract the floating voters by regular single releases, which should also sustain the album in the spotlight until the end of the year," he says. "The first single is strong down the line for the Queen fan but there is a whole range of styles on the LP — something for everyone."

The first single, *I Want It All*, entered the chart on number three on May 7 and Wadsworth's campaign will now shift a gear to ride on the back of its success. Brian May and Roger Taylor are involved in promotional duties for TV, radio and press — through Lipsy Meade PR — and the schedule also includes a Radio One special on May 25 and two Queen programmes on ITV. Radio One listeners will be able to hear the first UK radio interview with all four members of Queen in over eight years when Queen For An Hour is aired at 2pm on bank holiday Monday, while ITV is finalising a date in May or June to transmit two Queen programmes. Queen: Magic Years is an hour-long TV edit of the currently available three-volume video anthology and Queen: Live In Budapest a documentary of their successful tour of Hungary in 1986.

Queen's media profile will be high throughout the summer, but

there are no plans for the band to play live — surely a huge disappointment for fans and hindrance to its Parlophone campaign. Freddie Mercury takes the blame for the decision not to tour and is quoted as saying: "I want to change the cycle of the album, world tour, album, world tour. Maybe we will tour but it will be personally had with these bombastic lights and staging effects. I don't think a 42-year-old man should be running around in his leotard any more."

Also surprising is the video for *I Want It All*. Directed by David Mallet, it is a simple performance promo, a long way from the visual extravaganzas we have come to expect from Queen.

"There was a feeling that it would be good to return to something that was very simple and straightforward and showing Queen doing what they do best," explains Jim Beach. "A lot of videos which were received rapturously here weren't really appreciated in the States. They didn't see the humour of seeing Queen in drag."

Queen's success has earned them considerable autonomy which extends to owning their own recordings, videos and artwork. In Beach's view management input in the marketing campaign amounts to "losing ideas backwards and forwards" with particular emphasis put on the in-store display, radio play, the video and co-op advertising which he believes gives better value for money.

"We have our say but it's ultimately Tony Wadsworth's cam-



TONY WADSWORTH: 'I'll sell even if we cock the whole thing up'

paign and I think he's done a brilliant job," states Beach. "This is a classic example of how to market a high-profile band, I think it covers all quarters. The key factor with a Queen album is making sure that everyone knows it's here and for that you've got to go for maximum visibility."

Wadsworth reckons the only possible pitfall he will have to avoid is "not taking every opportunity that comes our way," but on the whole he is confident that his marketing campaign will bear ripe fruits for the EMI coffers. What's more, it seems he's enjoying the job.

"You can afford to try out a lot of different marketing elements with a band as big as Queen. It's not exactly indulgence, but you've got a bigger toy shop to work with," he enthuses. "Also there's less luck involved. If you're doing a good marketing job with a band that's had hits you can see the results immediately — with a new band you can be doing a great job for two or three years without any success."

'This is art — so what?'

by Selina Webb

IKON STANDS alone amongst video companies not only for its location in an occasionally bizarre releases, but for staunchly resisting the industry norm of unabashed commercialism. In 10 years the company has retained its artistic discrimination and, while IKON production falls short of the competition in the gloss and glamour stakes, it is miles ahead in its individuality. Live concert tapes and compilations featuring such indies as Danielle Dax and Toaks You Can Trust sit side by side with short films from young UK directing talent and all are packaged to the same high standard for sell through release.

IKON began its life as Factory Records' video arm after Tony Wilson ploughed part of the profits from Joy Division's Unknown Pleasures LP into a few pieces of basic camera equipment. Malcolm Whitehead, a former printer with insatiable passions for both film and music, took charge of the venture and his first fruit was Here Are The Young Men, now a historical visual document which captures Joy Division live in Brussels, Manchester and Eindhoven. Two no-frills compilations followed — A Factory Video and A Factory Outing — together with a few first non-music titles, which records offbeat comedian John Dawie live in Edinburgh.

"IKON was always quite a separate operation, even in those days," explains Whitehead. "And when it got to the stage that we'd made all the films we could with Factory — you can only make so many Joy Division and New Order videos — we left. It was a natural progression."

Funding its film releases with profits from the music tapes, IKON has been a hand to mouth operation based in hums at Whitehead's flat, Tony Wilson's cellar and a room over a second hand television shop. Now the company — comprising Whitehead, Mike Scott, their assistant Alan Dook and a 32-title catalogue — is housed in relatively plush surroundings on an industrial estate south of Manchester. Its office, in a building shared by a surfboard manufacturer and other enterprising small businesses, is more Soho than Altrincham with its neatly-pocked shelves, comfy reception area and corporate decor. It's the only similarly discernible between IKON and its mainstream video cousins.

Whitehead explains that IKON operates on similar lines to a small independent record label with releases decided "on my taste and Mike Scott's taste" and deals struck with handshakes rather than contracts. "We don't do much with the major labels, it's so much hassle," he says, preferring to licence video material from independents —

Australian bands Severed Heads and Hunters & Collectors are recent examples — and nurturing the visual potential of such bands as Slab and Dub Sex.

Current projects are a long form with wacky "I haven't got a chicken ...," person Edward Barton, a 40-minute dance music video directed by Howard Walmley and O Yuki Conjugate, an ambient film for music best described as new age. "This is art — so what?" is Whitehead's good-natured exclamation. "It's art without any pretensions at all."

Art or not, IKON has to pay the rent and though it's hard to imagine "sales potential" having a place in Whitehead's daily vocabulary, he concedes that "it all comes down to business in the end". Once IKON has dealt with all packaging and duplication the film releases go out via mail order while the music titles are shifted through all distributors except Rough Trade. But sales are "pretty abysmal", so quips Whitehead who hopes business will improve when the first sell through shops open, a development IKON is preparing for by cutting its retail prices back to a mainstream £9.99. Flagging IKON programmes to would, he says, defeat the object.

"Doing things for television means that you have to adapt to the medium and the restrictions are getting tighter all the time. Having things on video release only makes them more special, more collectable."



SEVERED HEADS: 'art without any pretensions about it'



HUNTERS & COLLECTORS: the sort of indie band IKON prefers

In conclusion, Whitehead asserts that "it's not always such a good thing to have a lot of money."

"We've got a really basic chop edit suite and I'm glad we haven't got loads of effects at our fingertips. It means you've got to make things happen and shoot it properly," he says.

Perhaps surprisingly, Whitehead

adds that another IKON philosophy is for images to be subservient to the song they accompany.

"The music's the important thing and we look at that if we're not trying to sell the music but to enhance it," he says. "It's a different area of business where music's a product and video is a commercial for it."

MUSIC VIDEO

| Description (Tracks) Tenner/ Dealer Price | | | |
|---|-----|---|-----------------------------------|
| 1 | 3 | FRANK SINATRA & FRIENDS Live/1hr 30min/£6.95 | Video Collection VC 4077 |
| 2 | 1 | METALLICA: 2 Of One Video Single (2 tracks)/20min/£3.47 | PMV/Channel 5 CFV 08342 |
| 3 | 2 | U2: Rattle And Hum Live (2) tracks/1hr 30min/£8.34 | CIC VHR 2308 |
| 4 | 2 | KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks)/20min/£6.75 | PWL VHF 3 |
| 5 | 8 | ERASURE: Innocents Live (14 tracks)/50min/£6.95 | Virgin VVD 491 |
| 6 | NEW | HARD 'N' HEAVY: VOLUME 1 ISSUE 1 Compilation (18 tracks)/1hr 10min/£6.95 | PMV MVP 99 1182.3 |
| 7 | 6 | GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34 | CEV 490172 |
| 8 | NEW | INXS: In Search Of Excellence Compilation (10 tracks)/1hr 30min/£9.04 | PMV/Channel 5 CFV 08372 |
| 9 | 10 | BRUCE SPRINGSTEEN: Video Anthology Compilation (10 tracks)/1hr 20min/£6.95 | CIC 490182 |
| 10 | 12 | MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95 | Vestron NAM 11000 |
| 11 | NEW | RICK ASTLEY: Video Hits Compilation (9 tracks)/37min/£6.95 | BMG 790147 |
| 12 | 8 | NEW ORDER: Academy Live (7 tracks)/1hr 10min/£6.95 | Palace PVC 301784 |
| 13 | 7 | PRINCE: Lovelessy Live 1 Live (16 tracks)/1hr 7min/£6.95 | Palace PVC 30172M |
| 14 | NEW | LEVEL 42: Feet Accomplish Compilation (16 tracks)/1hr 30min/£9.04 | PMV/Channel 5 CFV 08182 |
| 15 | 17 | CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks)/1hr 50min/£6.95 | PMI MVP 99 1179.3 |
| 16 | 13 | MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/£6.95 | Video Collection MJ 1000 |
| 17 | 11 | PRINCE: Lovelessy Live 2 Live (18 tracks)/1hr/£6.95 | Palace PVC 30182M |
| 18 | 14 | ROY ORBISON AND THE ... Live (19 tracks)/1hr 13.47 | Music Club/Video, Col MCC 2000 |
| 19 | 3 | JOHN LENNON: Sweet Toronto Live (3 tracks)/1hr/£6.95 | Parkefield Publishing MMK 000 |
| 20 | 16 | NEIL DIAMOND: Greatest Hits Live Live (19 tracks)/1hr/£6.95 | CMV 490142 |

IG: BPI. Compiled by Gallup for BPI, Music Week and BBC.

R E V I E W



GENESIS: The lightshow makes its point on the Invisible Touch tour

GENESIS: Invisible Touch Tour. Virgin Vision. VVD 358. Running time: 116 minutes. Dealer price: £8.34.

Comment: This straight forward concert performance seems to have taken a while to edit as the concerts at Wembley Stadium were almost a year ago. But for that reason, the footage is not only top quality in terms of colour and definition but also the whole thing flows smoothly. The use of a cam-

era boom enables a number of great crowd sweeps that help capture the stadium atmosphere. But the first two or three songs sound like direct studio cuts with little audience noise and this gives the video, initially, a rather muted effect. But it soon warms up, particularly when it darkens, making the lightshow more evident and Phil Collins gets into his comic banter between songs. Apart from that, it's just Genesis doing their stuff.

There's no special effects or camera trickery — just true-to-life concert shots.

Sales forecast: This is an enjoyable show even if some of the songs (taken mainly from their last two albums) drag on at times. But anyone who was at the concerts last summer and Genesis fans in general will love it. Expect initial copies to fly out thanks to the addition of a collector's edition four compact disc single. **NR**



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DOMINO (PART 2)
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LAND OF CONFUSION
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TOP • 20 • ALBUMS COUNTRY

COUNTRY

27th May 1989

| | | | |
|----|-----|--|---|
| 1 | 1 | COPPERHEAD ROAD Steve Earle | MCA MCF3426 (F) C.MCF3426/CD.DMCF3426 |
| 2 | 2 | FROM THE HEART Daniel O'Donnell | Telstar STAR327 (BMG) C.STA327/CD.TV327 |
| 3 | 3 | DON'T FORGET TO REMEMBER Daniel O'Donnell | Ritz RITZP0043 (SP) C.RITZL0043/CD.RITZCD105 |
| 4 | 7 | LYLE LOVETT & HIS LARGE BAND Lyle Lovett | MCA MCG6037 (F) C.MCG6037/CD.DMCG6037 |
| 5 | 11 | CLASSIC CASH Johnny Cash | Mercury 8345261 (F) C.8345264/CD.8345262 |
| 6 | RE | TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell | Ritz RITZP0031 (SP) C.RITZL0031/CD.RITZCD107 |
| 7 | 9 | OLD 8 X 10 Randy Travis | Warner Bros WX152 (W) C.WX162/CD.K9254662 |
| 8 | 10 | BLUEBIRD Emmylou Harris | Warner Bros 957761 (W) C.9257764/CD.9257762 |
| 9 | NEW | SOMETHING INSIDE SO STRONG Kenny Rogers | Reprise 9257921 (W) C.9257924/CD.9257922 |
| 10 | 5 | I NEED YOU Daniel O'Donnell | Ritz RITZP0038 (SP) C.RITZL0038/CD.RITZCD104 |
| 11 | 1 | ONE FAIR SUMMER EVENING Nanci Griffith | MCA MCF3435 (F) C.MCF3435/CD.DMCF3435 |
| 12 | RE | LITTLE LOVE AFFAIRS Nanci Griffith | MCA MCF3413 (F) C.MCF3413/CD.DMCF3413 |
| 13 | 18 | DIAMONDS & DIRT Rodney Crowell | CBS 4608731 (C) C.4608734 |
| 14 | 14 | BEST LOVED FAVOURITES Boxcar Willie | RCA NL71946 (BMG) CNK71946 |
| 15 | 8 | NEXT TO YOU Tommy Wynette | Epic 4650281 (C) C.4650284 |
| 16 | RE | BUENAS NOCHES FROM A LONELY... Dwight Yoakam | Reprise WX193 (W) C.WX193/CD.WX193CD |
| 17 | 4 | LONE STAR STATE OF MIND Nanci Griffith | MCA MCF3364 (F) C.MCF3364/CD.MCAD5927 |
| 18 | RE | REBA Reba McEntire | MCA MCG6040 (F) C.MCG6040/CD.DMCG6040 |
| 19 | NEW | WILLOW IN THE WIND Kathy Mattea | Mercury 8369501 (F) C.8369504/CD.8369502 |
| 20 | RE | SHADOWLAND k d lang | Warner Bros WX171 (W) C.WX171/CD.WX171CD |

Compiled by Gallup for the Country Music Association © 1989

What next for UK country?

by Alan Gardiner

WITH THE Route '89 campaign to promote US country artists well underway, now is an interesting time to check on the health of UK country, for so long the poor relation to its American counterpart. The thriving club and festival scene suggests that there is a large and growing audience for UK country acts, but is this reflected in record sales?

In the case of Irish singing sensation Daniel O'Donnell, whose albums on Ritz and Telstar have dominated the country albums chart for the past two years, it clearly is. O'Donnell now hopes to break into the US market and this month is recording in Nashville. Tony Byrwhort (of Byrwhort-Wootton International) hopes to secure a US label deal for the artist and argues that O'Donnell's success is partly attributable to Ritz's ability to mount extensive marketing and promotional campaigns: "most British country acts are with smaller companies, which inevitably lack the resources to give their artists the back-up they need to achieve significant commercial success."

O'Donnell's achievement appears to indicate the potential of UK artists, but the major companies show little interest in UK acts. Explorations for this lack of interest vary.

Jim Marshall of the British Country Music Association believes the companies need more country specialists on their staff but points also to a division in the UK audience between the committed record buyer, who usually favours US artists, and the club- and festival-goer, who supports UK acts but may not buy records regularly. Neil Coppendale, organiser of the

annual Worthing All-British Country Music Festival, agrees that splits in the audience damage the British cause. New young fans attracted by the Route 88 and 89 campaigns are unlikely to patronise their local country clubs.

He speaks of the "dreadful barriers" that country music is still struggling to overcome in the UK and argues that while the credibility of US country has improved, the belief that UK acts cannot perform as well as US artists remains.

Wendy Furness, Product Manager at EMI, does consider UK artists inferior, but says it is inevitable that the majors should concentrate their efforts on US acts with a proven track record. And while sales may be increasing, country's market share is still low (three per cent last year). Given the chart orientation of major companies the neglect of UK artists is unsurprising.

It is therefore left to independent companies such as Ritz to carry the torch for UK and Irish country acts. Irish performers on Ritz include Mary Duff, Roy Lynam, Philomena Begley and new signings Mick Flavin and Dominic Karwin. The label also releases Charley Pride's US product and later this year plan to record a Pride centric appearance in Dublin.

English labels with an interesting roster of homegrown talent include PT and Barge. PT was founded last year by Pat Tyrnau, who as Strike Force partner of MCA successfully marketed Nanci Griffith, Steve Earle and Lyle Lovett. He stresses that PT is not a specialist country company but an artist-oriented label interested in original, creative talent with crossover appeal.

Recent signings include veteran UK country rocker Wes McShree, who has been based for several years in Austin, Texas. Also on the label are Two Hearts, a pairing of female singers Ginny Brown and Tommy Cline, whose well-received debut album, Two Hearts, One Lover, was recorded in Nashville. Barge Records is based in Merseyside and market its product under the banner UK New Country. Its roster includes Stu Page, Iona and Andy Strouler and White Line Fever. A compilation album, UK New Country Volume 2, is set for release later this year.

'Most British country acts are with smaller companies, which inevitably lack the resources to give their artists the back-up to achieve commercial success'

TOP 10 COMPILATIONS LPS

| | | |
|----|---|------------------------------|
| 1 | THE KENNY ROGERS STORY Kenny Rogers | Liberty LHMV29 (F) |
| 2 | 26 GOLDEN GREATS Glen Campbell | EMI EMY2 (C) |
| 3 | THE VERY BEST OF JIM BEVES Jim Beves | Liberty LHMV19 (BMG) |
| 4 | THE COLLECTION Don Williams | Collector Ser. CCSF183 (BMG) |
| 5 | DOLLY PARTON'S GREATEST HITS Dolly Parton | MCA PLB473 (BMG) |
| 6 | ANNIVERSARY - 20 YEARS OF HITS Tommy Wynette | Epic 4502921 (C) |
| 7 | THE COLLECTION Sue Williams | Liberty LHM26 (F) |
| 8 | THE VERY BEST OF DON WILLIAMS Don Williams | MCA MCF421 (F) |
| 9 | THE COLLECTION Bessie White | Collector Ser. CCSF159 (BMG) |
| 10 | GREATEST HITS The Judds | RCA PLR0317 (BMG) |

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One is for opera — a singular success

by Nicolas Soames

THE ART of superlative Luciano Pavarotti and the delights of opera have been receiving encouragement and support from unaccustomed directions of late, including numerous ad campaigns on radio and TV. And opera is even achieving a more regular presence on Radio One.

Nicky Campbell is one of a number of DJs prepared to risk audience figures by programming in a dramatic aria from Puccini or Verdi — but according to Campbell, it only increases the size of his audience.

"Many of my friends kept asking me what was the music on the Pirelli ad, and I sensed there was a growing burn about the piece — *Nessus Dorna* from Puccini's opera *Turandot* — and opera in general," says Campbell. "Anyway, it is a spectacular piece of music, so I thought I'd give it a go on my show."

Even Campbell was surprised by the reaction. "I got a tremendous

response. Every time I have played it, the phone lines have gone hot. And when we did a poll asking listeners if they wanted to hear more things like that, 98 per cent said yes, and only two per cent said no."

So Campbell suggested to Decca that it brought out *Nessus Dorna* as a single in the recording by Luciano Pavarotti. And this has duly been done, with the famous Neapolitan song *O Sole Mio* on the second side (Pavo 3).

"I wouldn't be surprised if it got into the charts because of all the good music is good music," remarks Campbell. "We are in a time of change and a lot of people are finding out alternatives to things. It is nice to be able to say that they can get *Nessus Dorna* on a seven-inch single rather than forking out £25 for a box set."

Campbell himself has an established taste for opera — his first break into radio came with a show called *The World Of Opera* for North Sound, the independent radio station in Aberdeen in 1983,

shortly after he finished his history degree at the university there.

"I grew to love a lot of Verdi and Puccini, and I agree with Alan Freeman when he says that he gets the same buzz from Pavarotti when he hits a high C, as when a great rock guitarist holds a long note."

Pavarotti comes to London in June for his recital in Docklands's London Arena on June 18, which has been sold out for months. Decca is preparing a prominent campaign, based on a new compilation called *Tutto Pavarotti*.

This is a mid-price double pack which includes the two songs on the Pavarotti single, plus the song *Caruso* which was used as a theme music for an American series based on the life of the first great singer to win a worldwide audience through records, Enrico Caruso. It is released here for the first time. *Tutto Pavarotti* is available on all three formats (425 £181), and contains a total of 27 popular operatic arias and songs.

Michael Letchford, Decca Classical's general manager, has pre-



RADIO ONE DJ Nicky Campbell receives a copy of the *Nessus Dorna* single from Decca's Michael Letchford under the watchful gaze of a cardboard effigy of his singer, Pavarotti

pared a shortened version of *Caruso* for radio play.

In addition, Decca has two other re-packaging projects, both called *The Pavarotti Edition*.

The first is titled *Songs*, and brings together four of his best-selling CDs in a presentation box at a special price — *Mamma, O Sole Mio, Mattinata* and *Passione* (421 1-2, £24.46 dealer price).

The second is sub-titled *Arias* and follows a similar pattern, bringing together four operatic programmes, *Great Tenor Arias*, *Versano Arias*, *Pavarotti — Verdi*,

and *Pavarotti — Donizetti* (421 1-2-2 £24.46 dealer price).

When Pavarotti does arrive in the UK in June, he will be highly prominent. He is bringing a live LBC phone-in with Brian Hayes at 11am on June 16, followed by a signing at Tower Records. And he will be on Wogan in the evening. He will be the subject of numerous articles, including colour cover features in the *Mail On Sunday* and *Opera Now*; and Decca is investing in radio and national press ads.

There will be posters, showcards, stickers for stock, and life-size Pavarotti cut-outs for in-store use.

King's of America

THE SONGWRITING talents of Paul Simon, Randy Newman and Jimmy Webb get the full vocal treatment from The King's Singers in one of three MOR releases from EMI this month.

America is the title of the new King's Singers' disc which comes just nine months after their 20th anniversary sortie into pop, the Beatles album *America* (749701, all three formats) contains four Simon songs, including *Bridge Over Troubled Water* and *Homeward Bound* in a programme with songs also by Cetera, Webb, Maclean and Newman.

They are accompanied by the English Chamber Orchestra conducted by Carl Davis, and the recording is EMI's Record Of The Month with both the LP and MC reduced to £3.86 dealer price up to June 30.

The group will be much in evidence in the summer months, with



THE KING'S Singers' *America* is one of three EMI MOR releases this month

regular appearances in a York-shire TV programme in June and at the Barbican's Summer In The City Festival in July — of which they are artistic directors for the second

year running.

Music by Jerome Kern — *Overtures*, and music from the film *Swing Time* — is contained on a new recording by the National Philharmonic Orchestra conducted by John McGlinn who directed the successful *Show Boat* and *Kiri Simon* Gershwin albums (749630, all three formats).

And the American boss Samuel Ramey also moves into musicals, with Samuel Ramey's *Rodgers And Hammerstein* (749581, all three formats) with hit numbers from *Carousel*, *Oklahoma*, *The Sound of Music*, *South Pacific* and others, with the National Philharmonic Orchestra conducted by Peter Matz.

Ramey also features in his more customary operatic role, with an album of operatic arias by Verdi, Rossini, Berlioz, Meyerbeer and Donizetti (CDC 7495822).

NS

R E V I E W S

The Planets, Holst/*Four Sea Interludes* and *Passacaglia* from Peter Grimes, Britten. LPO, Sir Adrian Boult. Nixa Collector NDXCD 6013. Distributor: PRT. The Planets was recorded in 1954 but sounds absolutely resplendent after its cedar treatment — an audio processing system developed in Cambridge to return the sound to its original quality. It sounds superb — less surgical than the No Noise system used on Philips, a real service to an excellent performance.

● General interest Mid price

St Nicolas/Hymn To Saint Cecilia, Britten. Anthony Rolfe Johnson, Corydon Singers, English Chamber Orchestra, Matthew Best. Hyperion CDA 64333. Distribution: Pinnacle. The tenor Anthony Rolfe Johnson is an ideal Britten tenor — a singer with a high, distinctive voice which he shades with care and warmth. And with the strong presence of the Corydon Singers and the energetic conducting of Best, it will be difficult to improve upon recording. Well filled, too, with the Hymn To Saint Cecilia.

● General interest

NS

C H O I C E

● THE WORK considered by George Pratt on *Saturday's Building A Library* on Radio Three was Handel's *David Dominus*. The top recommendation was a double CD-only recording made in the context of the *Coram Vespas* of 1707. The conductor was Andrew Karrot with the Taverner Choir and Taverner Players, issued by EMI (CDS 749749/2).

TOP 20 MID-PRICE/BUDGET

Classical

| | | |
|----|------------------------------------|------------------------|
| 1 | VIVALDI FOUR SEASONS | CFP |
| | Virtuosi Of England | CFP4001/6TCCFP40016 |
| 2 | DUETS FROM FAMOUS OPERAS | GFP |
| | Various | CFP4144981/CFP4144984 |
| 3 | TCHAIKOVSKY 1812 OVERTURE | CFP101/TCCFP101 |
| | Charles Mackerras/LPO | |
| 4 | VIVALDI FOUR SEASONS | Eminec |
| | Jerzy Maksymuk/PCO | EMX2009/TCCEM2009(F) |
| 5 | HOLST THE PLANETS | Eminec |
| | Simon Kempe/LPO | EMX2106/TCCEM2106(E) |
| 6 | ALBINONI/CORELLI/VIVALDI/PACHELBEL | D G Walker |
| | Various | 4131 422(F) |
| 7 | VIVALDI FOUR SEASONS | D G Galleiro |
| | Herbert Von Karajan/BPO | 4194881/4194884 |
| 8 | ELGAR ENIGMA VARIATIONS | CFP |
| | Adrian Boult/LPO | CFP40022/TCCFP40022(E) |
| 9 | WAGNER THE RIDE OF THE VALKYRIES | CFP |
| | Rick van der Laan/LPO | CFP4412/TCCFP4412(E) |
| 10 | DYKOR SYMPHONY 9 (NEW WORLD) | CFP |
| | Zdenek Maczal/LPO | CFP4382/TCCFP4382(E) |
| 11 | HANDEL WATER MUSIC | CFP |
| | Virtuosi Of England | CFP40092/TCCFP40092(E) |
| 12 | WARSAW CONCERTO | CFP |
| | Adrian Boult/Symph Alwyn | CFP4144931/CFP4144943 |
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| 16 | GREAT CHORAL CLASSICS | CFP |
| | Various | CFP4548/TCCFP4548 |
| 17 | HOLST THE PLANETS | CFP |
| | James Loughran/HO | CFP40243/TCCFP40243 |
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| | Vernon Handley/LPO | EMX2011/TCCEM2011 |
| 19 | TCHAIKOVSKY/RIMSKY KORSAKOV | Conifer |
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PUBLISHERS

Chrysalis Music: 'tomorrow the world', says confident Slater

by Dave Laing
EMI'S RECENT acquisition of half of Chrysalis Records can only have positive results for Chrysalis Music Worldwide, says that company's international president Stuart Slater.

He points out that the deal emphasises the independent role of the publishing operation (which remains wholly-owned by Chrysalis plc) and that it will make available funds to help his expansion plans.

These currently include the opening of new offices in Germany and Australia on January 1, 1990, to join existing centres of operation in the UK, US and Scandinavia. "The size of the German market and the success of the record company there makes it a good move for us," says Slater. In Australia, the priority will be to sign writers with an international potential. Slater sees further expansion in the Nineties: "In three or four years we aim to have our own people everywhere in the world."

Slater's career began as lead singer of Merseybeat group The Mojos, and he can be heard singing the band's biggest hit Everything's Alright on a recent British Telecom ad, which featured other Sixties artists — "I was got together by Dave Dee," he says. Slater joined Chrysalis Records in A&R in 1978, moving to publishing, then back to A&R before moving to his present post last year. This has given him an insight into both sides of the industry, he says, and an appreciation of the potential of publishing: "There are so many ways a song can be worked, and looking ahead to a time when soundtracks as we know them may disappear, the publisher's role could become more important."

In the UK, Chrysalis Music has a catalogue of about 25,000 songs, including the MAM material acquired when the company merged with Gordon Mills' group. Although the emphasis is very much on the acquisition of new talent, Slater, says he will be looking for a veteran publisher to help establish the MAM material. Of the current writers he adds that "we have a good spread of writers and bands," citing Scat Pollack, Green, Simon Climie and Brian Kennedy, the Irish musician who recently sup-



STUART SLATER: in positive mood

ported Fairground Attraction.

According to Slater, the way Kennedy has been developed by Chrysalis Music is an example of how publishers need to operate in the current competitive environment. "With my general manager Bruce Craigie, I signed him eight months ago before there was record company interest and invested a lot of money," he says, adding that Kennedy is on the verge of a major record deal. Other Chrysalis writers include Midnight Blue (which shores management with Marillion), "modern soul band" Stress, A House (with an album due on Sire) and Muscle Shoal, who are finishing their first album for Virgin.

Stuart Slater sees Chrysalis Music Worldwide poised to increase its role in the Nineties. Pointing out that publishing contributed £800,000 of the Chrysalis Group's £2m profit last year, he says "We've been at the same level on the publishing ladder for some years. Now we want to climb up a couple of rungs."

'In three or four years we (Chrysalis Music) aim to have our own people everywhere in the world'

PolyGram says, 'Thank you for the music'

ABBA'S HIT songs and recordings have been acquired by PolyGram in a deal with the group's former manager Stig Anderson.

Sweden Music AB and Polar Music International AB will continue to run by Anderson under a five year contract with the new owners, says PolyGram International Music Publishing chief executive David Hackman. Anderson will undertake publishing and production projects with such artists as Sanji Tandem and Leif Kack.

Sweden Music catalogue includes the copyrights to compositions by former ABBA members Benny Andersson and Bjorn Ulvass. It is the latest in a series of purchases by Hackman which have included Dick James Music, Cedarwood and the Welk Music Group. The PolyGram International chief says that "this acquisition takes PolyGram further to the forefront of music publishing worldwide".

B R I E F S

- THE SONG writing profession should be returned to respectability, according to producer Robin Millar, one of the judges of this year's Grolsch Question Of Style Competition. "Songwriting as a profession has been forgotten in recent years — it should be brought back as a reputable occupation. It's what the record industry needs," he says. Millar is judging the songwriting section of the Grolsch arts competition with A&M recording artist Sam Brown and Callie Mather of Scarlet Publishing. The competition, which is being run in collaboration with the Institute Of Contemporary Arts, asks "can you inject originality into the charts?" and the winner will receive a £2,000 cash prize.
- DO The Children Know by Gerry Dyer has won the first prize of £2,000 and a publishing contract at the English Riviera Song Contest, held in Torquay. The award was made by a panel of judges including Les Reed, Roger Murray, Tony Hiller and Roger Greenaway. The contest's organisers say that it attracted more than twice the number of entries for the UK heat of the Eurovision Song Contest and that a major sponsor is being sought for 1990. The Riviera contest will also take on an international dimension, inviting English-language entries from Australia, the US and the rest of the world.

Keeping the step beyond those rules of exchange

Nigel Lawson's got some fans! Well, not quite, but the recent increases in interest rates haven't affected the distribution business as much as other arms of the business... or has it? Robin Cobb gauges opinion

NIGEL LAWSON'S policies appear to have aroused less ire in the music distribution business than in most other sectors of UK industry. The Chancellor stands accused by many industries of causing exports to be priced out of their markets through high interest rates which have raised the value of sterling against most other currencies.

But Colin Johnson, of European Music Distributors, brushes all this aside. "We are not in the same position as the exporter who is maybe dealing with new products, where if the exchange rates go against him the product becomes very expensive," he explains. "We are dealing with mid-price and repeatable lines which tend in a lot of cases to be flexible to us."

"We just swallow up the exchange rate fluctuations. It is a more sensitive situation for current chart albums, where 5p each way makes a difference in whether people stock it or not."

He adds: "A slowing down of consumer demand in the UK doesn't affect our business directly because the UK is only about 30 per cent of our turnover."

PRT Distribution, through its exporting arm Audio Visual International, similarly claims that foreign sales are buoyant. "Exports are getting more significant all the time," comments Danny Ryan, who runs this division. "They have taken off strongly over the past 18 months."

But Panther Music's Aniff Alykhus is less cheerful. A third of Panther's business is in export and Alykhus blames exchange rates for an interruption in its rate

of growth. "The export side of our operations will increase once we get a better exchange rate," he says.

Nevertheless, he is happy about his company's progress since it was formed nearly two years ago for the sale and distribution of overstocks and deletions. "We will have turned over something like £1.5m in our second year of trading," he claims.

The move to wholesale distribution appears to have been a shrewd one, with product handled from France's Concert, Trojan, BGO, PT Verona and the Master's series. Panther says it is now discussing further distribution and wholesales with other companies, particularly in the field of specialist music.

As a result, Alykhus is planning to move stocks from the current 40,000 square foot warehouse to one that is more than double the size. UK deliveries are by the company's fleet of five vans, which are equipped as mini showrooms. Sales representatives deliver, display and sell from the vans as they make their rounds.

He was joined at the start of the venture by Trevor Reidy, who handles exports. More recently, Neil Kellas has been recruited to look after the classical and jazz product, backed by 20 years experience in this area. The original van salesman, Peter Harvey is now national sales manager with a sales force of five reporting to him.

Looking further ahead, Alykhus would like to see the company with its own retail outlets and its own label. "But we will not dive into these areas until we have done enough research to ensure we will be successful."

There has also been a build-up in the imported products he has been handling but he believes that exports will always account for a larger part of the business.

In the record business even he is qualified as a chartered accountant. Alykhus adds: "I have become more commercial and professional."

Like Pinnote Records, the biggest independent wholesaler and distributor in the business, all these companies see benefits in diversification of product and handle virtually all categories of music.

"We do everything from classical to hip hop and rapping," declares EMD's Johnson. But format is a different matter. CD and music video are booming, each claiming about 40 per cent of EMD's sales. LPs have shrunk to 15 per cent and cassettes have declined to five per cent.

Today, cassette sales are confined almost entirely to the UK and Johnson reports that demand elsewhere is virtually extinct. "We anticipate that our cassette market will just die the death," he says. But,

with other formats continuing to expand, this eventually leaves him unworried.

Although PRT was originally built on dance products, it now goes in for a broad spread of labels. "That way you iron out the season peaks and troughs," points out marketing and label manager David Brooker. He does not touch the overstocks and deletions market.

On the troubled question of whether distributors who have their own labels take the risk of being accused of favouring their brands, Brooker says PRT Distribution had experienced no conflict of interest over its sister company PRT Records. "Generally speaking, because there has not been an aggressive A&R policy by the label, none of the independents we distribute feel threatened that we might give priority to an in-house company," he comments.

PRT also has an associate company, Oasis, which handles retail merchandising through motorway service stations. "But they act completely independently and we don't have any High Street retail outlets," says Brooker. His company does not handle overstocks and deletions.

It has its own warehouse, the former Fye Records storage and distribution centre at Mitcham. Apart from its own delivery service in London's West End, the company contracts out its UK physical distribution to Parcelnet.

According to Brooker, independent labels are benefiting as never before through the development of distributors which, he says, can match the services of any of the majors.

A year since it split off from Heron, EMD is 76 per cent owned by Prim Leisure and 24 per cent jointly by Johnson and his partner, Robert Molenaar. It has its own label in Digital Classic but, again, it is denied that this causes any conflict.

Molenaar speaks six languages and is permanently on the road in Continental Europe in his Mercedes sports car, handling EMD's



KEEP THE stock moving, home and abroad

export sales. "While he is going round selling, he is also feeding back to us information on what is selling in each market," says Johnson. "That enables us to look for similar material to supply him with and it places us slightly ahead of other distributors who don't have the same direct contact with the markets."

The company stores and ships from its Enfield warehouse, seeking transport bargains for its European exports on the empty return legs of vehicles which have brought Continental goods to the UK. Johnson sees the rest of the EC countries being strongly influenced by the UK in musical fashions — but they are not always in step with each other. "You can have a situation in Germany where disco dance music may be dead and rock music popular, while in Italy the converse may be true."

The trend now, he says, is for record companies to look for pan-European distribution deals. "Very few people apart from the majors are in a position to take advantage of that. But that's what we are here for."

Prospects do not end with the boundaries of the EC. At the end of May he is off to Moscow to discuss licensing arrangements with

the Russians.

Audio Visual International's sales are strongly orientated towards North America, where last year's import problems, prompted by the parallel products legal dispute brought by the Record Industry Association of America and the Harry Fox Agency, have eased.

Australia is also developing strongly and, for the future, AVI is keeping an eye on what develops in the Soviet Union and China. "People who buy the product from us are also interested in licensing it and we help the label to procure such deals," says AVI's Danny Ryan. He does not believe that the harmonisation of legislation for the European Single Market will open further floodgates to the EC.

"Most of the changes that are coming up in 1992 have already happened with records," he says. "Customers are still going to want information for statistical purposes and exporting to the EC is now as free as it will ever be."

Overall, the message is that the distinction of independent labels has not been significantly affected in the UK by the attempts to curb consumer spending and export markets continue to develop despite unfavourable exchange rates.



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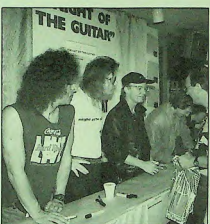
BUSY AND LIVELY — that's the pleasing report on the two BPI dealer liaison committee roadshow visits to Manchester and Glasgow last week, following the disappointments of the previous venues... On reading **Steve Mason's** roadshow comments about multiples inevitably becoming "bland and bland" (see p3), wonder whether the likes of **Berry Hartog** (Our Price), **Mike Sommers** (EUK/Woolworths), **Clive Swan** (Solo Sound/Boots) and **Brian McLaughlin** (HMV) would agree?... Giving a pointer to **Thorn EMI's** results announcement on June 8, EMI Music chief **Jim Field** reckons they will demonstrate that the music division is "well on the way to achieving its growth goals"... "I've been told my hat has been put in the ring," says EMI MD **Rupert Perry** as the nomination deadline for the BPI chairmanship has been extended to this week (see p1), though he adds: "I haven't yet decided whether to let the nomination go forward"... **Chris Wright** was nominated but declined on the basis that he has enough on his plate at Chrysalis and, while the concept of a full-time president or executive chairman is likely to come back on the agenda of some future date, the BPI council is likely to want a unanimous nomination this time round... While **Jim Field** continues to spend **Thorn EMI's** money on an international basis, expect **EMI Records UK** to spend some money on its own account this week through the purchase of the **Roulette Records** catalogue founded by the controversial **Morris Levy**. The EMI-SBK deal may not have been finally sealed but new UK head **Peter Reichardt** has already been in **Charing Cross Road** to give a pep talk to the troops... The hits keep on coming: **PWL** has followed up **Kylie's** number one with the **Ferry Cross The Mersey** tribute and have made it a treble with **Jason Donovan's** album making the top slot as well... Do you recall that **Phil Ames** was running a competition to find a suitable name for his in-store outlets? Well, he's finally arrived at "4" (that's the name, not the length of the shorts!). Apparently, client **Debenhams** was not impressed with the original suggestion of 4 Play... Entertainment UK's tour of the dark satanic mills (see p4) was an eye-opener for those who rarely cross the North-South divide and was probably a shock to some of the more refined palates in town. Shortage of time meant that **EUK's Terry Blackman** had to order 25 take-aways from **Harry Romsden's** famous fish bar near Bradford and **Dooley** is only sorry that we have no photographic record of 25 VPs eating fish and chips out of the paper... "Wizard of the record industry," "the king of record companies" — of course those of us in the biz have long known this about **Rob Dickens** but it has finally been confirmed in a feature in this month's *Toller* in which the **WEA** chairman displays his designer luggage preference in the role of, what he describes as, "a novice Accidental Tourist".



ENTERTAINING STUFF: Entertainment UK is congratulated for selling more than 100,000 copies of **PWL's** *Kylie* video.



MAKING TRAX: Colin Ashby (right), managing director of **Trax Music**, welcomes the company's new marketing manager **David Smith**.



DAY OF the guitar: Some of the players from **IRS' Night of The Guitar** project meet fans at **Lower Records**, Piccadilly.



THE WEMBLEY way: Wembley sales and events director **Roger Edwards** receives the top international venue award from *Performance* magazine.



A KARTLOAD: The winners of the **Nordoff Robbins Music Therapy** annual go-kart race bask in their glory.



WHAT A caucus: Among those present at the meeting of the **Parliamentary Black Caucus** and the **US Congressional Black Caucus** were **CBS executives LeBaron Taylor** (right) and **Tony Woolcott** who accompanied **Lord Pitt**.



SWEET TALK: Alyson Williams becomes close friends of **CBS's Paul Russell** and **Alan Phillips**.



LAND OF the rising star: The **Japan Phonogram Record Association** awarded **Sade** the grand prix for her contribution to the record business in the country and **CBS's Paul Russell** and **Andy Stephens** were on hand to receive it.

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