14,31 **MUSIC WEEK**



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ANDERSON AND

RCA's Anderson: 'no frills'

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

ISSN 0265-1548 new style of operation at RCA will **Concerted bid to break**

terent personality to her prede-cessor John Preston and not be-cause she is a waman. "We won't be having pink, finlly curtains or any-thing like that," she states. She adds that she does not feel

she is striking a great blow for the cause of wor an within the muric in TO PAGE FOUR

Cliff gets an lvor, pride in **UK** is restored

talent was restored at the Ivo Novello Awards last week afte having been dented so recently at the British Record Industry Awards

The lvors received widespread praise for their quality of production and smoothness of presentation from a wide variety of industry fig-

The most unusual aspect of the awards themselves was the presen-tation to Cliff Richard of a "one-off,

tablon to Cliff Kichard of a one-on, lifetime achievement? award. The first non-writer to be hon-oured by BASCA, Richard was chosen for his second major industry award of 1989 — he was similarly award of 1989 — he was similarly

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

BARD chairman Steve Smith says that the event would have been premature. He feels that, at this stage of the organisation's development, resources are betchannelled into persuadi indie dealers to become men

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

THE UK'S biggest indoor concert venues look set to enter the next decade facing tough new competi-

tion for business. Certain halls' long-standing mon-opolies 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 grenue will be less than two miles from its neighbour and claims it will become the UK's largest concert

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

It will become part of a large de velopment scheme for the orth 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

venues' stranglehold

Meanwhile, one of the co-organ-isers 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.

aue 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 "Wembley will have to get on its toes again. It has had a strange, supercitious 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,

Wembley increased the cap of London Arena. But Goldsmith says there is no reason why the two

"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 in-

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

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

not success." Wembley Arena is keeping fairly tight-lipped about its views an Lon-don Arena but says: "In this day and age, it is the artist that pulls rother 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 re-linguish 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.





Clean slate for royalties talks

RECORD COMPANIES and music publishers are aiming to hammer out a new industry agreement on mech-anical royalties by the end of the

Both sides say the talks will be a once-in-a-lifetime opportunity to reappraise the whole system of 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 ac-

companying statutory recording li-cence. 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 agreemen be reached. The talks between the BPI and the

Mechanical Copyright Protection Society will begin as soon as each organisation has prepared its case, TO PAGE FOUR

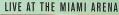


GLORIA ESTEFAN AND MIAMI SUUND MACHINE THE HOMECOMING CONCERT VIDEO.

Their Smash Let It Loose tour brought home before a sell-out Miami crowd. Gloria Estefan and Miami Sound Machine sizzle in the triumphant Homecoming concert.

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NEWS ANALYSIS

Dock 'n' roll: the future of stadium rock?

FNEW products stimulate demand and competition than the UK arena market is in fora busy hutre. The developments do not net like the developopened, 12.61 s-seater London Arena – a venue bandon status ing major concerts in London. New ere also planeed for Simingham, Sheffield and even another in the Docklands itself.

While the London Areno will enigo a healthy roloy with Vembley Arena for the immediate future, by 1992 it may have an even bigger concert cousin less than two miles down the road ving for a tellinon. Londondeme, planned for a sile north of the Royal Victoria Deck, have diready been granted fourtile planning permission by the London ation as part of a larger reddrelogenet scheme which includes a conference centre, a hotel, offices, shops and houses.

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



A Sportight Publications (3d publication, incorporating Record & Tape Retailer and Record Business.

Greater London House, Hampstead Road, London NW1 702, Tel: 01-387 4611 Telex: 299485 MUSIC G. Fax: 01-388 4002. Editor: David Datos: Dearth Editor: David Latos

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Next Music Week Directory free to subscription current in January 1989. stage event and 20,000 for an end-stage concert making it, so claims its developers the Royal Victoria Dacks Development Partnership, the largest indoor arena in the UK

"One portner in the Londandome consortium is intermationed Sporth Markeing, the developer behind the new 15,000 capacity. Event World Student Gomes. Add the £47m, 12,000-seater Notional Indoor Arena opening in Birmitgatime and it would appear the old major chy aquatet of Wambley Arena, the NEC, G-Mes and Gasber Call and Call and Call and Arena the NEC, G-Mes and Gasber challenged. One large arena per city could become history. "Any, city in the States with o

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

is a converted solar memory and a population of the solar terms of the solar memory and solar sol

Goldsmith. "You can't have the most important music city in the world with an arena manapoly.There is a huge audiance 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?

major veluus in such colse (proximity and serving the some market) Arrobin will radian point. Tardad community and indoor sports complex. Londandome will be a different shape and a gracter height and will be largeted more al entertionment. Up to half of the events will be music-type entertainments will be music-type entertainments — enything tran page concerts to arrens are complementary." Management of Londondome

Arenas are complementary." Management of Londondome and the Sheffield Event Centre will be provided by Spectacor Management Group International, a US-based company who look after many similar facilities in the US including the massive 77,000 copacity Superdome in New Ormans.

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

inits increasing its capacity to 2,000 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 NFC.

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 loak 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 commanly known as G-Mex, that feels the effects more seriously when the Sheffield arena opens — especially if Sheffield can stage concerts all-year round. G-Mex was opened in 1986 as

G-Mex was opened in 1986 as a 52m conversion of what was originally Manchester's central station, yet it is on exhibition centre first and concerts can only be organised "out of the exhibition season". This means a summer period of June and July and a winter season from late November to early satabilith Sheffield as the more ottactive and the Eacland verse.

establish Sheffield as the more attractive north of England venue. It will leave only Scatland's largest venue, the Scattish Eshibition and Conference Centre, with a main concert hall holding up to 10,000 spectotors, some standing, or the only the monopole arean

To you spectrators, some statutaring, as the only true monopoly arena. At present, the existing arenas are keen to emphasise that they are not in competition and work wery 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 being enemies," says Linda Barrow at the NEC.

This is echoed by Kay Wilson, soles 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 time when the

This situation is tine when the existing arena network is an intercity 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 cosy.

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're been totally complacent and done nothing. Now they have got their act together and have made vast improvements."

Goldmith 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.

He compares the attributes 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?."

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 promate their single on Beatwax Records, Town And Country Blues. Disribution is through Pinnacle.

 SILVERTONE RECORDS has organised national flyposing and national press advertising to support the release of Silvertown, the new album from The Men They Couldn't Hang, on April 24. Instore material will also be available. Distribution is through Pinnarle.

 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, Kerrang! NME, Melody Maker, Sounds and Top to back the release of The Cult's Sonic Temple album. National flyposting has also been organised.

MUSIC WEEK 15 APRIL, 1989

Route 89 sets off down wider avenues for annual country push

COUNTRY MUSIC gets its annual boost next month with an expand-ed Route 89 compaign featuring a broader range of artists and a free cassette given away at HMV. Route 89 window displays are

to be set up in HMV stores nationwide with activity centred upon a two-week period fram May 8 when the chain will be distributing a free cassette — the Route 89 Collection - to any collection — to anyone buying one of the campaign's featured alburns. The cassette features artists on labels of the participating rec-ord companies — CBS, EMI, MCA, Phonogram, RCA and WEA

Phonogram, RCA and WEA. As in previous years the cam-paign, organised by the Country-Music Association (CMA), high-lights cancerls and albums by New Country artists but this year can certs by more traditional/MCR acts such as Johnny Cash and Radney Crawell are being staged. "This year Raute 89 is more a

than specifically a New Country promotion," says Martin Satterthwaite, director of European operations at the CMA. "Johnny Cash is viewed by the old-er generation as the godfather of 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 Outs* new 20/20 magazine with HMV's Oxford Cir-

survey commissioned by the CMA, country music record sales have doubled since 1985. An HMV spokeswoman says: "Country mu-sic 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 share capital by video tape duplicator Elmag. Elmag has bought the shares from a number of institutional in-vestors [MW, April 8] which want-ed to divest themselves of their holdings in Shun.

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

"The corporate strategy to de-velop our home entertainment and communications business on much broader base — both much broader dase — boin in product/service terms and geo-graphically — would otherwise have been restricted especially after our enforced withdrawal from seeking a stock exchange list-ing in December last."

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

Cliff's lvor

FROM PAGE ONE

red at the Brits Awards - b cause of his numerous successful in-terpretations of songs by British terpretations of songs by Brhish writers. Writers of number one hits over 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 Liv-ing Doll (1959), while Leslie Stewart Jeremy Paul and Keith Strachan won the award for Best Selling A-side with last year's Mistelae And Wrine, published by Peer-Southern Music/Patch Music.

Other major Ivor No were given to Leslie Bricusse, Paul McCortney, and Mark Knopfler and John Illsley of Dire Straits. Bricusse, whose latest musical Sherlock Holmes opens soon in London, re ceived the Jimmy Kennedy Award, named after one of the UK's most successful songwriters of the Thirties Forties

and Forthes. McCarthey was a popular winner of the citation for Outstanding Ser-vices to British Music which he ac-cepted with a brief "Ivor Navello rap". The Dire Straits writers were given the outstanding Contribution to British Music Award by last year's winners. the Bac Gear winners, the Bee Gees. The Ivor Novello ceremony,

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

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

Love Changes (Everything) publish-ed by Chrysolis Music/Rondor Mued by Chrysolis Music/Kondor Mu-sic; Best Song Musically & Lyrically: Sting for They Dance Alone publish-ed by Magnetic Publishing/Bugle Songs; Most Performed Work: Mike Stock, Matt Aitken and Pete Water-man for I Should Be So Lucky, pub-lished by All Boys Music; Best TV or lished by All Boys Music, Bei TV or Radio Theme: Kingel Hess for Testo-ment published by Myra Music/ Back Music Bei Film Theme or Backer, published by Philip Callins Luf/trii & Rin Music/Beau-Di-O-Do Music/Wanner Chappell; Interna-tional Hir of film Year: George Mch-ael for Faiby published by Marrison all for Faiby published by Marrison Allise Mustermon.

Aitken Waterman. Aften Waterman. MW's preview of the Ivor Novello Awards nominees (Publish-ing Supplement, April 8) inadver-tently omitted the details of Trevor Jones' (aka John Du Praz) theme for A Fish Called Wanda, published by DV **Brakes** bite as A&R world stops spinning

THE WORLD of A&R is resuming a semblance of stability this week after a month of rumour and speculation about wholesale anoes

The strongest suggestion has been that CBS's A&R staff would be leaving en masse and that EMI's head of A&R Nick Gatfield would e joining MCA. However, no the projected moves came to fruition and one senior A&R source comments: "The brakes are defi-

Speculation about the CBS personnel was fuelled by their contracts being up for renewal at broadly the same time. The ru-Robury the same time. The ru-mours suggested that Annie Rosebury would be going to Elek-tra, Lincoln Elias to London and Gordon Charlton to A&M. don and

In Gatfield's case, it is believed that he was close to finalising a deal with MCA but that an offer of improved terms kept him at EMI. Record companies acknowl-

edge that there is a shortage of top-flight A&R people available and are prepared to pay well to keep the staff they have.



Clean slate FROM PAGE ONE

Anderson

women.

FROM PAGE ONE dustry. "I am just conscious of the fact that I have got a great new jab and I don't particularly hold with the

dea that I'm breaking new ground

Preston, now co-chairman of BMG UK, comments: "We are not making a statement about how

making a statement about how warmen can run record companies. We have simply chosen the best person available to do the job. "Isia is quite clearly outstandingly qualified for the job. That she is the first warman to run a major record

hirst woman to run a major record company is only a comment on the primitive attitudes in our business. Hoppily, BMG has made it into the late 20th century already."

European launch of compact disc

Anderson was previously in Anderson was prevousy interno-tional marketing director at Poly-Gram, a post which has now been filled by tormer Polydor marketing director Tim Read. Read has spent the last 18 months working on the

but BPI rights committee cha Clive Fisher believes the end of the Clive risher believes the end of the year is a realistic target for a result. He comments: "This is our ance-in-o-fifetime chance to look at the whole mechanical royally system without the compulsory licence and the statutory rate and all the other bits and pieces that changed

Industry experts vary on their pre-diction of the outcome of the delibthe MCPS will be seeking to bring the UK into line with the BIEM-IFPI contract which regulates royalty payments for record sales through-out continental Europe.

NOMINATIONS FOR the new general secretary of the Musicians Union will take place in May. The present holder of the posi-

tion John Morton will retire in March 1990 and an election result of who his successor will be is expected in July this year. Morton will continue to be involved with the union after 1990 on a consult-

Powell leaves Rough Trade

RICHARD POWELL is leaving h 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 devolv-ed to Will Keen, 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 6.7 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 racking operation Bullet 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 contocted on 0270 589 321



NEW YORK: A report that Sony was about to announce the purchase of MCA/Univer sal, including the latter's rec the purchase of MCA/Univer-sal, including the latter's re-ard contempty, had by Sony-MCA stroth thir i does not re-spond to runneurs. The story respond in the story re-spond to runneurs. The story reported in the tode press, in-tering the store of the story re- The reports suggested their meetings to finalise the sale ware being held in California been anounced on Monday April 3. The reports sent MCA reaction of the story of the results of the story of the results of the story of the theory of the story of the sto report was based on usually reliable sources who might not have been "as well informed as we believed them to be".

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

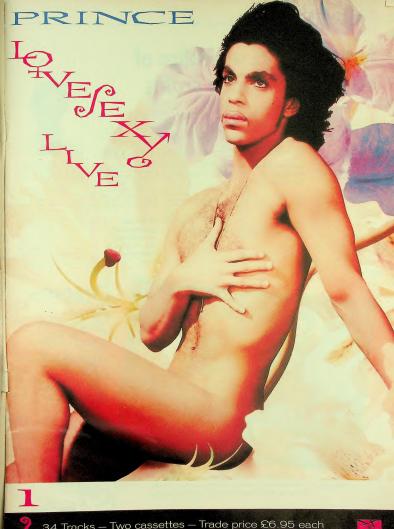
NEW YORK: Don lenner has been named president of Col-umbia Records by Tommy Mottola. lenner was most re-cently vice president/general manager for Arista. No suc-cessor for lenner has been set by Arista. The widely expected appointment comes on the heels of the Sony-owned recneets of the sony-owned rec-ord company's promotion of Dave Glew to president of Epic Records. Paul Smith is ex-pected to be named president of CBS Records Distribution shortly.

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

HELSINKI: Indications are the The Sinkh: Indications are im-1988 was an excellent year to the Finnish record industry. At though final figures are not ye available, sources have re vealed sales of around 13 units worth \$130m at relavalue including tax. It is believed sales of CDs nearly double with little effect on viny cassette revenue



watched by the men who helped ke it possible



FRONTLINE

Independents seek slice of chain gang's video profits

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

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, stand quality, value for money, space restritions and a belief that videos appeal more to fans and collectors than to general punters are all cied as factors holding them back. "Video is the growth market and

"Wideo is the growth market and it represents the next stage of development for independents. We must be involved in it," says Mermut be involved in it," says Mercambridge. Woolworths has gone after the market in an aggressive monner giving videos a high profile in its stores. They've gressive monner giving videos a high profile is largely untopped. 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'

Pana Street branch of Rival Records in Brital Jaio takes note of High Street developments and the profitability of self 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 cossteries 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 videos alone. "We will be moving into the leisure market in the future stacking the "how-to-do"—type video or tilles such as Better Coarse Fishing or whatever."

Ye's in terms of music video Keith Whiting, a partner at Ace Music Centre in Musselburgh, Edinburgh, thinks it very unlikely video tales could ever moth album sales and says thot sound reproduction is the biggest reason why not. "At a price of 59.99 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 volue 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 post. Penny Lane is extending the shap, however, mainly to increase their stock of CDs but they will also make space for more ideos.

Price also thinks he will never sell as many videos as UPs. "A broad spectrum of people buy UPs 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 any collectors of him Juffs will buy two or more videos a week," he says.

soys. Content and price are also important factors and Paul Price says his biggest sellers are in the 6.6.9 to £9.99 price bracket. The cheaper compilation videos are not the only ones the public are after says Cardy, "Most want videos in particular are very popular," he adds.

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





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 Chrysolis/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 telesales department before the move to EMI. She lists ancient relics, swimming and trying new diets as her main hobbies.

olonr

The walbum "WHEN THE WORLD KNOWS YOUR NAME; mixed by Bob Clearmountain at CBS Studios.



Congratulations to our Ivor Novello Award Winners

Mark Knopfler and John Illsley for their Outstanding Contribution to British Music

and

Rob Fisher for Best Contemporary Song



HMV muscle pumps up Route 89

by Karen Faux

IN ADDITION to headliners Johnny Cash and Reba McEntire, 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

Michael Johnson, Don Seals, and Deen Dillon. The compaign is connelly ex-tending its parameters to promote the product of live absenties Kality Travis and Reasone Cash. And this ambitiourness seems feasible with the support of HMVs retail muscle, basisting the cause with window displays, artist ap-sete — The Route 89 Collection.





1	1 THE KENNY ROGERS STORY Kenny Rogers Liberty EM7/39 (E)
2	5 THE VERT BEST OF JIM REEVES Jim Reeves BCA PL89017 (BMG)
3	9 THE COLLECTION Jim Reven Collector CCSLP183 (BMG)
4	RE THE BEST OF GLEN CAMPBELL Gies Compbel MFP (DMFP6023 (E)
5	3 GREATEST HITS The Judds RCA PL89017 (BMG)
6	2 ANNIVERSARY - 30 YEARS OF HITS Tommy Wynetle Epic 4503931 (C)
7	4 DOLLY PARTON'S GREATEST HITS Dolly Parton RCA PLB4422 (BMG)
8	RE THE COLLECTION Boxacs' Wille Collector Ser CCSUP159 (BWG)
9	RE BEST OF WILLIE NELSON - ACROSS THE Willie Nation Teldor STAR2317 (BMG)
10	7 20 GOLDEN GREATS Glen Compbell EWI EMTV2 (E)



Johnny Cash, the Country Music Association's Route 89 campaign

1 W E V E S WHILE REBA McEntire reigns as

the queen of country music in the US, the visibility of her crown remains a little hazy over here — but that's about to change with her Route 89 UK debut and the release Route 89 UK debut and the release of a new album on MCA. Entitled Reba, it is smooth and lushly pro-duced, proving she can do justice to soul classics such as Sunday Kind Of Love and Aretha Franklin's Re-spect, while her impecable vacal treatment of emotional songs such as Every Time You Touch Her and I Wish I Were Only Lonely stamp it with a country andiance. Bake with a country pedigree. Reba in with a country pedigree. Keba will appeal to anyone who values good songs sung well and could prompt renewed interest in her Greatest His LP — the only other to be released in the UK. KF

ROSANNE CASH is bringing a 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 hinged on the ability to produce a brand of country rock that sounds

good on radio, and tracks such as Hold On and Never Be You are testimany to that. She's more inter-esting, however, on less rock oriented songs such as The Way To Make A Braken Heart and with the lozy, sountering piano accompaniment of I Wonder. K

DESPITE ITS title Boxcar Willie's DESPITE ITS the Boxcar Willie's Best Loved forwurks sind a reis-sue but a Jerry Kennedy produced set of new recordings. The Favour-ites are a fairty predictable select-tion of country and rockabilly golden oldies. Boxcar coasts through such songs as Carzy Arms, Pistol Pockar Mamo, Almost Per-suaded and Immie Redgers In The Jalihouse Now Goad value from RCA el mid price. DI

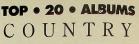
TAMMY WYNETTE'S polished performance did not disappoin fans at the Wembley Country Festi

fans at the Wembley Country res-val and her new album — Next To You — hos just been released by Epic. This looks and sounds up-market 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 II Everything But Quits and Thank The Cowboy For A Ride. Next To You is bound to sustain her formidable crossover appeal. KE

ANYONE'S CURIOSITY about who's who in new country music is about to be satisfied by a book of that name. Writen by Andrew Vaughan and published by Omni-bus Press, it is an officient A-Z guide Information of the satisfied by the satisfied planing of the satisfied by the satisfied by the satisfied planing of the satisfied by the satisfi bus tress, it is an efficient A-Z guide placing contemporary artists squarely in context with the new country thrust while providing in-sight into their roots and influences. Priced 8:7.95, it will be in the shops from May 8.

Keeping it country this week are Karen Faux and Dave Laing

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-	15th April 19	189
1	3 FROM THE HEART Daniel O'Donnell	Telstor STAR2327 (BMG) C:STAC2327/CD:TCV2327
2	2 COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C-MCFC3426/CD:DMCF3426
3	LYLE LOVETT & HIS LARGE	BAND MCA MCG6037 [F] C-MCGC6037/CD-DMCG6037
4	4 BLUEBIRD Emmylou Harris	Warner Bros 957761 (W) C:9257764/CD:9257762
5	6 ONE FAIR SUMMER EVENIN Nanci Griffith	C:MCFC3435/CD:DMCF3435
6	5 DON'T FORGET TO REMEM	ABER Ritz RITZLP0043 (SP) C:RITZL0043/CD:RITZCD105
7	7 I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C:RITZLC0038/CD:RITZCD104
8	14 LONE STAR STATE OF MINI Nanci Griffith	MCA MCF3364 (F) C-MCFC3364/CD:MCAD5927
9	11 ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (W) C:WX107C/CD:WX107CD
10	8 SWEET DREAMS Potsy Cline	MCA MCG 6003 (F) C:MCGC 6003/CD-
11	20 LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C-MCFC3413/CD-DMCF3413
12	9 OLD 8 X 10 Randy Travis	Warner Bros WX162 (W) C:WX162C/CD:K9254662
13 N	IEW OLD FRIENDS Guy Clark	Mother/Island MUML893 (F) C:MUMC893/CD:MUMCD893
14	12 TWO SIDES OF DANIEL O'I Daniel O'Donnell	CRITZLC0031/CD:RITZCD107
15	18 GUITAR TOWN Steve Earle	MCA MCF3335 (F) C:MCFC3335/CD:DMCF3335
16	17 SHADOWLAND kd long	Warner Bras WX171 (W) C:WX171C/CD:WX171CD
17	RE Steve Earle & The Dukes	MCA MCF3379 (F) C:MCFC3379/CD:DMCF3379
18	13 STORMS OF LIFE Randy Travis	Warner Bros 9254351 (W) C:9254354/CD:9254352
19	RE Parton/Ronstadt/Harris	Warner Bros WX99 (W) C:WX99C
20	15 BUENAS NOCHES FROM A Dwight Yookom	LONELY Reprise WX193 (W) C:WX193C/CD:WX193CD
Com	piled by Gallup for the Country J	Music Association © 1989





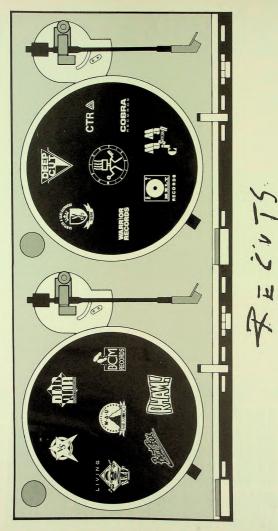
gem should be compulsory for any who still maintain that this style of music is old hat 925 776-1/-4/-2

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PAGE 8





Pinnacle Dance Division

Dance SIN G 0 GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

COMPILED BY MUSIC WEEK FROM

1. SEEP ON MOUNT W/Mpin TEM/R 25/E 2. STRAIGHT UP Seen/Vigit SEM/R 25/E 3. PEOPTE HOLD ON Mount On Time CUISTIG 4. AND SCAL TREEDOM Seen/Vigit SEM/R 2000 5. Hold SAdd On Time CUISTIG 5. Hold SAdd SCALINE COLOR 6. Hold SAdd Color Time CUISTIG 7. Hold SKAL SEEDE TAIL 8. SEEDE TAIL Color Time CUISTIG 7. Hold SKAL SEEDE TAIL 9. HOLD THE CUISTIG Mount A SING TIME TAIL 9. HOLD THE CUISTIG Mount A SING TIME TAIL 9. HOLD THE CUISTIG Mount A SING TIME TAIL 9. HOLD THE CUISTIG Mount A SING TIME TAIL 9. HOLD THE CUISTIG Mount A SING TIME TAIL 9. HOLD THE TAIL Mount A SING TIME TAIL 9. HOLD THE TAIL Mount A SING TIME TAIL 9. HOLD THE TAIL Mount A SING TIME TAIL 9. HOLD THE TAIL Mount SINT TAIL 9. <td< th=""><th>THE WEEK WEEKS ON OTHER</th><th>W</th></td<>	THE WEEK WEEKS ON OTHER	W
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-		ANOTHER PLACE AND TIME
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-		ROAD TO THE RICHES
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NEW RELEASES - ALBUMS REGGAE EXPERIENCE

30 20	HEY MUSIC LOVER 9 S'Xpress Rhythm King LEFT 30(T) [I]
31 .	
32 17	DREAMIN' 3 Vanessa Williams Wing/Polydor WING(X)4 (F.
33 🖽	CRUCIAL MCA MCA (T) 1333 (F
34 7	TURN UP THE BASS 10 Tyree/kool Rock Steady Hrr/London FFR(X)24 (F
35 25	LEAVE ME ALONE 8 Michael Jackson Epic 6546727 (12'-6546726) (C
36 26	BLOW THE HOUSE DOWN 6 Living In A Box GIRL I GOT MY EYES ON YOU
37 34	2 Today Motown ZB42683 (12"-ZT42684) (BMG LONELINESS
38 38	2 Kelvin Pizarro Champion CHAMP(12)93 (BMG JUST A LITTLE MORE
39 32	2 Deluxe Unyque UNQ 5(T) (SP YO YO GET FUNKY
40 28	5 DJ Fost Eddie DJ Int./Westside DJIN(T) 7 (A
41	Hernandez Epic HER(T)1 (C COCOON (FROM HITMAN & HER)
42.45	2 Timerider Lisson DOLE(Q)8 (1 REACHIN'
4336	4 Phase II Republic LIC(T)006 (THE KING IS HERE/THE 900 No.
44.	6 45 King Dr Beat/Filmtrax -(DRX912) (BMC DAYS LIKE THIS
45 23	4 Sheena Easton MCA MCA(T)1325 (I BREAK 4 LOVE
46 33	14 Roze Champion CHAMP[12]67 (BMC INDESTRUCTIBLE
47 29	7 Four Tops/Smokey Robinson Arista 112074 (612074) (8MG BIG BUBBLES, NO TROUBLES
48 ₃₁	5 Ellis Beggs & Howard RCA PB42089 (12"-PT42090) (BM0 BLACK IS BLACK/STRAIGHT OUT
49 39	4 Jungle Brothers Gee St GEE(T)15
50 E	Sharon Dee Clarke Urban/Polydor URB(X)31 (

TOP10 BUBBLERS

1	CAN'T SAY 'BYE Tony Stone	Ensign/Chrysolis ENY(X)622 (C)
2	BAD ATTITUDE Heather Austyn	Urban/Polydor URB(X)33 (F)
3	2 HOT 2 STOP LU.S.T.	Boss BSS(12)7 (BMG)
4	TWO-TIMING LOV Janet Davis	Fine Style - (FS020) (JS)
5	YOU'RE NOT RIGH Velma Wright	Supertronics -(RY 028) (Imp)
6	COMIN' CORRECT MC Mell 'O'/D.E.T.T. Inc	/WIZE Republic -(LICT 007) (I)
7	RHYTHM IS THE M DJC Chillout/Kool Chip	ASTER Mercury -(8725671) (Imp)
8	TIME TO GET FUN Bizarre Inc	KY Blue Chip -(BLUEC 14) (I)
9	MISS YOU LIKE CR Notalie Cole	AZY EMI USA (12)MT63 (E)
10	BLACK AND PROU Dis Mosters	





abviously be the cheekily titled and excellent album, **SOUL II SOUL** Club Classics Val One 110 Records DIX 82

Meanwhile, an one (1 or Mecords DIX 82). Meanwhile, an import pare the infectious Lym Collinar Think (About II) organ and brass based (and Eric B & Rakim The R scratching) THE REAL ROXANNE Roxanne's On A Ra(I) Salet TAXS02334); Turu Up The Bass-Type Tyree produced hip hause (apart from the article's hotting mix) KOOL ROCK STEADY Ler's Get Hyped (DJ International Records DJ-973); **Donna Summer** Low To Love You Baby quoting slow grooning Jazzy Jay produced slinky rap WANDA DEE The Goddess (Tuff Chy TUF 12043), filiped by the DJ Mark The 45 King produced lone; funky James Brown-type amples woven jountify jiggling rap MOST WANTED Calm Down (The Calm Down dy dull but selling track VIRGO FOUR Do You Know Who Yo (Trax Records TX175); Tony

nphries remixed church Core Cri bing APRIL DAWN Love Cri Street EZSR-7541); Crime interesting emptily topping then "orchestrally" building synthesized instrumental house L.B. BAD New Age House (The Prince Of Dance atto guy wailed classily e PARIS BRIGHTLEDGE Learn To Love (DJ International Records DJ966); scratching (and scratchy sounding) fierce rap **UPTOWN** Dope On Plastic (Tommy Boy TB 923); **The** olling strange O'JAYS Have You tad Your Lave Today (EMI -56127).

hat Bobby Brown has Now that **Bobby Brown** has broken through so strongly here, it's looking increasingly likely that we will have assungteet summer. This is the rhythm that has Been dominating the US black charts for over a year but to date has had a limited following here which the traditional works. ere, mainly in the traditionally m empo loving West Indian market. npo loving West Indian market, ing a juggly syncopation of hip ho als and soulful singing — moking ussful "bridge" type of music. guably originated by **Full Force**,

of the productions of such as Toddy Riley and LA & Babyface, while a prime current example is Alys Williams' Sleep Talk. This we releases in the style are the alt is Alvson nk style NEW hot on import jumpy Pfunk EDITION Crucial (MCA Re EDITION Crucial (MCA Records MCAT 1333), re-released Teddy Riley produced funkity syncopate pleading GUY Groove Me (MCA Records MCAT 1331), and possible even the bouncity tugging liggly even the bouncily tugging jiggly logging **AL JARREAU** All Or Nothing At All (WEA U7663T), I've been using the description "swingbeat" for some the description "swingb time already, so remem

Other IIK releases include th wailing good lushly archestrated hustling hause **CIRCUIT featuring KOFFI** Shelter (Callision Records 12CIR 1, via the Cartel); reviewed on THE NEVILLE BROTHERS S Rosa (Breakout USAT 656); wailed friskily galloping **JO** Make My Body Rock (RCA 427501: 5 DEBBIE GIBSON Electric DISKONEXION featuring Linda Bernette Love Rush (Submission Records SUBX 010, via Pacific

Damon Rochofort & Camelle Hinds created, girl led brightly bounding OMEN Satisfaction (Debut DEBIX 3065); Stargard reviving chunkly johing iggly SYNDEE Which Way Is Up (Big One VV BIG 14); pop art aimed datedly volume pu ky HUMANOID Slam (West ecords WSRT 14); Marshall Record WSR141, Morshall Jefferson produced johing flurnying slick but inte BUG FUN Living For Your Love (House Mix) (Jive JIVE T 200), stololly paced Spencer Devis Group/Chicago Transif Authently and Mary Kamé oldies medleying CLUB HOUSE (m.A. Man'té Ke' Ke (Alussic Man MMPT 12003, va Pinacle), washing machine-stive sourrigin gintumental house BIZARRE INC Technological Blue Chip "R&B" BLUE C14, via the

Taking the rap

by Sarah Davis

by Sarah Davis WITH THE demise of Night Net-work, TV has last N-Sign, its only regular rap and hip hop slat. N-Sign presenter, Capital Radio DJ Tim Westwood, is saddened at this blow to televised rap and empha-sises rap's influence on dance mu-

"Rap's been one of the biggest "Rap's been one of the biggest influences on the music scene of the Eighties," he says. "It's influenc-ed so much mainstream pop and rock; now house is having that effect as well. Without a doubt, black fect 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 Gookie Crew and so an, it's influenced the sound of people like Stock, Airken and Waterman. It's created a new sound and broken those barriers down." down

What is the power of rap that gives it its impact and its crossover potential? "It's important to realise potentials its 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 aural wallpaper, it actually means a great deal to people's lives. Rap culture 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 a

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 Enthey offer young British 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 it's a music form that has a high level of commit-ment, 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 good time, there's no real depth of substance to them. With the likes of KRS-1, rappers are explaining the black people's predicament in America, and this country, and America, and this country, an ways out of that situation for them.

Westwood considers the import ance of black music to all areas of music under-roted 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 great est rock and roll album of the Eighties, of the decade. That the That's really misguided, even though Pub lic Enemy do cross over into the rock and roll audience.

"But first and foremost they're a black rap act and should be covered as such. The weekles should be getting more in touch with that cross-over process which is al-ready dominating a lat of main-stream pop and rock music. If they don't cover it they're going to bedan't cover it they're going to be-come 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 **qiants**

Dance

by Barry Lazell SLEEPING BAG, whose I'm Housin' 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 shops with a new remix (The UK Groove) by Simon Harris (SBUKR 77), while yet a further mix of the track is available only on a cassette single, released in Sleeping Bog's Walkabout series which is aimed at ghetto-blaster taters.

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

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 compila-tion album series with the overall tion 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 Lickin', and Kariya's Let Me Love You, together with new Todd Terry-produced tracks by T La Rock.

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

tyreeHARDCORE HIP HOUSE

remixed by double trouble

the follow up to the chart smash turn up the bass

another hip house monster from the super duper producer

out next week

diin 11 djint 11 cddjin 11 order from prt 640 3344





also coming soon joe smooth can't fake the feeling/the dj fast eddie let's go 🏼 🎽

MUSIC WEEK 15 APRIL 1989

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1	T o p • 7 1	5 • S	INGLES
	RedStewart	Records to be featured on this week's Top Of The Pops Ponel Sales compared to last week+13% (WEEK 14) TITLES A-Z (WRITERS)	John Marshall –
	MY HEART CAN'T TELL YOU NO		Ball of Confusion
(NEW 7" 12" · 3" CD · DUT NOW · W7729 / T / CD · DISTRIBUTED BY WEA RECORDS ITO. • A WARNER COMMUNICATIONS CO ROER FROM THE WEAT TEE FORER DESK ON 01-998 SORS OF FROM YOUR WEAD SALESPERSON.	Bedy Carry Set Life Michail Michaell Det Are Burning Michael Det Carry Set Life Det Carry Set Life Det Carry Set Life Berling Michael Bar Det November Barnes Davis Barnes Davis	DISTRIBUTED BY LUGA RECORDS LTD. C A WARRER COMMUNICATIONS CO. ORDER FROM THE LUGA TELE-ORDER DESK ON 01-985 5259 OR FROM YOUR LUGA SALESPERSON.
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A&R TALENT



ETIENNE DAHO: ready for a

Je suis un rock star by Seling Webb

FTIENINE DAHO has slaved bossed in the weave of his stylish clothes, intrigue oozes from the photogenic frowns in his press kit and his live performances are greeted in a manner akin only to Brosmania. Nos Vies Martiennes, his fourth album for Virgin, has sold his fourth album for Virgin, has sold more than 250,000 copies since its release in June 1988, with the pre-vious long-player, Pap Sartori, sell-ing in excess of 650,000. Daho is a huge stor in France, yet meeting him it is easier to ac-

yet meeting him it is easier to ac-cept his UK persona, that of an un-known musician haping to make it big. Apologising for the imperfec-tions 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 d Lloyd Cole.

His own music is in a different category, however, featuring sev-eral melodic ballads which reflect an exceptionally romantic view of

The powerful dance beats of his up-tempo numbers are more im-pressive but, sung mostly in French, Virgin will have to pitch for just the right angle with the product if Data isn't to be perceived as the ext Charles Azn

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 happen. "I'm French, 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.

identity," he states. Following the single release of Stoy With Me from the Ben Rogan-produced Nos Vies Martinnes LP, Daho makes his first UK appear-ance at the Marquee on April 21, It will be a far cry from his recent 43-date European hour which in-cluded six sold-out nights at the 6,000-cospecity Zenith in Paris. "It's still very exciting for me. In France I'm own a mean crisit but

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

Back in I'm an Blackie

by Kirk Blows IT'S NOT often that things are quiet on the WASP 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 or the new The Headless Children LP seems to have represented some-thing 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 real

ise it was ganna take this long!" Indeed, it's taken some 15 months for The Headless Children to finally arrive, with Capitol initial-ly expecting it last May. "Yeah, May, but I didn't specify what year though!" he says. Lawless in fact wrote, produced

Lowless in fact wrote, produced, sang and played guitar on the ol-bum. "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 digital, then went to 24-analogue, nd it just kept arowing and arow-

ing." The Headless Children displays a heavier, more biting WASP, 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 tou

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 bullseye tattooed on my head, and everybody was takmy head, and everybody was tak-ing shots at me — not just verbally either, I mean some were real bul-lets," he says. "It was a difficult time but it taught me a very valuable lesson, that right or wrang, sink or swim, you do what your heart says. I've said exactly what I wanted to on this record on this record

BLACKIE LAWLESS: biting bullets

Adult now

by David Giles

AKE ME is the first vinyl offering rom Brix Smith since she signed to Phonogram last year as part of both the Adult Net and The Fall.

Taken from the forthcoming Adult Net IP immediately discernible is its West Coast influence harking back to Brix's LA roots. It's as though somebody got hold of a Bangles song but changed all the a Bangles song but changed all the chords round — commercial but not conventional. A for cry from The Fall's music. Or is it? "I wouldn't really like to com-pare the two," admits Brix. "I mean, The Fall is fantastic for what it does

but the Adult Net is my ba

and I lave it as well. But I wouldn't like to say which is more commer-cial, or better. It's like saying 'which child do you like better?"" Brix's "double move" from Beg-

gars Banquet to Phonogram co 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 Raurke, Mike Joyce and Craig Gannon. The show was intended as a low-key demonstration to Geffen that she was capable of throwing together a hot live outfit at a moment's notice. In the end Geffen never turned up, and Phonogram moved in for the kill,

Phonogram moved in for the kill. "The next day the label kept ringing", says Brix, "and they taok care of everything. They bought verything lack, 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 really cool. And after that they heard that The Fall's contract might be ending scon-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 the Unit of the All would be the the searching and the did the the searching and the searching and the the searching and searchin

thought they might like to. But atter that I was out of it and Mark [E Smith] did his own thing." S Of the three ex-Smiths, only cannon hung around long enough to play on the album; also appearing is Clem Burke, former drummer with Blandie and Euryth; mics. Craig Leon produced and played keyboards. There aren't any plans to go on the road until Phaedra Rubycon and Ricochet to the uptempo film and TV sound-tracks Of Wages Of Fear, Streethawk and Risky Business, the band have always ignored con-vention and concentrated exclu-

sively on musical quality. After two years of shuttling fr After two years of shuffling from one label to another (most recently Virgin and the ill-fated Jive Electro), Tangerine Dream have signed with Private Music, run by rmer band member Peter Baumann, and distributed in this Baumann, and distributed in this country by BMG. With the depar-ture of Chris Franke last year, only Edgar Froese remains from the original line-up, but he's as ener-

ariginal line-up, but he's as erier getic 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 Rolph Wadephul. Now Rolf, Paul Haslinger and I are 50 per cent through another studio album. We also have the soundtrack for the film Miracle Mile ap pearing shortly on Private Music, and the landscape music video Canyon Dreams, which was voted one of the year's top 10 videos in People magazine, coming out in PAL format later in the year."

PAL tormat later in the year. There are plans for a short tour of Europeon capitals in May and June, which will give the band's fa-natical UK following the first natical UK tollowing the first chance to see Tangerine Dream live in this country since 1986. Though the technology may be tangerine Dream's electronic rack will be as exciting and unusual as

Hanging ground

by Duncan Holland SONGS OF Innocence And Ex-

songs of Innocence And Ex-perience could happily sub-title the story of The Men 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 chewed and spat out, sadder but wiser. But they're not bowed as the new LP Silvertown and a forthcoming major tour seek to prove

major tour seek to prove. As Shepherd's Bush-based busking bohemions, they attracted enough attention to get the odd gig here and there and were brought to the attention of Elvis Costello who put out their fins single on his own IMV lobel, through Demon. The Green Field, Of France a rugada offair, reweld Of France, a rugged affair, caught indie attention and established ihe band in a movement broadly folk/Irish/punk-based that also boasted The Pogues and led to some misplaced comparisons some eous connection

"It was never musical," he says, "Although socially the bands mix-ed, 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 Thou sand Candles, emerged, made all the right noises and impressions and we could've all sat back and 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 personnel

Although the right support was originally there, key personnel changes within the company left changes within the company left the band somewhat out on a limb Paul Simmons, the band's song-writer, explains: "They didn't seem to conceive that they'd have to build up our ca-

reer, that people, human beings were involved. It was a lesson were involved. It was a lesson learnt and we realised that a single like Shirt Of Blue simply wouldn't be allowed to be a number one hit. We're not a band that sings about LA (Low Alcoholf' quips a concerned Swill) so they couldn't place us

Magnet cropped up next. Things looked rosy again, a smaller lobel, 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 "Their attrude was that we were only an indie band and we'd not sell any more than 50,000 units, whereas they look to 80,000 mini-mum," says Simmons. "They want-

Tangs a million

by Chris Jenkins VETERAN GERMAN electronic 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 transformation of the schema schema schema schema transformation of the schema schema schema schema transformation of the schema schem

forefront of forefront of experimental synthesizer music, though more glamorous ortists like Jean-Michel Jarre have often taken the credit for the innovations they introduc-ed. From the hypnotic sequencer



rhythms of early albums such as MEAT BEAT Manifesto: "organised chaos" combining music and visuals

PERFORMANCE

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

time." So to the new LP on Andrew Lauder's Silvertone label and full circle as Lauder was originally involved in Demon and the first IMP single.

Storm troupers

by Karen Faux

MEAT BEAT Manifesto are aware that it takes more than conviction to carry off an any concept in the UK's current conservative elimate, but they seem to relish the challenge. The problem with marketing the band is that they dery tageonholing, while combining music and visuals they claim they're not comparable to a project such as Michael Clark with the foll.

visuois they claim they re not cumparable to a project such as Michael Clark with The Fall. The chuming, abrasive, urban strains of their new double LP. Storm The Studio on Sweatbax Records is not exactly a pleasant listening experience but ian't intended to be. Visual director Marcus asys: "We would never go on stoge and perform the record that's not the dea at all.

"Fifty per cent of the music is on backing tracks and Greg DJs while Jack plays the sax and sings. We don't rehearse and the dance 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 cocoaned in sakes to reveal extended arms clad in skeletal costumes and their movements only collide with the song's rhythm at isolated points.

point. Neard of Anniheto recently. Neard of Anniheto Intertonii, Teroto Trans fistival to wide acclaim and they are currently planning a Curronpean tour where licensing decis have already got them known. Marcus soys: "In Europe people are more receive and open middel. In the UK anything new generally got the funds down to eat the initial antibught of cynitian you become storing. That's with new tends come out of Britin with such 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 Sangbook on Teltar, which has sold more than 100,000 units, does he concentrate on being the "straight" singer or on being adevastatingly wicked and accurate singling impressionist? Longthorne, after several years

Longhorne, after several years of dening the support ad for orders the own show at londors' **Domini**tion **Theatre**, the culmination of a UK tour, and proved that as an impressional the really is in a class of the own. True there have been impersonation at Mohis, Preeley. Humperdink and Jones, but how many how also been able to do litelike impressions of ternole singers like Ludy Control, Shinky Squires, and without the aid of any proposed to lite.

But it is an a solo singer that loe Longthome alob strikes at the heart of his particular audience. He is a big-voiced singer in the style of a Tom Jones or Englebent Humperdinck who 20 years ago, given the right material, would have probaby been high up there in the top 20 singles chart. Michael Ball and 20 singles chart. Michael Ball and with the right song such Balladeers can still enjoy top 10 stats, and hor's what Longthome needs.

even Tom Jones hove proved that with the right song wuch balladeers can still enjoy top 10 states, and that's what Longthorne needs. His show included a liberal sampling of samps from his songbook album including The Wind Beneath My Wings, When Your Old Wedding King Was New and Almost Let A Sang Jus are from his next album to provide the same state of the His mortest is definible in the

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

Hello,

would

Goodbye

ALTHOUGH ONLY booked 10 days earlier, you'd have thought that the lure of a top 40 single

out the Town & Country Club 2

the place was hardly bursting at

It's no surprise, then, that this was fairly lacklustre set from the lackenzies, especially compared

Mackenzies, 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 without the land and any starting the starting of the mathematical starting of the starting of the starting without the starting of the starting

guitarist Big John swaggering around like a hungry grizzly with his toy guitar and stunning singer

Shirley pirouetting with a tambour-

twice over. But Londoners have been slow to cotton onto the magic of Goodbye Mr Mackenzie and

ave been enough to

CHRIS WHITE



DEL-LORDS: no-nonsense rockers making Marquee friends

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

Even on a purely musical level the Mackenzies were straining at the leash rather than going alt iful lift. The sinisher layers of synkh, carried along by the early minor keys of the songs mode numbers like there. Cannes Deacon Brady and Strangle Tarav Animal works of a song prover, further amphasized song prover, further amphasized Shirley. But nothing really caught fire tonight and this was reflected in the brevity of hene accore – just a curtaited What Shall We Do With The Durknes Shall?

Always a compelling live attraction, the Mackenzies 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 on sail coming to terms with the brach, over-confidence of US rock acts but while the obligatory "Man, we're been waiting a real long time to play for you in London" was a little grathing, it daril 1 late long for non-onsense daril 1 late long for non-onsense daril 1 late long for non-onsense finads with the **Manquee** crowd. Their streight-forward but exceptionally tight brand of firey rock and roll warmed the audience of wait from the first blaring chord

most from the first bloring 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

aniginal around but it appealed to aniginal around but it appealed to the basic human institut for honest, slide guitar, brief but perfectly executed solas and vocal harmonies added to the effect and kept the set in a buoyant and energetic mood.

Three songs, in particular, highlighted the band's endearing versatility — the catchy single Cheyenne, the powerful I Play The Drums and a fine a capella rendition of Johnny 99.

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

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

Border-line cases triumph

THE CROSSING The Border festival at **The South Bank** carried on the good work for work dimusic with a showcase for the fuller flowering of Bulgarian chik, and the return of an African superstar whose class is only matched by how little he is presently known. The wealth of Bulgarian vacies

The wealth of Budgarian values promises a whole nation swarming the uncomplexities and start and the duration of the start and the Network of the start and the start Karesjave, whole the start and the UK in the Frites. This is a voice to remember, and the lot start and in the UK in the Frites. This is a voice to remember, and one to involve even the start and the start and the UK in the Frites. This is a voice to remember, and the start and the the native voice to the start Brothene, complete with comp dooring and circle-crossing voice bookink. Mitedes Kolmerswith bookink. Mitedes Kolmerswith

Equid to the tosk was Addel Asiz el Muberek, Sudori marche ter of the urban pop song with his connet stacking tolsical andamu with an 11-piece band reeing in violina, accration, guider, soaophone and percusion in a swinging Afro-Arabic kuton. If a caraphone and percusion in a swinging Afro-Arabic kuton. If a carabone and percusion in a swinging Afro-Arabic do hage mistede putting al Mubarck in the small Norreal Koam where you were opine charingging to Bab Marky in your local berroy.

As frustrating as it was for the sitters and el Mubarak, shorn of the Boom for Boxcar

audience feedback that so electrified last year's show, this music doesn't give up. Can Africa's biggest country deliver the continen's next crossover star? A more

extensive autumn visit is esse for this brilliant singer

MARTIN ASTON

AT ITS worst country music sticks in a muddy rut, going over classic moterial 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

evidence. The finith post of appear on the time finith post of an impression small bor in Texos scene complete with neon lights and telegraph poles, was the UK act **Pinkerter's Celours**, who have been around aince the mid-Skates. **Their solid but columists, perform treips of the total scene and the second scene and the second proticipation during the Randy Trovis song Forever And Ever. Similarly Norvegian hering fishermon turned country singer -Ame Benoal -** folial to enthulo

Ame Beneni — failed to enthroli with his im Revers impersonations. Things locked up when the dimunitive figure of **Rosie 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 brook down the barrier of its immensity but nevertheless was the day's first spark of liveliness.

demonstrated a deep, mellow ed demonstrated a deep, mellow edcal shyle hhet proved quile soistying as his set progressed, and it was a pit hole he didn't receive a warmer welcome. It hoak the arthval of **Boczer Willie**, clad in dungarees and waring regally, to bring Wensbey to life. He started off with I Love The Sound OT he Whitle, progressing

He storted off with I Love The Sound OT he Whitele, progressing to Blue Macen OT Kentucky and the table and the store of the store the Hank Williams store in the store Lanesame I could Cry revealed the calibre of his vacat technique and delivery but was one of the few stores that he managed to sing into a guinel appreciation of Britain as a great nation if seemed a good lime to leave.

KAREN FAUX



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the comprehensive guide to the new releases





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idea what the word meant.

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 san's musical aptitude and shaping it for the fu-ture. Reed senior ran a troupe to vauanaters. called The Westhield youngsters called The Westfield Kids, for which seven-year-old Les rted playing piano a

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 Butlins, 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

RIAI

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AGE TWO AND FOR my next number - early piano playing days



HAT CAN WE SAY BUT THANKS FOR EVERYTHING. A HAPPY ANNIVERSARY TO THE FROM ALL YOUR FRIENDS AT LONDON/DERAM RECORDS (DECCA INTERNATIONAL),

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And a whole host more

HERE'S TO THE NEXT 30 YEARS

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LES REED

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 Last Waltz and There's A Kind **Of Hush**

HE FIRST recollection which Les Reed has of in-volvement with music was when his father Ralph took when his tather Kalph 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 was fascinated by all those ople blowing music out of brass he was ostrumente

"I wrote my first song when I was "I wrote my first song when I was 11," he recalls with a smile. "I coll-ed 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

goes wrong are tairty accurate in summing up the meaning." Ralph Reed was very influential in drawing forth his son's musical aptitude and shaping it for the fu-ture. Reed senior ran a troupe of youngsters called The Westfield Kids, for which seven-year-old Les started playing piano and accord

ion. He also played the accordion on Sunday coach outings organ-ised by working men's clubs, pass-ing the hat around at the end of the trip and collecting as much as 0.00 provides the surface £10 sometimes from the well-re-freshed passengers. It was hard

freshed passengers. It was hard-earned money, though, because he was often travel sick. "My dad was a hard task-master," says Reed. "He had taught himself music theory and harmony, and was determined that I should learn it theroughly, tao. When he was called up into the wartime forces, he sent me letters with questions which 1 had to answer by post. There's been music on both sides of the family because on both sides of the tamily 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 London 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 Serice in the army, serving with the Royal East Kent Regiment

He passed the first year learning to fire mortars and then how to be to me mortars and then how to be a physical training instructor. An in-vitation to join the regimental mili-tary band followed from Trevor Sharpe, then musical director and distinct the based of the state. destined to become a well-known name in military music. Reed comname in military music. Keed com-pleted 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 and the second bands and was

dent at the Lido Restaurant in resident at the Lido Kestaurant in London's West End for two years. In 1958 he met guitarist Vic Flick, and played a summer season with him in the Rack and Calypso Ball-room at Butlins, Clacton, Downstairs in the tea room, another un known group was playing, known as Cliff Richard and The Drifters



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

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 telev-sion series called Drumbeat.

Jerry Lee Lewis, Marty Wilde, Adam Faith and Roy Orbison, who was about the nicest person I have ver encountered." Reed left The John Barry Seven

in 1962 to concentrate on arrangng and musical direction for a new abel, Piccadilly, lounched by Pye Records. His sure touch swiftly Records. His sure touch swiftly brought number one successes for Joe Brown (Picture Of You) and Eden Kane (Bays Cry), and he scored and directed most of Wayne Fontana's hits. He broad-ened his freelance activities to work with other record companies. becoming writer, arranger, musical director and often producer of a string of hils for artists such as Tom Jones, Engelbert Humperdinck, Dave Berry, The Fortunes, Gene Pitney, P J Proby and Malcolm Rob

Reed's first big hit was Here It Comes Again, written with Barry Mason and recorded by The For-Mason and recorded by the har-tunes. 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 roph became the logo



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



ADVERTORIAL



DEAR LES

We always said we never ote on drugs. Well, I'm aid the truth must come out er all these years, and I'm ing to have to blow the lid. We alway ing to have to blow the lid. u know those wonderful ss of strong tea June ought us every half hour or ? At a rough estimate, we st have ingested enough init to leave the coke freaks IDS tanding.

tamin in grow the coxe treats and the second second second second second next of our song were born and our song were born Again, our first hit. Then that horredous 19 month gap with loads of releases and no seles. Remember working all night, me desperately trying to find yet another last verse? Those boory forganza lunches with were a wholema on the add think that little toddler is mar-ied now, and running your those now.

now, and running your

esent company! You always rushed home ter any out-of-town event, wever late it was. Now I see u with the same loyal and ely wife and so close to your -up daughter, I under-

grown-up daugnter, i was stand how wise you were. I'll never forget P J Proby staggering out of the limo, two hours late and well refreshed, nd then tearing Wessex Stu-ios apart with some sensa-onal vocals. And Tom Jones's dios



first-take performance on I'm Coming Home. Even the fiddles lowered their Daily

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 forthcoming stage musical projects. He also partnered one of his lyricist collaborators, Geoff Stephens, in

collaborators, Geott Stephens, in Hush-o-Bye Music. Stephens co-wrote There's A Kind Of Hush with Reed, the hit hat suggested the name of the publishing company. The title itself was suggested by an actor friend of Reed's who was acked how his or keeds who was asked now his career was progressing. "He re-plied, There's a kind of hush all over the world," grins Reed. "I soid, Thor's good, I'll use that, and he soid, 'Be my guest'." Read has a sold a so

Reed has penned about 2,000 songs during his 30 years in the business. Times and tastes have business. Times and 1998's nove changed during those three dec-ades, as he is the first to acknowl-edge, and he stays close to devel-opments 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 opened up the theatre to people like us. He's agreat force to be reckaned with and he's got great melodic sense. My ambition is to write o hit musical like those done by Rodgers and Hart, with every song an individual hit in its own right. The last how really like that was West Side Story, although Evila brought out two or three standards. Stephen Sondheim is nonther of mo (round)te writers. another of my favourite writers. "I worry about some guys in the



WEDDING DAY with Adam Faith as best man







WITH WIFE June and Harry Secombe

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

auccess as a businessman as well 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 Wessex Sound opened in Highbury, north London, in the early Seventies, prospering ever since and being patronised by many stars, Quincy Jones, James Last and Franck Pourcel among them.

About the same time, a singer called Gerry Monroe was offered to Reed after winning an Oppor-tunity 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 singles and three chart albums, and others who recorded successfully for the label included Russ Con-way, Episode Six (with whom lan Gillan first attracted attention), the Leeds United Football Team, and

Reed's orchestra. An offshoot call-ed The Greenwich Gramophone Company pioneered some heavy rock recordings by the likes of Bond & Brown and Ginger Baker. "Chapter One was the only thing that didn't agree with me," Reed discloss. "I didn't have enough time to devote to it, and much of it wards ensuing." 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 duff averseas deals, I got ill, and the doctor told me to give it up." However, he is a founder direc-

TO PAGE SIX

FREDDIE POSER, the publish ced me to Les in the I was always a

having d a song Wash Away Thore artaches. It seeme like a areat idea at the pears on my PRS statem very small remine ng you can about a song. At the end of that day. Les

mentioned an idea for a song called The Last Waltz. I had to somewhere, an somewhere, an something lik off and umbled 'Maybe next time". ng when "next time" might be Les naturally played his idea to Barry Mason, and the rest is pop history. Never mind — at ast I stuck around when he ayed me the opening bars of tere'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 T Jones and Elvis Presley



As a successful songwriter 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 in-definable magic found in most areat ann some.

reat pop songs. Les is an uncomplicated ian, warm and generous by ature — qualities which I ink are reflected in his music.

think one selected in Wrach is They to you need lock to succeed in this business. I think less made his you need lock to with the met has write June. Writh he met has write June. Writh he met has write June. Writh he met has write June. There is loss more I could say anchor over the years. There is loss more I could say bother? To the delight of the most and maybe only the occa-sional chargin of those who are purely lyricits, his music are purely lyricits, his music

GEOFF STEPHENS



LES REED

IT'S BEEN AN HONOUR TO REPRESENT YOU FOR THE LAST SIX YEARS HERE'S TO THE NEXT THIRTY!

LOVE & CONGRATULATIONS FROM ALL AT REBECCA MUSIC LTD,

TO ALL MY GREAT FRIENDS AND COLLEAGUES

THANK YOU FOR MAKING THE PAST THIRTY YEARS SUCH A DELIGHTFUL EXPERIENCE

> SINCERELY LES REED



DEAR LES.

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 Sir.

the 12 of them! Net winn you We first men in the early Siz-ties when you and narry of your contemporaries (one of whom would later be your most successful lyric-writing partners) were fast becoming familiar faces, pitching your wares of 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.

our modern musical heritage would become. As a hit songwriter, you have underscored the successful ca-reers of numerous artists with reers of numerous artists with a myriad of titles. As a gifted arranger, you have given new in particular, with the superb collection of classical pieces recorded with your own or-chestra, The New World Of Les Reed. The required spe-cifics of film scores have be-come second nature to you come second nature to you and, as a guest conductor of internationally famous classical orchestras, you have reap success upon success with

ad success upon success with consummate ease. But what of you, the man? Over the years, I have lost count of the words I have writ-ten about you and your music, but until now there has not been an opportunity to talk about just you. In artistic



terms, the ultimate profes-sional 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 unrose and persenting of

sensitive of nature; serious of purpose and possessing a great sense of fun; realistic and wildly imaginative; world-ly wise and yet still trusting of others; hugely successful and yet unchanged. Everybody knows how much your musical talents have con-ributed to aur inducts. Last

your musical talents have con-tributed to our industry. Lest We Forget, now is a good time to recall how much your indus-try has contributed to the suc-cess of so many of us, what-ever 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 acl evement.

Yours aye, GLO GLORIA BRISTOW-SAUNDERS



SIGNING ON another dotted line, watched (from left) by music publisher Stuart Reid, Dick Rawe (Decca Records), Walt Maguire (Landan Records) and Hugh Mendle (Decca Records)

FROM PAGE THREE

tor of County Sound, the Guild-ford-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.

ADVERTORIAL

But the actively creative side of things is what occupies him most and gives him the greatest pleas-ure. He's continually working on new song ideas with several collaborators. He once wrote seven songs with Barry Mason in one review on a minu afternoon. 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

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





ECEIVING CONGRATULA TIONS upon coming King SOD (Society of Distinguished Song-writers) 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 Cana-dian Tourist Board for use in a trav-

dian toris device the stocks in-clude a series of Pop Proms from the main cities over coming months. They storted 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.



ADVERTORIAL

IMPRESSION outsiders AN IMPRESSION outlider, have is that everyone in show business is an intimate friend of everyone els in the busi-ness. I remember being very supprised that of limits ar l was interviewing for the TV series star of a limit which they both appeared, as they were sched-uled at different times during the filming. So it was for many years with both must have crossed often when I was producing one-

paths must have crossed often when I was producing one-night-stand tours around the country with the likes of The John Barry Seven and Adam Faith nearly 30 years ago. Then again in the mid-Sittas when I was a judge at the Brighton Song Contest and Las had entered Leave A Leave Love with Lulu doing the vocal referin

Love with Lute doing inte Vocal international and the Vocal international state of the Vocal and I sat excelet to exceed a Wheelers. Of course, I was the hits for Ton Janes, Engel-bert Humperdinck, Hormon's Hermins and all the others, and Las had watched many of the ad, Bu'l di any just become familiar with his recently re-leased. New World album which featured a collection of rightm. ythm. This concept coincided with

idea of making a series of shows featuring the very st of contemporary pop



songs specially arrange fors bunch we decided that the two formats complemented accident actions of those which went into the top 10 arrange characteristic top 10 arrange characteristic the top 10 arrange characteristic arrange characteristic the top 10 arrange arrange characteristic the 10 arrange ar songs specially arranged fo

appreciate the fact that we became "best mates", enjoy-ing family holidays, social visits and getting ever so slightly pickled together — once the serious business is over, of course. 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 n music maestro John Barry, Reed's old boss from the Seven days

► FROM PAGE SIX

nucleus was drawn fram the Royal Liverpool Philomonic. Others in the series will take place in Man-cheater (Holle Orchestra), Siming-ham (City of Birmingham Sym-phony Orchestra) and London (London Philomonic). The shows are produced by John Hamp, for mer Granada TV producer, and g ucleus was drawn from the Royal long-time friend and associate of Reed's, who worked on the Gran-ada TV series of the same name. The concerts will feature music

connected with stars born in near the various cities, and the Liv-erpool event premiered Reed's Grand National Anthem, written to commemorate the 150th anniver-sary of the famous race at Aintree.

sory of the famous race of Aintree. A pending stage mutical is Tin Pan Alley, which Reed has writen with music publisher Ben Nisbel, and far which they hape to sign Dick Van Dyke, who is currently reading the script. Reed is also col-laborating with Eddie Seago an another stage musical idea, and is due to receive the Fidof medal of

CONGRATULATING FELLOW composer-conductor Ron Goodwin on winning a gold rec-ard for his 633 Squadran theme and passing the baton to Goodwin to conduct the Pop Proms Or-chestra in a celebratory perform-ance of the piece



onour in Los Angeles in Seph ber in recognition of his services as an ambassador over the last 20 years for the Fidof organisation of international music festivals. Hither-to 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 people and artists, take an interests 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."



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paths must have crossed often when I was producing one-night-stand tours around the country with the likes of The John Barry Seven and Adam Faith nearly 30 years ago. Then again in the mid-Sirtias when I was a judge at the Brighton Song Contast and Las thad entered Leave A Leave have write Llave A Leave to referent. frain

Lovie with Lutu doing the vocat It was not until 1975 that Las and I sat eyeball to eyeball across the lunch table at Wheelers. Of course, I was the hits for Tan Jones, Engel-bert Humperdinck, Herman's Hermin and all the others, and Las had watched many of the ad Barl H dony just Escome familiar with his recently re-leased. New World album which featured a collection of donta of the others, and latin a class of the others, and the start of the others, and the start of the start of the start and the start of the start start of the start of the start the start of the start of the start of the start the start of the start of the start of the start the start of the start of the start of the start the start of the start of the start of the start of the start the start of the start of the start of the start of the start the start of the start the start of the start of

This concept coincided with idea of making a series of shows featuring the very at of contemporary pop



songs specially arranged for a symphonic orchestra. Over lunch we decided that the two formats complemented each other, and the outcame was other and the outcame was the top 10 ratings chart and sold all around the world — The International Pop Proms. And everyone had said (and they're still saying) that there's no Since them, born 11 worked together many times on various projects, including

Since them, he other how on various projects, including a stage varion of The Pop more with the Social Userpacia write this. I'm citics putting the stage of the social stage of social stage of the social stage of JOHN HAMP

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R LP REVIEWS



by Phil Hardy THE EVENT of the month is un-doubtedly Ace's reissue of a slew coupledly Ace's reissue of a slew of albums by the **Grateful Dead** and Dead associates. The first batch includes Wake Of The Flood (GDV 4002) and Blues For Allah (GDV 4001), **Bob Weir**'s Jerry Garcia (GDV 4003). They come from a slack period in the group's career but, nd to sell in large numbers Charly's attempt to expand ales beyond the collectors man sales beyond the collectors mar-ket. Charly has issued a 10-strong series of four-track CDs of the hits of the likes of Lee Dor-sey (CDS 5), Carl Portins (CDS 9), The Yardbirds (CDS 4), Chuck Berry (CDS 6) and The Shangri-Les (CDS 3). With a dealer price of 52 they could do well unless like most (CD singles well, unless like most CD singles, they get lost in the racks.

they get lost in the racks. Among the highlights of UK pop on display this month are an intriguing pair in See For Miles' The EP Collection series featuring **The Animals** (SEE 244)' and **The Shadows** (SEE 246)'. The Are Gol From the Decco or chives there's David Bowie price set of his Deram outings when he was firmly under the spell of Anthony Newley, which should do well in the collectors market. More interesting is Cat Stevens' New Masters (Deram 820 767-2), which includes Ste-ven's own version of the off-recorded The First Cut Is The Deep-est, The Small Faces From The Beginning (London 820 766-2), a glorious example of UK pop meets R&B, and Ten Years After Stonehenge (Deram 829 the beginnings of Alvin Lee's extended guitar solos. For poppier is The **Zombies** Collection Vol-umes One (IMCD 9 00692 0 and Two (IMCD 9 00693 0) from Line's Impact label which collects together all the group's outings bar their wonderous Od-yssey and Oracle album, Grittier. ally interesting are the tria ally albums from See For lesque, A Song For Me (See 240)* and Anyway (See 245)*. An exemplary compilation from est Warner Brothers albur is **Badfinger**'s Shine On (Edsel ED 302) which confirms that the group's pop sensibilities were far more vibrant than the Beatles more vibrant than the Beatles comparisons that dogged their career. Another great pillager of the museum of pop was **Nick** Lowe. His triumphant Jesus Of Cool is a welcome reissue from Demon (Fiend 131). As the years go by the likes of I Love The d Of Breaking Glass and S It Goes sound better and better. Finally from the UK there's the twisted anger of Jimmy Pursey whose four albums with Sham 69 Leil Us The Truth/Thot's L

(RRLD 0011" and The Adventures Of The Hersham Boys/The Game (RRLD 002)⁺ have been reissued in twofer formats by Receiver. Pick of this month's afferings from America are Album II from

Loudon Wainwright (Edsel Ed Loudon Wainwright (Easer Ed 310)", the cleverly titled Walk Away From The Left Bonke (See 238)" by **Stories** and Sunfighter (Essential Records, ESSCD 001) Paul Kantner & Grace by Paul Kanner & Grace Slick. The first features the mor-dant wit of Wainwright at its best (Motel Blues, Be Careful There's A Baby In The House), the sechave been included) and the last Jefferson Starship. A related item is Edsel's Live At The Matrix (Ded a double live album from 280)", a double live album from **The Great Society** featuring **Grace Slick** and an earlier ver-sion of the anthemic White Rab-bit, a song which should surely sic (in this case Ravel's Bolero). Other releases include a 21-track compilation of all you'll ever need from **The McCoys** (See 236) and a puzzling, but pleasant, double album compiletion from the little-known The Paupers, Magic People (Edsel, DED 253). The enonymous DED 253)*. The eponymous Townes Van Zandt (Decal CD 91 should do well on the back Country Music Festival while Live from Ricky Nelson [Castle Communications, CCSCD 211], his last (1985) outing should do reasonably well with Nelson fans, despite the routine performance in which even Garden of a perfunctory revived oldie. Even more problematic is the Little Eva compilation LLLLLoco-Motion (London 820 615-2) Motion (London 820 615-2). Who realistically wants anything else but The Locomotion? And then there's the certainty of blues, R&B and soul. A sure-

of blues, R&B and soul. A sur-fire success is Womack's Winners (Charly CD 154), a best Of Bobby Womack from his Minil/Liberty/UA days (1968-1975), Similarly impressive is Castle Communications' double album, Billy Preston the Col-lection (CCSIP 210), while Womack Live (Charly CD 155) hauld appreed mare to collector. should appeal more to collectors. Also for the collector is Tear Stained Soul (Charly CRB and the lesser How Are You Fixed For Love (CRB 1194)" 163) is a minor (1983) offening from the ghoulish Screemini' Jary Hawkins. More revealing is the Jimmy Reed and Eddie Taylor offening, Ride 'Em On Down (Charly CD 171), Record-ed in the mid-Fifties for Vee-Jay the sides demonstrate an equally adept, if not flamboybluesmon as Reed. TITLES MARKED* are not

available on CD. LP and cossette



SOUL II SOUL: Club Classics Volume One. Ten Records Dix 82, Long-anticipated, this massive debut finds Jazzie B and posse carving the smoothest grooves alive into classic donce cuts of varaive into closse donce cuts of var-iety, ingenuity and sheer soul. No gimmicks from the funky dreds but gilded girl vocals, wicked flutes and inimitable understated com-mentary from the main man. Back to the product of the land. to the real roots of the dance floor. C.W

GOODBYE MR MACKENZIE Good Deeds And Dirty Rags Capitol ESTX 2089. Surprise of the week is this accomplished set from a band which puts one in mind of Wah's more theatrical pop. The Ratter returns to upset everybody again and overall they succeed in creating some intriguing sounds. Good enough to not really require the extra push of a four track 12-inch limited edition single.

THE TRIFFIDS: The Black Swan Island Records. ILPS 9928. The Triffids pull off their most accomplished performance yet with an album that gently drifts through an array of styles from the classic to subtle funk and blues. The rich and creative musicianship provides the McComb's warm, lyrical reflections and the theatrical atmosphere of the set. A songbook to treasur MD

MAMMOTH: Mammoth. CHIP 56. The year's delay be-tween the completion of this album d its release has given time for a large variety of publications to express their approval of it; every-body from Kerrang! to the specialbody from *Certangt* to the special-ist hi-fi press seems to have had something nice to say. The LP con-tains, then, a variety of styles, from overt hard rack to sophisticated, bluesy ballads. That gives it a breadth of appeal and should see its sales crossing many barriers 10.44

JOHNNY DIESEL AND THE INJECTORS: Johnny Diesel And The Injectors: Chryadis CHR 1672. Gritty Aussie rockers with an eye on what used to be celled the Bob Seger market. Competent without distinguishing itself: itsens to lack either the Hutchence of INYS or the notifier of Midelinkh INXS or the politics of Midnight INXS or the politics of Midnight Oil. One can understand its home-land appeal at a ruff-necks' barbie, but Blighty is unlikely to find it suffi-ciently interesting.

PIXIES: Doolittle, 4AD CAD 905. Establishing first of all that this will nestle atop the indie charts like a rattler on sun-baked ground, expressing reservations seems a mite churlish. Thing is, not much has accurred musically since last year's Surfer Rosa. It's generous in its 15 tracks, and certainly all the desirably primitive r'n'r quotients never once pause for breath. But some Pixie groundbreaking would've been nice. Moan quietly about this as you watch it sell.

PETER HAMMILL: In A For Town. Enigma/Virgin ENVLP512. Torch singer, protester and enig-matic cult idol, Peter Hammill continues to set and meet his own indi-vidual high standards. The man who has inspired a legion of admirers from Marc Almond to Mark E Smith is also touring in April to 'promote' this recent LP although most dealers are probably on first name terms by naw with their Hammill regulars. Try an in-store play to raise a few browsing eye

VARIOUS ARTISTS: A Full Head Of Steam. EMI FHOS LP1. Who can argue, 10 tracks for the price of a pint and a half, £1.99. Echoof a pint and a half, \$1.97. ECHO-ing hase budget complications of the Seventies, EMI has gathered 10 acts, mostly worthy, and given a collection that's worth the en-trance fee for Dissel Park West alone. Also you get Marc Almond, Crazyhead and Bitss at she other notables, with Wild Weekend getting the Blodwyn Pig award. Keep it in view and it'll sell buckets.

CAPERCALLIE Sidewaulk CAPERCAILLIE: Sidewaulk. Green Linnet SIF 1094. Distribu-tion: Celtic Music After Runrig's recent success, this six-piece could be next Scottish electric folk group to make on impact south of the border. An excellent production by Donal Lunny features Karen Matheson's flawless vacals on both Matheson's havies' vacais on both Gaelic and English songs, with John Martyn's haunting Fisher-man's Song a stand-out track. In-strumentally, synthesizers are skil-fully_blended with the more traditio and instruments. DI

ROY HARPER: Flashes From The Archives Of Oblivion. Aware-ness AWLD 1012. Back again from the mid-Seventies is this live double which found Harper in excellent form supported by various famous friends who remain anonymous for contractual reasons hus every Harperite knows who they are. He's close to his best on this and a worthy addition to Awareness's growing catalogue. DH

SOUTHSIDE JOHNNY: Slow Dance, RCA PL 71974, Southside was more fun when he was Springsteen's sweaty downtown chi belting out grubby R&B to what one fondly imagined to be pocked, steaming bars. Here he's changed into a clean suit and turned smoothy soul with cocktails, rather than guns, at dawn. It works be-cause he sings so well and will find radio its best friend in attracting an dience that knows and co little of the Ashury Dukes DH

HARD PLAYERS: Dave Cavanagh, Jeff Clark-Meads, Duncan Holland, Dave Laing, Nick Robinson, Gareth Thompson and Selina Webb

ALTHOUGH THE products of the multi-national juggernaut still dog up the top of the chart, there's a healthy batch of new entronts from independent labels. MW's review-er called Gregson & Collister "one of the UK's premier singer-songof the UK's premier singer-song-writer duos" and their top 10 place echoes that. Rough Trade, a com-pany more of home in the indie chart, makes its debut with singer Lucinda Williams while Scott music is well represented by Shet-land fiddler Aly Bain and land fiddler Aly Bain a Capercaillie, reviewed this wee DI

FOLK & ROOTS ALBUMS Label/Catalogue No (Distributor) ANCIENT HEART, Tanita Tikaram WEA W0210 045 3 SPIKE Date Contallo WEA WO238 (W) 2 WATERMARK, Erwa WEA WEISS M 4 4 TRACY CHAPMAN, Tracy Chapman Ensign/Chrysalis CHENS/CS A CHANGE IN THE WEATHER, Gregson & Collister Special Delivery SPD 1022 [UNW] SHORT SHARP SHOCKED, Michelle Shocked Cocking Vinyl CVLP1.(7) OUT OF THE AIR, Davy Spillane Band Cooking Vinyi COOK016 (J/RE) LYLE LOVETT & HIS LARGE BAND, Lyle Lovett & His Large Band MCA NOG 6037 (F) 10 6 AMNESIA, Richard Thompson RED AND GOLD, Fairport Convention DJAM LEELII, Baaba Maal & Mantour Sack Rogue FMSL2014 (UNIW/STERNS) COMMON GROUND, Kathgin Tickel 14 12 ALY BAIN MEETS THE CAJUNS, Aly Barr & Various Artists 88C RE8727 (P) LUCINDA WILLIAMS, Lucinda Williams Rough Trade ROUGH130 (URT) NEW ROOTS, Various Artists Shius SMR972 ISTY RIGHT OF PASSAGE, Martin Carthy ALY BAIN & FRIENDS, Ay Ban & Various Artists Greentras TRAX 025 (CM/GD/PROJ) 30 SONGHAL Ketama/Diabate/Thom 20 IRISH HEARTBEAT, Van Morrison & The Chieftains ONCE IN A LIFETIME - LIVE, Surrig 26 II THE TEXAS CAMPFIRE TAPES, Michelle Shocked Cooking Viryl CODK 002 (URE)

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The best selling folk and roats music LPs for March 1989, compiled by Folk Roads magazine (01-340 9651) from a national survey of specialist and general record dealers

Reviewed by Jerry Smith

U2: When Loves Comes To Town. (Island (12)IS 411). U2 lift another excellent track from their 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 check out their veron of the Patti Smith classic Danc ing Barefoot which sees them laying themselves open once more



THE CURE: Lullaby. (Fiction/ Polydor FIC(SX/SG/CD/VX) 29). The Cure are back in superb form The Cure are back in superb form with an enveloping marshmallow of a track, exualing atmosphere with soaring strings and breathy vacals. Sure to make a big impres-sion on the charts and heighten an-hicipation for their new album, Disintegration.

THE PRETENDERS: Windows Of The World. (Polydor PRE(CD) 69). Very disappointing return for The Pretenders with a limp 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 The Stooges 1969 on the flip! ion of

SIMPLE MINDS: This Is Your Land. (Virgin SMX(T/CD) 4). Simple Minds preview the longaited release of their brand new album, The Secret Fighting Years,



with yet another grand Celtic bal-lad building slowly to its finale. An-other great epic and another great hil, but will the radio play all six minutes of it? No matter what, de-

served mass exposure is assured.

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

THE GODFATHERS: She Gives Me Love. (Epic (CD)GF(F)T 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 an

cess.

peal.

THEY MIGHT BE GIANTS: Ana Ng. (One Little Indian 24TP 12), Quirky American duo issue a weird track from their brilliant Lincoln al Very memorable indie pop bum about the most popular Vietnam-ese name in the New York phone book! If you haven't already, discover them today.

1 12 BB.KING

WENDY & LISA: Lolly Lolly, (Vir-gin, VS(T), 1175). More smooth stuff from former Prince associates Wendy & Lito's recent album Frail At The Bothom. A slow, evenducilvely loping dance track, eventurity loping dance track, event



COWBOY ILINIVIES. COWBOY JUNKIES: Sweet Jane. (Cooking Vinyl FRY 008(T)). The Cowboy Junkies have already received high praise for their The Trinity Sessions album their the trinity Sessions album and it is easy to see why with this superb and highly innovative ver-sion of Lou Reed's classic, even given the thumbs-up by the man himself. Deserves to do very well

CORPORATION OF ONE: The Real Life. (Desire WANT(X) 16). Having already done well on im-port, this New York Freestyle track port, this New York Freestyle track is rush-released to meet dance-flaor demand, and is not surpris-ingly popular with its Simple Minds and Queen samples used to great effect.

ULTRAMAGNETIC MC'S: Give The Drummer Some. (Hfrr/Lon-don FFR(X) 22). New York ropdon FFK(X) 22). New York rap-pers issue a new single from their current album, Critical Beatdown, which with its pumping beats and catchy, lyrical rap should do well in the clubs.

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

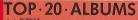
CRIME & THE CITY SOLUTION: CRIME & THE CITY SOLUTION: The Shadow Of No Man. (Mute 12MUTE 94). Crime & The City Solution Mark IV issue a mournfully bleak track (the first song ever writ-ten by Simon Bonney and Mick Harvey no less) as a preview for their upcoming new LP, The Bride ode

	vocals add to the effect and be well for the LP.
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PAUL RUTHERFORD: chic as ever, plus The Edge gets to be a cover star as U2 return with B B King

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12 ORIGINAL SOUNDTRACK O Rhythm King/Mate LEFTLP BIL/RT/SPI
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Lloyd Cole & The Commotions (Various) C-8377364/CD-8377362
15 1410 MYSTERY GIRL Verie V3356() CTCV 2576/CD;CDV 2576 CTCV 2576/CD;CDV 2576
16 1284 BAD ********** Michael Jackson (Quincy Jones/Michael Jackson) C-\$52250-4/CD-850250-2/
17 10 6 Som Brown (Som Brown/Pete Brown) C:AMC 5145/CD-CDA 5185
18 1326 THE GREATEST HITS COLLECTION *** London RAMA SIF
10 1713 ROACHFORD 0 (85 4605301)(C)
20 2570 KICK * ** Mercary/Phonogram MERH 114/FI INXS (Chris Thomas) C-4604304/CD-4606302 C-4604304/CD-4606302 C-4604304/CD-4606302 C-4604304/CD-4606302 C-4604304/CD-4606302
20 2570 KICK *** Mercanj Mean 114/F CMERC 104/CD3827212 21 23 4 Donno Summer (Stock/Airkan/Watermon) CMX2190/CD385782
Le 2017 Del Leppard (Robert John Lange/Nigel Green) CHYSMC 1/CD:830675 2
23 22 40 Kylie Minogue (Stock/Airken/Waterman) C:HFC 3/CD:HFCD 3
24 1951 THE INNOCENTS ** Mule STUMM SS0/RT/SH Erosure (Stephen Hogue) CiCSTUMM SS/CD/CDSTUMM SS
25 44 5 EVERYTHING O CB5445979-1/(C) Banglas (Davitt Sigerson) C-442979-4/CD-442979-2
26 LIVE IN THE UK Helloween (Tommy Hansen/Helloween) C.TCEMC 3558(CD /972312
TT 2110 TECHNIQUE Factory FACT 275(2)
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29 24 24 THE TRAVELING WILBURYS * Wibery Warrer Bros. WX 224(W)
The Traveling Wilburys (Otis & Nelson Wilbury) C-WX 224C/CD 975795-2
3 SEET HIGH AND RISING
30 37 4 De La Soul (Prince Paul/De La Soul) C:DLSMC 1/CD:DLSCD 1
30 37 4 DEEL HIGH AND KISING Bejl/e DLSP/IN/TH Big Lie Soul (Prince Poul/De La Soul) C-DISMC 1/CD/DISCD 1 31 HITT GIPSY KINGS GIPSY KINGS (Perrier/Michel/Wogner) C-STAC 2353/CD/TCD 2355
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3 Madonna (Madonna/Leonard/Bray/Prince) Cwy 235C/Ch 201000		40 26 9 TRUEL Buddy H
A NEW FLAME * Elektro/WEA WX 242(W)		41 4248 TRACY Tracy C
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Guns 'N' Roses (Mike Clink)	S A	44 31 36 CLOSE
Bobby Brown (Various) C:MCFC 3425(F). DMCF 3425(F)		45 4125 NEW LI
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BAD ********** Michael Jackson (Quincy Jones/Michael Jackson) C-450290-4/CD 450290-2	HOWN Soary 7 HELANC 31 OHANAN Fary 41 HINNOCEAN 37 CLAFTON EN/CEAN 67 CHELA Alexander, 65 COLL ISO 6 THE OBJECT 100 HIS 100 - 113 44 COMMONON 114 - 114 COMMONON 114 -	54 3427 FLYING
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LIVE IN THE UK EMI EMI CAC 3558/E Helloween (Tommy Honsen/Helloween) C.TCEMC 3558/CD:7923712		64 65 69 FAITH
TECHNIQUE Factory FACT 275(P) New Order (New Order) C.FACT 275C/CD.FACD 275C		65 6189 HEARSA
101 O Mule STUMM 101((/RT/SP) Depeche Mode (Depeche Mode) C:CSTUMM 101/CD:CDSTUMM 101	Compiled by Gallup for the BM, Munic IMark and EEC based on a sample of 500 convertional second autors. To quality for a chert provine Dh, Consume and CDs much have a dealer price of DLDs on more.	66 50 22 Cliff Rich
THE TRAVELING WILBURYS * Wilbury/Warner Bros. WX 224(W) The Traveling Wilburys (Otis & Nelson Wilbury) C-WX 224C/CD (915795-2	must have a declar price of E2.00 or more. KEY TO CHART	67 ET THE CR
3 FEET HIGH AND RISING Big Life DISLP 11/071 De Lo Soul (Prince Paul/De Lo Soul) C.DLSMC 1/CD:DLSCD 1 GIPSY KINGS Telder STAR 2359RMGI	ment have a dealer price of 12,00 or more. KEY TO CHART United and the second	68 5911 SHOOT Edie Bric
Gipsy Kings (Perrier/Michel/Wagner) C-STAC 2355/CD:TCD 2355	TITLE Lobel LP No. (Dustributer) Arter (Producer) C. Cessette Nav (CD: Compact Disc No.	69 6319 FISHER/ The Wate
Enya (Nicky Ryan) C:WX 199C/CD:243875-2	A Indicates panel sales increase al 50.99%. & Indicates panel sales increase al 100% or more.	70 64 7 THE LOT Sheend E
Elvis Costello (Costello/Killen/Burnett) C.WX 238C/CD-9258482	A Infection power lake increase of 100% or more. BH AWAGDUM (2000 00 wink) * Any methods of the level case her certified to provide for double parksum ** (2000000 wm), the parkness **** (2000000 wm), questingte platnum **** (1.2000000 wm) or wate do	70 21 ANY LO Luther Vo
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U2 (Jimmy Jovine) CUIC 77/CD, CIDU 77	 SILVER (60,000 unit) BPI orwards are made for combined unit sales of UPs. Cos- 	73 6297 WHITNE Whitney
POP ART MCA MCF3421(F) Transvision Vamp (D. Bridgeman/Zeus B. Held) C.MCFG 3421/CD. DMCF3421 MONEY FOR NOTHING * * * * Verbau/Decomposite VEH MUE	Records with a dealer price of £2.79 or below require twice the soles quantity quoted above to obtain an award.	74 Monkees
Dire Straits (Various) CiveRHC 64/CD:836419-2	Panel Sales compared to last week + 13%	75 67105 U2 (Dani
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73 62 97 WHITNEY +***** Ariso 200 H1[KMG] Whitney Howston (Various) 74 EEEE HEY THEY THE MONKEES - GREATEST HITS K-Tel NE1432	1021 Juther Vandroux (Juther Vandrous /Marrow I	Epic 462908-1[C] Willer] C-462908-4/CD-462908-2
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74 III HEY HEY IT'S THE MONKEES - GREATEST HITS K-Tel NET432 Monkees	73 62 97 WHITNEY ****** Whitney Houston (Various)	Aristo 208 141(RMG) C-938 141(CD-258 141
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1	1	3	NOW THAT'S WHAT I CALL MUSIC 14 Various (Various)	EMI NOW14(E) C:TCNOW14/CD:CDNOW14
2	3	7	CHEEK TO CHEEK Various (Various)	CBS MOOD 6(C) C:MOODC 6/CD:MOODCD 6
3	2	5	UNFORGETTABLE 2 Various (Various)	EMI EMTV 46(E) C:TCEMTV 46/CD:CDP 7922352
4	6	4	DIRTY DANCING (OST) * * Various (Jimmy lenner/Bob Feiden)	ECA 81 86408(8MG) C-8K 86408/CD-8D 85458
5	4	7	DEEP HEAT Various (Various)	Telutor STAR 2345(BMG) C-STAC 2345/CD:TCD 2345
6	8	4	HIP HOUSE Various (Various)	Styles SMR 974(STY) C.SMC 974/CD.SMD 974
7	5 1	4	BUSTER (OST) * * Various (Various)	Virgin V 2544(E) C:TCV 2544/CD:CDV 2544
8	91	4	THE PREMIERE COLLECTION * * *! Various (Various)	Really Useful/Polydor ALWTV 1(F) C:ALWTC 1/CD:837282-2
9			THE MARQUEE - 30 LEGENDARY YEAR: Various (Various)	CIMOTVC 1/CD MOTV 1(F)
10		4	HIP HOUSE - THE DEEPEST BEATS IN TO Various (Various)	C-CE 2430/CD, NCD 3430



11 10 7	AND ALL BECAUSE THE LADY LOVE Various (Various)	Dover ADD 6/C) C-ZDD 6/CD-CCD 6
12 12 11	COCKTAIL (OST) Various (Various)	Elektra EKT 54(W) C:EKT 54C/CD:9608062
13 20 9	THE BLUES BROTHERS (OST) Various (Various)	Atlentic K 50715(W) C:K 450715/CD:K 250715
14 13 14	Tunuus Tranous	Telistor STAR 2352(BMG) C:STAC 2352/CD TCD 2352
15 17 14	aduods (aduods)	EML/Virgin/PolyGram NOW 13(E) C-TCNOW 13/CD-CDNOW 13
16 15 14	THE GREATEST LOVE * * Various (Various)	Telster STAR 2316[BMG] C-STAC 2316/CD-TCD 2316
17	THE SONGS OF BOB DYLAN O	Stort STDL 20(A) C.STDC 20/C0/SCD 20
18 16 B	THE AWARDS Various (Various)	BPL/Telster STAR 2346[BMG] C-STAC 2346/CD TCD 704
19 🖽	THE CLASSIC EXPERIENCE Various	CITC EMTYD 45/CD CD EMTYD 45
2018-3	MORE DIRTY DANCING (OST) *	KCA BL 36965[BMG

ONG

MUSIC VIDEO

Island takes on the world

by Selina Webb ISLAND VISUAL Arts aims to satisfy what it sees as a growing demand for world music on video with the launch of its new Rhythms Of The World series.

Of the World series. The first two titles, Oscar d'Leon Live and The Indestructible Beat Of Soweto, are released this week with dealer prices of 26.95. The Rhythms Of The World videos are released in conjunction with the BBC series of the same

The Rhythms Of The World videos are released in conjunction with the BBC series of the same name for which some of the mouth and the same series of the series America and the Carlibbean, together with traditional musicions from the US and Europe have been filmed. The first series, presented by David Byrme of Taking the curves boaches tak the highdea was been being the highdea was been being the highwith a third scheduled for next autumn.

Island Visual Arts co-produced four programmes from the most recent series; apart from the two mentioned above, Buckwheat Zydaco Toking H Home Live and Acoustic Sound From Africa featuring Boaba Maal and S E Ragie are programmes to be released in specially edited form for video screening are to include Ray Leno, Salf Keita, Los Yan Van, Cuban Music Special and Tabu Ley Le Rochereau.

Andy Frane, Island Visual Arts general manager, is confident the company is moving into a blassoming area:

The second secon

of real and growing interest," he

says. Island has also released Shriekback, Jungle Of The Senses (running time 43 minutes), a live concert programme filmed at the Astonia, and This Is Ska (running time 38 minutes) which teatures such notables as Jimmy Cliff, The Waydas and Prince Buster in performance. Both titles go out to dealers at 5c.95.

'It's gone beyond the point when world music was some sort of anthropological interest among socially correct people'

31

Smudge turns director

THE PHOTOGRAPHER responsible for George Michael's Faith album sleeve has been taken on by Exspencive Pictures to direct pop promos.

Russell Young, who also has his credit on Kim Wilde's Close album sleeve and front covers of *Biltz* magazine, mode his directing debut in December for German band The Jeremy Days for their track Brand New Tay, due for UK release this month. He has since worked with former Jesus and Mary Chain drummer John Moore and his band The Expressway and Deon Eslus for his new single Heaven Help Me which is currently doing well in the Billboard singles chart.



LAIN AMERICA's hoftes page sc. pages (Goria Estives and Marine and Marine latest release, Homecoming Concert. The hour-barry video aims to showcase the bond's dynamic live performance and was filled in and at 16 month world four. Due for release on April 17 with a dealer price of £6.95, the video features 15 access including Bad Bay, Can J Say Away From You, Doctor Bent

Fast forward PMV changes

THERE HAVE been staff changes at PolyGram Music Video where Annie Kelly has been promoted to head of marketing following the departure of Adrian Workman, Jim Greenhough has also been appointed PMV director of repertore, exploitation and production.

	4	SHE DRIVES ME CRAZY, Fine Young Cannibals	IRS.
2	1	THE LOOK, Roxette	EMI
3*	5	LIKE A PRAYER, Modonno	Sire
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5	3	GIRLYOU KNOW IT'S TRUE, Mill Varili	Aristo
5.	6	STAND, REM.	Warner Brothers
		FUNKY COLD MEDINA, Tone-Loc	Delicious
3		SUPERWOMAN, Koryn White	Worner Brothers
,		YOU GOT IT, Roy Orbison	Virgin
1.	13	YOUR MAMA DON'T DANCE, Poison	Enigno
	16	I'LL BE THERE FOR YOU, Bon Jovi	Mercury
	15	HEAVEN HELP ME, Deon Estus	Miko
3.	8	DREAMIN', Vanessa Williams	Wing
	18	SECOND CHANCE, Thirty Eight Special	A&M
	20	ROCKET, Def Leopard	Mercury
	19	ROOM TO MOVE, Animotion	Polydor
7	7	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
	21	SINCERELY YOURS, Sweet Sensation	Alco
-	23	THINKING OF YOU, So-Fire	Cutting
	26	AFTER ALL Cher & Peter Cetero	Geffen
	20	REAL LOVE, Jody Wotley	MCA
2.	27	FOREVER YOUR GIRL, Paula Abdul	Virgin
27	21	WALK THE DINOSAUR, Was (Not Was)	Chrysolis
s 1"	25	ORINOCO FLOW (SAIL AWAY), Enyo	Geffen
		THE LIVING YEARS, Mike & The Mechanics	Aforbic
5	14	CULT OF PERSONALITY, Living Colour	Epic
5"	30	IKO IKO (From Rain Man), The Belle Stars	Copitol
"	31		Atostic
3	17	LOST IN YOUR EYES, Debbie Gibson ROCK ON, Michael Damion	Cypress
		SOLDIER OF LOVE, Denny Osmond	Capitol
)•			Atlantic
	•	ELECTRIC YOUTH, Debbie Gibson I WANNA BE THE ONE, Stevie 8	LWR
2*	34		Allastic
3*	36	SEVENTEEN, Winger	Elektro
•	38	EVERLASTING LOVE, Howard Jones	Aliantic
5*		WIND BENEATH MY WINGS, Bette Midler	Columbia
5*		BIRTHDAY SUIT, Johnny Kemp	Elektro
1	35	ONE, Metalico	
3*		EVERY LITTLE STEP, Bobby Brown	MCA
,		JUST BECAUSE, Anita Baker	Elektro
) •		A SHOULDER TO CRY ON, Tommy Poge	Sire

US TOP FOR

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12	3	LOC-ED AFTER DARK, Tone-Loc	Delicious
2	1	ELECTRIC YOUTH, Debbie Gibson	Ationic
3*		LIKE A PRAYER, Madonna	Sire
4	2	DON'T BE CRUEL, Bobby Brown	MCA
5	5	MYSTERY GIRL, Roy Orbison	Virgin
6*	8	THE RAW & THE COOKED, Fine Young Conribals	LR.S.
7	4	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
8	6	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
9	7	FOREVER YOUR GIRL, Poulo Abdul	Virgin
10.	9	HANGIN' TOUGH, New Kids On The Block	Columbio
	10	VIVID, Living Colour	Epic
2.	12	G N'R LIES, Guns N' Roses	Geffen
13*	13	LIVING YEARS, Mike & The Mechanics	Atlantic
4"	14	NEW JERSEY, Bon Jovi	Mercury
5*	16	BEACHES, Original Soundtrack	Atlantic
16"	19	EVERYTHING, The Bangles	Columbia
17	15	HYSTERIA, Def Leppard	Mercury
18"	23	GIRL YOU KNOW IT'S TRUE, Mill Youlk	Aristo
19	17	GREEN, R.E.M.	Warner Brothers
20	18	SHOOTING RUBBERBANDS AT THE STARS, Edie Brickell	Geffen
21*	22	SKID ROW, Skid Row	Alonfic
22	20	OUT OF ORDER, Rod Stewart	Warner Bros
23	24	OPEN UP AND SAY AHH! Poison	Eriano
24"	25	AND JUSTICE FOR ALL, Metallica	Vertigo
25	21	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektro
26	28	WATERMARK, Envo	Geffen
27	27	KARYN WHITE, Koryn White	Warner Bros
28	30	THE TRINITY SESSION, Cowboy Junkies	RCA
29	31	WINGER, Winger	Atlantic
30	26	THE GREAT RADIO CONTROVERSY, Tesla	Geffen
31	29	SILHOUETTE, Kenny G	Aristo
12*	34	MELISSA ETHERIDGE, Melissa Etheridae	Island
33*	33	SPIKE, Elvis Costello	Wormer Bros
34	32	HOLD AN OLD FRIEND'S HAND, Tiffory	MCA
35*	36	GUY, Guy	Uptown
16	35	TRACY CHAPMAN, Trocy Chapmon	Elektro
37.	38	STRAIGHT OUTTA COMPTON, N.W.A.	Ruthless
18.	39	THE RIGHT STUFF, Vanessa Williams	Wing
39"	37	RAIN MAN, Original Soundtrack	Capitol
40*		DIRTY ROTTEN FILTHY, Worront	Columbia
ŧν.		DIRTER OF DRIVER WORK	Connon

Charts courtesy Billboard, April 15, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

MUSIC WEEK 15 APRIL, 1989

MUSIC D 0 1 1 2 U2: Rattle And Hum 2 3 2 ERASURE: Innnocents 3 2 4 BRUCE SPRINGSTEEN: Video Anthology **KYLIE MINOGUE: Kylie The Videos** 4 4 21 NOW THAT'S ... MUSIC VIDEO 14 2 KIM WILDE: CLOSE 6 9 A DEPECHE MODE: 101 a CLIFF RICHARD: Guaranteed Live '88 8 6 9 8 30 MICHAEL JACKSON: Making Thriller 10 10 21 CLIFF RICHARD: Private Collection 11 12 20 BROS: The Big Push Tour 12 11 6 RUSH: A Show Of Hands 13 13 45 MICHAEL JACKSON: Legend Continues Video Collection MJ 1000 Virgin WD 205 **ERASURE:** Live At The Seaside 14 17 12 **DIRTY DANCING: The Concert Tour** PET SHOP BOYS: Showbusiness 16 20 BANANARAMA: The Greatest Hits .. 17 16 ROY ORBISON AND FRIENDS 18 STIFF LITTLE FINGERS: See You ... 1915 2 INXS: Kick The Video Flick 20

Compiled by Gallup for Music Week (© 1989

Classic Library beckons the budget browsers

by Nicolas Soames A NEW lower mid-price series bas-ed on popular couplings for strong ed on popular couplings for strong consumer appeal is being launch-ed 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 ant — when they are starting to collect, they are interested in music not artists," says Matthew Walker

The first three titles in the Classic Library series indicate the popular nature of the compilations. Hold's The Planets and Ravel's Bolero are played by the Philharmonia Or-chestra and the LSO under Geof-frey Simon (CLSCD 3001 and on

tope/LP). These recordings have been available on two separate issues in the successful Boots in-house label d are digital.

Both the other releases come rom AVM's Bulgarian connection Grieg's Piano Concerto is played by Marta Devanova and

off's Rhapsody On 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 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.

Target aims at low price

BUDGET CDs get a formidable boost from Target Records this month with the introduction of c new series from the stable of the West German label Capriccio and

West German label Capricio and two others 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 mp). Two series of 15 titles each are available now one series with a floral theme, and one with a birds theme on the covers

The repertoire is mixed and air ed 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. Chris-tian Attenburger plays Mozart's Vi-olin Concertos Nos 3,4,5 with the German Bach Soloists (15525/ 79829) CD/tape). It runs for 75

minutes. There is also Schubert's Sym-phony No 8 "Unfinished" coupled with Rosamunde played by the Budapest Philhormonic under Kavacs (15527/79831 CD/tape), Kavacs (15527/79831 CD/tape), with a playing time of 68 minutes; and Rhapsody Espagnole with mu-sic by Chabrier, Ravel, Debussy, Dukas and Rimksy-Korsakov played by the Budapest Symphony Or-chestra under Gyorgy Lehel (15528/79823 CD/Tapes), with a playing time of 59 minutes. There

The two other budget series are

Recital and Signature, Recital con tains more popular, orchestral tains more popular, orchestral mainstream pieces played by the Orchestra da Camera di Roma conducted by Nicolas Flagello. 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 Scandinavian Masters includes Grieg's Holberg Suite and Neilsen's Little Suite For Strings (KNEW 501); An English Collec-tion includes Britten's A Simple Symphony and music by Rawsthorne and Walton (KNEW CD 502) and Russian Master pieces, with Techaikovsky's Nut-cracker and Boradin's Nocturne (KNEW CD 509). There are 10

Signature is more specialist in its repertoire, but contains some int

repensive, our contains some inter-esting programmes with reliable English musicians. The Trio Zingara play Piano Trios by Shostokovich and Ravel (KNEW 202), Ifor James and Jen-nifer Partridge play music for hom and prime by Beatherst niter Partridge play music for hom and piano by Beethoven, Cherubini and Danzi (KNEW 201); and David Campbell, Andrew Ball and the Bochmann String Quarter play the Complete Clarinet Music by Brothms in two volumes (KNEW 301/302);

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

"It is surprising to think that there are no other couplings of the Planets and Bolero, the two most popular pieces of orchestral music written in this century, and that other proven couplings of enor-mous sales potential like the Unfin-ished and the Italian symphonies are ignored by record companies

Classical Library will have a strong packaging identity. AVM Classics is distributed by PRT.

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TELDEC PAYS tribute to its 25 year association with the conduc tor 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 Horn Concertos. The set is suppl ied in a 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 collection of Chopin relarge collection of Chopin te-corded for Decca during his two decades with the company is brought together in a 13-CD set which contains virtually all the solo piano works, including the Nocturnes Polon Mazurkas, aises, Preludes, Impromptus and Waltzes. The only importan composition not included is the Andante spianato and the Grand Andante spianato and the Grand Polonaise Op 22 which has not been recorded by the planist. 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 Ben-nett 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, Gaubert, Doppler and others, features a cartoon of Moyse drawn by Bennett himself on the cover. Bennett is accompanied by the ECO con ducted by Steuart Bedfor (CDDCA 652 and on tape/LP) Bedford



DAME PEGGY Ashcraft and Jeremy Irans come together on a new re-cording of William Walton's Focade, the "entertainment" based on the poems of Edit Newell — and, for the first time on CD, the recording will contain the sight additional poems, generally known as Focade 2, which had their premiere in 1979. The recording was made with the London Sinfonieta coulded by Recordo Chally, and is coupled with Strainsky Remard (421 171 and na tope).

EMI push for Walton tape

WALTON'S SYMPHONY No 1 and the premiere recording o Waltan's Variations On A Theme by Hindemith (1963) played by the Bournemouth Symphony Or-Bournemouth Symphony Or-chestra conducted by Vernon Handley (EL 7496714 and on CD) is EMI's cassette of the month and has a price reduction to £3.86 until April 30 when if reverts to £4.29. The record is part of the Arts Coun al campaign, 20th Century Classics



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

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

stors. 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 1 murmered to myself over the years — if only I could have a work from this great man's (Elgar) pen," wrote

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Tertis at the time. "Anyhow, here

was the next best thing." Strangely, it had never been re-corded — until the Israel-Canadian corded — until the Israel-Canadian viola virtuoso Rivka Golani teamed up with the RPO under Vernon Handley for Conifer. The CD also contains another

world premiere recording. Arnold Bax's Phantasy for viola and or-chestra, and an early orchestral suite by Elgar, Three Characteristic Pieces (CDCF 171 and on tope/LP)

It certainly claims the limelight. But ASV is already proclaiming an our Asv is already practaining an unexpectedly strong response for the new recording of Elgar's Cello Concerto contained on A Bithday Celebration, featuring the charis-matic cellist Paul Tortelier.

Hopefuls line up for **Greater London contract**

by Bob Tyler

THE JEWEL in the incremental radio crown, the Greater London FM contract, has been advertised by the IBA. The new station will have a

onsmission area as big as Lon don's Capital Radio, covering a population of nearly 6.5m adults. Brixton, Thamesmead and Heathrow Airport have also been adverrow airport have also been adver-tised meaning that as many as six new radio stations will open in London this year. Other areas in the last list of IBA incrementals in-

the last list of IBA incrementals in-clude West Lothian, Easterhouse (East Glasgow) and Birmingham. One potential holder of the Birmingham contract is Buzz FM, which aims to provide "a truly local and truly independent station" for England's second city. Directors of England's second city. Directors of Buzz FM are Lindsay Reid, who was involved in Radio Caroline and Radio North Sea in the late Sixties and Seventies before join-ing BBC local radio in Birmingham, and John Henry, who also boasts extensive expe nce of rodio and programming. The IBA has kept to its timetable

in advertising a total of 21 con-tracts since the beginning of the year. As incremental stations are only considered as a stop gap, until the new radio authority takes over, the IBA has acted quickly to satisfy



community and pirate radio lobby. However, it remains to be seen how many former pirates will be awarded the expensive-to-operate contracts.

erate contracts. Kiss FM's Gordon Mac is still hopeful and says he is delighted by the size of the Greater London FM. area. "We were hoping it would be

ruged by the North and South Cir-culars, to have it ringed by the M25 is wonderful. To have a good listenership you need that kind of area," he says, "Now I hope the M4. "It will be the area," he says. "Now I hope the IBA will give the contract to some-one with new ideas and a fresh ap-proach. The whole idea of the community radio licences was to get some new blood into radio."



GORDON MAC: fingers crossed for Kiss El

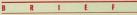
Piccadilly buyout gets go ahead

THE PURCHASE of Piccadilly Radio by the Miss World Group can now go ahead. At their most recent meeting, Piccadilly's shareholders finally agreed to change the company rules and abolish the 15 per cent maximum on individ-ual shareholdings. The battle for Manchester-based Piccadilly Radio started several weeks ago in what began as a "hostile" bid for the station. Such bids are not permitted by the IBA as any takeovers must be approved by a majority of shareholders. Miss World, whose chief executive is Owen Oyston, increased the offer to £39m. The board finally recommended the shareholders to accept the offer

Ovston, a flambovant Lancashire businessman, already owns three radio stations, including Red Rose in Preston, and has plans to use Monchester as a base to bid for one of the forthcoming national radio franchises.

Speculation is that he will also turn his attentions to Radio City in Liverpool to create a Northwest radio conglomerate that would attract larger advertisers.

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• THE RADIO One promoted Musician Style 89 reaches its cli-max at the Empire, London, next Tuesday (18), The competition, Tuesday (18). The competition, which attracted over 3,500 entries, was launched on Radio One last autumn and on the day of the final showcase, Mark Goodier will pres-ent his teatime show from the Em-pire and will feature pre-recorded ins from the six competing

The competition is jointly finan ed by the Music Industries Associ-ation and the Music Retailers Association and proceeds from the Em-pire event will be donated to Nordoff-Robbins Music Therapy.

 THE CAPITAL Radio Music Fesfival is scheduled for coverage by tival is scheduled for coverage by simultaneous satellite television and radio link-up. Television cover-age will be through MACTV, a Capital venture with music pro-ducer Mike Mansfield, while stereo sound coverage will be via Satel-lite Media Services, a Capital/IR me Media Services, a Capital/IR venture. The festival takes place in London from June 22 to July 15, and will feature acts including Sim-ply Red, The Gipsy Kings and Roachford.

TONY HAWKS, aka Morris Minor began a six week comedy series on BBC-1 on Saturday (8). alled Morris Minor's Marvell Called Morris Minor's Marvellous Motors, the programme is describ-ed as an "off-beat sitcom". It will contain a strong musical element with Hawks and his band following up their 1987 hit Stutter Rop with pastiches of musical styles from heavy metal to Euro-pop. The programme is the latest production for the BBC by Noel Gay Television.

 THE LATE Ray Moore has been awarded the Fergie, the Radio Academy's prize for Outstanding Contribution to Music Radio. The Contribution to Music Radio. The announcement was made at the opening of the 5th UK Music & Radio Conference last week. The event was held at the HMV mego-store in London's Oxford Street. store in Landon's Oxford Street, sponsored by Regulation and com-pered by Noel Edmonds, In his presentation, Edmonds paid an amusing and touching inbute to readic Dis of the past 25 years. His remarks were interspersed with dips from past shows by Simon Dee, Johnny Walker, Kenny Everett, John Peel, Tony Winsor and Nicky Harne. and Nicky Horne.

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DONOVAN, JASON Too Many Broken Hearts PWL ESTEFAN, GLORIA Can't Stoy Away From You Epic		7	-	B	34	41	17
FINE YOUNG CANNIBALS Good Thing London	25	15	A	A	35	27	-
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HORSE You Could be Forgiven EMI		-	-	-	6	12	87
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SENATORS, THE Mon No More Virgin	5	-	~	-	13	-	
SIMON CARLY Let The Rover Run Arists	6	-		-	13	-	93
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SUMMER, DONNA This Time T Know Worser Bras SWING OUT SISTER You On My Mind Phonogram	23	10	8	B	37 41	38	60
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**FERRY, Bryan HE'LL HAVE TO GO/Carrichfergus E'G EGOCD 48 CD Broken WinguTake Me To The River (E)	SHAW, Sondie ALWAYS SOMETHING/tho PRT PYS 25 7" PYT 25 12" (A) SPEED EMPERORS NEW VIBRATION BEAT/tho VARIOUS SD 2001 12" (APT) STEELEY STAN PADSTOWING RUTTERKYSUPERTRACK FULTI 3" (E)	YOU'RE THE ONE
GIRLS TALKIN' GIRLS TALKIN'/Didn't Choose Love 10 TEN 254 7' Pic Bog TENX 254 12' Pic Bog TENCD 254 CD (E) GIAZZ BOY, The WAYK WAYK (Mb SUBWAY SUB 63 12' (APT)	TELESCOPES, The 7TH DISASTER/Nothing/This Ronet/Cold CHEREE CHEREE T4 12" (VRK)	6
HARTLY Trener IND MORE 9 TIL SHooled On You/Amonde LONDON LON 116 / July / Jul	TERY, Hear FORUMATE FOOL/Mean Of A Women FALCHMORE & 213.7* Br. Ko TIZ & 213.11? Fr. Ex Distans is Londinarized 26 d315.12* General CDR & 213.5 CDR Bit TRANSMITTERS, The THE INSCRIMENT STOREMENT STOREMENT TRANSMITTERS, The THE INSCRIMENT STOREMENT STOREMENT TRUCK THE CONSTRUMENT COMMANY SCC.7* BIRS TRUCK THE CONSTRUMENT STOREMENT STOREMENT STOREMENT DIST STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT TRUCK STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT DIST STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT DIST STOREMENTS STOREMENT STOREMENT STOREMENT STOREMENT DIST STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT DIST STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT DIST STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT DIST STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT STOREMENT DIST STOREMENT STOREM	
INNER CITY AIN'T NOBODY BETTER/(Version) 10 TEN 252 7" Pic Bog TENX 252 Dance/Disco 12" Pic Bog TENCD 252 CD (E)	TWO DJ'S THE CREATION/bb KAOS KAOS 13 12: (APT) VAN DUSEN, George IT'S HOUDAY TIME AGAIN/Holiday Time Is Jolity Time BRI- TONE 781 002 7: (SP)	INNER CITY
IADE 4 U ROCK IT TO THE BONE/Iso HOUSE HB001-12 12' Limited Editon (APT) IAY, Juliae WAS IT WORTH IT/Iso SQUAREBIZ/SUPERTACK SUI 116 7' 12SUI 116 [21:] UIGSAM SCHTIGH/Brand New Love Affair LIBIDO URGE 2 7' Pic Bag URGET 21 2' Pic Bag (P)	PIC Bog Short You FUI CY Love (BMG) VOLUNTEERS, The BLADDER OF LIFE/Ibo VILLAGE VILT 105 12" (APT)	202
"Previously listed in alternative format	ZOH DON'T THINK TWCE/(Version) SILVA INTERNATIONAL SILVA 102 7" Pic Dance/Disco Bog SILVAT TI02 12" Pic Bog (A)	
16 April 1989-22 April 1989 Single Releases:71	Year to Date:16 Weeks To 21st April Single Releases:1147	THE TRUDY See New Album
		Distributors Co



NO MORE) 9 TE 5 _____H

TOP 40 SINGLES

1 2 3 PEOPLE HOLD ON	
2 4 3 I HAVEN'T STOPPED DANCING YET	Aband Of Our Time COUTS(T) (KT)
3 1 6 TOO MANY BROKEN HEARTS	PW1 PW1(T)33 (P)
4 3 7 I'D RATHER JACK	FRIL PWL(T)32 (F)
ADVINE AND ADVINE	PWL PWL (1)25 (P)
New Order	Factory FAC1637 [P]
U U STprin	Bythe King/Mule LEFE20(T) (URT)
/ De Lo Soul	Big 126 BLR7(T) (5/RT)
O 11 A Gay Colled Gerold	Rhom1R5804 (P)
Y Kins	44D (8)4D994 (1/87)
10 10 2 Bodied	Larg LAZ113(T) (1/88)
1 7 CongryD	Big One-(WBIG13) (E
12 8 7 EVERYTHING COUNTS (LIVE)	Mule (12) IONG16 (VRT/SP)
13 12 3 COCOON	Lince DOLE(Q)# (P)
14 15 5 YO YO GET FUNKY Diferitéde	Westside DJIN[T]? [4]
15 14 3 THE REAL LIFE Corporation Of One	Desire-(WANTELS) (PAG)
16 17 5 JUST A LITTLE MORE	Unyque UNQS(1) (SP)
17 13 5 A LA VIE, A L'AMOUR	PWL PWL(1)30 (P)
18 INTER SKY HIGH	Ubide URGE[[]2 [P]
19 19 17 CRACKERS INTERNATIONAL EP	Mure (12) MUTE \$2 (87/5P)
20 23 2 LET'S GET TOGETHER	Warrian Dance WAF(T)009 [59]
21 16 4 REACHIN'	Republic UC(T)006 (VRF)
22 THE SUN AIN'T GONNA SHINE	Double & Grass (57)
23 25 9 CAN'T BE SURE	Rough Trade RT(T)128 (I/RT)
24 20 10 FINE TIME	Big Life BLRS(T) (VRT)
25 18 4 BLACK IS BLACK	Gee St GHI(T) IS (VRT)
26 22 3 UPTIGHT	XUI Communications D2003(T) (URT)
27 24 5 I'M RIFFIN' (ENGLISH RASTA)	Music Of Life 7NOTE25 [P]
28 21 12 ESPECIALLY FOR YOU	PWL PWL(T)24 (P)
29 26 5 RAIN, STEAM AND SPEED	Silvertona ORE(T)4 (P)
30 TRAIN SURFING	Cerr (MOO2) [1]
31 TIME TO GET FUNKY	Blue Chip-(BLUECI4) (J/BK)
32 27 4 MADE OF STONE	Sherton ORE([]2(P)
33 HAIRSTYLE OF THE DEVIL	Creation CREA3(T) (L/RT)
34 37 17 FINE TIME	
35 34 2 A MI MANERA (MY WAY)	Foctory FAC2237 (F) A1 (12)A1210 (A)
36 35 4 I'M HOUSIN'	
37 30 11 PROMISED LAND	Sleeping Bog SBUK7(T) (J/RT)
38 33 13 GET ON THE DANCE FLOOR	Weshide DIIN[T]6 [A]
DO 20 2 COMIN' CORRECT	Supreme/Profile SUPE(1)139 [A]
40 ETTER SHRIFT	Republic-(L1C7007) (VRE)
40 Little Peofe	Crection CREO(4(T) [//RT]

TOP-20-ALBUMS

1 1 2 ORIGINAL SOUNDTRACK	Rayting Kong LEFTLPS (URT)
2 3 9 TECHNIQUE	Tottory FACTURE
3 2 3 101 Degrada Made	Mate STUMMICS (JRT/SP)
4 5 3 3 FEET HIGH AND RISING	Big Life DUSLFT (J/RT)
5 4 49 THE INNOCENTS	Muto STUMMSS (87/59)
6 6 38 KYLLE	WINE P
7 7 19 WANTED	Big Life YAZZI PI (URT)
8 8 83 THE CIRCUS	Mute STUMM 35 (RT/SP)
9 ETEM EXTREME AGGRESSION	Noise International NUK 29 (A)
10 9 2 ONE MAN CLAPPING	One Mas ONEMAN ILP (UNT)
11 10 69 WONDERLAND	Mare STUMM 25 (RT/SP)
12 16 2 THE TRINITY SESSION	Cooking Viry! COOKETT (URE)
13 11 14 SUBSTANCE	Factory FACT200 [2]
14 DURUTTI COLUMN	Factory FACT244 (M
15 SURFER ROSA	AD CADIOS (VIT)
16 15 2 HOT LEMONADE	Ebowi RA1(F)
17 12 3 A CHANGE IN THE WEATHER	Special Delivery SPD1822 (UNM)
18 BUMMED Hendryn	Factory FACT220 (F)
19 19 5 PLAYING WITH FIRE	Fire FILELPIA P
20 THE ENRAGED WILL INHERIT.	Midnight Music CHIMIDGAT (APT)



by Dave Henderson

A&R INDIES

THE CEST THE sunch favor of the surror, seemingly unreliated item franking at the mouth of the indetranking at the mouth of the indesent on the surror of the surror point during the surror of the seed on a Progress's ability during the surror of the surror mellingues and point and surror week sogn Featuring some international prices of contemposition surror of the surror

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NEW ORDER release how cems versions of their current single, Round And Kound, a trock from a strain of the strain of the strain club mix both from the honds of lange. City K strain Sounderson features an additional mix by Bon Grosse and that won't be available on any viny traitests, through Prinace. More dance created mythem comes from The WestPersoners with their son, it's called Bong and is on the Ry it Jagon. Sound basit floroget APT. Less heavy on the mix, more concentrating on the complete mayhern potential of grinding way my. The **laster** Driver have and the **laster** Driver have and its a double, called Waiting For World War Three on their own I radiated label through Rough Trade and the Cartle. Featuring their own during thand on during their own during that was guarance and the cartle. Feature three guarance with a set and the set of the set of the set of the cartle the guarantee with.

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AS PREDICTED in this column several works goo, **The Weetding Present**: Pael Sission 10indr, CD and cossithe in now being released by RCA Initial quanthies are the original product prepared on Reception by the now defunct and Rhino while later copies will be full scale RCA product. The group four in support in full Uconian regula.

CHAFTER 22 releases the debut down from YMAP Gold is cowide tor supporting for WH Test Hall Available receipt New Particle Available receipt New Particle Available receipt New Particle Available receipt New Particle 11 (New YMAP) Nospano and the interestingly accessed and Technosource Argo-acte and Technosource Argo-acte and Technosource Argo-acte and Technosource Argo-acte and Technosource and the Cartly Research Research and Research Argoracter anti-action of onling technority and the Cartly research Bocks and the Cartly research Argo-acte and the Cartly research Bocks and the Cartly research Argo-acte and the Cartly research as the technology on the argocouple of artifician on the argoracter anti-able accesses are a to tech mini-able accesses are a tech technology on the argoter anti-able cartly and on the Cartly Test

LIVERPOOL's PREMIER underground band, The Walkings Seeds relaxe their second album on Glass, through Prinnacle, this week. On vinyl and CD, it's tilled Upwind Of Atonement it was praduced by American eccentric



N

A COWBOY Junkie takes on Sweet Jane

The former member of Solocially, Kramer, Francel also have a bath of other relates, including A Gwy called Lamonde evoluble on both of both of the solocial solocial and the solocial solocial and the solocial theory of the solocial theory of the solocial reaches and the solocial solocial theory of the solocial soloci

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HE STARS off winn our for the low Novella Awards and a good time was had by all Surprise award-winner. Cliff was a statistical or stage by the surprise row to be lowards from four influences of the lowards of the surprise of the su



LIE BACK AND ENJOY IT!



BANGERS AND smash: The jubilant entrants and organisers 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 at 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 Metalworks.





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.



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



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