

## MUSIC WEEK



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## Cliff gets an Ivor, pride in UK is restored

PRIDE IN the achievements of British talent was restored at the Ivor Novello Awards last week, after having been dented so recently at the British Record Industry Awards ceremony.

The Ivors received widespread praise for their quality of production and smoothness of presentation from a wide variety of industry figures.

The most unusual aspect of the awards themselves was the presentation to Cliff Richard of a "one-off, lifetime achievement" award.

The first non-writer to be honoured by BASCA, Richard was chosen for his second major industry award of 1989 — he was similarly

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● THE SECOND conference of the British Association of Record Dealers, scheduled for next month, has been cancelled.

BARO chairman Steve Smith says that the event would have been premature. He feels that, at this stage of the organisation's development, resources are better channelled into persuading indie dealers to become members.

His comments: "Over the next couple of months we want to go out there and talk to dealers in their own neck of the woods."



ANDERSON AND Preston: different personalities

## RCA's Anderson: 'no frills'

LISA ANDERSON takes up her post as the UK's first female managing director of a major record company on Wednesday (12) with the promise that things will be different when she is in charge.

However, she is adamant that any new style of operation at RCA will come purely because she has a dif-

ferent personality to her predecessor John Preston and not because she is a woman. "We won't be having pink, frilly curtains or anything like that," she states.

She adds that she does not feel she is striking a great blow for the cause of women within the music in-

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## Concerted bid to break venues' stranglehold

THE UK'S biggest indoor concert venues look set to enter the next decade facing tough new competition for business.

Certain halls' long-standing monopolies are due to be broken with big new venues planned in at least three major cities.

As well as arenas in Sheffield and Birmingham, a second Docklands venue is planned to compete with London Arena, which stages its first gig this month.

The planned 23,000 capacity venue will be less than two miles from its neighbour and claims it will become the UK's largest concert hall.

Outline planning permission has already been approved for the Londondome entertainment complex which is being funded and set up by the Royal Victoria Docks Development Partnership.

It will become part of a large development scheme for the area north of the Royal Victoria Docks for which full approval by the London Docklands Development Corporation is now being sought.

If permission is given, the Londondome will open after 1991 and its owners claim it will be the

largest indoor arena in the UK.

Meanwhile, one of the co-organisers of the 12,615 capacity London Arena, promoter Harvey Goldsmith, says it will offer healthy competition for Wembley Arena as a long over-due alternative.

"I think it is terrific. There is now an opportunity for acts to play both sides of London. It will also bring more business into London," says Goldsmith.

"Wembley will have to get on its toes again. It has had a strange, supercilious attitude throughout that it is the best, but within the last 12 months Wembley has been making the improvements and changes that it should have done 12 years ago," he says.

"Wembley increased the capacity of the arena to 12,500 last year following the news of the development of London Arena. But Goldsmith says there is no reason why the two cannot survive.

"In New York they have three major venues which all service the city and they all get their share of audiences," says Goldsmith. But the development of such venues is being held back by a "sceptical" music industry, he adds.

"When London Arena was looking for funding, no-one in our industry came forward to offer any help. They had no remote interest — just the usual scepticism," he says.

"No-one is interested because they are jealous. It seems this industry is only interested in failure and not success."

Wembley Arena is keeping fairly tight-lipped about its views on London Arena but says: "In this day and age, it is the artist that pulls rather than the venue."

● See analysis, p3

## Goldsmith bows out of London Arena

SINCE HELPING set up London Arena, Harvey Goldsmith and his company Allied Entertainments has sold its financial interest in the venue to boxing promoter Frank Warren.

Goldsmith says the decision to relinquish its stock was a result of a conflict of interests. "We found it a conflict in a sense that we would have been an owner, operator and promoter. People would think we were monopolising all their business," he says.

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## Clean slate for royalties talks

RECORD COMPANIES and music publishers are aiming to hammer out a new industry agreement on mechanical royalties by the end of the year.

Both sides say the talks will be a once-in-a-lifetime opportunity to reappraise the whole system of mechanical payments in the wake of the new Copyright Act.

That act abolished the statutory royalty of 6.25 per cent and the accompanying statutory recording licence. Although the provisions of the act are expected to come into force next month, allowance is made for an interim period until a new industry-wide agreement can be reached.

The talks between the BPI and the Mechanical Copyright Protection Society will begin as soon as each organisation has prepared its case.

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# Local monopolies: the future of stadiums?

IF NEW products stimulate demand and competition then the UK arena market is in for a busy future. The developments do not end with the newly-opened, 12,615-seater London Arena — a venue breaking Wembley's long-held monopoly in staging major concerts in London. New sports and entertainments arenas are also planned for Birmingham, Sheffield and even another in the Docklands itself.

While the London Arena will enjoy a healthy rivalry with Wembley Arena for the immediate future, by 1992 it may have an even bigger concert cousin less than two miles down the road vying for attention. Londondome, planned for a site north of the Royal Victoria Dock, has already been granted outline planning permission by the London Docklands Development Corporation (LDPC) for a site development scheme which includes a conference centre, a hotel, offices, shops and houses.

Londondome's main multi-purpose hall will have a capacity of 23,000 for a centre-

stage event and 20,000 for an end-stage concert making it, so claims its developers the Royal Victoria Docks Development Partnership, the largest indoor arena in the UK.

One partner in the Londondome consortium is International Sports Marketing, the developer behind the new 15,000 capacity Events Centre in Sheffield due to open in the summer of 1991 in time for the World Student Games. Add the £47m, 12,000-seater National Indoor Arena opening in Birmingham at approximately the same time and it would appear the old major city quartet of Wembley Arena, the NEC, G-Mex and Glasgow's SECC is about to be seriously challenged. One large venue per city could become history.

"Any city in the States with a population approaching 1m has at least two major indoor arenas," says Graham Pocc, general secretary of the Royal Victoria Dock Development Partnership. "London has a population of around 8m and we haven't had a new entertainment hall since the Royal Albert Hall — Earl's Court is a general purpose arena and Wembley is a converted swimming pool."

It is a point acknowledged by promoter Harvey Goldsmith, one of the advisers and co-organisers of the London Arena. "New York has three major concert venues — Madison Square Garden, the Nassau Coliseum and Meadowlands and all have their share," says Goldsmith.

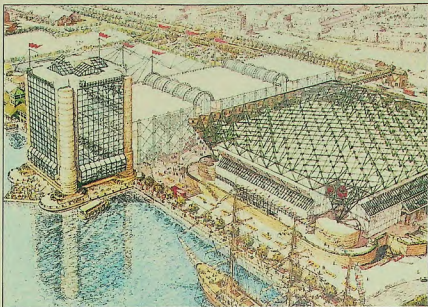
"You can't have the most important music city in the world with an arena monopoly. There is a huge audience who, believe it or not, live east of the centre of London and who cannot get to Wembley at all easily."

Is there room, however, for two major venues in such close proximity and serving the same market?

"Definitely," says Pocc. "London Arena will function primarily as a community and indoor sports complex. Londondome will be a different shape and a greater height and will be targeted more at entertainment. Up to half of the events will be music-type entertainments — anything from pop concerts to major opera productions. The two arenas are complementary."

Management of Londondome and the Sheffield Event Centre will be provided by Spectator Management Group International, a US-based company who look after many music facilities in the US — including the massive 77,000 capacity Superdome in New Orleans.

Although primarily designed as a sports arena, the proposed National Indoor Arena on a site adjacent to the International Conference Centre in Birmingham's city centre will have retractable seating



LONDONDOME: a rival in the planning for the London Arena

units increasing its capacity to 12,000 for concerts.

It will not actually be in competition with the NEC as it is planned to run the two in conjunction, the National Indoor Arena providing valuable concert space when the NEC is unavailable — due to the events such as the month-long Motor Show.

"The National Indoor Arena is very much part of a greater plan," says Linda Barrow, sales executive at the NEC.

It may well be the new Sheffield complex which has the more profound effect — an arena strategically placed to potentially draw audiences away from both Birmingham and Manchester. Linda Barrow seems unperturbed however.

"The NEC is the best venue in the UK. We have better facilities and better communications than anyone else and we really look after the bands and promoters. We are very aware of the competition and we will do everything to maintain our place in the market," she says.

It could be the Greater Manchester Exhibition and Events Centre, more commonly known as G-Mex, that feels the effects most seriously when the Sheffield arena opens — especially if Sheffield can stage concerts all-year round.

G-Mex was opened in 1986 as a £22m conversion of what was originally Manchester's central station, yet it is an exhibition centre first and concerts can only be organised "out of the exhibition season". This means a summer period of 10,000 spectators, some standing, as the only true monopoly arena.

At present, the existing arenas are keen to emphasise that they are not in competition and work very much together. "We work closely with Wembley and I'm already in contact with London Arena although it is obviously early days. We are a long way from be-

ing enemies," says Linda Barrow at the NEC.

This is echoed by Kay Wilson, sales executive at the SECC: "I'm in close touch with the NEC and all the other arenas. Most major venues do work together."

This situation is fine when the existing arena network is an inter-city one — when the choice becomes intra-city and when a major tour may be limited to two or three UK dates, the relationships may be less civil.

The arrival of London Arena has certainly motivated Wembley into making arena improvements, increasing its capacity, upgrading its facilities and pushing it into marketing and advertising to increase and improve its public image.

"Competition is very healthy. Wembley will now have to be on it toes and be more accommodating with promoters and the public," says Harvey Goldsmith. "Over the last few years they've been totally complacent and done nothing. Now they have got their act together and have made vast improvements."

Goldsmith says venues have to work together and that they should adopt a professional approach to promoters, artists and the public. He compares the attitudes of the NEC and Wembley.

"The way the public are looked after and the staff at the NEC are brilliant. At the NEC, they say 'hello, how can I help you?'. At Wembley it's 'hello, what do you want?'"

## MUSIC WEEK

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## NEW PRODUCT



THE GRIP are playing 15 UK dates to tie in with the release by Survival Records of their debut single for the label, Teenage Bride. Distribution is through the Cartel.

● JIM JIMINEE are touring throughout April and May to promote their single on Beaches Records, Town And Country Blues. Distribution is through Pinnacle.

● SILVERTONE RECORDS has organised national flyposting and national press advertising to support the release of Silverstone, the new album from The Men They Couldn't Hang, on April 24. In-store material will also be available. Distribution is through Pinnacle.

● GOODBYE MR MacKenzie are playing eight dates during April to support the release by Capitol of their debut album, Good Deeds And Dirty Rags, this week.



BEGGARS BANQUET has bought space in Q, RANGELI NAME, Melody Maker, Sounds and Top to back the release of The Cult's Sonic Temple album. National flyposting has also been organised.

# Route 89 sets off down wider avenues for annual country push

COUNTRY MUSIC gets its annual boost next month with its expanded Route 89 campaign featuring a broader range of artists and a free cassette given away to HMV. Route 89 window displays are to be set up in HMV stores nationwide with activity centred upon a two-week period from May 8 when the campaign will be distributing a free cassette — the Route 89 Collection — to anyone buying one of the campaign's featured al-

bums. The cassette features artists on labels of the participating record companies — CBS, EMI, MCA, Phonogram, RCA and WEA. As in previous years the campaign, organised by the Country Music Association (CMA), highlights concerts and albums by New Country artists but this year concentrates by more traditional/MOR acts such as Johnny Cash and Rodney Crowell are being staged.

"This year Route 89 is more a

country campaign than specifically a New Country promotion," says Martin Satterthwaite, director of European operations at the CMA. "Johnny Cash is viewed by the older generation as the godfather of the music but he is also known by the younger fans."

A free 16-page colour guide is to be distributed through HMV stores and Time Out's new 20/20 magazine with HMV's Oxford Circus store being used for PAs and live broadcasts by Johnnie Walker. London's CLR station will broadcast regular Route 89 updates.

According to a recent Gallup survey commissioned by the CMA, country music record sales have doubled since 1985. An HMV spokesman says: "Country music is still new and exciting and we want to be involved. It shows we have a breadth of music in our stores."

## £2m injection gives Stylus broader base

STYLUS IS to receive a £2m cash injection as a result of the purchase of the bulk of its stock by video tape duplicator Elmag.

Elmag has bought the shares from a number of institutional investors (MW, April 8) which wanted to divest themselves of their holdings in Stylus.

Stylus chief executive Tony Naughton says in a statement "This move will complete phase one of our much-publicised restructuring and introduce an initial additional £2m of working capital

into the business.

"The corporate strategy to develop our home entertainment and communications business on a much broader base — both in product/service terms and geographically, would otherwise have been restricted especially after our enforced withdrawal from seeking a stock exchange listing in December last."

MW understands that Stylus was required to withdraw because of irregularities with the presentation of accounts to Companies House.

Love Changes (Everything) published by Chryslis Music/Rondor Music; Best Song Musically & Lyrically: Sting for They Dance Alone published by Magsmatic; Publishing/Bugle Songs; Most Performed Work: Mike Stoltz, Matt Aikien and Pete Waterman for I Should Be So Lucky, published by All Boys Music; Best TV or Radio Theme: Night Heat for Testamento published by Myra Music; Bucks Music; Best Film Theme or Song: Phil Collins and Lamont Dozier for Two Hearts (Theme from Buster), published by Philip Collins Ltd/Hill & Knowlton/Bea-Do-O-Do Music/Warner Chappell; International Hit of the Year: George Michael for Faith published by Morrison Leahy Music, Songwriters of the Year: George Michael and Stock Aikien Waterman.

● **AWVS** preview of the Ivor Novello Awards nominees (Publishing Supplement, April 8) inadvertently omitted the details of Trevor Jones (aka John Du Prez) theme for A Fish Called Wanda, published by SBK.

## Cliff's Ivor

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honoured at the Brits Awards — because of his numerous successful interpretations of songs by British writers. Writers of number one this year four decades for Cliff joined him on stage at London's Grosvenor House Hotel. He was presented with his Ivor by Lionel Bart, author of Living Doll (1959), while Leslie Stewart, Jeremy Paul and Keith Strachan won the award for Best Selling A-side with last year's Mistletoe And Wine, published by Peer-Southern Music/Patch Music.

Other major Ivor Novello awards were given to Leslie Briscus, Paul McCartney, and Mark Knopfler and John Holmes of Dire Straits. Briscus, whose latest musical Sherlock Holmes opens soon in London, received the Jimmy Kennedy Award, named after one of the UK's most successful songwriters of the Thirties and Forties.

McCartney was a popular winner of the citation for Outstanding Services to British Music which he accepted with a brief "British musical rap". The Dire Straits writers were given the Outstanding Contribution to British Music Award by last year's winners, the Bee Gees.

The Ivor Novello ceremony, again sponsored by the Performing Right Society, attracted a record attendance of more than 900. Among the guests was junior minister at the Department of the Environment John Selwyn Gummer. The ceremony was Paul Gambaccini and for the first time the show was recorded for broadcasting on the independent radio network.

Other awards winners were: Best Contemporary Song: Simon Climac, Dennis Morgan and Rob Fisher for



CLIFF RICHARD proudly shows his Ivor watched by the men who helped make it possible

## Anderson

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dusty. "I am just conscious of the fact that I have got a great new job and I don't particularly hold with the idea that I'm breaking new ground for women."

Pretton, now co-chairman of BMG UK, comments: "We are not making a statement about how women can run record companies. We have simply chosen the best person available to do the job."

"Lisa is quite clearly outstandingly qualified for the job. That she is the first woman to run a major record company is only a comment on the primitive attitudes in our business. Happily, BMG has made it into the late 20th century already."

Anderson was previously international marketing director at PolyGram, a post which has now been filled by former Polydor marketing director Tim Read. Read has spent the last 18 months working on the European launch of compact disc video.

## Clean slate

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but BPI rights committee chairman Clive Fisher believes the end of the year is a realistic target for a result.

He comments: "This is our once-in-a-lifetime chance to look at the whole mechanical royalty system without the compulsory licence and all the other bits and pieces that changed."

Industry experts vary on their prediction of the outcome of the deliberations. Most agree, though, that the UKPS will be seeking to bring the MCPI into line with the BIEM-IFPI contract which regulates royalty payments for record sales throughout continental Europe.

● **NOMINATIONS** For the new general secretary of the Musicians' Union will take place in May.

The present holder of the position John Morton will retire in March 1990 and an election result for his successor will be expected in July this year. Morton will continue to be involved with the union after 1990 on a consultative basis.

## Powell leaves Rough Trade

RICHARD POWELL is leaving his post as managing director of Rough Trade Distribution after five years with the company. There will be no immediate replacement and directorial activities will be devolved to Will Kenner, Dave Whitehead and one other to be confirmed.

Rough Trade says that under Powell's directorship, the company has achieved a five-fold increase in turnover and gained 67 per cent of the UK singles market in 1988. Powell's next post has not been confirmed but the split with Rough Trade is believed to have been amicable.

● **WHOLESALE** and tracking operations of Jet Records is being bought by the Horizon Record Company and associate Savanna Sounds for an undisclosed sum. Bullet, which was based in Staffordshire, has moved to Quakers Coppice in Crewe and can be contacted on 0270 589 321.

# Woman BRIEFING

NEW YORK: A report that

Sony was about to announce the purchase of MCA's record arm, including the latter's record company, has been categorically denied by Sony. MCA stated that it does not respond to rumours. The story was first circulated by Los Angeles radio station KNX-AM and was subsequently widely reported in the trade press, including the *Hollywood Reporter*.

The reports suggested that meetings to finalise the sale were being held in California and that a deal was to have been announced on Monday April 3. The reports sent MCA stock on a roller coaster, peaking on Monday 56c higher than its Friday close. By mid-week the stock had stabilised at about \$55 per share — a few dollars higher than it had been trading on Friday. Says a Sony spokesman in response to the rumours: "Sony is not negotiating with MCA". The radio station insisted that its report was based on usually reliable sources who might not have been "as well informed as we believed them to be".

LOS ANGELES: Russ Bach, president of CEMA, the distribution arm of Capitol-EMI, is setting up an independent marketing division for the distribution unit under the leadership of Joe Mansfield. Bach joined CEMA last year after running WEA's distribution operation for many years.

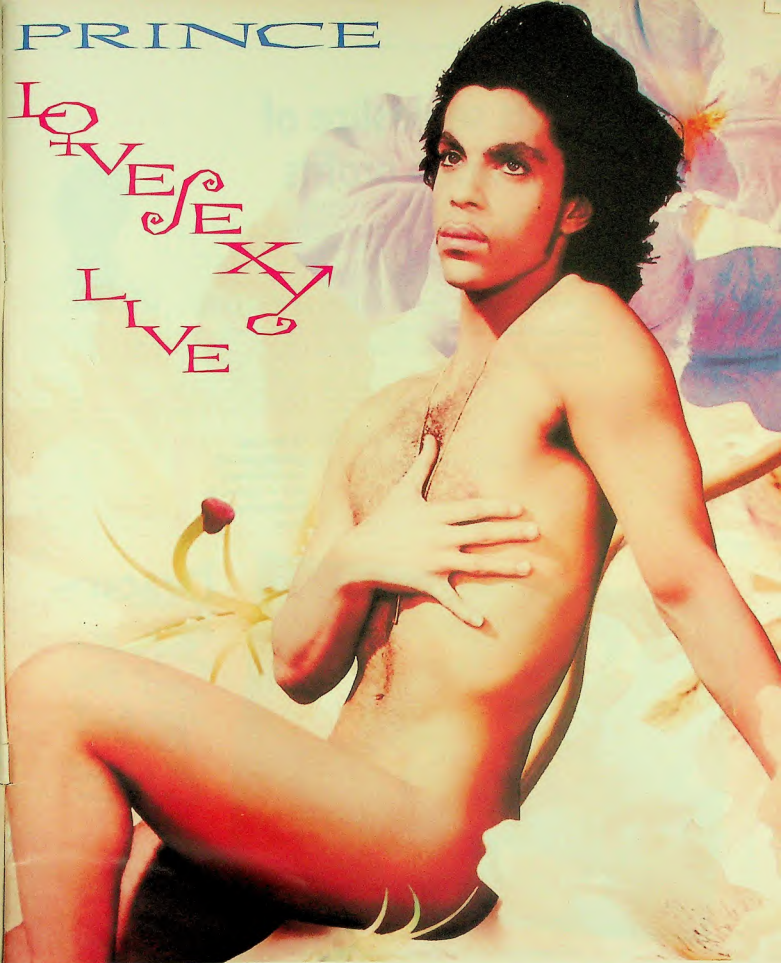
NEW YORK: Don Ienner has been named president of Columbia Records by Tommy Mottola. Ienner was most recently vice president/general manager for Arista. No successor for Ienner has been set by Arista. The widely expected appointment comes on the heels of the Sony-owned record company's promotion of Dave Glew to president of Epic Records. Ienner is expected to be named president of CBS Records Distribution shortly.

SALEM, MA: Rykodisc has secured the rights to re-release David Byrne's RCA masters album catalogue. The deal includes 18 Bowie albums and they will be released on all formats — some not previously available on compact disc.

HELSINKI: indications are that 1988 was an excellent year for the Finnish record industry. Although final figures are not yet available, sources have revealed sales of around 13m units worth \$130m at retail value including tax. It is believed that CD sales are doubling with little effect on vinyl and cassette revenue.

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# Independents seek slice of chain gang's video profits

**T**HE INDEPENDENT retail sector shows a strong recognition of the growing importance of the sell-through video market this week. Yet doubts are being expressed as to whether volume sales can ever catch those of albums.

The independents are looking to the High Street chains for their business model, noticing the increased prominence of videos in their stores. However, sound quality, value for money, space restrictions and a belief that videos appeal more to fans and collectors than to general punters are all cited as factors holding them back.

"Video is the growth market and it represents the next stage of development for independents. We must be involved in it," says Merrick Cardy, manager of Andy's Records' Fitzroy Street store in Cambridge. "Woolworths has gone after the market in an aggressive manner giving videos a high profile in its stores. They've obviously done well out of it but the market is largely untapped. Most independents have only dabbled."

Brian Wingfield, manager at the

**'Video is the growth market and it represents the next stage of development for independents. We must be involved in it'**

Penn Street branch of Rival Records in Bristol, also takes note of High Street developments and the profitability of sell-through. "I used to work for WH Smith and I saw what could be done in one or two years. By the time I left, video and compact discs were out-selling vinyl and cassettes by a long way. Whole walls were used for video displays."

Cardy says all retail outlets are looking for new markets to expand into and now they are changing their policy of stocking music

video alone. "We will be moving into the leisure market in the future stocking the 'how-to-do'—type video or films such as Better Coarse Fishing or whatever."

Yet in terms of music video Keith Whiting, a partner at Ace Music Centre in Musselburgh, Edinburgh, thinks it very unlikely video sales could ever match album sales and says that sound reproduction is the biggest reason why not. "At a price of £9.99 videos are competing with CDs and there is obviously no comparison in sound quality," he says.

Paul Price, manager at Penny Lane Records in Liverpool, who has been stocking videos for the last three years, thinks some videos are not good value for money. "Videos are not really an alternative to albums — some only give you four or five songs for £10, albums give you 10 to 12 tracks for less."

All the same, he is aware of the growing market for videos but says space restrictions have held him back in the past. Penny Lane is extending the shop, however, mainly to increase their stock of CDs but they will also make space for more

videos.

Price also thinks he will never sell as many videos as LPs. "A broad spectrum of people buy LPs — video is limited to just fans," he says. Brian Wingfield at Rival Records agrees, saying he does not look at the two markets in the same way. "Videos are a harder buy — only collectors or film buffs will buy two or more videos a week," he says.

Content and price are also important factors and Paul Price says his biggest sellers are in the £6.99 to £9.99 price bracket. The cheaper compilation videos are not the only ones the public are after says Cardy. "Most want videos by single artists and live videos in particular are very popular," he adds.

**'A broad spectrum of people buy LPs — video is limited to just fans'**

REP OF THE WEEK



**BORN A** cockney, Jan Brooks has spent the past three years working in Ireland as EMI's rep, following her previous job at Tandem.

She entered the record industry in 1979 as office manager of the joint Chrysalis/Arista sales team. After a three month break in 1982 selling insurance, she worked for EMI/Chappell's international music publications as sales co-ordinator.

In June 1984, she returned to Tandem to set-up a tele-sales department before the move to EMI. She lists ancient relics, swimming and trying new diets as her main hobbies.



Deacon Blue and Bob Clearmountain in the Rooftop control room.

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***to British Music***

***and***  
***Rob Fisher***  
***for Best Contemporary Song***



**Rondor Music**

## HMV muscle pumps up Route 89

by Karen Faux  
IN ADDITION to headliners Johnny Cash and Reba McEntire, Route 89's live line up is confirmed as Rodney Crowell, Jo-el Sonnier, Darden Smith, Paul Overstreet, Michael Johnson, Dan Seals, and Dean Dillon.

The campaign is cunningly extending its parameters to promote the product of live absentees Kathy Mattea, kd lang, Lyle Lovett, Randy Travis and Rosanne Cash.

And this ambitious seems feasible with the support of HMV's retail muscle, bolstering the cause with window displays, artist appearances and a promotional cassette — The Route 89 Collection.



REBA McENTIRE headlines, with Johnny Cash, the Country Music Association's Route 89 campaign in May

good on radio, and tracks such as Hold On and Never Be You are testimony to that. She's more interesting, however, on less rock oriented songs such as The Way To Make A Broken Heart end with the lozy, sauntering piano accompaniment of I Wander.

**KF**  
DESPITE ITS title Boxcar Willie's Best Loved Favorites isn't a reissue but a Jerry Kennedy produced set of new recordings. The Favorites are a fairly predictable selection of country and rockably golden oldies. Boxcar coats through such songs as Crazy Arms, Pistol Packer! Mama, Almost Persuaded and Jimmie Rodgers' In The Jailhouse Now. Good value from RCA at mid price.

**DL**  
TAMMY WYNETTE'S polished performance did not disappoint fans at the Wembley Country Festival and her new album — Next To Me, has just been released by Epic. This looks and sounds upmarket with Tammy continuing her time-honoured tradition of singing about a woman's plight, albeit in increasingly slick fashion. With a little help from slide guitar and violin she can still breathe drama into a ballad such as the title track, but deftly balances the angst with jaunty numbers such as We Called It Everything But Quits and Thank The Cowboy For A Ride. Next To You is bound to sustain her formidable crossover appeal.

**KF**  
● ANYONE'S CURIOSITY about who's who in new country music is about to be satisfied by a book of that name. Written by Andrew Vaughan and published by Omnibus Press, it is an efficient A-Z guide placing contemporary artists squarely in context with the new country thrust while providing insight into their roots and influences. Priced £7.95, it will be in the shops from May 8.

## REVIEWS

WHILE REBA McEntire reigns as the queen of country music in the US, the visibility of her crown remains a little hozy over here — but that's about to change with her Route 89 UK debut and the release of a new album on MCA. Entitled Reba, it is smooth and lushly produced, proving she can do justice to soul classics such as Sunday Kind Of Love and Aretha Franklin's Respect, while her impeccable vocal treatment of emotional songs such as Every Time You Touch Her and I Wish I Were Only Lonely single it with a country pedigree. Reba will appeal to anyone who values good songs sung well and could prompt renewed interest in her related hits LP — the only other to be reissued in the UK.

**KF**  
ROSANNE CASH is bringing a retrospective of her career up to date with Greatest Hits 1979-89, on CBS. Part of her success has hinged on the ability to produce a brand of country rock that sounds

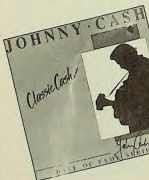
Keeping it country this week are Karen Faux and Dave Laing

15th April 1989

1	3	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C5TAC2327/CD.TCV2327
2	2	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD.DMCF3426
3	1	LYLE LOVETT & HIS LARGE BAND Lyle Lovett	MCA MCG6037 (F) C.MCG6037/CD.DMCG6037
4	4	BLUEBIRD Emmylou Harris	Warner Bros 957761 (M) C.9257764/CD.9257762
5	6	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD.DMCF3435
6	5	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C.RITZLP0043/CD.RITZCD105
7	7	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C.RITZLP0038/CD.RITZCD104
8	14	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C.MCF3364/CD.MCAD5927
9	11	ALWAYS AND FOREVER Randy Travis	Warner Bros WX1107 (M) C.WX1107/CD.WX1107CD
10	8	SWEET DREAMS Patsy Cline	MCA MCG 6003 (F) C.MCG 6003/CD-
11	20	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C.MCF3413/CD.DMCF3413
12	9	OLD 8 X 10 Randy Travis	Warner Bros WX1162 (M) C.WX1162/CD.K9254662
13	NEW	OLD FRIENDS Guy Clark	Mother/Island MUM1893 (F) C.MUM1893/CD.MUMCD893
14	12	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP0031 (SP) C.RITZLP0031/CD.RITZCD107
15	18	GUITAR TOWN Steve Earle	MCA MCF3335 (F) C.MCF3335/CD.DMCF3335
16	17	SHADOWLAND kd lang	Warner Bros WX1171 (M) C.WX1171/CD.WX1171CD
17	RE	EXIT O Steve Earle & The Dukes	MCA MCF3379 (F) C.MCF3379/CD.DMCF3379
18	13	STORMS OF LIFE Randy Travis	Warner Bros 9254351 (M) C.9254354/CD.9254352
19	RE	TRIO Parton/Ronstadt/Harris	Warner Bros WX99 (M) C.WX99C
20	15	BUENAS NOCHES FROM A LONELY... Dwight Yoakam	Reprise WX1193 (M) C.WX1193/CD.WX1193CD

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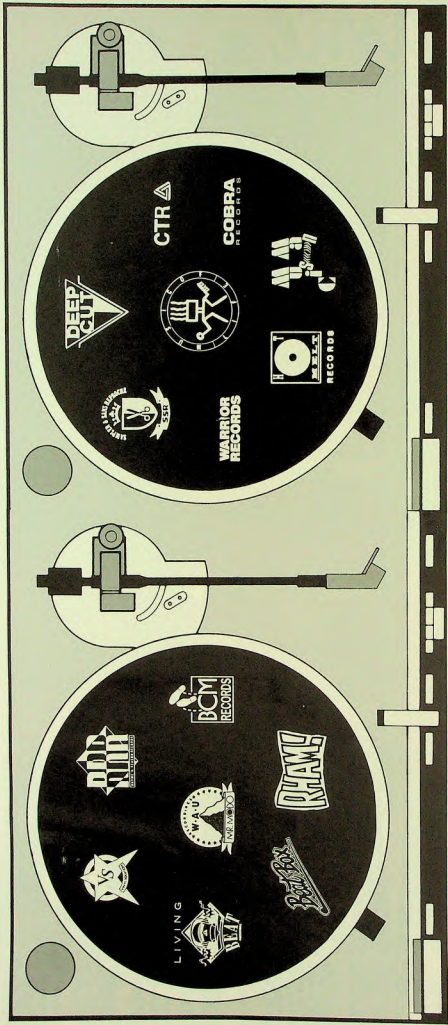
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# Mixing with the Best



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# House

C O L U M N

DOMINATING All else this week will obviously be the cheekily titled and excellent album, **SOUL II SOUL** Club Classics Vol. 10 (10 Records/DK 87). Meanwhile, on import are the infectious **Jon Collins** (Think About It) organ and brass based band **Eric B & Rakim** (The Razing) (Mercury) and **THE REAL KANAKAN** Roxanne's On A Roll (Select FMS62334); Turn Up The Bass-type **Tyrese** produced hip house (part from the artist's own slow churning mix) **KOOL ROCK STEADY** Let's Get Hyped (DJ International Records/DJ 973); **Donna Summer** Love To Love You Baby, quodling slow grooving **Lazy Jay** produced slinky rap **WANDA DIZ** The Goddess (Tuff City TUF 128043), flipped by the **DJ Mark The 45** (MC) produced raunchily double entendre To The Bone, funky **James Brown** type samples **Kevin** routinely jiggling rap **MOST WANTED** Calm Down (The Fever SF 830); fairly dull but selling house instrumental four-track **VIRGO FOUR** Do You Know Who You Are? (Tina Records TX1 75); **Tony Humphries** remixed choppy burbling **APRIL DAWN** Love Crime Remix (Easy Street EZSR 7541); interesting empty topping then "orchestrally" building synthesized instrumental **L. L. MAD** New Age House (The Prince Of New Music) (United Sounds of America USA 912); falsetto guy wailed classily subdued throbbing and tingling house **PARIS BRIGHTLEDGE** Learn To Love (DJ International Records DJR60) scratching (and scratchily sounding) fierce rap **UPTOWN Dope** On Plastic (Tommy Boy TB 923); **The Jet** rapped and grooved moated jerky rolling strange **O'JAYS** Have You Had Your Love Today (EMI V-561 27).

Now that **Bobby Brown** has broken through so strongly here, it's looking increasingly likely that we will have a catalogue summer. This is the rhythm that has been dominating the US block charts for over a year but to date has had a limited following here, mainly in the traditionally mid-tempo loving West Indian market, being a jiggy syncopated mix of hip hop beats and soulful singing — making it a useful "bridge" type of music. As yet, it's originated almost exclusively in the tempo is now epitomised by most

of the productions of such as **Teddy Riley** and **A. & B. Baby**, while a prime current example is **Allyson Williams'** Sleep Talk. This week's **UK releases** in the style are already hot on import jiggly P-funk style **NEW EDITION** Crucial (MCA Records MCAS 3333), re-released **Teddy Riley** produced funky syncopated pleading **GUY** Groove Me (MCA Records MCAT 1331), and possibly even the bouncily jiggling jiggly joggling **AI JARREAU** All Or Nothing All (WEA UY66531). I've been using the description "jigglybeat" for some time already, so remember the definition as now it will be used with less elaboration!

Other UK releases include the wailing goodlyly orchestrated huffing house **CIRCUIT FIGHTING KOPF** Shelter (Collson Records T2CR1) (via the Cartell) reviewed on import last week, hip-hop-jiggling **THE NEVILLE BROTHERS** Sister Revue (Breakout USA 450), girls waked friskily galloping **JOMANDA** Make My Body Rock (KCA PT 42750), surprisingly house-style whiffing and samples sludged wiggling **DEBBIE GIBSON** Electric Youth (Rouge Version) (Atlantic AB9191); coin garage-style girl sung pleading bubbly house **EXONEXION** featuring **Linda Bernette**, Love Rush (Submission Records SUBX 010), via Pacific Records).

**Damen Rochefort & Camello** mixed, created, girl led brightly bounding **OMEN** Satisfaction (Debut DEBTX 3065); **Sturgard** reviving classically jiggling jiggly **STRODES** Which Way Is Up (Big One WV 614); pop chart aimed daterily volume pumping jiggly **HUMMADOG** Slam (Westside Records WSR1 14); **Marshall Jefferson** produced jigglyly burbling slick into **BIG FUN** Living For Your Love (House Mix) (Jive JWE T 200); stolidly paced **Spencer Davis Group** / **Chicago Transit Authority** and **Mary Lambert** oldies medley **CLUB HOUSE** I'm A Man/Ye Ka Ye Ke (Music Man MAMPT 12005, via Pinnacle); wailing machine-style scurrying instrumental house **BIZARRE INC** Technological (Blue Chip "R&B" BLUE C1 14, via the Cartell).

## Taking the rap

by Sarah Davis

WITH The demise of Night Network, TV has lost N-Sign, its only regular rap and hip-hop slot. N-Sign presenter, Capital Radio DJ Tim Westwood, is saddened at this blow to television rap and emphasises rap's influence on dance music:

"Rap's been one of the biggest influences on the music scene of the Eighties," he says. "It's influenced so much mainstream pop and rock, now house is having that effect as well. Without a doubt, black music, whether it be rap, house or soul, has really dominated the charts for the last few years. Even if it's not directly by people like Ten City, or rap acts like Cookie Crew and so on, it's influenced the sound of people like Stock, Aitken and Waterman. It's created a new sound and broken those barriers down."

"What is the power of rap that gives it its impact and its crossover potential? It's important to realise rap music isn't like pop music where you've just got it on the radio in the background. People who listen to rap music are actively involved: there's a lifestyle which goes with it. It's not curial wallpaper, it actually means a great deal to people's lives. Rap culture influences how people dress, what clubs they go to, how they dance, how they speak."

"Rap is a reflection of what is going on in the street and in that way there's a stronger identity with it. More politically aware bands like Public Enemy, Stetsasonic, KRS-1, Big Daddy Kane, they're actually explaining the position a lot of people are in, pointing a way out of their predicament. Public Enemy deal with black awareness. They offer young British black street kids from the cities a solution to their problems, or a way out, a



TIM WESTWOOD: bemoaning the lack of serious rap coverage

way of understanding what is happening to them. So if it's music form that has a high level of commitment, even for the white kids who listen to it.

"A lot of rock bands and pop bands are just hanging out for a good time, there's no real depth or substance to them. With the likes of KRS-1, rappers are explaining the black people's predicament in America, and this country, and ways out of that situation for them."

Westwood considers the importance of black music to all areas of music under-rated in the music weeklies and he feels they would increase their circulation if they broadened their scope.

"A magazine that just covers mainly white acts and mainstream acts isn't really aware of what time it is and what's going on out there. NME, Melody Maker and Sounds are quite out of touch with what's going on. Take the NME. The only way they'll cover the Public Enemy album is by saying this is the greatest rock and roll album of the Eighties, of the decade. That's really misguided, even though Public Enemy do cross over into the rock and roll album."

"But first and foremost they're a black rap act and should be covered on such. The weeklies should be getting more in touch with that cross-over process which is already dominating a lot of mainstream pop and rock music. If they don't cover it they're going to become like students' magazines for people into the Smiths and Billy Bragg. But what's dominating the charts now is rap, house and to a lesser extent soul, not The Smiths."

## Sleeping giants

by Barry Lazell

SLEEPING BAG, whose I'm Housin' by EPMD is currently moving up the dance chart, has now replaced the original 12-inch version in the shops with a new remix (The UK Groove) by Simon Harris (SBUK 77), while yet a further mix of the track is available only on a cassette single, released in Sleeping Bag's Walkabout series which is aimed at ghetto-blaster listeners.

It has also been announced that EPMD have sold almost 1m albums worldwide in the 12 months since signing to the label. 1989 will additionally see solo releases on Sleeping Bag from former EPMD member Slezoo, who has embarked on a solo rap career, launching with the already much-buzzed To The Max.

Other Sleeping Bag titbits: The UK pressing of Just Ice's album The Desolate One, just out in the US, will contain three extra tracks on the vinyl version, and five bonuses on both CD and cassette. The label is also to launch shortly a compilation album series with the overall title Sleeping Bag, The Mixdown, and the imminent Volume One will include Cash Money's Mighty Hard Rocker (Central Park Mix), Just Ice's Lyric Licker, and Kany's Let Me Love You, together with new T-La Rock-produced tracks by T La Rock.

● PINNACLE DISTRIBUTION has launched a new division called Records, to specialise purely in the sales, marketing and promotion of its dance labels. The man in charge is Jon Sharp, and he will be overseeing product on, among others, Hot Mel, Music Of Life, Cheque This, Warrior, Living Beat, Cobra, Vinyl Solution, and recent Pinnacle signing Rhom Records. Contact Sharp on 0689 70622 (Ext 222). **BL**

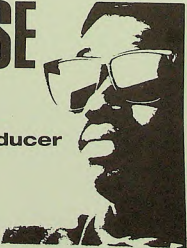
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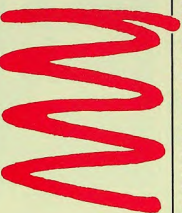


# TOP 75 ARTIST ALBUMS

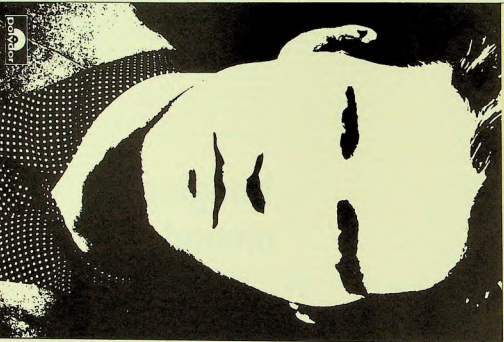
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41	42	TRACY CHAPMAN ★ ★ ★ CD	Echelon ECT 44
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42	35	GREATEST HITS ★ ★ CD	Warner Brothers WV221
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43	36	THE BIG AREA CD	London LON1221
		Thin Lizzy	
44	31	CLOSE • CD	MCA/MC 6020
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45	41	NEW LIGHT THROUGH OLD WINDOWS ★ ★ CD	MCA/WA 2800
		Crits Ben	
46	30	REMOTE • CD	Crest/Verga CERCA 6
		Hue And Cry	
47	40	OPEN UP AND SAY ... AAH! CD	Capitol EST 2899
		Poison	
48	27	RAINTOWN ★ CD	CBS 45048-1
		Deacon Blue	
49	46	RAW CD	Dolby/WEA/CBS 462921
		Alyson Williams	
50	47	G 'N' R, LIES ... • CD	Capitol EST 2899
		Guns 'N' Roses	
51	53	LIVING YEARS • CD	WEA/WA 202
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52	48	THE ULTIMATE COLLECTION ★ ★ CD	EG/Signa ESTV 2
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53	49	DRESS FOR EXCESS CD	Parlophone PCS 7328
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1984-1989



ETIENNE DAHO ready for a smooth channel crossing?

## Je suis un rock star

by Selina Webb

ETIENNE DAHO has stardom embossed in the weave of his stylish clothes, intrigue oozes from the phlogenic frowns in his press kit and his live performances are greeted in a manner akin only to Brosnan. Nos Vie's Martiennes, his fourth album for Virgin, has sold more than 250,000 copies since its release in June 1986, with the previous long-player, *Pop Sartar*, selling in excess of 650,000.

DaHo is a huge star in France, yet meeting him is easier to accept than his UK persona, that of an unknown musician hoping to make it big. Apologising for the imperfections in his perfect English, DaHo speaks enthusiastically about the UK independent scene and his admiration for artists such as the Jesus And Mary Chain, Morrissey and Lloyd Cole.

His own music is in a different category, however, featuring several melodic ballads which reflect an exceptionally romantic view of love and life.

The powerful dance beats of his up-tempo numbers are more impressive but, sung mostly in French, Virgil will have to pitch for just the right angle with the product if DaHo isn't to be perceived as the next Charles Aznavour.

Already a regular visitor to the UK and producer of the superb new Bill Pritchard album on Play It Again Sam Records, the French vocalist, composer and producer hopes the campaign to turn him into the first pan-European pop star will succeed — but he's not about to compromise to make it happen.

"In France, I think the French musical identity is melodic songs and, although I might mix English things in, I want to keep my French identity," he states.

Following the single release of *Soy With Me* from the Ben Regan-produced *Nos Vie's Martiennes LP*, DaHo makes his first UK appearance at the Marquee on April 21. It will be a far cry from his recent 43-date European tour which included six sold-out nights at the 6,000-capacity Zenith in Paris.

"It's still very exciting for me. In France I'm now a major artist but in England I'm going to have to produce a new audience. I might get through off the stage — but it's good to try," he says.

## Back in Blackie

by Kirk Blows

IT'S NOT often that things are quiet on the W.A.S.P. front, but Blackie Lawless and his mercenaries have been distinctly low in profile since the release of *Live In The Raw* in October 1987, a concert recording that given their approach on the new *The Headless Children LP*, seems to have represented something of a watershed for the band.

"That's exactly what that album was," confirms Lawless. "What we tried to do was put some space between what we were and where we intended to go. I just didn't realise it was gonna take this long!"

Indeed, it's taken some 15 months for *The Headless Children* to finally arrive, with Capitol initially expecting it last May. "Yeah, May, but I didn't specify what year though!" he says.

Lawless in fact wrote, produced, sang and played guitar on the album. "If I'd have known what I was getting into before I started it, it would've intimidated the hell out of me. I've made records before but they've been nothing like this. Not to the degree of having too many multiple tracks. We started with 32 digital, then went to 24-analogue, and it just kept growing and growing."

The Headless Children displays a heavier, more biting W.A.S.P. than the last studio outing, 1986's *Into The Electric Circus*. A further shift in emphasis comes in the lyrics, with Blackie Lawless taking on some serious issues.

"When we finished that last tour two years ago I was at the point where I was so angry about a lot of things, both personal and business. It was like I was running around with a bullet in my head, and everybody was taking shots at me — not just verbally either, I mean some were real bullets," he says. "It was a difficult time but I taught me a very valuable lesson, that right or wrong, sink or swim, you do what your heart says. I've said exactly what I wanted to on this record."



BLACKIE LAWLESS: biting bullets

## I'm an Adult now

by David Giles

THE first vinyl offering from Brix Smith since his signing to Phonogram last year as part of both the Adult Net and The Fall, taken from the forthcoming Adult Net LP, immediately discernible is its West Coast influence, harking back to Brix's LA roots. It's as though somebody got hold of a Bongles song but changed all the chords round — commercial but not conventional. A far cry from The Fall's music. Or is it?

"I wouldn't really like to compare the two," admits Brix. "I mean, The Fall is fantastic for what it does... but the Adult Net is my baby, and I love it as well. But I wouldn't like to say which is more commercial or better. It's like saying 'which child do you like better?'"

Brix's "double move" from Beggar's Banquet to Phonogram came as a result of a gig the Adult Net played at London's ICA about a year ago, where the line-up featured former Smiths members Andy Rourke, Mike Joyce and Craig Gannon. The show was intended as a low-key demonstration to Geoffen that she was capable of throwing together a hot live outfit at a moment's notice. In the end, Geoffen never turned up, and Phonogram moved in for the kill.

"The next day the label kept ringing," says Brix, "and they took care of everything. They bought everything, lock, stock and barrel, so I can choose to bring out songs I wrote a long time ago — it's really cool. And after that they were talking to me and they heard that The Fall's contract might be ending soon-ish, and asked me if I thought The Fall would want to sign to Phonogram. They did a little bit of searching, and I said I thought they might like to. But after that I was out of it and Mark [E. Smith] did his own thing."

Of the three ex-Smiths, only Gannon hung around long enough to play on the album; also appearing is Clem Burke, former drummer with Blondie and Eurythmics. Craig also produced and played keyboards. There aren't any plans to go on the road until autumn.

## Tings a million

by Chris Jenkins

VETERAN GERMAN electronic band Tangerine Dream have plenty to be happy about: a new album, a new record label, a new line-up and a full schedule for the next couple of years.

Founded in 1967, Tangerine Dream have always been at the forefront of experimental synthesizer music, though more glamorous artists like Jean-Michel Jarre have often taken the credit for the innovations they introduced. From the hypnotic sequencer rhythms of early albums such as

Phaedra Rubycorn and Ricacott to the up-tempo film and TV soundtrack *Of Wages Of Fear*, Streethawk and Risky Business, the band have always ignored convention and concentrated exclusively on musical quality.

After two years of shuffling from one label to another (most recently Virgin and the ill-fated live Electro), Tangerine Dream have signed with Private Music run by former band member Peter Baumann, and distributed in this country by BMG. With the departure of Chris Franke last year, only Edgar Froese remains from the original line-up, but he's as energetic and enthusiastic as ever.

"The new album *Optical Race* was completed just before Chris left," he explains, "but we were able to include one track written by new member Ralph Wadepuhl. Now Raff, Paul Haslinger and I are 50 per cent through another studio album. We also have the soundtrack for the film *Miracle Mile* appearing shortly on Private Music, and the landscape music video *Canyon Dreams*, which was voted one of the year's top 10 videos in *Form* magazine, coming out in PAL format later in the year."

There are plans for a short tour of European capitals in May and June, which will give the band's fanatical UK following the first chance to see Tangerine Dream live in this country since 1986. Though the technology may be toned down a bit, no doubt Tangerine Dream's electronic rock will be as exciting and unusual as ever.

## Hanging around

by Duncan Holland

SONGS OF Innocence And Experience could happily sub-title the story of The Man They Couldn't Hang. This is a tale of simple Beginnings, from taking it how it comes, to being swallowed into the music industry machine, half-chew-

ed and spat out, tadder but wiser. But they're not bowing to the new LP *Silvertown* and a forthcoming major tour seek to prove.

As *Shepherds Bush-based* UKING bohemians, they attracted enough attention to get the odd gig here and there, and were brought to the attention of Eivis Costello who put out their first single on his own IMP label, through Demon. The Green Fields Of France, a rugged affair, caught indie attention and established the band in a movement broadly folk/irish/punk-based that also boasted The Pogues and led to some misplaced comparisons. TMATCH'S SWI explains this erroneous connection:

"It was never musical," he says. "Although socially the bands mixed, we were both doing different things and even now it's unlikely that our fans crossover that much. The main benefit would be when touring abroad, people who've heard of one band might have a better idea of what to expect from the other."

The debut LP, *Night Of A Thousand Candles*, emerged, made all the right noises and impressions and we could've all sat back and confidently predicted plain sailing.

No chance. They signed to MCA. Although the right support was originally there, key personal changes within the company left the band somewhat out on a limb. Paul Simmons, the band's songwriter, explains:

"They didn't seem to conceive that they'd have to build up our career, that people, human beings were involved. It was a lesson learnt and we realised that a single like *Shir Of Blue* simply wouldn't be allowed to be a number one hit. We're not a band that sings about LA [Low Alcohol? quips a concerned SWI] so they couldn't place us."

Magnet cropped up next. Things looked rosy again, a smaller label, more personal support. But the day before a major tour, Magnet was bought by WEA. Back to square one.

"Their attitude was that we were only an indie band and we weren't sell any more than 50,000 units, whereas they look to 80,000 minimum," says Simmons. "They want-



MEAT BEAT Manifesto: "organised chaos" combining music and visuals

ed us to change our name, image, all sorts of things. Not a good time."

of the new LP on Andrew Louder's Silvertone label and full circle as Louder was originally involved in Demon and the first IMP single.

## Storm trouper

by Karen Faux

MEAT BEAT MANIFESTO are aware that it takes more than conviction to carry off an arty concept in the UK's current conservative climate, but they seem to relish the challenge. The problem with marketing the band is that they defy pigeon-holing: while combining music and visuals they claim they're not comparable to a project such as Michael Clark with *The Fall*.

The churning, abrasive, urban strains of their new double LP, *Storm The Studio*, on Sweatbox Records is not exactly a pleasant listening experience but isn't intended to be. Visual director Marcus says: "We would never go on stage and perform the record — that's not the idea at all."

"Fifty per cent of the music is on backing tracks and Greg DJs while Jack plays the sax and dances. We don't rehearse and the song is partly improvised, but the chaos is definitely organised."

Marcus stresses that the music and visuals complement rather than match. For example with a raw song such as *I Got The Fear*, the dancers are borne on stage cocooned in sacks, to reveal extended arms clad in skeletal costumes and their movements only collide with the song's rhythm of isolated points.

*Meat Beat Manifesto* recently appeared at Amsterdam's Tegen Tone festival to wild acclaim and they are currently planning a European tour where licensing deals have already got them known. Marcus says: "In Europe people are more receptive and open minded. In the UK anything new generally gets the thumbs down to begin with, but once you've survived the initial onslaught of criticism, you become strong. That's why new trends come out of Britain with its new energy and aggression."

## Making an impression

JOE LONGTHORNE is due to face a dilemma — following the chart success of his TV-advertised album *The Joe Longthorne Songbook on Teltar*, which has sold more than 100,000 units, does he concentrate on being the "straight" singer or on being a devastatingly wicked and accurate singing impressionist? Longthorne, after several years of being the support act for other headliners, finally topped the bill in his own show at London's **Dominion Theatre**, the culmination of a UK tour, and proved that as an impressionist he really is in a class of his own. True there have been others who have done possible impersonations of Mollie, Presley, Humphreys and Jones, but how many have also been able to do lifelike impressions of female singers like Judy Garland, Shirley Bassey, Cleo Laine and Dorothy Squires, and without the aid of any props at all?

But it is as a solo singer that Joe Longthorne also strikes at the heart of his particular audience. He is a big-voiced singer in the style of a Tom Jones or Engelbert Humperdinck who 20 years ago, given the right material, would have probably been high up there in the top 20 singles chart. Michael Ball and even Tom Jones have proved that with the right song such balladeers can bring the encore — and that's what Longthorne needs.

His show included a liberal sampling of songs from his songbook album including *The Wind Beneath My Wings*, *When You Go Old*, *Reading King Was New* and *Almost Like A Song*, plus one from his next album, *Everybody Loves Me* written by Joe Felton.

His market is definitely in the MOR area, which is not to be underestimated, and with the right marketing on record Longthorne could become one of the new breed of big ballad singers for the Nineties. He deserves it.

CHRIS WHITE



DEL-LORDS: no-nonsense rockers making Marquee friends

line. Tonight, though, the performance was a bit too slick and solid. Although John's guitar growled a bit more angrily than usual the theatrical potential of the band was not really explored, lead vocalist Martin Metcalfe didn't even leap into the audience as usual!

Even on a purely musical level the Mokenzies were straining at the leash rather than going all out. The sinister layers of synths, carried along by the early minor keys of the songs made numbers like *Here Comes Deacon Brody* and *Strangle Your Animal* works of searing power, further emphasised by the Banishes-like harmonies of Shirley. But nothing really caught fire tonight and this was reflected in the brevity of the encore — just a curtailed *What Shall We Do With The Drunken Sailor*?

Always a compelling live attraction, the Mokenzies are best at their most ragged and chaotic, when their blend of visual mayhem, musical pyrotechnics and sense of fun is at its most potent.

DAVID GILES

## The Del-boys pull it off

UK AUDIENCES are still coming to terms with the brash, over-confidence of US rock acts but while the obligatory "Man, we've been waiting a real long time to play for you in London" was a little grating, it didn't take long for no-nonsense rockers **The Del-Lords** to make friends with the *Marquee* crowd. Their straight-forward but exceptionally tight brand of fiery rock and roll warmed the audience almost from the first blaring chord and as they got behind the band, the more relaxed and into their stride the group became.

Their music may not be the most original around but it appealed to the basic human instinct for honest, no-nonsense rock. The touches of slide guitar, brief but perfectly executed solos and vocal harmonies added to the effect and kept the set at a buoyant and energetic mood.

Three songs, in particular, highlighted the band's endearing versatility: the catchy single *Cheyenne*, the powerful *Truck Drums* and a fine capella rendition of *Johnny 99*.

As long as they continue to add that variety to their rock and roll repertoire, they will continue to add to their fan base.

NICK ROBINSON

## Border-line cases triumph

THE CROSSING *The Border Festival of The South Bank* carried on the good work for world music with a showcase for the fuller flowering of Bulgarian folk, and the return of an African superstar whose class is only matched by how little he is presently known.

The wealth of Bulgarian voices promises a whole nation swarming with angels. Some have wings, like the doll-like **Biserov Sisters** with their uncanonically close and piercing harmonies, and **Nedka** — *A Lambkin Has Commenced Bleating* — **Koradjoiva**, who last sang in the UK in the Fifties. This is a voice to remember, and not to rival even that of **Trio Bulgarka's** Yanka Rupkina, and tonight, alas, it was, Trio, ever heartstopping, were almost upstaged. Not as heavenly moving but still compulsive were the male voices, the jolly **Mitev Brothers**, complete with camp dancing and criss-crossing voices and the Bulgarian fret-runk-look-like **Mladen Koinarov** with voice to match.

Equal to the task was **Abdel Aziz el Mubarak**, Sudan's master of the urban pop song with his crooned seductive tales of modern Arabian nights. The music matches, but on a price band reeling in violins, accordion, guitar, saxophone and percussion in a swinging Afro-Arabic fusion. It's a compulsively danceable sound, think of a more awaying, sultry Rai music. Someone made a huge mistake putting el Mubarak in the small Purcell Rooms where you were strictly strapped to your seat — imagine choir-jiggling to Bob Marley in your local library.

As frustrating as it was for the sisters and el Mubarak, short of the

audience feedback that so electrified last year's show, this music doesn't give up. So, can Africa's biggest country deliver the continent's next crossover star? A more extensive album visit is essential for this brilliant singer.

MARTIN ASTON

## Boom for Boxcar

AT ITS worst country music ticks in a muddy rut, going over classic material of the past without a hint of interpretive sparkle or originality, at its best it brings old and new material alive with an authentic energy and emotion. On the first day of the **Wembley International Festival** both extremes were in evidence.

The first act to appear on the stage, which topped an impressive small bar in Texas scene complete with neon lights and telegraph poles, was the UK act **Pinkerton's Colours** who have been around since the mid-Sixties. Their solid but colourless performance failed to gain much audience response even when they invited participation during the Randy Travis song *Forever And Ever*. Similarly Norwegian herring fisherman turned country singer — **Arne Bononi** — failed to enthrall with his Jim Reeves impersonations, a theme looked up when the diminutive figure of **Boris Flores** appeared. Flores, who performed on Route 88 to mixed response, is an engaging talent at her best in a small venue. At Wembley she didn't manage to break down the barrier of its immensity but nevertheless was the day's first spark of liveliness.

**Larry Boone** who followed demonstrated a deep, mellow vocal style that proved quite satisfying as his set progressed, and it was a pity that he didn't receive a warmer welcome than the arrival of **Boxcar Willie**, the dad in dungarees and waving regally, to bring Wembley to life.

He started off with *I Love The Sound Of The Whistle*, progressing to *Blue Moon Of Kentucky* and then lapsing into monologues about George Jones. His version of the Hank Williams song *My So Lonely I Could Cry* revealed the calibre of his vocal technique and delivery but it was one of the few songs that he managed to sing all the way through. When he went into a gutting appreciation of Britain as a great nation it seemed a good time to leave.

KAREN FAUX

## Helo, Goodbye

ALTHOUGH ONLY booked 10 days earlier, you'd have thought that the lure of a top 40 single would have been enough to sell out **The Town & Country Club** twice over. But Londons have been slow to cotton onto the magic of **Goodbye Mr Mackenzie** and the place was hardly bursting at the seams.

It's no surprise, then, that this was a fairly lacklustre set from the Mokenzies, especially compared to their explosive display at the *Marquee* a few weeks ago. You get the feeling, with this lot, that virtually anything is possible once they've taken the stage, what with guitarist Big John swaggering around like a hungry grizzly with his toy guitar and stunning singer Shirley pirouetting with a tambour-



GOODBYE MR MACKENZIE: not at their best, but potential remains



## MUSIC WEEK

# JOHNNY MATHEWS

Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 100 record outlets, incorporating 7", 12", Cassettes & CD single sales.

- |             |   |   |
|-------------|---|---|
| <b>No 1</b> | <b>ETERNAL FLAME</b><br>Bangles   | <b>CBS BANGS</b> (S) C                      |
| <b>2</b>    | <b>IF YOU DON'T KNOW ME BY NOW</b><br>Simply Red                          | <b>Elektra</b> (Y) 2771 (W)                 |
| <b>3</b>    | <b>LIKE A PRAYER</b> •<br>Madonna   | <b>Sire</b> (V) 7529 (W)                    |
| <b>4</b>    | <b>STRAIGHT UP</b> ○<br>Paulo Abdul                                       | <b>Sire/Virgin</b> (S) 2111 (E)             |
| <b>5</b>    | <b>I BEG YOUR PARDON</b><br>Kon Kan                                       | <b>Atlantic</b> (A) 894 (W)                 |
| <b>6</b>    | <b>TOO MANY BROKEN HEARTS</b> •<br>Jason Donovan                          | <b>PWL</b> (W) 171 (2) (P)                  |
| <b>7</b>    | <b>BABY I DON'T CARE</b><br>The Jacksons                                  | <b>MCA</b> (W) 71 (6) (P)                   |
| <b>8</b>    | <b>THIS TIME I KNOW IT'S FOR REAL</b> ○<br>Donna Summer                   | <b>Warner</b> (B) 778 (W)                   |
| <b>9</b>    | <b>AMERICANOS</b><br>Holly Johnson  | <b>MCA</b> (MCA) 1322 (F)                   |
| <b>10</b>   | <b>KEEP ON MOVIN'</b><br>Soul II Soul featuring Caron Wheeler             | <b>10</b> Virgin (T) 283 (E)                |
| <b>11</b>   | <b>PEOPLE HOLD ON</b><br>Goldie/Lisa Stansfield                           | <b>A&amp;M</b> (O) 114 (4) CCUT (5) (J) (W) |
| <b>12</b>   | <b>WHEN LOVE COMES TO TOWN</b><br>City                                    | <b>A&amp;M</b> (O) 114 (4) CCUT (5) (J) (W) |
| <b>13</b>   | <b>PARADISE CITY</b><br>Guns N' Roses                                     | <b>Geffen</b> (G) 21 (5) (P)                |
| <b>14</b>   | <b>I HAVEN'T STOPPED DANCING YET</b><br>Pat & Mick                        | <b>PWL</b> (W) 171 (2) (P)                  |
| <b>15</b>   | <b>DON'T BE CRUEL</b><br>Bobby Brown                                      | <b>MCA</b> (MCA) 1310 (F)                   |
| <b>16</b>   | <b>MISTIFY</b><br>INXS  | <b>Mercury/Phonogram</b> (NS) 312 (2) (F)   |
| <b>17</b>   | <b>I'D RATHER JACK</b><br>The Reynolds Girls                              | <b>PWL</b> (W) 171 (2) (P)                  |
| <b>18</b>   | <b>INTERNATIONAL RESCUE</b><br>We've Got A Fuzzbox And We're Gonna Use It | <b>WEA</b> (2) 20 (W)                       |
| <b>19</b>   | <b>GOOD THING</b><br>Fine Young Cannibals                                 | <b>10</b> Virgin (T) 283 (E)                |
| <b>20</b>   | <b>FIRE WOMAN</b><br>The Cult   | <b>London</b> (L) 218 (F)                   |
| <b>21</b>   | <b>GO TO KEEP ON</b><br>Coconut Crew                                      | <b>Virgin</b> (B) 283 (E)                   |
| <b>22</b>   | <b>MUSICAL FREEDOM (MOVING ON UP)</b><br>The Roots                        | <b>10</b> Virgin (T) 283 (E)                |

- |           |  |  |
|-----------|--|--|
| <b>41</b> | <b>LEAVE ME ALONE</b><br>Michael Jackson         | <b>Epic</b> (6) 297 (1) 2-689 (5) (E)                |
| <b>42</b> | <b>YOU ON MY MIND</b><br>Swing Out Sister        | <b>Fennell/Phonogram</b> (S) 211 (F)                 |
| <b>43</b> | <b>ROUND &amp; ROUND</b><br>New Order            | <b>Fantasy</b> (F) 263 (1) 2-74 (C) 283 (P)          |
| <b>44</b> | <b>STOP</b> ○<br>Sam Brown                       | <b>ALM</b> (AM) 140 (F)                              |
| <b>45</b> | <b>FAMILY MAN</b><br>Roachford                   | <b>CBS</b> (C) 21 (5) (C)                            |
| <b>46</b> | <b>LOVE CHANGES EVERYTHING</b> ○<br>Michael Ball | <b>Family/Island/Polystar</b> (B) 203 (1) (P)        |
| <b>47</b> | <b>ONLY THE MOMENT</b><br>Alone Allinson         | <b>Parlophone</b> (1) 218 (5) (E)                    |
| <b>48</b> | <b>PLANET E</b><br>KC Flight                     | <b>Popstar/CA</b> (P) 494 (2) 2-71 (4) (4) (BMG)     |
| <b>49</b> | <b>HEY MUSIC LOVER</b><br>S'Express              | <b>Byrnes</b> (K) (M) (L) 30 (1) (J) (W)             |
| <b>50</b> | <b>WITH EVERY HEARTBEAT</b><br>Five Star         | <b>Testa/CA</b> (P) 420 (1) 1 (2) 2-71 (4) (4) (BMG) |
| <b>51</b> | <b>THAT'S HOW I'M LIVING</b><br>Tom Scott        | <b>Champion</b> (C) 24 (M) 13 (1) (BMG)              |
| <b>52</b> | <b>FREE WORLD</b><br>Kirsty MacColl              | <b>Virgin</b> (K) 24 (M) 13 (1) (E)                  |
| <b>53</b> | <b>TYPICAL!</b><br>Frazier Chorus                | <b>Virgin</b> (V) 11 (4) (E)                         |
| <b>54</b> | <b>GOT TO GET YOU BACK</b><br>Kym Mazelle        | <b>Syncopated</b> (S) 125 (5) 25 (E)                 |
| <b>55</b> | <b>WOODOO RAY EP</b><br>A Guy Called Gerald      | <b>Island</b> (I) 304 (1) 2-71 (4) (4) (P)           |
| <b>56</b> | <b>BELEAST CHILD</b> ○<br>Simple Minds           | <b>Virgin</b> (S) 24 (M) 13 (E)                      |
| <b>57</b> | <b>BLOW THE HOUSE DOWN</b><br>Living In A Box    | <b>Chryslis</b> (L) 20 (5) (C)                       |
| <b>58</b> | <b>DON'T WALK AWAY (Remix)</b><br>Toni Childs    | <b>ALM</b> (AM) 140 (F)                              |
| <b>59</b> | <b>ORDINARY LIVES</b><br>Bea Geese               | <b>Warner</b> (B) 218 (1) (W)                        |
| <b>60</b> | <b>LIVE PRINGES DO</b><br>Dixie Flatcap          | <b>Food</b> (F) 125 (FOOD) (1) (E)                   |
| <b>61</b> | <b>CELEBRATE THE WORLD</b><br>Womack & Womack    | <b>10</b> Virgin (T) 283 (E)                         |
| <b>62</b> | <b>HEADLESS CROSS</b><br>The Residents           | <b>10</b> Virgin (T) 283 (E)                         |

D A Y D R E A M I N '  
T H E S I N G L E

Produced by Preston Glass



# MASTERFILE

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idea what the word meant. Strangely enough, the lyrics about a paradise island where nothing goes wrong are fairly accurate in summing up the meaning."

Ralph Reed was very influential in drawing forth his son's musical aptitude and shaping it for the future. Reed senior ran a troupe of youngsters called The Westfield Kids, for which seven-year-old Les started playing piano and accord-

well as learning the clarinet.

Back in civilian life in 1956, he played with several bands and was resident at the Lido Restaurant in London's West End for two years. In 1958 he met guitarist Vic Flick, and played a summer season with him in the Rock and Calypso Ballroom at Bullins, Clacton. Downstairs in the tea room, another unknown group was playing, known as Cliff Richard and The Drifters.



PIANIST WITH The John Barry Seven in 1959. Barry is seated centre with trumpet and guitarist Vic Flick is on Barry's right

RIAL

ch with Flick through the piano job with n when it was a new televi-umbeat.

into jazz and until then," he rock and pop arted working meeting artists Jodie Cochran, Marty Wilde, Orbison, who person I have

1 Barry Seven te on arrang- for a new -ched by Pye touch swiftly successes for Of You) and Cry), and he ed most of ts. He broad- activities to rd companies, anger, musical roducer of a s such as Tom Humberdick, rhines, Gene and Malcolm

I was Here It in with Barry i by The For- a song in the Donno Music named after ighter whose e the logo i Music. Today

AGE TWO ▶



AND FOR my next number - early piano playing days



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LES BICYCLETTES DE BELSIZE  
WINTER WORLD OF LOVE

**THE APPLEJACKS:** TELL ME WHEN  
**LULU:** LEAVE A LITTLE LOVE  
**THE FORTUNES:** HERE IT COMES AGAIN  
**DONALD PEERS:** PLEASE DON'T GO

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## HERE'S TO THE NEXT 30 YEARS...

15 APRIL 1989

# TOP 75 SINGLES

## MUSIC WEEK



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<b>1</b>	<b>ETERNAL FLAME</b> Bangles CBS/ANGLO/1 SIC	See W 7530(T) (W)
<b>2</b>	<b>IF YOU DON'T KNOW ME BY NOW</b> Simply Red Belaux 12 2770(T) (W)	
<b>3</b>	<b>LIKE A PRAYER</b> Madonna See W 7530(T) (W)	
<b>4</b>	<b>STRAIGHT UP</b> Paula Abdul See W 7530(T) (W)	
<b>5</b>	<b>I BEG YOUR PARDON</b> Kont Kan Atlantic A 894(T) (W)	
<b>6</b>	<b>TOO MANY BROKEN HEARTS</b> Jason Donovan PWL PW1(T) 25 (P)	
<b>7</b>	<b>BABY I DON'T CARE</b> Transvision Vamp MCA WY(T) 1	
<b>8</b>	<b>THIS TIME I KNOW IT'S FOR REAL</b> Donna Summer Warner Brothers 17 790(T) 1	
<b>9</b>	<b>AMERICANOS</b> Holly Johnson MCA WCA(T) 122	
<b>10</b>	<b>KEEP ON MOVIN'</b> Soul II Soul featuring Caron Wheeler 10 Virgin (T) 243	
<b>11</b>	<b>PEOPLE HOLD ON</b> Goldie/Lisa Stansfield Ahead Of Our Time (R) UK COU(T) 571 (R)	
<b>12</b>	<b>WHEN LOVE COMES TO TOWN</b> U2 with B. B. King Polygram Island 1225 411	
<b>13</b>	<b>PARADISE CITY</b> Guns N' Roses Geffen GR(T) 50 4	
<b>14</b>	<b>I HAVEN'T STOPPED DANCING YET</b> Pat & Mick PWL PW1(T) 25 (P)	
<b>15</b>	<b>DON'T BE CRUEL</b> Bobby Brown MCA WCA(T) 1310 (P)	
<b>16</b>	<b>MISTIFY</b> INXS Mercury/Phonogram NMS 1312 (P)	
<b>17</b>	<b>I'D RATHER JACK</b> The Rembrandts PWL PW1(T) 25 (P)	
<b>18</b>	<b>INTERNATIONAL RESCUE</b> We've Got A Fuzzbox And We're Gonna Use It WEA YZ 34(T) (W)	
<b>19</b>	<b>GOOD THING</b> Fine Young Cannibals London LON 218 (P)	
<b>20</b>	<b>FIRE WOMAN</b> The Cult Epicogram Epcop BEG 228(T) (W)	
<b>21</b>	<b>GO T TO KEEP ON</b> Cookie Crew 100% Pops first London FRX(T) 25 (P)	
<b>22</b>	<b>MUSICAL FREEDOM (MOVING ON UP)</b> 100% Pops	

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<b>41</b>	<b>LEAVE ME ALONE</b> Michael Jackson Epic 65827 (12-65827 8) (C)
<b>42</b>	<b>YOU ON MY MIND</b> Swing Out Sister Fontana/Phonogram SWING 61(T) (P)
<b>43</b>	<b>ROUND &amp; ROUND</b> New Order Factory FAC 352 (12-FAC 352) (P)
<b>44</b>	<b>STOP</b> Sam Brown A&M AM(T) 148 (P)
<b>45</b>	<b>FAMILY MAN</b> Roxallard CBS DANT 13 (C)
<b>46</b>	<b>LOVE CHANGES EVERYTHING</b> Michael Ball Really Useful/Polystar RUMC 13 (P)
<b>47</b>	<b>ONLY THE MOMENT</b> Marc Almond Polyphone 1216 82 (10) (E)

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## Reed: turning a hobby into gold (and platinum, and silver...)

**Les Reed wrote his first song when he was 11 — and he has never looked back. After 30 years in the business and 2,000 songs, Nigel Hunter pays tribute to the man who penned such money-spinners as The Waltz and There's A Kind Of Hush**

ion. He also played the accordion on Sunday-coach outings organised by working men's clubs, passing the hat around at the end of the trip and collecting as much as £10 sometimes from the well-refreshed passengers. It was hard-earned money, though, because he was often travel sick.

"My dad was a hard taskmaster," says Reed. "He had taught himself music theory and harmony, and was determined that I should learn it thoroughly, too. When he was called up into the wartime forces, he sent me letters with questions which I had to answer by post. There's been music on both sides of the family because my maternal great grandmother, who was Austrian, was a classical pianist and played with Johann Strauss's orchestra."

By the time he was 14, Reed had passed all his Landon College of Music examinations, and formed a band with jazz accordionist Peter Willis called the Willis Reed Group. The band spent four years touring around the country, and then Reed was called up for his National Service in the army, serving with the Royal East Kent Regiment.

He passed the first year learning to fire mortars and then how to be a physical training instructor. An invitation to join the regimental military band followed from Trevor Sharpe, then musical director and destined to become a well-known name in military music. Reed completed his second year touring much of Europe with the band as well as learning the clarinet.

Back in civilian life in 1956, he played with several bands and was resident at the Lido Restaurant in London's West End for two years. In 1958 he met guitarist Vic Flick, and played a summer season with him in the Rock and Colypso Ballroom at Bullins, Clacton. Downstairs in the tea room, another unknown group was playing, known as Cliff Richard and The Drifters.

Reed stayed in touch with Flick after the season, and through the connection got the piano job with The John Barry Seven when it was formed in 1959 for a new television series called Drumbeat.

"I'd been mostly into jazz and big band music up until then," he remarks, "but I found rock and pop overnight when I started working with John Barry and meeting artists like Gene Vincent, Eddie Cochran, Jerry Lee Lewis, Marty Wilde, Adam Faith and Roy Orbison, who was about the nicest person I have ever encountered."

Reed left The John Barry Seven in 1962 to concentrate on arranging and musical direction for a new label, Piccadilly, launched by Pye Records. His sure touch swiftly brought number one successes for Joe Brown (Picture Of You) and Eden Kane (Boys Cry), and he scored and directed most of Wayne Fontana's hits. He broadened his freelance activities to work with other record companies, becoming writer, arranger, musical director and often producer of a string of hits for artists such as Tom Jones, Engelbert Humperdinck, Dave Barry, The Fortunes, Gene Pitney, P J Proby and Malcolm Roberts.

Reed's first big hit was Here It Comes Again, written with Barry Mason and recorded by The Fortunes. It was the first song in the catalogue of Reed's Donna Music publishing company, named after his three-year-old daughter whose photograph became the logo adorning all the sheet music. Today



TO PAGE TWO ► AND FOR my next number — early piano playing days

**T**HE FIRST recollection which Les Reed has of involvement with music was when his father Ralph took him along as a very small boy to a brass band performance. When the band struck up, Reed junior nearly jumped out of his skin, but he was fascinated by all those people blowing music out of brass instruments.

"I wrote my first song when I was 11," he recalls with a smile. "I called it Nirvana, although I had no idea what the word meant. Strangely enough, the lyrics about a paradise island where nothing goes wrong are fairly accurate in summing up the meaning."

Ralph Reed was very influential in drawing forth his son's musical aptitude and shaping it for the future. Reed senior ran a troupe of youngsters called The Westfield Kids, for which seven-year-old Les started playing piano and accord-



PIANIST WITH The John Barry Seven in 1959. Barry is seated centre with trumpet and guitarist Vic Flick is on Barry's right

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# LES...

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DAUGHTER OF DARKNESS

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THE LAST WALTZ  
LES BICYCLETTES DE BELSIZE  
WINTER WORLD OF LOVE

**THE APPLEJACKS:** TELL ME WHEN  
**LULU:** LEAVE A LITTLE LOVE  
**THE FORTUNES:** HERE IT COMES AGAIN  
**DONALD PEERS:** PLEASE DON'T GO

And a whole host more

**HERE'S TO THE NEXT 30 YEARS...**

DEAR LES,

We always said we never wrote on drugs. Well, I'm afraid the truth must come out after all these years, and I'm going to have to blow the lid. You know those wonderful cups of strong tea June brought us every half hour or so? At a rough estimate, we must have ingested enough tannin to leave the coke freaks standing.

I can see that little house now in Eggleys Close, where most of our songs were born. The thrill of Here It Comes Again, our first hit. Then that horrendous 19-month gap with loads of releases and no sales. Remember working all night, you doing arrangements and me desperately trying to find yet another last verse? Those boozey Braganza lunches with Kay O'Dwyer and Bert Corri were a welcome relief.

As I write this, I can see the picture of Donna on the old Donna Music song sheets. To think that little toddler is married now, and running your present company!

You always rushed home after any out-of-town event, however late it was. Now I see you with the same loyal and lovely wife and so close to your grown-up daughter, I understand how wise you were.

I'll never forget P J Proby staggering out of the limo, two hours late and well refreshed, and then tearing Wesssex Studios apart with some sensational vocals. And Tom Jones's



first-take performance on I'm Coming Home. Even the fiddles lowered their *Daily Mirrors* for a moment and listened to the playback.

Didn't it hurt you when they laughed at the demo of The Last Waltz? Dear Engle always said it would be a monster. Thank God he was right. I can still hear Gordon Mills reminding me: "Sexy words for Tom and romantic for Engelbert."

What about that wild night in Berlin when you ended up driving me round all the hospitals trying to get one to reassemble my features? Then Malcolm Roberts conquering Rio with Love Is All, Tom's first live performance of Delilah, Elvis doing Girl Of Mine, and how about going to the Ivors and actually getting one?

Stuart Reid got us together and said we'd make a great team. He was right.

Now, Les, when I hear you on SODS night playing the piano as only you can, the memories of those crazy years burn as brightly as your talent, and may they both last forever.

Love and luck.

BARRY MASON

► FROM PAGE ONE

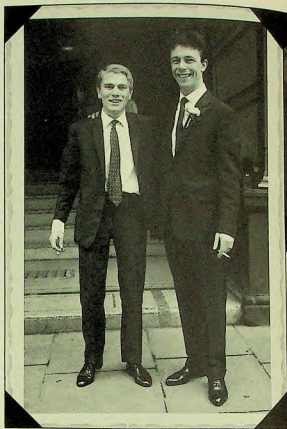
Donna runs her father's Rebecca Music enterprise, which publishes all his later work including film scores and some far-reaching stage musical projects. He also partnered one of his lyricist collaborators, Geoff Stephens, in *Hush-a-Bye Music*.

Stephens co-wrote There's A Kind Of Hush with Reed, the hit that suggested the name of the publishing company. The title itself was suggested by an actor-friend of Reed's who was asked how his career was progressing. "He replied, 'There's a kind of hush all over the world,'" grins Reed. "I said, 'That's good, I'll use that,' and he said, 'Be my guest!'"

Reed has penned about 2,000 songs during his 30 years in the business. Times and tastes have changed during those three decades, as he is the first to acknowledge, and he stays close to developments in order to remain in touch with areas of the business to which he believes he can usefully contribute.

"I admire Andrew Lloyd Webber very much," he says. "He's opened up the theatre to people like us. He's a great force to be reckoned with and he's got great melodic sense. My ambition is to write a hit musical like those done by Rodgers and Hart, with every song an individual hit in its own right. The last show really like that was *West Side Story*, although *Evita* brought out two or three standards. Stephen Sondheim is another of my favourite writers.

"I worry about some guys in the



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# LES REED

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WITH WIFE June and Harry Secombe

business with whom I've grown up. They don't think it's worth writing anymore because the record companies aren't interested. You must never give up. Keep in touch with what's going on all the time, and try new avenues of approach."

Reed has obtained considerable success as a businessman as well as a creator, although he invariably disparages the idea that this is so. He was invited to buy into a new recording studio complex by Ron Thompson and his two sons, Mike and Robin, and Westex Sound opened in Highbury, north London, in the early Seventies,

prospering ever since and being patronised by many stars, Quincy Jones, James Last and Frank Pourcel among them.

About the same time, a singer called Gerry Monroe was offered to Reed after winning an Opportunity Knocks final, and his first record hit, Sally, also marked the debut of Reed's Chapter One Records. Monroe achieved eight hit singles and three chart albums, and others who recorded successfully for the label included Russ Conway, Episode Six (with whom Ian Gillan first attracted attention), the Leeds United Football Team, and

Reed's orchestra. An offshoot called the Greenwich Gramophone Company pioneered some heavy rock recordings by the likes of Band & Brown and Ginger Baker.

"Chapter One was the only thing that didn't agree with me," Reed discloses. "I didn't have enough time to devote to it, and much of it wasn't creative work which I enjoy most. We had all those hits with Gerry Monroe, it got bigger and bigger, we had some damn overseas deals, I got it, and the doctor told me to give it up."

However, he is a founder direc-

**FREDDIE POSER**, the publisher, introduced me to Les in 1961. Though I was always a "words and music" man, I was more lyric-orientated then, and Freddie thought we'd make a good team.

Our first hit together (and the first for either of us) was Tell Me When by The Applejacks. I went out and bought a Longines gold watch. Les probably bought his first box of Monte Cristos — or was it a down payment on that huge Mercedes 600?

Come the day I nearly wrote The Last Waltz. We'd had a good writing session, having finished a song called Tears Won't Wash Away These Heartaches. It seemed like a great idea at the time, but now appears on my PRS statements as a very small reminder of how wrong you can sometimes be about a song.

At the end of that day, Les mentioned an idea for a song called The Last Waltz. I had to dash off somewhere, and mumbled something like "Maybe next time". Not knowing when "next time" might be, Les naturally played his idea to Barry Mason, and the rest is pop history. Never mind — at least I stuck around when he played me the opening bars of There's A Kind Of Hush!

Our paths diverged for a while when I got lucky with The Crying Game and Winchester Cathedral, but we teamed up later on to write songs for Tom Jones and Elvis Presley —



among others.

As a successful songwriter, Les is a relative rarity — he can actually read and write music, play the piano and conduct the likes of the Royal Liverpool Philharmonic Orchestra. But, unlike many trained musicians, he knows how and when to break the rules, a knack which often produces that certain indefinable magic found in most great pop songs.

Les is an uncomplicated man, warm and generous by nature — qualities which I think are reflected in his music. They say you need luck to succeed in this business. I think Les made his own good luck when he met his wife June. With her quiet, steadfast devotion, she (and their daughter Donna) have been his sheet-anchor over the years.

There's lots more I could say about Les Reed, but why bother? To the delight of the occasional chagrin of those who are purely lyricists, his music speaks louder than words. Here's to you, Les.  
GEOFF STEPHENS

TO PAGE SIX ▶



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*SINCERELY*  
*LES REED*

**DEAR LES,**

When asked for "a few words" about you, my initial reaction was how to do justice in a short piece and then shock when I realised I have known you for 26 of the 30 years in question and worked with you for 12 of them!

We first met in the early Sixties when you and many of your contemporaries (some of whom would later be your most successful lyric-writing partners) were fast becoming familiar faces, pitching your wares at the A&R men. None of us could have foreseen what success lay before you or just how great your contribution to our modern musical heritage would become.

As a hit songwriter, you have underscored the successful careers of numerous artists with a myriad of titles. As a gifted arranger, you have given new life to the works of others — in particular, with the superb collection of classical pieces recorded with your own orchestra, The New World Of Les Reed. The required specifics of film scores have become second nature to you and, as a guest conductor of internationally famous classical orchestras, you have reaped success upon success with consummate ease.

But what of you, the man? Over the years, I have lost count of the words I have written about you and your music, but until now there has not been an opportunity to talk about just you. In artistic



terms, the ultimate professional who does not suffer fools gladly, and behind the outward calm and disarming smile towards the TV cameras, there lives a very real person.

Someone who at once is both strong of character and sensitive of nature; serious of purpose and possessing a great sense of fun; realistic and wildly imaginative; worldly wise and yet still trusting of others; hugely successful and yet unchanged.

Everybody knows how much your musical talents have contributed to our industry. Lest We Forget, now is a good time to recall how much your industry has contributed to the success of so many of us, whatever our roles within the music business.

Working with you across the years has been informative, exciting and lots of fun. Thank you, Les, for giving so much to our musical world; in return, Love Is All we can offer you — and the sincere hope that the next 30 years see you continue to go from achievement to achievement.

Yours aye, GLO  
GLORIA BRISTOW-SAUNDERS



SIGNING ON another dotted line, watched (from left) by music publisher Stuart Reid, Dick Rowe (Decca Records), Walt Maguire (London Records) and Hugh Mandle (Decca Records)

► FROM PAGE THREE

tor of County Sound, the Guildford-based ILR station which now also controls independent radio operations in Oxford and Gloucester and is pitching for another franchise in Devon. He attends the monthly programme committee meetings, and is closely involved in County Sound's diversification plans for investment in other areas outside broadcasting.

But the actively creative side of things is what occupies him most

and gives him the greatest pleasure. He's continually working on new song ideas with several collaborators. He once wrote seven songs with Barry Mason in one session on a rainy afternoon. Five of them made the top 20, namely Les Bicyclettes De Belsize, The Last Waltz, I'm Coming Home, Love Is All and I Pretend.

Another lyricist partner is David Reilly, who penned Just For The Good Times with Reed which made the A Song For Europe final in March. Reilly's father, Tommy



IN THOUGHTFUL mood during a session



RECEIVING CONGRATULATIONS upon becoming King SOD (Society of Distinguished Songwriters) from fellow SODS Barry Mason and Mike Leander

the harmonica virtuoso, was the soloist in a performance by the Munich Symphony Orchestra of Reed's Niagara Suite, a classical work in three movements which is under consideration by the Canadian Tourist Board for use in a travelogue.

Other projects on the stocks include a series of Pop Proms from the main cities over coming months. They started in Liverpool on April 2 when Reed conducted the Pop Proms Orchestra, whose

TO PAGE EIGHT ►

Warmest Congratulations  
Les,

John Barry

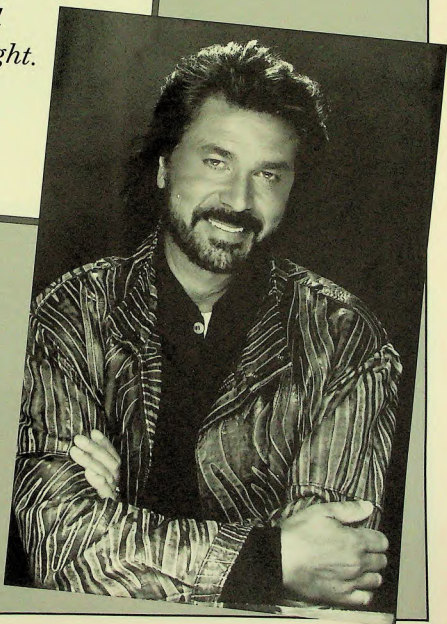


*To Les,*

*Thanks for the best  
songs of our lives*

*from*

*Engelbert and  
Tony Cartwright.*



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Since then, he and I have worked together many times on various projects, including a stage version of the Pop Proms with the Royal Liverpool Philharmonic Orchestra as I write this. I'm also putting together a spectacular concert later this year to celebrate Les's 30 years in the business.

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JOHN HAMP



MEETING OF the mighty. From left, French musical director Paul Mauriat, songwriter Sammy Cahn, violinist Helmut Zacharias, songwriter Roger Greenaway, Reed, American composer-conductor Henry Mancini and film music maestro John Barry, Reed's old boss from the Seven days

► FROM PAGE SIX

nucleus was drawn from the Royal Liverpool Philharmonic. Others in the series will take place in Manchester (Halle Orchestra), Birmingham (City of Birmingham Symphony Orchestra) and London (London Philharmonic). The shows are produced by John Hamp, former Granada TV producer and a long-time friend and associate of Reed's, who worked on the Granada TV series of the same name. The concerts will feature music

connected with stars born in or near the various cities, and the Liverpool event premiered Reed's Grand National Anthem, written to commemorate the 150th anniversary of the famous race at Aintree.

A pending stage musical is Tin Pan Alley, which Reed has written with music publisher Ben Nisbet, and for which they hope to sign Dick Van Dyke, who is currently reading the script. Reed is also collaborating with Eddie Seago on another stage musical idea, and is due to receive the FidoF medal of

CONGRATULATING FELLOW composer-conductor Ron Goodwin on winning a gold record for his 633 Squadron theme and passing the baton to Goodwin to conduct the Pop Proms Orchestra in a celebratory performance of the piece



honour in Los Angeles in September in recognition of his services as an ambassador over the last 20 years for the FidoF organisation of international music festivals. Hitherto the award has only been presented to prime ministers!

Asked about his method of working, Reed says: "I like to study people and artists, take an interest in their careers and know what kind of a song would work for them. It's like a great hobby really, and I enjoy everything I do and all the people I meet."



To Les  
Congratulations  
and  
all the best



Tom

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5	7	THE WALKER	14	22	AMERICAN
6	8	THE BEATMEN GENERATION	15	23	THIS IS YOUR LIFE
7	9	ONE MAN	16	24	THE WALKER
8	10	BELOVED	17	25	GO TO SLEEP ON
9	11	REAL LOVE	18	26	THE WALKER
10	12	IF YOU DON'T KNOW ME BY NOW	19	27	THE WALKER
11	13	THE WALKER	20	28	THE WALKER
12	14	THE BEATMEN GENERATION	21	29	BEAUTY DON'T SKIN DEEP
13	15	ONE MAN	22	30	ONLY THE MOMENT
14	16	BELOVED	23	31	GO TO SLEEP ON
15	17	REAL LOVE	24	32	THE WALKER
16	18	IF YOU DON'T KNOW ME BY NOW	25	33	THE WALKER
17	19	THE WALKER	26	34	THE WALKER
18	20	THE BEATMEN GENERATION	27	35	THE WALKER
19	21	ONE MAN	28	36	THE WALKER
20	22	BELOVED	29	37	THE WALKER
21	23	GO TO SLEEP ON	30	38	THE WALKER
22	24	AMERICAN	31	39	THE WALKER
23	25	THIS IS YOUR LIFE	32	40	THE WALKER
24	26	THE WALKER	33	41	THE WALKER
25	27	THE WALKER	34	42	THE WALKER
26	28	THE WALKER	35	43	THE WALKER
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29	31	GO TO SLEEP ON	38	46	THE WALKER
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32	34	THE WALKER	41	49	THE WALKER
33	35	THE WALKER	42	50	THE WALKER
34	36	THE WALKER	43	51	THE WALKER
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30	44	SLEEP TALK	17	35	ME MYSELF AND I
31	45	BEAUTY'S ONLY SKIN DEEP	18	36	THE WALKER
32	46	ONE MAN	19	37	THE WALKER
33	47	BEDS ARE BURNING	20	38	THE WALKER
34	48	WHAT DOES IT TAKE?	21	39	THE WALKER
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JOHN HAMP

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Tom

23	OF COURSE I'M LYING	POPS	Mercury/Phonogram	1110 (11/17)	
24	CAN YOU KEEP A SECRET? (89 MIX)	POPS	Parlophone	1274 (12/18)	
25	THE BEAT(EN) GENERATION	POPS	Epic	1101 (11/16)	
26	CAN'T STAY AWAY FROM YOU	POPS	Gloria Estefan & Miami Sound Machine	Epic 43144 7 (11/14)	
27	SHE'S A MYSTERY TO ME	POPS	Ray Charles	Virgin	1071 (11/13)
28	ONLY THE LONELY	POPS	Steve Virgin	1821 (12/18)	
29	DEVOTION	POPS	Ten City	Atlantic	4 891 (11/11)
30	SLEEP TALK	POPS	Alyson Williams	Del Jam	1046 7 (12-4565 8)
31	BEAUTY'S ONLY SKIN DEEP	POPS	Awed	Marginalized	12 (11/18)
32	ONE MAN	POPS	Chonelle	Coastal	1046 7 (11/18)
33	BEDS ARE BURNING	POPS	Midnight Oil	Sire	101 (11/13)
34	WHAT DOES IT TAKE?	POPS	Jeffery	London	1046 7 (11/13)
35	ME MYSELF AND I	POPS	De La Soul	Big Life/Tammy	18 (11/18)

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66	MISS YOU LIKE CRAZY	Natalie Cole	Epic	1101 (11/16)
67	ALL MY LOVE	Hammade	Epic	1101 (11/16)
68	I DON'T WANT A LOVER	Texas	Mercury/Phonogram	1101 (11/17)
69	LET'S GO ROUND THERE	Darling Buds	Epic	1101 (11/13)
70	CRUCIAL	New Edition	MCA	1293 2 (11/16)
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72	MONKEY GONE TO HEAVEN	Pates	400	1101 (11/17)
73	ACTIVATED	Gratlat Alton	EC	12 4281 (12-17 4280)
74	GOOD TIMES	Reid	Sympson/EMI	1293 2 (11/16)
75	I CAN SEE CLEARLY NOW (Remix)	Johnny Nots	Epic	1101 (11/16)

36	REAL LOVE	POPS	Jody Watley	MCA	1101 (11/17)
37	HELP	POPS	Bonnamara-La Nei Nei Nop Nop	London	1046 7 (12/18)
38	REQUIEM	POPS	London Boys	Teldec	1101 (11/17)
39	THIS IS YOUR LIFE	POPS	The Blue Man Group	EC	11 4385 (12-17 4285)
40	PLEASE DON'T BE SCARED	POPS	Barry Manilow	Atco	1121 (12-17 3178)

## T W E L V E • I N C H

1	TELEPHONE	POPS	Tea City	21	EVOLUTION	POPS	London
2	OF COURSE I'M LYING	POPS	Mercury/Phonogram	22	THAT'S HOW I'M LIVING	POPS	London
3	ROCK HOLD ON	POPS	Cooker	23	BEALIVE	POPS	London
4	WHEN LOVE COMES TO TOWN	POPS	De La Soul	24	WHAT DOES IT TAKE?	POPS	London
5	ME MYSELF AND I	POPS	De La Soul	25	THIS IS YOUR LIFE	POPS	London
6	THE BEAT(EN) GENERATION	POPS	The Beat	26	BEAUTY'S ONLY SKIN DEEP	POPS	London
7	THE BEAT(EN) GENERATION	POPS	The Beat	27	GO TO GET YOU BACK	POPS	London
8	THE BEAT(EN) GENERATION	POPS	The Beat	28	DEVOTION	POPS	London
9	THE BEAT(EN) GENERATION	POPS	The Beat	29	ONLY THE LONELY	POPS	London
10	THE BEAT(EN) GENERATION	POPS	The Beat	30	SLEEP TALK	POPS	London
11	THE BEAT(EN) GENERATION	POPS	The Beat	31	BEAUTY'S ONLY SKIN DEEP	POPS	London
12	THE BEAT(EN) GENERATION	POPS	The Beat	32	ONE MAN	POPS	London
13	THE BEAT(EN) GENERATION	POPS	The Beat	33	BEDS ARE BURNING	POPS	London
14	THE BEAT(EN) GENERATION	POPS	The Beat	34	WHAT DOES IT TAKE?	POPS	London
15	THE BEAT(EN) GENERATION	POPS	The Beat	35	ME MYSELF AND I	POPS	London
16	THE BEAT(EN) GENERATION	POPS	The Beat	36	REAL LOVE	POPS	London
17	THE BEAT(EN) GENERATION	POPS	The Beat	37	HELP	POPS	London
18	THE BEAT(EN) GENERATION	POPS	The Beat	38	REQUIEM	POPS	London
19	THE BEAT(EN) GENERATION	POPS	The Beat	39	THIS IS YOUR LIFE	POPS	London
20	THE BEAT(EN) GENERATION	POPS	The Beat	40	PLEASE DON'T BE SCARED	POPS	London

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The Eurovision Song Contest



Reviewed by Jerry Smith

## TOP 40 SINGLES

1	ETERNAL FLAME	CBS RANCS (J)
2	FIREWOMAN	Capitol (C) (J)
3	THE LOVELY BONA	Regency Belmont REC 0238 (J)
3	BABY I DON'T CARE	MCA TV99 (J)
5	THE BEATEN' GENERATION	Epic (M) (J)
5	INTERNATIONAL RESCUE	WEA 7147 (J)
6	ROUND AND ROUND	Factory FAC26 (J)
7	OF COURSE I'M LYING	Mercury TEL 03 (J)
8	LIKE PRINCES DO	Polygram 8418 (J)
9	LET'S GO ROUND THERE	Food F0002 (J)
11	THE RATTLE	Epic (M) (J)
12	POCCINI SQUARE	Capitol (C) (J)
13	FREE WOLF	Fantasia MONET (J)
13	DANCERAMA	Virgin XMAI (J)
14	MONKEYS GONE TO HEAVEN	Parlophone 5555 (J)
16	BIRDLAND EP	ADD ADM9 (J) (J)
17	EVERYTHING COUNTS (LIVE)	Lazy LAZY3 (J) (J)
18	TYPICALI	Mute BONG16 (J) (J)
18	WHAT YOU WANT TO BE DISCO KING	Virgin V3118 (J)
20	TAKE ME	Polygram G086 (J)
21	WHEN I GROW UP	Fantasia REX3 (J)
22	VAGABONDS	Cooking Vinyl LON214 (J)
23	MAN AND PA	EMI (M) (J)
24	THE GOLDEN CALF	Epic (M) (J)
25	BLOWN AWAY	Kitchener 5641 (J)
26	WHAT I AM	Virgin V396 (J)
27	WHEELS OF WONDER	Capitol (C) (J)
28	FLESH	Island 5494 (J)
29	INCO FREAKO	Mer/London FRK2 (J)
30	WAITING FOR MARY	Food F0001 (J)
31	CAN'T BE SURE	Fantasia 1902 (J)
32	SUN IS IN THE SKY	Regal Trade RT718 (J)
33	UPTIGHT	Heddy Virgin HEDD3 (J)
34	OPEN LETTER (TO A LANDLORD)	R1F Communications 0283 (J)
35	RAIN, STEAM AND SPEED	Epic (C) (J)
36	THE WILD ROVER EP	Silverstone ORE4 (J)
37	THE POWER OF THE LARD	Virgin V313 (J)
38	TRAIN SURFING	Alternative Tapes V81277 (J)
39	TOUCH ME I'M SICK	Cap (M) (J)
40	DIZZY	Real Four FPM66 (J)

## TOP 20 ALBUMS

1	TECHNIQUE	Factory FAC273 (J)
2	011	Mute STUMM3 (J) (J)
3	THE INNOCENTS	Mute TUMM5 (J) (J)
4	POP ART	Mute TUMM5 (J) (J)
5	SHOOTING RUBBERBANDS AT THE MOON	MCA MCA241 (J)
6	SHORT SHARP SHOCKED	Geffa WY218 (J)
7	STRANGE KIND OF LOVE	Cooking Vinyl CVE01 (J)
8	ONE MAN CLAPPING	Fantasia 1917 (J)
9	THE TRINITY SESSION	Regal Trade ONEMAN1 (J) (J)
10	SHAKESPEARE ALABAMA	Cooking Vinyl COOK1 (J) (J)
11	POP SAID	Cooking Vinyl C0002 (J)
12	DJRUITI COLUMN	CBS 642841 (J)
13	EIGHT LEGGED GROOVE MACHINE	Fantasia FAC244 (J)
14	GREEN	Polygram G0M1 (J)
15	SURFER ROSA	Warner Bros WK234 (J)
16	THUNDER AND CONSOLATION	ADD CA003 (J) (J)
17	A CHANGE IN THE WEATHER	EMI (M) (J) (J)
18	BUMMED	Special Delivery SPD 0223 (J) (J)
19	HUNKPAPA	Factory FAC270 (J)
20	PLAYING WITH FIRE	ADD CAD91 (J) (J)

U2: When Loves Comes To Town. (Island (12/15 411). U2 left another excellent track from their massive Rattle And Hum album/film, here featuring blues star B B King's distinctive voice and guitar. Fans will cherish our version of the Patti Smith classic Dancin' Barefoot which sees them lacing themselves open once more.

## STOCK IT

**THE CURE:** Lullaby. (Fiction/Polygram FIC(S/S)G/CD/VX 29). The Cure are back in superb form with an enveloping marshmallow of a track, exuding atmosphere with soaring strings and breathy vocals. Sure to make a big impression on the charts and heighten anticipation for their new album, Disintegration.

**THE PRETENDERS:** Windows Of The World. (Polydor PRE(CD) 69). Very disappointing return for the forthcoming film 1969. Far more interesting is their version of the Bacharach/David ballad, featuring the guitar of Johnny Marr, and obviously only done for the forthcoming film 1969. Far more interesting is their version of The Stooges 1969 on the flip!

**SIMPLE MINDS:** This Is Your Land. (Virgin SMX(T/C)D 4). Simple Minds preview the long-awaited release of their brand new album, The Secret Fighting Years,

with yet another grand Celtic ballad building slowly to its finale. Another great epic and another great hit, but will the radio play all six minutes of it? No matter what, deserved mass exposure is assured.

**FINE YOUNG CANNIBALS:** Good Thing. (London LON(X) 218). Another top pop track from their highly successful The Row And The Cooked album to give them yet another hit single to tie in with their current Stateside success.

**THE GODFATHERS:** She Gives Me Love. (Epic (CD)G/P(F) 4). A slice of hard and fast rock 'n' roll produced by Vic Maile, to preview their forthcoming LP, More Songs About Love And Hate, which, while not their catchiest, is sure to appeal.

## STOCK IT

**THEY MIGHT BE GIANTS:** And No. (One Little Indian 24TP 12). Quirky American duo issue a weird track from their brilliant Lincoln album. Very memorable indie pop about the most popular Vietnamese name in the New York phone book! If you haven't already, discover them today.

**WENDY & LISA:** Lolly Lolly. (Virgin V51T 1175). More smooth stuff from former Prince associates Wendy & Lisa's recent album Fruit At The Bottom. A slow, seductively loping dance track, even with its pop-friendly mix, it's another Paisley-tinged wonder.

## STOCK IT

**COWBOY JUNKIES:** Sweet Jane. (Cooking Vinyl FRY 0081(T)). The Cowboy Junkies have already received high praise for their Trinity Sessions album and it is easy to see why with this superb and highly innovative version of Lou Reed's classic, even given the thumbs-up by the man himself. Deserves to do very well indeed.

**CORPORATION OF ONE:** The Real Life. (Desire WANT(X) 16). Having already done well in import, this New York Freestyle track is re-released to meet dance-floor demand, and is not surprisingly popular with its Simple Minds and Queen samples used to great effect.

**ULTRAMAGNETIC MC'S:** Give The Drummer Some. (Irr/London FRX(X) 22). New York rappers issue a new single from their current album, Critical Backdown, which with its pumping beats and catchy, lyrical rap should do well in the clubs.

**PAUL RUTHERFORD:** I Want Your Love. (4th & Broadway/Island (12)BRW 124). Former dancing Frankie Goes To Hollywood man issues a slick version of the old Chic classic as his second solo single. Produced by ABC's Martin Fry and Mark White, it could do well.

**CRIME & THE CITY SOLUTION:** The Shadow Of No Man. (Mute 12MUTE 94). Crime & The City Solution Mark IV issue a mournfully bleak track (the first song ever written by Simon Bonney and Mick Harvey no less) as a preview for their upcoming new LP, The Bridge Ship. Stirring violin and creaked vocals add to the effect and book well for the LP.



PAUL RUTHERFORD: chic as ever, plus The Edge gets to be a cover star as U2 return with B B King

15 **MYSTERY GIRL** ● CD  
Viggo Vetsa  
Epic 432781-1

16 **BAD** \*\*\*\*\* CD  
Michael Jackson  
A&M MA 5195

17 **STOP!** ● CD  
Sam Brown  
A&M MA 5195

18 **THE GREATEST HITS COLLECTION** \*\*\* CD  
Bonnie Raitt  
London BM 5

19 **ROACHFORD** ● CD  
Roachford  
CBS 466501

20 **KICK** \*\*\* CD  
INXS  
Mercury/Phonogram MBH 114

21 **ANOTHER PLACE AND TIME** ○ CD  
Donna Summer  
Warner Brothers WY 219

22 **HYSTERIA** \*\*\* CD  
David Lee Roth  
Ridgeport/Rhino/Rhino HHS 1

23 **KYLIE** \*\*\*\*\* CD  
Kylie Minogue  
PWL HP 3

24 **THE INNOCENTS** \*\* CD  
Erosure  
MCA STUM 55

25 **EVERYTHING** ○ CD  
Bonnie Raitt  
CBS 46271-1

26 **LIVE IN THE UK** CD  
Helloween  
EMI EMC 3528

27 **TECHNIQUE** ● CD  
New Order  
Factory FACT 25

28 **101** ○ CD  
Depeche Mode  
MCA STUM 101

29 **THE TRAVELING WILBURYS** \* CD  
The Traveling Wilburys  
Wibony/Warner Bros. WY 224

30 **3 FEET HIGH AND RISING** CD  
De La Soul  
Epic (4) DS 197-1

31 **GIPTV KINGS** CD  
GipTV Kings  
Telstar STAM 2155

32 **WATERMARK** \* CD  
Erosure  
WEA KRT 79

33 **SPRIKE** ● CD  
Elvis Costello  
Warner Bros. WY 228

34 **THE LEGENDARY ROY ORBISON** \*\* CD  
Roy Orbison  
Telstar STAM 2150

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○ SILVER (25,000 units)  
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RE-ENTRY

**TOP 20 • COMPILATIONS**

**No 1** NOW THAT'S WHAT I CALL MUSIC 14  
Various  
EMI NOW 14

**2** CHEEK TO CHEEK ● CD  
Various  
CBS MO 002-6

**3** UNFORGETTABLE 2 ● CD  
Various  
EMI ENT 46

**4** DIRTY DANCING (OST) \*\* CD  
Various  
KCM R 86408

**5** DEEP HEAT ● CD  
Various  
Telstar STAM 2245

**6** HIP HOUSE ● CD  
Various  
Slyde SMM 714

**7** BUSTER (OST) \*\* CD  
Various  
Viggo V 2544

**8** THE PREMIERE COLLECTION \*\*\* CD  
Various  
Nashy/United/Rykod/A&M V 1

**9** THE MARQUEE - 30 LEGENDARY YEARS ● CD  
Various  
Polygram MD 21

**10** HIP HOUSE - THE DEEPEST BEATS IN TOWN ● CD  
Various  
Verano K 161 1430

**11** AND ALL BECAUSE THE LADY LOVES ... ● CD  
Various  
Dewar ADD 6

**12** COCKTAIL (OST) ● CD  
Various  
Epic (4) RT 24

**13** THE BLUES BROTHERS (OST) CD  
Various  
Atlantic K 50715

**14** THE GREATEST LOVE 2 ● CD  
Various  
Telstar STAM 2232

**15** NOW 13! \*\*\* CD  
Various  
EMI/Vergo/High Crown NOW 13

**16** THE GREATEST LOVE \*\* CD  
Various  
Telstar STAM 2216

**17** THE SONGS OF BOB DYLAN ○ CD  
Various  
Spar STD 128

**18** THE AWARDS ● CD  
Various  
BPI/Picnic 5143 246

**19** THE CLASSIC EXPERIENCE ● CD  
Various  
EMI ENT 70 45

**20** MORE DIRTY DANCING (OST) \* CD  
Various  
KCM R 86446

54 **FLYING COLOURS** \* CD  
Chris de Burgh  
A&M MA 5254

55 **JULIA FORDHAM** ● CD  
Julia Fordham  
Great/Viggo/CBS 4

56 **NEW YORK** ○ CD  
Lori Ford  
Sire/WEA WY 246

57 **FOUNDATION** CD  
Ten City  
Atlantic WY 249

58 **THE CIRCUS** \* CD  
Erosure  
MCA STUM 55

59 **THE FIRST OF A MILLION KISSES** \* CD  
Farin Urlaub  
RCA R 17184

60 **HOLD ME IN YOUR ARMS** \* CD  
Rick Astley  
RCA R 17122

61 **INTROSPECTIVE** \*\* CD  
Pog Strip Boys  
Fidelaphone FCS 235

62 **RADIO ONE** CD  
Jimmi Hendrix  
Crest/Columbia CCSR 212

63 **RAGE** \* CD  
T'Pol  
Sire/Viggo/SME 20

64 **FAITH** \*\* CD  
George Michael  
Epic 460001-1

65 **HEARSAY** \*\*\* CD  
Alexander O'Neal  
Tales 459784-1

66 **PRIVATE COLLECTION** \*\*\*\* CD  
Cliff Richard  
EMI GRT 28

67 **THE CREAM OF ERIC CLAPTON** \*\* CD  
Eric Clapton/Cream  
Polygram ICT 1

68 **SHOOTING RUBBERBANDS AT THE STARS** ○ CD  
Eric Burdon/And New Dimensions  
Globe WY 215

69 **FISHERMAN'S BLUES** ● CD  
The Waterboys  
Empire/Crysmal CHM 4

70 **THE LOVER IN ME** CD  
Sheena Easton  
MCA WGS 803

71 **ANY LOVE** ● CD  
Luther Vandross  
Epic 46782-1

72 **A GRAVEYARD OF EMPTY BOTTLES** CD  
Dogs D'Amour  
Clus 5730749

73 **WHITNEY** \*\*\*\*\* CD  
Whitney Houston  
A&M 52 141

74 **HEY HEY IT'S THE MONKEES — GREATEST HITS**  
The Monkees  
K 141 MB 132

75 **THE JOSHUA TREE** \*\*\*\*\* CD  
U2  
Wolfe 108

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# Classic Library beckons the budget browsers

by Nicolas Soames  
A NEW lower mid-price series based on popular couplings for strong consumer appeal is being launched by AVM Classics next month.

Called Classic Library, it has been devised by AVM's classical director Robert Matthew Walker as a series of 20 programmes which will form the basis of the classical collection of newcomers to the music.

"This is the music that people want — when they are starting to collect, they are interested in music, not artists," says Matthew Walker.

## Target aims at low price

BUDGET CDs get a formidable boost from Target Records: this month with the introduction of a new series from the stable of the West German label Capriccio and two titles from English sources.

Laser Light is the new series from Capriccio with the CDs pegged at £2.43 dealer price (£3.99 rrp) and the tapes offered at £1.21 dealer price (£1.99 rrp). Two series of 15 titles each are available now — one series with a floral theme, and one with a birds theme, and the cover.

The repertoire is mixed and aimed at both the serious collector and the budget classical market. All the recordings are digital.

The musicians include Western European artists who appear on Capriccio's full price label, but also some from Eastern Europe. Chorus Altenburger plays Mozart's Violin Concertos Nos 3, 4, 5 with the German Bach Soloists (15525/79829) CD/tape. It runs for 75 minutes.

There is also Schubert's Symphony No 8 "Unfinished" coupled with Rosamunde played by the Budapest Philharmonic under Kovacs (15527/79831) CD/tape, with a playing time of 68 minutes; and Rhapsody Espanole with music by Chopin, Ravel, Debussy, Dukas and Rimsky-Korsakov played by the Budapest Symphony Orchestra under Gyorgy Lehel (15528/79823) CD/tapes, with a playing time of 59 minutes. There

## Variations on an Elgar theme

ELGAR'S CELLO Concerto, which has dominated the classical charts for nearly a year, shows no signs of slowing down if the interest in new recordings are anything to go by.

Both du Pre's recordings, and Julian Lloyd-Webber's recording have taken up permanent residence in the charts, and they look to be pursued hotly by new versions.

The most unusual is the work played on the viola, in a special arrangement made in 1929 by the distinguished player Lionel Tertis with the eventual approval of the composer himself. "How often I murmured to myself over the years — if only I could have a work from this great man's [Elgar] pen," wrote

The first three titles in the Classic Library series indicate the popular nature of the compilations. Holst's The Planets and Ravel's Bolero are played by the Philharmonia Orchestra and the LSO under Geoffrey Simon (CLSCD 3001) and on tape/LP.

These recordings have been available on two separate issues in the successful Boots in-house label and are digital.

Both the other releases come from AVM's Bulgarian connection. Grigor's Piano Concerto is played by Maria Deyanova and

will be a further release of 15 titles in June.

The two other budget series are Recital and Signature. Recital contains more popular, orchestral mainstream pieces played by the Orchestra da Camera di Roma conducted by Nicolas Fiogello. It has a dealer price of £2.99 for CD and £1.80 for tape which converts to £4.99 rrp and £2.99 rrp respectively.

Scandinavian Masters includes Grieg's Halvorsen Suite and Neilson's Little Suite For Strings (KNEW 501); An English Collection includes Britten's A Simple Symphony and music by Bayliss and Walton (KNEW CD 502) and Russian Masterpieces, with Tchaikovsky's Nutcracker and Borodin's Nocturne (KNEW CD 509). There are 10 titles in all.

Signature is more specialist in its repertoire, but contains some interesting programmes with reliable English musicians.

The Trio Zingaro play Piano Trios by Shostakovich and Ravel (KNEW 202), Igor James and Jennifer Portridge play music for horn and piano by Beethoven, Cherubini and Doniz (KNEW 201); and David Campbell, Andrew Boll and the Bachman String Quartet play the Complete Clarinet Works by Brahms in two volumes (KNEW 301/302).

The dealer prices are the same, £2.95 (CD) and £1.80 (tape).

Tertis at the time. "Anyhow, here was the best thing ever."

Strangely, it had never been recorded — until the Israeli-Canadian viola virtuoso Rivka Galun teamed up with the RPO under Vernon Handley for Confer.

The CD also contains another world premiere recording, Arnold Bach's Phantasy for viola and orchestra, and an early orchestral suite by the Three Characteristics Pieces (CDFE 171) and on tape/LP.

It certainly claims the limelight. But ASV is already proclaiming an unexpectedly strong response for the new recording of Elgar's Cello Concerto contained on A Birthday Celebration, featuring the charismatic cellist Paul Tortelier.

Rachmaninoff's Rhapsody On A Theme Of Paganini is played by Nikolai Evrov (CLSCD 3002) and on tape/LP; and Schubert's Unfinished and Mendelssohn's Italian Symphony are also coupled (CLSCD 3003) and on tape/LP.

"We have designed the Classic Library series especially for those many thousands of record buyers who have started out on classical music by buying our Best series or 100 Best Classics, and who now want to move on a step further," explains Matthew Walker.

Each album will be numbered Volume 1, Volume 2, etc, so the idea will be to build up a collection of the great classics. It is surprising to think that there are not other couplings of the Planets and Bolero, the two most popular pieces of orchestral music written in the century, and that other proven couplings of enormous sales potential like the Unfinished and the Italian symphonies are ignored by record companies today.

Classic Library will have a strong packaging identity. AVM Classics is distributed by FRK.

## BRIEFS

● TELDEC PAYS tribute to its 25 year association with the conductor Nikolaus Harnoncourt with a mammoth 21-CD set covering the numerous recordings of mainly baroque music made over the period, from Bach and Handel to Vivaldi and Zelenka, though there are also the highly praised versions of Mozart's Horn Concertos. The set is supplied in an acrylic box, and bears a dealer price of £99. (8.35837). The set will be issued individually at mid-price in the near future.

● VLADIMIR ASHKENAZY's large collection of Chopin recorded for Decca during his two decades with the company is being brought together in a 13-CD set which contains virtually all the solo piano works, including the arias, Preludes, Nocturnes, Polonaises, Fugues, Impromptus and Waltzes. The only important composition not included is the Andante spianato and the Grand Polonaise Op 22, which has not been recorded by the pianist. It is being offered at the dealer price of 10 CDs, £69.90 (421 185-2).

● WILLIAM BENNETT, one of the leading English flautists, has recorded a homage to the great French flautist and teacher Marcel Moyse, who taught both Bennett and James Galway among many others before his death in 1986. The recording which includes works associated with Moyse by composers such as Saint-Saens, Hue, Gouber, Doppel and others, features a cartoon of Moyse drawn by Bennett himself on the cover. Bennett is accompanied by the ECO conducted by Stewart Bedford (CDDCA 652) and on tape/LP.



DAME PEGGY Ashcroft and Jeremy Irons come together on a new recording of William Walton's *Facade*, the "entertainment" based on the poems of Edith Sitwell — and, for the first time on CD, the recording will contain the eight additional poems, generally known as *Facade 2*, which had their premiere in 1979. The recording was made with the London Sinfonietta conducted by Riccardo Chailly, and is coupled with Stravinsky's *Renard* (421 717) and on tape.

## EMI push for Walton tape

WALTON'S SYMPHONY No 1 and the premiere recording of Walton's *Variations On A Theme by Hindemith* (1963) played by the Bournemouth Symphony Orchestra conducted by Vernon

Handley (EL 749671 4) and on CD is EMI's cassette of the month and has a price reduction to £3.86 until April 30 when it reverts to £4.29. The record is part of the Arts Council campaign, 20th Century Classics.

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- Paula Abdul (VIRGIN)
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- Joe Jackson (A&M)
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- Tom Petty (MCA)
- Wendy & Lisa (VIRGIN)
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- Diesel Park West (EMI)
- Johnny Diesel & the Injectors (CHRYSALIS)
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## D I A R Y

**SONY BUYING MCA** — was that an April Fool's joke, or what? There would be so many anti-trust hurdles to trip over, it would be a very big lay to swallow and there would be much more opposition to the loss of a US TV company to foreign ownership than a "mere" record label such as CBS. A much more likely target to fulfill Sony's ambitions to own a movie studio is Columbia, presently owned by Coca-Cola. More certain: expect Sony to develop its own-name classical label over the next few years, perhaps under the direction of new CBS classical head **Gunter Breest**... Why did three separate daily newspapers last week carry supposed exposes on CD prices and the death of black vinyl? Is someone feeding them with information to serve their own ends?... Not expected to be part of the A&R merry-go-round (see p4) is Capitol's **Simon Potts**, recently linked with BMG... You know how we hate to remind people of what they said. Now that **Harvey Goldsmith** has confirmed the sale of his company's interest in London Arena (see p1), we can recall his partner **Eel Simons'** reaction to those suggestions in October: "They are lying. There is no sale whatsoever"... First projects from **Life-Aid Armenia** later this month will be singles from a cast of "rock'n'roll legends" and a remake of **Marvin Gaye's** *What's Going On*, featuring the likes of **Aswad, Boy George, Errol Brown** and **Dave Olmstead**... Although **Geffen** has dropped **Donna Summer** from its US roster, her **SAW**-produced album will gain a Stateside release after all, via Atlantic...

**THE STARS** did turn out for the **Ivor Novello Awards** and a good time was had by all. Surprise award-winner **CHW** was joined on stage by his number one hit songwriters from four decades — a nice touch. He was handed a demo tape by one enterprising songwriter at the Grosvenor House, so could that contain a hit for the **Nineties**? Before those with nasty suspicious minds wonder why the **Island Music** table at the event was empty, **Dooley** is informed there was an "administrative error" at **Island** which meant they overlooked the booking... **HMV Oxford Circus** is opening a whole video floor in the summer, reckoned to be the UK's biggest video department... Accompanying **Bill Wyman** and the **Fleet Street** rat pack in **Antigua**, **PR Nick Massey** reports strolling into a splendid beachfront restaurant to be met by mine host, **Bob** "I see no debris" **England**. **Massey** decided that the former head of crashed **Towerbell** might not appreciate the irony if the party had skipped without paying the bill and on being told that **Dooley** would be informed of his chance meeting, the indefatigable **England** replied: "Tell them it's available for functions"... "I refuse to be a victim of rock'n'roll," says a slimline **WEA** head of TV promotion **Bill Fowler** who is undergoing heart bypass surgery this week. Contact **Michelle** at **WEA** for progress.



**BANGERS AND SMASH:** The jubilant entrants and organizers of this year's Music Therapy charity banger race which raised £30,000.



**LUKE WHERE** you're going: Luke Goss from Bros gets set for the big charity race.



**PINK CHAMPAGNE:** Pink Floyd's Nick Mason receives his just rewards after competing in the race of Wimbledon.



**IT'S NOT** that simple Simon: **Simon Climie** says he knows all about smash hits.



**STAINLESS DEAL:** PRT Distribution oversees a production deal between **AVM Records** and **Metaworks**.



**IF MUSIC** be the food of love: More than £16,000 was raised at a dinner and stag night in aid of **Nordoff Robbins Music Therapy**.



**BLUE MOVES:** **Midnight Blue** sign a publishing deal with **Chryslis Music**.

**HAPPY FAMILIES:** **Brother Beyond** get together with staff from their record company **EMI**.



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