

# MUSIC WEEK



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IRON MAIDEN's Bruce Dickinson before the 1988 Monsters Of Rock crowd, the biggest Donington Park has seen. The deaths of two fans earlier in the day, though, is now casting a shadow over the event's future

## Festivals fight for future

THE FUTURE of the UK's two most famous festivals hangs in the balance this week as everybody from councillors to police has their say on whether the music should play on.

Final decisions have yet to be made on whether the Donington or Reading rock festivals will definitely go ahead this year by vital

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## Cassingle is top of the bill at BPI show

THE DECISION to change the chart rules to ease the introduction of cassette singles is set to be one of the top talking points when BPI's roadshow begins its round of meetings with record retailers this week.

It will be the first opportunity many dealers will have to ask directly about the details of the format's packaging and marketing and the BPI has made it known that it will be listening carefully to opinions and suggestions from the retail sector.

The roadshow is due at the Strathallan Thistle Hotel in Edgbaston, Birmingham, on Tuesday (9) and at the Holiday Inn, Seaton Burn, Newcastle-upon-Tyne, on Thursday (11) with question-and-answer sessions running from 7pm to 9pm. The events will be open to all shop managers, owners and staff and there will be no admission fee.

Next week, the roadshow is due at The Portland Thistle Hotel, Piccadilly Gardens, Manchester, on Tuesday (16) and at the Macdonald Thistle Hotel, Giffnock, Glasgow, on Thursday (18).

The BPI says that if the events are a success, more are likely to be organised.

## Sales boom surprise leaves industry baffled, but...

# Record shops are full of the joys of spring

AN UNEXPECTED, mid-spring sales boom is delighting both retailers and record companies but is leaving them at a loss to explain it.

The market last month was up almost 10 per cent compared with

April 1988, which many attribute to the right product being available at the right time combined with the increased penetration of compact disc players.

According to Gallup, in the first four months of 1989, singles sales

were up four per cent and albums sales up five per cent on the same period last year. However, in April albums rose by 10 per cent and the singles market — which has often been reckoned to be in terminal decline — put on nine per cent compared with the same month in 1988.

David Clipsham, the W H Smith director responsible for Our Price, comments: "What makes it somewhat baffling is that there seem to be no exceptional circumstances. It seems to me to be a combination of lots of little things."

"In retailing there is a saying about the people who make one thing 100 per cent better and those who make 100 things one per cent better. I think this is the latter; small improvements in all kinds of areas."

Clipsham cites as one consideration the buying habits of consumers as they grow older. He be-

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## Jobete—where to now?

SPECULATION SURROUNDS the future of the Jobete music catalogue this week with the news of the closure of its London office and the departure of Peter Prince.

Offers for the catalogue, which includes many top Motown artists, followed the merger of EMI and SBK. EMI had previously administered the catalogue and was then given the option of continuing with it.

Initial delays by EMI to make a decision led to Filmtrax and MCA Music showing their interest in Jobete but EMI is now believed to

have decided to continue administering the catalogue.

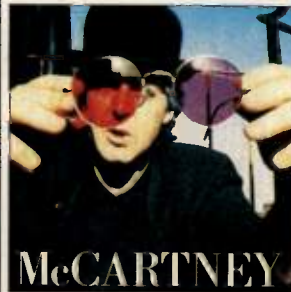
The deal involved in the administration is said to be a guarantee of £1m a year.

Meanwhile, Jobete's London office is set to close its doors on May 21. Managing director Prince, who has been at the company for more than 11 years, says: "They are going into an administration deal with a major company and I will be leaving at the end of the month."

Prince says he is now open to offers for a new job.

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## Fine: 'CD still the key to UK market growth'

THE COMPACT disc can continue to be the UK music market's locomotive for growth, according to PolyGram International president/chief executive officer David Fine.

CD penetration in retail value terms was only 28 per cent in the UK last year, he said. This compares with 37 per cent in Germany and the US, 42 per cent in France, and more than 50 per cent in Japan, Belgium and Switzerland. PolyGram's home base, the Netherlands, showed the highest CD penetration by value in 1988, at 65 per cent.

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## ON TOUR IN MAY

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## Tape-only Neph single — no vinyl until it charts

BEGGARS BANQUET is releasing the new single from Fields Of The Nephilim initially on cassette only, saying vinyl will not be available until the record enters the top 40.

Says managing director Martin Mills: "Many cassette singles are released as secondary marketing plays during the life of a single. We feel that by pre-advertising the cassette at initial release stage we can create consumer demand which will assist in building retail confidence in this format."

"Seven-inch vinyl is rarely purchased by fans of rock acts, so until

a top 40 chart position is achieved, there is little incentive to release this format."

Psychonaut is due out on Monday (15) and will carry a dealer price of £1.99, the current minimum for chart qualification.

## Vanload of promo for Morrison LP

POLYDOR IS mounting a press and poster advertising campaign in support of the new album from new signing Van Morrison. A catalogue campaign is set to follow.

Morrison's Avalon Sunset will benefit from space in the music consumer and national press and from flyposting in London, Liverpool, Manchester, Dublin and Glasgow. In-store material will also be available.

Details for the catalogue promotion are still being finalised. Avalon Sunset is set for release on May 30.

## Hard sell for Hardcastle

THE DEBUT single by The Paul Hardcastle Sound Syndicate on K-tel's AJK Music label, Are You Ready..., is being supported by advertising in the music consumer press and a poster campaign. The record is due out on Monday (15).

## Go! Discs go singles crazy

GO! DISCS is backing the new releases from The La's and The Beautiful South with advertising in the music consumer press and flyposting. In-store material will also be available. The records are both singles, Timeless Melody from The La's and Song For Whoever by The Beautiful South.



A NEW single from Johnny Cash, *Get Rhythm*, is out on Mercury this week to tie in with the singer's UK dates.

- GUN ARE touring throughout May as support to Texas to promote their debut album for A&M, *Taking On The World*.

- WEA IS releasing a single from REM, *Orange Crush*, on Monday (15) to tie in with the band's tour which runs until May 31.

- 10,000 MANIACS are touring until June 3 to support their new album, *Blind Man's Zoo*, released by Elektra on Monday (15).

- SIREN IS releasing a single from Lovetrain, *The Way Of All Flesh*, on Monday (15) to tie in with the band's tour which runs until May 29.

- AVL IS releasing the second album on Caroline Records from Naked Raygun, *Understand?*, this week to tie in with the band's tour which runs until May 20.



MCA IS backing this week's release of Pascal Gabriel's debut single, *Love Child Orchestra*, with advertising in *rm*, *NME*, *Melody Maker* and *Soul Underground*.

## Get to know your industry

AN ATTEMPT to increase young musicians' knowledge of the music industry is being mounted by the Black Music Association.

The organisation feels it has identified a gap in the education system and is aiming to run a series of seminars for both artists and potential recruits to the music business.

The association says it has been encouraged by the first of the seminars which was attended by some 60 people hoping to enter either the creative or business sides of the

music industry.

Topics covered included the role of A&R staff, concert promotion, basic marketing and plugging. Says seminar organiser Phillip Buchanan:

"We think there is a need for this kind of thing because there is a massive gap which the major record companies are not taking care of."

He adds that the seminars should be valid to musicians from all styles of music and not just the black sector.

## Directory

RECENT MOVES: *Jungle Records* to Old Dairy Mews, 62 Chalk Farm Road, London NW1 8AN (01-267 0171)... *Hunky Dory Productions* to Central House, 124 High Street, Hampton Hill, Middlesex TW12 1NS (01-943 3006); fax: 01-977 4464)... *Eddie Levy and Chelsea Music Publishing* to 70 Gloucester Place, London W1H 4AJ (01-224 0066; fax: 01-224 0067)... *Sonet* to 78 Stanley Gardens, London W3 7SN (01-746 1234; fax: 740 9899)...

## Nighttracks signs deal with Castle

NIGHTTRACKS RECORDS, a division of the Strange Fruit group, has signed a sales and distribution deal with Castle Communications.

The agreement means the label will go out separately from Strange Fruit's John Peel session series which will continue to be distributed by Pinnacle.

Strange Fruit says it feels Nighttracks has matured sufficiently to warrant its own distribution. Next release on the label is scheduled to be a session from The Stranglers.

## MUSICAL Chairs

THE LINE-UP at Chrysalis Music under president Stuart Slater is now: general manager Bruce Craigie, talent acquisition manager Dave Massey, international manager Mandy White and professional assistants Diane Young and Mitch Clark... Debbie Bennet, Chris Poole and Mariella Frostrup have united to form Immediate Publicity, a PR company which is based at 330b Portobello Road, London W10 5RV. (01-960 0186; Fax: 01-960 1430)... Former Alto operations manager Daniel Pirani has joined the HMV group as business systems analyst... Derek Chick, previously a director of Channel 5, is now fi-

nancial director at Parkfield Entertainment. The company has also appointed Howard Kramer to the newly-created position of director of business affairs... Changes at EMI: Ruth Denton has been promoted to the new position of general manager, A&R and marketing administration, from general manager for A&R co-ordination. Nicky Gash is appointed manager, A&R co-ordination. Barry McCann, marketing general manager for the strategic marketing division, has now additionally assumed responsibility for press and promotion while Amanda Hompe has been appointed divisional accountant. Caroline Calvert has joined EMI from Deloitte, Haskins & Sells as divisional accountant for pop marketing. In the classical division, Sandra Derome is promoted to administration manager and Miriam Todorovic to product manager.

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# Phonogram links into the young Americans with Def's Rubin

THE MUCH-rumoured liaison between Phonogram and Def American has come to fruition with the signing of a deal which will see Phonogram distributing the label throughout the world, excluding north America.

Def American, founded by Rick Rubin, has a roster including Slayer, Danzig, Masters Of Reality and

Wolfsbane, a catalogue which Rubin describes as "by and for young people".

He adds that the label will continue its grass roots philosophy under the new deal, stating: "Our music is created by people that love to listen to it."

Rubin started Def American earlier this year after leaving Def Jam which he set up with Russell Simmons in 1983. Def Jam had a worldwide impact through The Beastie Boys and Run DMC.

He says he is looking to sign

bands to Def American and that he does not feel constrained by musical style. The label will feature "American music and American values", he declares, but that does not mean that any genre will be excluded.

Phonogram managing director Hein van der Ree comments: "Rick Rubin is one of the most talented people in this business and has clearly demonstrated that he is very much in touch with the youth market. We both share a commitment to our music."



RICK RUBIN (left) and Hein van der Ree: pleased to be working together

## CD the key

FROM PAGE ONE

"If all major markets caught up to the level of Japan, Switzerland and the Netherlands," Fine added, "that in itself would have a substantial impact on the demand for CDs."

The PolyGram chief was speaking at the IM&MC conference in Amsterdam. The opening keynote address was given by Dire Straits manager Ed Bicknell, whose remarks included positive comments about the band's tour sponsorship by the Philips CD player division. Dealing with the manufacturer's local companies worldwide was generally OK, he said, "but Philips UK was a shambles — and still is. It doesn't surprise me that they've only sold about 4,000 CDV players."

## Joys of spring

FROM PAGE ONE

believes that many older music fans make a trip to the record shop regularly as part of their weekly shopping. "If that truly is the case, it indicates a tremendous underlying strength in the market," he states.

HMV managing director Brian McLaughlin agrees with Cliphsham that the situation is also helped by the quality of product. He says: "It is no coincidence that these increases have occurred during a period when new product has been particularly strong — long may it continue."

Woolworths' entertainment product buying director Terry Blackman points to Jason Donovan, The Bangles and Simply Red as having a significant impact on the singles market and to Now 14 for doing the same for albums.

## Festivals

FROM PAGE ONE

meetings and consultations take place this month in a bid to get licences approved.

In Reading, the local borough council has already approved the principle of another festival this August. But a feud between the police and the promoters could mean that the decision may be reversed.

It is believed that the former promoter NJF Marquee owes Thames Valley police authority about £80,000 for its services over the last two festivals.

Since then, festival co-ordinator Harold Pendleton has sold the Marquee side of his promotions operation and formed a partnership with the Mean Fiddler's Vince Power, called Powerhaus Promotions.

Police superintendent David Clark says the police authority is waiting to be paid by Pendleton. "If we don't receive the money, we will perhaps take the view that the policing arrangements are not satisfactory and we will tell the council this," he says.

We are quite happy to have the festival in Reading but we would like to be paid at the same time." A spokeswoman for Harold Pendleton describes this conflict with the police as "merely a technicality".

"We are in dispute with the police and it has rightly been described as a feud. But as far as we are concerned, it is a separate issue in terms of whether the festival is going ahead this year," she says.

She adds that the dispute should be resolved soon. "That problem is a result of a disagreement and that is in relation to the past. But we have got a meeting with them on Tuesday (9) and we hope to solve it then."

Meanwhile, in Castle Donington, two meetings will be held over the next three weeks to decide the future of the Monsters Of Rock festival. The final decision will be made by North West Leicestershire District Council's environment committee on May 23.

But before that, on Thursday (11), Castle Donington Parish Council will meet to formulate its own recommendations to give to the district council. Both councils have been forced to reassess their views following the deaths of two fans at last year's event.

## Confidence underpins Union debut

UNION RECORDS, the first mainstream pop label to be established by a UK retailer, will receive the first test of its credibility next week.

Its debut release, a single from former Dollar singer David van Day, is out on Monday (15) with the hope from label manager David Cross that the record will signal Union's intent to be a player in the pop market.

Union is an offshoot of the Woolworths/Entertainment UK group, and Cross comments: "It could not be going better at the moment."

Cross contends that there are several advantages in the label having a large retailer behind it, one of the main ones being the financial resources that gives him access to.

In addition, he says, his retail experience makes him more aware of the needs of the dealers he is now servicing and he has had the benefit of observing the marketing strategies of established record companies before embarking on his own.

Union is being distributed by Pinnacle and, when asked about the relationship between that company's reps and EUK, Cross adds that: "It would be naive of me to say that Woolworths and other EUK customers will not be stocking our records."

However, he argues that the quantities ordered and long-term support from retailers will be dependent on the quality of Union product.

## World BRIEFING

NEW YORK: The acquisition of SBK by EMI Music Publishing has had a knock-on effect in the US with EMI's Ira Jaffe resigning as president. The departure was expected in the wake of the restructuring of the company following the purchase of SBK and now speculation is rife as to who will be chosen as Jaffe's replacement. The move marks a second stroke of bad luck for Jaffe who left his post as vice president at Chappell/Inter-song when it was bought by Warner Bros. Meanwhile, BMG Music Publishing in the US has purchased seven publishing companies.

HAMBURG: The vinyl LP is showing no signs of disappearing from the West German record market with the 1988 industry results showing an improvement of 10m in unit sales over the previous year. The total figure was 157.2m and this 8.8 per cent increase was spread over all formats with the majority prospering except for the vinyl single. The types of music that sold also varied with classical in particular doing well. In terms of dollar value, the gross exceeded \$1.8bn. German industry association statistics show that the member companies which represent 85 per cent of the market achieved a gross of \$1.47bn. Vinyl LP sales went up by nearly 10m, compact discs increased to 36.8m units, cassettes also hit 36.8m units but singles dropped 17.9 per cent to 31.6m.

MOSCOW: The Soviet Union is in the final stages of signing to the Berne Convention, according to the deputy foreign minister Vladimir Petrovsky. He refused to give any further details. If the Soviets do sign, the only major world country not included will be the People's Republic of China.

OTTAWA: The Thorn-EMI acquisition of Chrysalis will not have an immediate effect on the Chrysalis Records deal with MCA Records Canada which is likely to last another three-and-a-half years. It is expected that at the end of that deal, Capitol-EMI will distribute the label. Chrysalis left Capitol to move to MCA in 1983.

KUALA LUMPUR: A spokesman at IFPI South East Asia says the Malaysian Copyright Act 1987 has had a resounding effect in fighting copyright infringers in 1988. The level of piracy was immediately reduced from about 80 per cent to 20 per cent and it is still diminishing, the spokesman claims. Meanwhile, sales of international repertoire have increased by 300 per cent in 1988.

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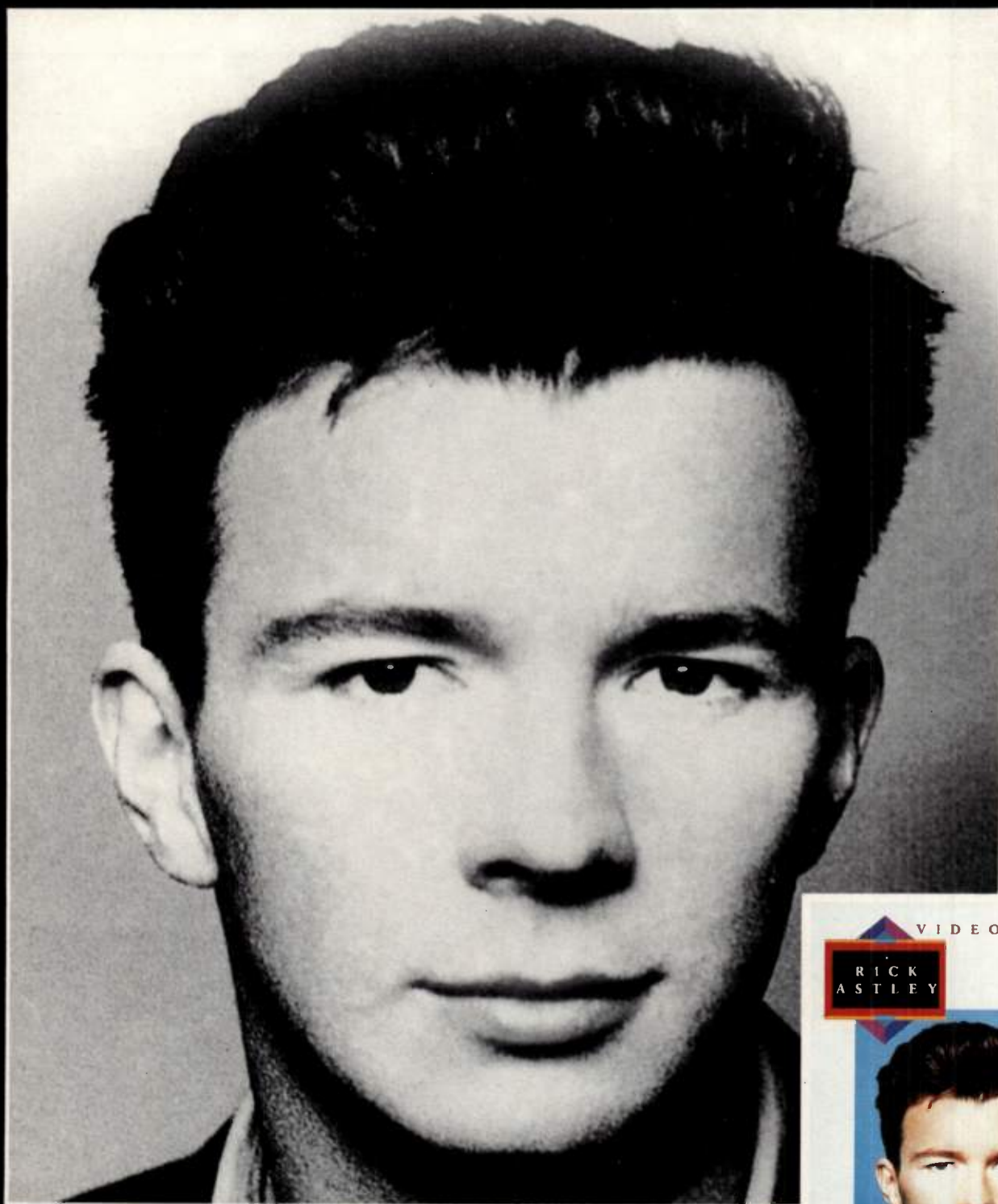
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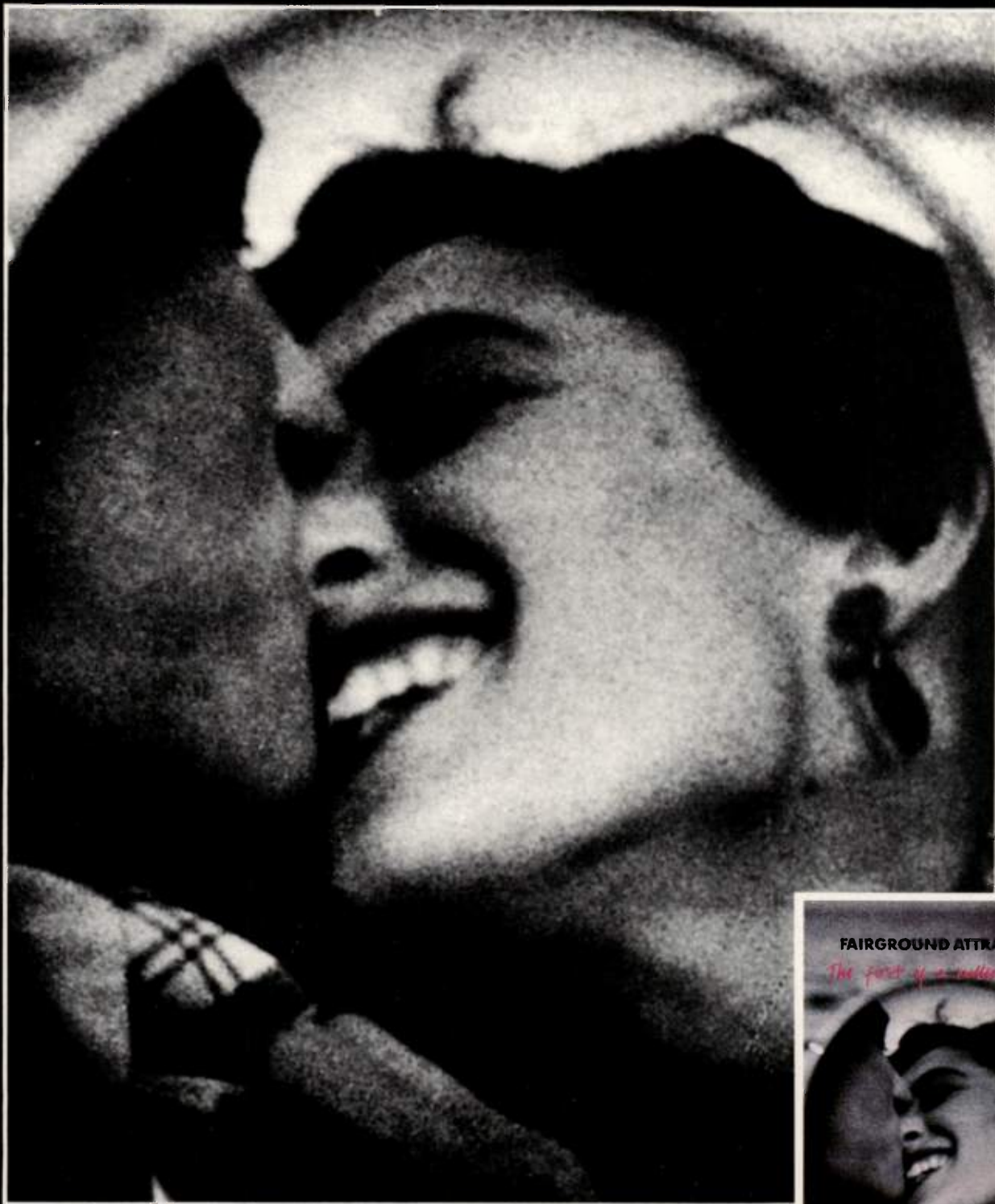


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## FRONTLINE

# 'If you want it, we've got it' — Orbitone's moving lesson

**I**F PEOPLE want it then we shall stock it. That's what a record shop should be about". Sonny Roberts' philosophy on record retailing is remarkably simple and to the point. As owner of Harlesden's new record shop Orbitone, he is keen to put his beliefs into practice.

This credo is backed with faith in both the music he sells and the customers that he sells it to. But in common with most businesses, there is always a gamble when heading out on a new venture.

Roberts, a veteran record producer of reggae and soul artists, decided to set up his own shop in 1962 and found premises in Willesden. Due to the small size of the shop he was forced to specialise in soul, reggae, R&B and ska.

"We wanted a big shop because we were convinced there was a huge market in the area," he says. Then the opportunity of moving to Harlesden arose.

The property came on the market about nine months ago and Roberts jumped at the mention of it. But he then had to think extremely carefully about the move from being a specialist shop to a store that would cater for most tastes.

The sale of the Willesden premises helped him on his way and completed the first stage of setting up a new store — buying it.

"What I would say to anyone thinking of buying a record shop is that you should have some financial security behind you and not just rely on a bank loan," says Roberts.

After moving in, Roberts then began thinking about the design of the shop and what it should be selling. With at least three specialist record shops and a Woolworths in Harlesden, he knew it would have to find its own market.

"Most of the record shops here sell reggae and soul and people I met who wanted to buy pop records said they had

to go to Brent Cross or into London to get what they wanted. I thought that was crazy. If you are going to open a record shop you should stock as much as possible," he says.

After speaking to industry contacts made via *Music Week*, Roberts planned the design of the shop. "The hardest part was coming up with the design. I spent many nights lying awake planning it in my head."

With the help of advisers from display manufacturer Lift, Roberts settled on six large, free standing, semi-circular rimmed display racks, wall mounted racks and album browser units for the main floor area, which covers two levels.

The increasing impact of compact music led him to stock the front of the shop with cassettes and compact discs. Videos also occupy front room space while albums and 12-inch singles are mainly in the rear of the shop.

Roberts, a carpenter in his spare time, designed and made most of the shops other features such as counters. The rest of the fittings came with the store.

In total, he spent about £60,000 on designing the shop. This includes two hi-fi units and improvements to the warehouse space at the rear. In future, Roberts may also introduce headphones for customers to use.

After spending nine to 10 weeks designing the shop, Roberts then began speaking to record companies about supplies. This he describes as the biggest problem he encountered when setting up the shop.

"It was just staggering the big advances that a lot of them wanted. I think it is terrible because it is us who are doing them a favour. Sadly, you find you have to accept it. That's why it's good to have some money behind you when you start," says Roberts.

He also receives product from a one stop operation and this, he says, ensures that he can get hold of everything he wants, when he wants it.

Roberts is pleased to report that customers are already flowing into the shop and many have commented that it is about time Harlesden had an "all-purpose" record store.

This has given the shop's owner confidence for the future and his plans include setting up his own small-scale distribution and import business and possibly opening another. Orbitone Records shop if the new one is a success.

Security, confidence and a belief in the music and the customer are what Sonny Roberts describes as the essential elements in getting a new record store off the ground.

But maybe if there were a little more co-operation from the major record companies there might be more people like him taking the plunge and having a go at finding a gap in the market.

## 'Musical mobility' is NARM's cassingle campaign message

AS RETAILERS and record companies in the UK sit down to talk about how best to package and market cassette singles, new ideas continue to come out of the US.

The Americans are a long way ahead of the British in exploiting the format and they are aiming to keep up the pressure with a new campaign backed by the National Association of Record Merchandisers (NARM).

Entitled Take A Song Along, it focuses on the convenience and

portability of cassettes and compact disc singles. The campaign aims to drive home the message that people can now take the music with them wherever they go.

The artwork for the campaign features a reversible tent card, divider cards and banners which all feature the logo and message.

The design was developed by PolyGram Records and Sony is offering prizes for the best dealer displays that feature the campaign.



THE FUTURE of book and record retailing as Ottakar's sees it

## The shape of things to come

THIS IS what new record and book retailing chain Ottakar's believes is the shop of the future. The combination of both leisure interests within a setting of home-like com-

fort is what the chain has to offer and as well as its two existing stores in Banbury and Brighton, another two are in the process of being developed.



# Hackney's square deal turf

**T**HE MUSICIANS Union has been fired into action by what it sees as the unfair treatment of new bands on London's live circuit. No pickets outside offending venues as yet, but a rock week has been organised at the ICA in conjunction with HAMMA, Hackney Council's free advice service for unsigned bands. HAMMA Spring Collection (May 15 to 20) intends to set an example for the less scrupulous promoters of the capital, proving that it is possible to give new bands a chance at a decent venue under fair conditions and rates of pay.

"At some venues bands can finish the night £100 out of pocket after they're paid their £50 'deposit' and added on their expenses. It's no wonder they get discouraged," says HAMMA co-ordinator Horace Trubridge. MU music business advisor Mark Melton agrees: "One of the main reasons why most of the innovations in the dance market at the moment is that there are so few opportunities for bands to play live without getting ripped off — bands are forced to turn towards the portastudio, home-produced type of thing."

The MU does not expect to walk away from the rock week with a large profit showing on the balance sheet, but sees it as an exercise for highlighting the importance of a healthy live circuit for rock and pop acts. A secondary aim is to strengthen the union's ranks in the contemporary music area.

"We can't hide the fact that it's a recruitment drive," says Melton. "All the bands in the line-up are outside the mainstream besides being union members, which shows that our members are not just classical musicians, West End players or session musicians. Hopefully this will encourage new bands to join," he says.

Teaching the promoters a lesson in band manners gets priority, however. All 12 bands in the line-up will, according to Melton, be



**Melton: 'I know several very talented bands who have given up because they can't put up with being ripped off'**

given their PA free-of-charge, a decent sound check, adequate stage space and lighting as well as payment in excess of the union minimum. Support bands have also been carefully chosen to become an integral part of the evening's entertainment, "not just something that's thrown on to fill in the time".

"This rock week aims to get across to the industry that it is vitally important that new bands are treated this way, with the respect they deserve as the big artists of the future," explains Melton. "I

*MR FIX It: Horace Trubridge (right) has been responsible for assembling the rock week's line-up, which includes The Worry Dolls (top)*



know several very talented bands who have given up because they can't put up with being ripped off. If nothing is done we're going to get to the situation where the ones that continue will not be the most talented, but the most desperate."

The HAMMA Spring Collection is subtitled *Dangerous Bands In Safe Hands*. Horace Trubridge, who has been responsible for assembling the line-up, says he deliberately went for bands currently "volatile" in the business. Headlining on each night are The Stone Roses, Kevin McDermott, The Corn Dollies, Paul Haig, The Phunk Lawds and The Band Of Holy Joy. All the support slots are filled by HAMMA bands including Juggling Tongue and The Worry Dolls.

HAMMA, or Hackney Agency Music Marketing Action, was set up by Hackney Council over two years ago in response to lobbying from local community groups. Trubridge, formerly a saxophonist with Seventies pop group Darts (under the name of Horatio Hornblower) and latterly a session musician, got the job as co-ordinator and now a large portion of his day is spent listening to demo tapes which vary greatly in both style and quality.

Originally he was taken on for a six-month trial period and restricted to helping only Hackney bands. Now he has 300 hopefuls on the mailing list from all over the capital and HAMMA, being relatively cheap to run and earning much positive publicity, has become a useful PR exercise for the financially stricken local authority.

"Originally the council said 'you've got six months, we would like to see two bands in the top 10 by the end of that time'. I managed to persuade them that it would be more realistic to concentrate on getting deals for a couple of bands!" laughs Trubridge.

The first successes were with reggae outfit One Style, who got gigs with Maxi Priest and Burning Spear thanks to HAMMA, and The Corn Dollies, who were eventually signed by Medium Cool.

**Trubridge: 'HAMMA is giving people the knowledge they need to access the industry. This is much more important than teaching people how to become great rock musicians, there's no shortage of them'**

Trubridge taps his experience and contacts within the industry to assist bands on self-management, marketing and creative development. He also gives "brutally honest" assessments when asked, "to clean away some of the chaff to

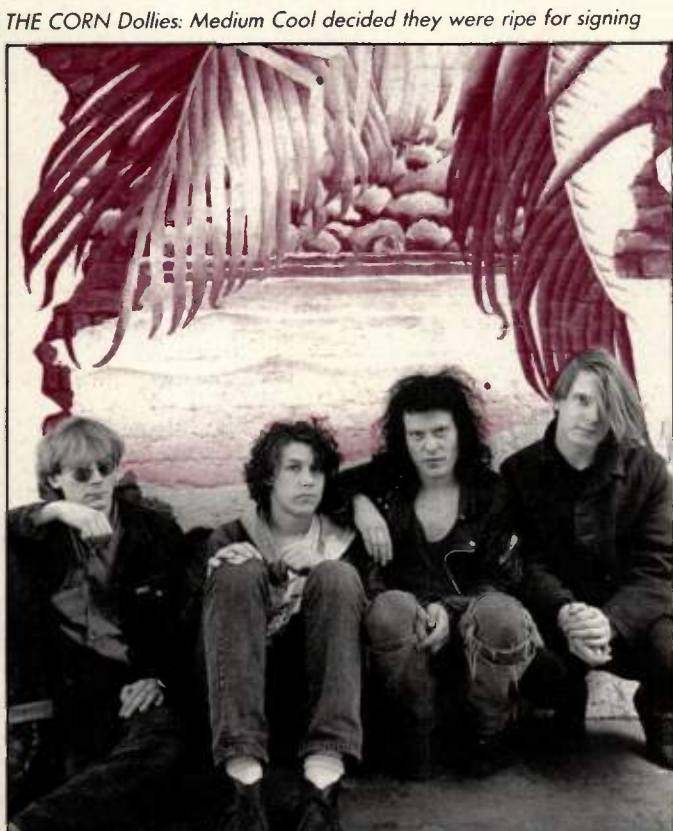
**Starting out on London's live circuit is never easy, but a hard slog can turn into a cruel grind if sharp promoters saddle new bands with dubious fees and dead-end venues. Selina Webb looks at a joint initiative by Hackney Council and the MU which aims to give newcomers a fair deal**

make way for the real talent". Seminars are organised several times a year on such topics as releasing your own record, agents and promoters and contracts. Occasional "A&R Sounding Outs" are also held at which A&R executives are invited to give their views on around 20 HAMMA demos.

"HAMMA is doing the sort of work the new BPI school purports to do — giving people the knowledge they need to access the industry. This is much more important than teaching people how to become great rock musicians, there's no shortage of them," states Trubridge. "Last year the record industry produced greater profits than the British motor trade but it offers none of the opportunities there are if you want to become a mechanic. The new school should be for great PR men and great A&R men — that's the sort of knowledge people need."

Trubridge has been working closely with the MU's Mark Melton in trying to get better deals for new bands, from both venues and record companies. He sees the ICA rock week as the way forward from the union's old boy image.

"The appointment of Mark has already made a big difference, and hopefully these gigs will as well," he says. "I'd say that there are more than 40,000 musicians working in London and 80 per cent are not members of the union. If they could be persuaded to join and go along to the branch meetings they could make the union they want. Musicians should realise that they need a union to represent them."



THE CORN Dollies: Medium Cool decided they were ripe for signing





SAY CHEESE: Fuzz Box's success owes much to a intergalactic video romp

## Palace coups

FUZZ BOX'S SURPRISE hit International Rescue owes much to its accompanying promo video, a wacky intergalactic romp based, according to the production company, on an original idea by WEA MD Rob Dickins.

The promo was directed by Ade Edmondson, the former Comic Strip star now represented by The Promo Palace where he has been responsible for similarly offbeat work for Zodiac Mindwarp, 10,000 Maniacs, The Pogues, The Escape Club, Westworld and

Michelle Shocked.

Formed in 1987 as an offshoot of Nik Powell's Palace group of companies, The Promo Palace has produced 40 pop videos and boasts a large roster of directors which, besides the sought-after Edmondson, now includes Philippe Decoufle. He is best known for the award-winning True Faith video for New Order and The Fine Young Cannibals' She Drives Me Crazy, his first work since joining the company.

Jo-Anne Sellar, who came to Palace from programming the Scala Repertory Cinema, heads the company with Perry Joseph. She acknowledges that there are advantages to be had from the Palace Productions connection: nine out of 10 promos are edited using the company's facilities — slashing production costs — and

an added bonus comes when big name film directors skip across to stretch their limbs on promos between productions. So far Neil Jordan has gone from Mona Lisa to U2, David Leland from Wish You Were Here to The Traveling Wilburys and Michael Caton-Jones from Scandal to Dusty Springfield.

"Of course we could never have used them otherwise, although some record companies are wary of using film directors for promos," says Sellar. "Personally I think the advantage is that the feature film directors and people like Adrian can choose to do things that they genuinely like. Directors who only do promos can find themselves churning out video after video because they need the money — and there are only so many ideas you can have."

The Promo Palace also represents Richard Haughton, Nick Jones, Christopher Barclay, Sam Raimi and director/cinematographer team Paul Walker and Rolf Kesterman. Recent additions are Mike Bell, former video commissioner at A&M, and director/designer team John Scarlett-Davis and Volker Stox. Between them they have produced promos for a complete spectrum of artists and Promo Palace can boast, with such a broad directing roster, that it is capable of tackling any job put on its plate.

## Beechwood poised for video debut

BEECHWOOD MUSIC is moving into video with a 14-track promo compilation styled on the audio Indie Top 20 series.

Due for release at the end of the month, the hour-long tape includes top 10 independent singles from New Order, The Wedding Present, Fields Of The Nephilim, They Might Be Giants, Pop Will Eat Itself, Happy Mondays, Birdland, Danielle Dax, McCarthy, Loop, The Darling Buds, Christian Death, The Shamen and The Cardiacs. It will retail at £7.99 with a dealer price of £6.25.

"It is really exciting because many people have never seen some of these bands on video," says Beechwood director Bee Selwood. "Moving into video is the natural thing for us to do. We aim to release three of these compilations a year."

## Chandos/Thames TV link for CDV venture

by Nicolas Soames

HAVING BEEN in the forefront of new audio technology over the last decade, Chandos is maintaining its track record by becoming the first UK independent to move into CDV following a joint venture with Thames Television.

Chandos produced the first independent digital recording, and forged ahead with CD and, more recently, DAT.

But it is dipping its collective toes more cautiously in the CDV market with Solo, a compilation of six short recitals given by young British musicians.

The programmes are currently being screened on Thames Television at 11.30 on Tuesday nights. All the recitals were recorded in the handsome environment of the Marble Hall, Clandon Park, Surrey, and consist of between 10 and 12 minutes of music.

The TV screenings begin on May 9 with the established pianist Kathryn Stott, and other musicians include Nicola Loud, the remarkable

14-year-old violinist, David Pyatt, the horn player also features, along with harpist Lucy Wakeford, cellist Richard May and the clarinetist Duncan Prescott.

The initial idea for the programmes came from Thames producer David Hodgson. "I felt strongly that the standard of our young musicians is amazing, but generally young British players do not get the attention in comparison with their counterparts on the continent. I wanted to provide a platform for people to see them," he says.

Hodgson decided to start with Kathryn Stott "to establish the standard", but chose the remaining five from suggestions presented by the UK's main music colleges.

He produced the project with Brian Couzens of Chandos and it is released on both CD (CHAN 8769) and tape (HBDT 1406). The programme runs to more than 77 minutes. The CDV will be released in the autumn, though no price has yet been fixed.

## Stolzman's London four backed by RCA releases

THE AMERICAN virtuoso clarinetist Richard Stolzman maintains a high London profile this week with three concerts in the Wigmore Hall and one at the Barbican with the Royal Philharmonic Orchestra under Andrew Litton.

And the programmes underline the delight he takes in his varied repertoire — everything, it seems from traditional clarinet fare such as Brahms' Clarinet Quintet to arrangements of songs by Charles Ives, Finzi's Clarinet Concerto and Copland's Concerto.

The Copland Concerto features also on one of four discs — two new, two reissues — from RCA this month. He recorded the work with the LSO under Lawrence Leighton

Meanwhile, RCA is putting on its Gold Seal label the older recordings of Weber's Clarinet Concerto No 1 coupled with Rossini and Mozart (GD 60035 and on tape) and the Brahms' Sonatas which won a Grammy in 1983 (GD 60036 and on tape).

## EMI signs an exclusive with 'unique' Ennis

EMI RECORDS has signed an exclusive contract with the organist Catherine Ennis who is unique among English female organists in that she has held a cathedral appointment — assistant at Christ Church, Oxford.

The first recording — music by the French Romantic composer Guilmant (CDC/EL 749674) — was made at the new Rieger organ of St Marylebone Parish Church, one of two London parish churches where she holds posts, the other being St Lawrence Jewry.

Ennis runs regular recital series, plays and broadcasts extensively in the UK, Europe and the US, and is a professor at the Royal Academy of Music.



RICHARD STOLZMAN: delights in a varied repertoire

Smith in London last year.

Stolzman added to the disc (RD 87762 and on tape) the flamboyant Clarinet Concerto by the American composer Corigliano.

The second new recording is a combination of music by Schumann and Schubert, including the Fantasiestücke Op 73, which he plays at the Wigmore Hall on May 10, and three romances originally written for the oboe; and two sonatinas written by Schubert for the violin (RD 86772 and on tape).

## MUSIC VIDEO

Description (tracks) Timings/ Dealer Price

1	1	6	U2: Rattle And Hum	CIC
			Live (21 tracks)/1hr 36min/£8.34	VHR 2308
2	NEW		PRINCE: Lovesexy Live 1	Palace
			Live (16 tracks)/1hr 7min/£6.95	PVC 3017M
3	18	1	NEW ORDER: Academy	Palace
			Live (9 tracks)/51 min/£6.95	PVC 3019M
4	NEW		PRINCE: Lovesexy Live 2	Palace
			Live (18 tracks)/1hr/£6.95	PVC 3018M
5	2	6	ERASURE: Innocents	Virgin
			Live (14 tracks)/56min/£6.95	VVD 491
6	3	1	GLORIA ESTEFAN: Homecoming Concert	CMV
			Live (15 tracks)/1hr 20min/£8.34	490172
7	5	8	BRUCE SPRINGSTEEN: Video Anthology	CMV
			Compilation (18 tracks)/1hr 30min/£9.04	490102
8	4	25	KYLIE MINOGUE: Kylie The Videos	PWL
			Video Single (5 tracks)/20min/£6.25	VHF 3
9	6	34	MICHAEL JACKSON: Making Thriller	Vestron
			Compilation/1hr/£6.95	MA 11000
10	7	3	DURAN DURAN: 6ix By 3hree	PMI
			Compilation (6 tracks)/23min/£5.21	MVR 99 00803
11	13	6	NOW THAT'S...MUSIC VIDEO 14	Virgin/PMI/PMV
			Compilation (15 tracks)/1hr/£6.95	MVNOW 14
12	NEW		JOHN LENNON: SWEET TORONTO	Parkfield
			Live (8 tracks)/1hr/£6.95	MKM 0001
13	8	49	MICHAEL JACKSON: Legend Continues	Video Collection
			Compilation (22 tracks)/55min/£6.95	MJ 1000
14	14	8	DEPECHE MODE: 101	Virgin
			Compilation/1hr 57min/£8.34	VVD 469
15	19	2	SOFT CELL: Non-Stop Erotic Video	Music Club/Video Col
			Compilation (12 tracks)/55min/£3.47	MC 2016
16	17	6	KIM WILDE: Close	Virgin
			Compilation (7 tracks)/28min/£5.56	VVC 526
17	12	7	CLIFF RICHARD: Guaranteed Live '88	PMI
			Compilation (10 tracks)/1hr/£6.50	MVP 99 11793
18	10	25	CLIFF RICHARD: Private Collection	PMI
			Compilation (16 tracks)/54min/£6.50	MVPCR 1
19	NEW		MOTLEY CRUE: Uncensored	WEA
			Compilation (6 tracks)/44min/£6.95	9401043
20	9	24	BROS: The Big Push Tour	CMV
			Live (10 tracks)/1hr/£6.95	498002

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## CHOICE

● THE WORK considered by Nicolas Anderson on Saturday's Building A Library on Radio Three was Bach's Goldberg Variations. The top recommendation was the recording by Kenneth Gilbert, harpsichord, on Harmonia Mundi (90 1240 CD and on LP/tape).





WEA RECORDING artist Nick Kamen is one of the final signings to SBK Publishing before its amalgamation with EMI Music Publishing. The picture shows (left to right) Kamen's manager Rick Cunningham, Kamen, SBK MD Peter Reichardt and SBK international manager Frank Ferguson.



## The Outfield in motion

JOHN SPINKS, songwriter/guitarist with rock band The Outfield, is a recent signing to MCA Music. The band is currently in the US charts with the title track from their CBS album *Voices Of Babylon*. The picture shows Spinks (foreground) with UK staff of MCA Music (left to right) MD John Brands, Nick Phillips and John Connolly, plus Outfield manager Kip Kronnes.

# Cornish: life after redundancy

by Nigel Hunter

THE CASUALTY rate among staff in the music publishing world is reaching Flanders proportions in the wake of mega-mergers like Warner-Chappell and EMI Music Publishing-SBK Songs.

But there can be life and survival after enforced redundancy, as Peter Cornish can testify. He has been left without a job more than once in recent years.

After starting in publishing at Island Music (and being made redundant), he was running ATV Music here when the catalogue (but not the staff) was bought by Michael Jackson, who subsequently disposed of it to SBK Songs while retaining the Northern Songs Beatle repertoire.

Cornish went out of publishing for some time through necessity rather than choice, there being scant opportunities for spare managing directors. He then resurfaced in charge of the UK office of Lorimar Music, the publishing arm of the TV soap production company.

This gig came about through Sam Trust, who had worked the American end of ATV Music when Cornish was heading the London office and then fulfilled a similar function for Lorimar. However, the music stopped again when Lorimar was taken over by Warner Bros, and Cornish decided to resign.

Nonetheless, even a P45 can have a silver-edged border some-

times, and Cornish's next move may well be the prelude to similar appointments for others elsewhere. The surviving small and middle-size publishing companies are realising the depth of publishing talent and experience coming on to the market as the mega-mergers shed people whose knowledge and acumen are unrivalled.

The process began with the Odyssey group securing the services of ex-Chappell and Warner-Chappell executive Jonathan Simon to run Odyssey Music and State Music.

Now Martin Costello of Complete Music, another small scale publishing firm which is surviving remarkably well, has appointed Cornish as general manager.

"The publishing business is shrinking so much," remarks Costello, "and consequently we're lucky to get someone of Peter's knowledge and expertise. Complete only has four people working on publishing, and we needed some expert help in our expansion plans."

"Complete is generally perceived as an indie publisher at street level," comments Cornish, "but it's got quite a bit of mainstream material too. It's expanded to a point where some of the load needed to be taken off Martin. I'll be helping to extend its base still more, and my industry experience should add to Complete's scope."

"Complete's operation is actual-

publishing — not banking," he explains. "You can't properly exploit a huge catalogue. You don't know where to start or indeed exactly what you've got. The one thing that filters through is the realisation that big isn't best. A good yardstick for any publishing company is how efficiently they pay out the royalties and if they get them out on time."

Costello amplifies this point by asserting that writers can actually earn more from smaller, efficient companies. It's both an advantage and a necessity that their publishers should trace and collect every pound due to them, a service that mega groupings can find difficult to guarantee because of the sheer size and complexity of their new structures. He and Cornish will be telling potential new writers the score in frank detail.

"We try to explain all aspects to writers such as the disadvantages to the publisher and the writer of no retention, large advances and 85 per cent-15 per cent deals," he says. "We will do fair and reasonable deals with fair splits and sensible retention on copyrights."

"If a band hasn't got a major record deal or any record deal at all, I see no reason why we shouldn't ask for life of copyright," adds Cornish. "If you're starting from scratch with a new band, you need to look realistically at three years to develop and groom it with all the time and investment that entails."

## Look up Rock and Roll in the Dictionary....

**rock** /rɒk/ *n.* a solid mass of stone or other material, especially one that is part of a building or a structure. *v.* to move or shake with force. *adj.* of or involving sound or music.

**rock and roll** /rɒk ənd rɒl/ *n.* a type of popular music that developed in the 1950s, characterized by a strong, steady beat and often featuring electric guitars and drums.

**rocky** /rɒki/ *adj.* covered with or made of rocks. *n.* a small, rounded mass of stone or other material.

**roll** /rɒl/ *n.* a continuous length of material, especially fabric or paper. *v.* to move or turn over on one's side.

**see The Cult**

**sonic** /sɒnik/ *adj.* of or involving sound or sound-waves; sonic bang (or boom) noise made when aircraft passes speed of sound; sonic barrier = sound barrier (see SOUND). [L *sonus* sound]

**sonic temple** *see The Cult*

maximum rock and roll. multi-million seller. see The Cult

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## TITLES A-Z (WRITERS)

Affair (Harris/Lewis) 67	Little Jackie Wants To Be A Star (Full Force) 90
Ain't Nobody Better (Saunders/Jay) 19	Lolly Lolly (Wendy & Lisa) 69
Americano (Johnson) 10	Look, The (Gessle) 14
Angel Eyes (Harris/Koller) 86	Love Attack (Taylor/Taylor) 36
Anything But Lonely (Lloyd Webber/Black/Hart) 79	Love's Got 2 Be Strong (Edwards) 97
Are You Ready For Freddy? (Wells/Richards/Anderson) 88	Lullaby (Smith/Gallup) 24
Beds Are Burning (Midnight Oil) 6	Williams/Thompson/O'Donnell (Tolhurst) 24
Bring Me Edelweiss (Werszowa/Gletschermayer/Various) 7	Me Myself And I (Huston/Mercer/Jackson/Mason/Wynn/Clinton) 25
Can I Get A Witness (Holland/Dopson/Holland) 45	Masser/Goffin/Glass) 5
Change His Ways (Palmer) 54	Move Over (Nelson) 60
Cut (Whitrow/Bricel) 85	Musical Freedom (Manning On Up) (Simpson/Brown) 65
Cult Of Personality (Read/Calhoun/Glover/Skillings) 91	My Heart Can't Tell You No (Clunie/Morgan) 49
Disappointed (Diaz/Edmonds/Lydon/McGeach/Smith/Hague) 43	My Love Is So Raw (Bull/Moody/Strong) 39
Do You Love Me In Shame? (Taylor/Rhodes/Leban) 66	Mystery (Farras/Hutchence) 44
Do You Like B (Wolfe/Sieff) 80	Nothing (That Compares 2 U) (Read/Babyface) 48
Don't Be Cruel (Babyface/LA Reid/Simmonds) 71	Of Course I'm Lying (Black/Moer) 75
Don't Need Love (Diesel) 83	On The Inside (Therese 'Prisoner Cell Block H') (Cowell) 51
Don't Scandalize Mine (Doris/Jackson) 84	One (Hefield/Junch) 20
Drum Buzz (Gilbert/Golobed/Lewis/Newman) 68	Paradise City (Guns N' Roses) 57
Electric Youth (Gibson) 15	People Hold On (Black/Moer/Stansfeld) 47
Eternal Flame (Hoffa/Stenberg/Kelly) 2	Raindance, The (Wharton) 77
Free Of A Stranger (DeGarmo/Late) 59	Shelter (Circus) 53
Free World (MacColl) 64	Shells (Bogart/Baird) 99
Good Thing (Steele/Gift) 17	Skaville UK (No writer credited) 87
Good Times (Smith/Read/Reid) 55	Something About You Girl (Macore) 92
Got To Keep On (Pyra/Barnfield/Bolton/Nemley) 26	Still Too Young To Remember (It Bites) 76
Hairstyle Of The Devil (Curry) 94	Straight Up (Wolff) 31
Hardcore Hip House (Tyree) 70	That's When I Think Of You (Frost/Wedeman) 46
Heaven Help Me (Esks/Michael) 42	This Is Your Land (Simple Minds) 34
Holly Johnson (Andy Richards/Steve Lovell) Warner Chappell Music 5	This Time I Know It's For Real (Stock/Aiken/Waterman/Sommer) 28
I Can See Clearly Now (Rena) 62	Thell Most Gone (McElhone/Spitzen) 61
I Drove All Night (Steinberg/Kelly) 81	Through The Storm (Hammond/Warren) 41
I Haven't Stopped Dancing Yet (Jones) 53	Till I Loved You (Tesson) 96
I Want You (All Queens) 3	Too Many Broken Hearts (Stock/Aiken/Waterman) 34
I Want Love (Edwards/Rodgers) 82	Violently EP (Kane/Kane) 23
I Won't Back Down (Ferry/Young) 63	Voices Of Babylon (Spinks) 78
I'd Rather Jack (Stock/Aiken/Waterman) 73	Voodoo Ray EP (Simpson) 58
I'll Be There For You (Bon Jovi/Sambora) 18	When Love Comes To Town (Bono/U2) 40
I'm Every Woman (Remix) (Ashford/Simpson) 8	Where Has All The Love Gone (Yaz) 16
If You Don't Know Me By Now (Gamble/Huff) 12	Who's In The House (Carter/Glanfield/Walmsley/Merlin) 11
Interesting Drug (Morrissey/Street) 32	Why Do I Always Get It Wrong (Hagood/Beatty) 78
Keep On Movin' (Romeo) 30	Woman's Overtime (Rogers/Max) 33
King For A Day (Moulding) 93	You On My Mind (Kornell/Drewer/O'Duffy) 28
Let The River Run (Simon) 89	You're The One (Stevens/Adams) 74
Let There Be Rock (Young/Young/Scott) 50	Your Mama Don't Dance (Loggins/Messina) 13
Like A Prayer (Madonna/Leonard) 27	

## THE NEXT 25

76	WHY DO I ALWAYS GET... (Dreadnaught) 17/02/89 (W)
77	THE RAINDANCE (A.M. AM) 4/02/89 (F)
78	VOICES OF BABYLON (CBS 654739 7 (12-654739) (F)
79	ANYTHING BUT... (Rena) 12/02/89 (F)
80	DO YOU LIKE IT (Polygram) 12/02/89 (F)
81	I DROVE ALL NIGHT (Epic) 12/02/89 (F)
82	I WANT YOUR LOVE (A&M) 12/02/89 (F)
83	DON'T NEED LOVE (Chrysalis) 12/02/89 (F)
84	DON'T SCANDALIZE MINE (Chrysalis) 12/02/89 (F)
85	CIRCLE (Geffen) 5/02/89 (F)
86	ANGEL EYES (Arista) 12/02/89 (F)
87	SKAVILLE UK (Blue Beat) 12/02/89 (F)
88	ARE YOU READY FOR... (Polygram) 12/02/89 (F)
89	LET THE RIVER RUN (Arista) 12/02/89 (F)
90	LITTLE JACKIE WANTS... (CBS 654739 7 (12-654739) (F)
91	CULT OF PERSONALITY (Epic) 12/02/89 (F)
92	SOMETHING ABOUT YOU GIRL (Polygram) 12/02/89 (F)
93	KING FOR A DAY (ZTC) 12/02/89 (F)
94	HAIRSTYLE OF THE DEVIL (Crestone) 12/02/89 (F)
95	SHELTER (Columbia) 12/02/89 (F)
96	TILL I LOVED YOU (Polygram) 12/02/89 (F)
97	LOVE'S GOT 2... (A&M) 12/02/89 (F)
98	SHEILA (Epic) 12/02/89 (F)
99	REAL LOVE (Epic) 12/02/89 (F)
100	REAL LOVE (Epic) 12/02/89 (F)

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38	45 2	HELKOM HALIB	Music Man MMP5 7004 (12-MMPT 12004) (P)	△
39	47 2	MY LOVE IS SO RAW	Def Jam 654898 7 (12-654898 6) (C)	△
40	27 5	WHEN LOVE COMES TO TOWN	Island (12) IS 411 (F)	
41	44 2	THROUGH THE STORM	Arista 112185 (12-612185) (BMG)	
42	41 3	HEAVEN HELP ME	Mika/Polydor MIKA(Z) 2 (F)	
43	48 2	DISAPPOINTED	Virgin VS(T) 1181 (E)	△
44	31 6	MYSTIFY	Mercury/Phonogram INXS 13(12) (F)	
45	NEW	CAN I GET A WITNESS	A&M AM(Y) 509 (F)	▲
46	53 4	THAT'S WHEN I THINK OF YOU	WEA YZ 351(T) (W)	△
47	36 8	PEOPLE HOLD ON	Ahead Of Our Time/Big Life CCUT 5(T) (I/RT)	
48	NEW	NOTHING (THAT COMPARES 2 U)	Epic 654808 7 (12-654808 1) (C)	▲
49	56 2	MY HEART CAN'T TELL YOU NO	Warner Brothers W 7729(T) (W)	△
50	57 2	LET THERE BE ROCK	Hrr/London LON(X) 224 (F)	
51	58 3	ON THE INSIDE (Theme 'Prisoner Cell Block H')	A.I. A1 311 (A)	
52	NEW	RAP SUMMARY/WRATH OF KANE	Cold Chillin'/Warner Bro. W 2973(T) (W)	▲
53	38 8	I HAVEN'T STOPPED DANCING YET	PWL PWL(T) 33 (P)	
54	NEW	CHANGE HIS WAYS	EMI (12)EM 85 (E)	▲
55	59 5	GOOD TIMES	Syncopate/EMI (12)SY 27 (E)	
56	32 4	THIS IS YOUR LAND	Virgin SMX(T) 4 (E)	
57	40 9	PARADISE CITY	Geffen GEF(T) 50 (W)	
58	65 6	VOODOO RAY EP	Rham! RS 804 (12-RX 8804) (P)	
59	NEW	EYES OF A STRANGER	EMI USA (12)MT 65 (E)	▲
60	49 3	MOVE CLOSER	Jive JIVE(T) 203 (BMG)	
61	60 2	THRILL HAS GONE	Mercury/Phonogram TEX 2(12) (F)	
62	54 5	I CAN SEE CLEARLY NOW (Remix)	Epic JN(T) 1 (C)	
63	NEW	I WON'T BACK DOWN	MCA MCA(T) 1334 (F)	△
64	55 6	FREE WORLD	Virgin KMA(T) 1 (E)	
65	46 8	MUSICAL FREEDOM (MOVING ON UP)	Cooltempo/Chrysalis COOL(X) 182 (C)	
66	35 4	DO YOU BELIEVE IN SHAME?	EMI DD 12 (12-V 15456) (E)	
67	68 2	AFFAIR	Tabu 654673 7 (12-654673 8) (C)	
68	NEW	EARDRUM BUZZ	Mute (12)MUTE 87 (I/RT/SP)	△
69	64 3	LOLLY LOLLY	Virgin VS(T) 1175 (E)	
70	70 2	HARDCORE HIP HOUSE	DJ Int./Westside DJIN(T) 11 (A)	
71	52 15	DON'T BE CRUEL	MCA MCA(T) 1310 (F)	
72	NEW	STILL TOO YOUNG TO REMEMBER	Virgin VS(T) 1184 (E)	▲
73	72 12	I'D RATHER JACK	PWL PWL(T) 25 (P)	
74	74 2	YOU'RE THE ONE	RCA PB 42715 (12-PT 42716) (BMG)	
75	51 8	OF COURSE I'M LYING	Mercury/Phonogram YELLO 3(12) (F)	



# TOP 75 • ARTIST • ALBUMS

## MUSIC WEEK

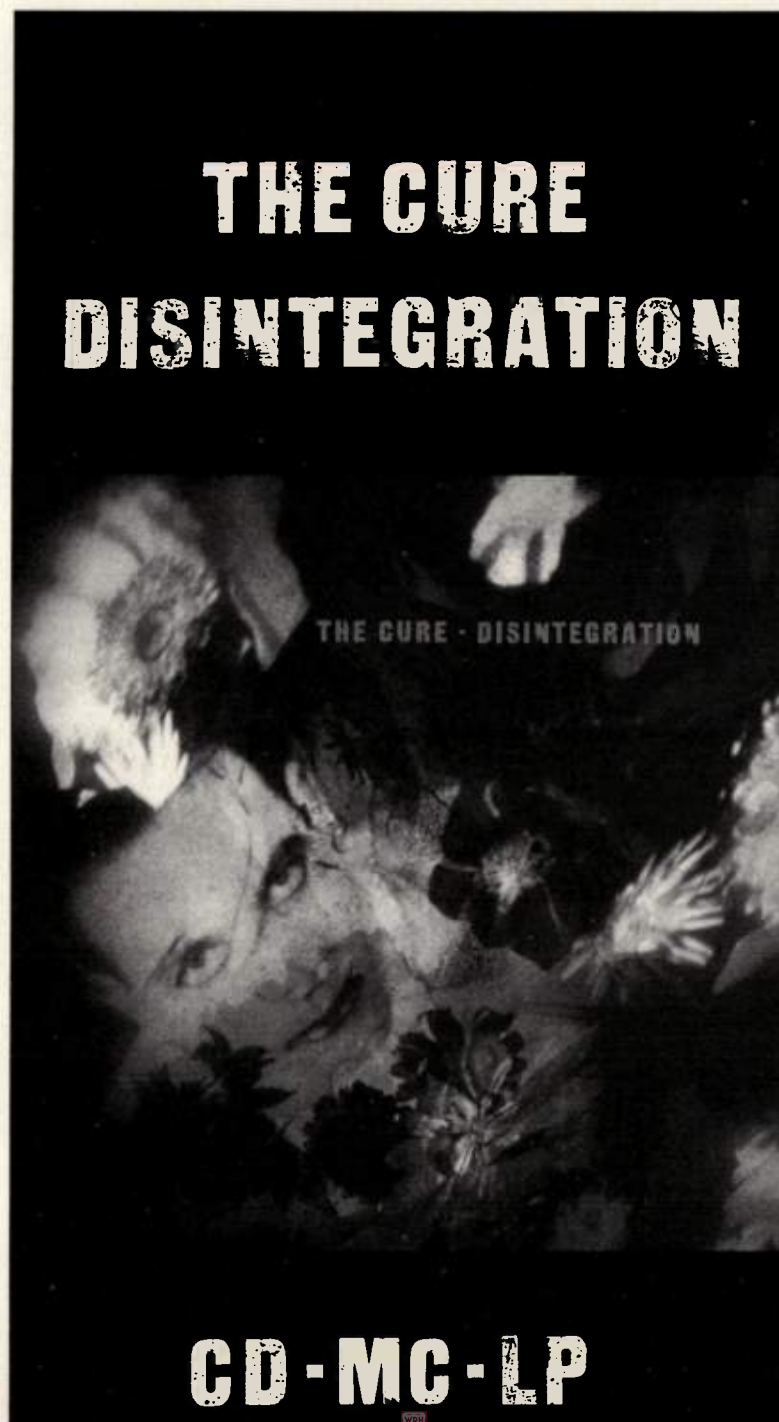
13 MAY 1989

INCORPORATING LP, CASSETTE & CD SALES

W

### THE CURE DISINTEGRATION

<b>No1</b>	<b>NEW</b>	<b>STREET FIGHTING YEARS ★ CD</b>	Virgin MINDS 1
<b>2</b>	<b>NEW</b>	<b>TEN GOOD REASONS CD</b>	PWL HF7
<b>3</b>	<b>NEW</b>	<b>DISINTEGRATION • CD</b>	Fiction/Polydor FIXH14
<b>4</b>		<b>THE RAW AND THE COOKED ★ CD</b>	London 8280691
<b>5</b>		<b>BLAST • CD</b>	MCA MCG 6042
<b>6</b>		<b>A NEW FLAME ★★ CD</b>	Elektra/WEA WX 242
<b>7</b>		<b>EVERYTHING • CD</b>	CBS 462979-1
<b>8</b>		<b>ANYTHING FOR YOU ★ CD</b>	Epic 463125-1
<b>9</b>		<b>WHEN THE WORLD KNOWS YOUR NAME ★ CD</b>	CBS 4633211
<b>10</b>		<b>CLUB CLASSICS VOL ONE ○ CD</b>	10/Virgin DIX 82
<b>11</b>		<b>LIKE A PRAYER ★ CD</b>	Sire WX 239
<b>12</b>		<b>PAST PRESENT CD</b>	RCA PL 74074
<b>13</b>		<b>KICK ★★★ CD</b>	Mercury/Phonogram MERH 114



<b>35</b>	22	<b>MYSTERY GIRL • CD</b>	Virgin V 2576
<b>36</b>	30	<b>ROACHFORD • CD</b>	CBS 4606301
<b>37</b>	26	<b>ANCIENT HEART ★ CD</b>	WEA WX 210
<b>38</b>	28	<b>RATTLE AND HUM ★★★ CD</b>	Island U 27
<b>39</b>	<b>NEW</b>	<b>AT THIS MOMENT CD</b>	Jive TOMTV1
<b>40</b>	35	<b>ORIGINAL SOUNDTRACK • CD</b>	Rhythm King/Mute LEFTLP 8
<b>41</b>	54	<b>COMING ALIVE AGAIN CD</b>	Telstar STAR 2349
<b>42</b>	27	<b>WHAT'S THAT NOISE ○ CD</b>	Ahead Of Our Time CCUTLP1
<b>43</b>	36	<b>THE GREATEST HITS COLLECTION ★★★ CD</b>	London RAMA 5
<b>44</b>	34	<b>MONEY FOR NOTHING ★★★★★ CD</b>	Vertigo/Phonogram VERH 64
<b>45</b>	24	<b>BORN THIS WAY! CD</b>	London 8281341
<b>46</b>	32	<b>3 FEET HIGH AND RISING CD</b>	Big Life DLSLP 1
<b>47</b>	31	<b>THE TRAVELING WILBURYS ★ CD</b>	Wilbury/Warner Bros. WX 224
<b>48</b>	38	<b>GREATEST HITS ★★ CD</b>	Warner Brothers WX 221
<b>49</b>	43	<b>HYSTERIA ★★★ CD</b>	Bludgeon Riffola/Phono HYSPL 1
<b>50</b>	52	<b>WATERMARK ★ CD</b>	WEA WX 199
<b>51</b>	47	<b>1984-1989 ○ CD</b>	Polydor 8377361
<b>52</b>	74	<b>NEW YORK ○ CD</b>	Sire/WEA WX 246
<b>53</b>	59	<b>NEW LIGHT THROUGH OLD WINDOWS ★★ CD</b>	WEA WX 200



<b>14</b>		Bobby Brown	MCA MCF 3425
<b>15</b>	13	POP ART ● CD Transvision Vamp	MCA MCF 3421
<b>16</b>	10	APPETITE FOR DESTRUCTION ★ CD Guns 'N' Roses	Geffen WX 125
<b>17</b>	12	HEY HEY IT'S THE MONKEES - GREATEST HITS CD The Monkees	K-Tel NE 1432
<b>18</b>	14	FOREVER YOUR GIRL ● CD Paula Abdul	Siren/Virgin SRNLP 19
<b>19</b>	<b>RE</b>	DIESEL AND DUST ○ CD Midnight Oil	CBS 460005 1
<b>20</b>	23	KYLIE ★★★★★★ CD Kylie Minogue	PWL HF 3
<b>21</b>	17	GIPSY KINGS CD Gipsy Kings	Telstar STAR 2355
<b>22</b>	18	SOUTHSIDE ● CD Texas	Mercury/Phonogram 8381711
<b>23</b>	16	SONIC TEMPLE ● CD Cult	Beggars Banquet BEGA 98
<b>24</b>	<b>NEW</b>	THIS IS THE DAY, THIS IS THE HOUR CD Pop Will Eat Itself	RCA PL 74141
<b>25</b>	<b>NEW</b>	IN YOUR FACE CD Kingdom Come	Polydor 8391921
<b>26</b>	20	BAD ★★★★★★★★ CD Michael Jackson	Epic 450290-1
<b>27</b>	19	DOOLITTLE CD Pixies	4AD CAD 905
<b>28</b>	51	REMOTE ● CD Hue And Cry	Circa/Virgin CIRCA 6
<b>29</b>	29	WANTED ★ CD Yazz	Big Life YAZZLP 1
<b>30</b>	21	SINGULAR ADVENTURES OF THE STYLE COUNCIL ● CD Style Council	Polydor TSCTV1
<b>31</b>	37	STOP! ● CD Sam Brown	A&M AMA 5195
<b>32</b>	<b>NEW</b>	THE STONE ROSES CD The Stone Roses	Silvertone OREL P 502
<b>33</b>	33	OPEN UP AND SAY ... AAH! ○ CD Poison	Capitol EST 2059
<b>34</b>	25	THE INNOCENTS ★★ CD Erasure	Mute STUMM 55

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## TOP • 20 • COMPILATIONS

<b>No1</b>	1	NOW 14! ★★ CD Various	EMI NOW14
<b>2</b>	<b>NEW</b>	NITE FLITE 2 CD Various	CBS MOOD8
<b>3</b>	2	DEEP HEAT - THE SECOND BURN CD Various	Telstar STAR 2356
<b>4</b>	3	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
<b>5</b>	4	CHEEK TO CHEEK ● CD Various	CBS MOOD 6
<b>6</b>	5	THE SINGER AND THE SONG CD Various	Stylus SMR 975
<b>7</b>	6	BUSTER (OST) ★★ CD Various	Virgin V 2544
<b>8</b>	8	THE PREMIERE COLLECTION ★★ CD Various	Really Useful/Polydor ALWTV 1
<b>9</b>	9	DEEP HEAT ● CD Various	Telstar STAR 2345
<b>10</b>	10	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
<b>11</b>	7	UNFORGETTABLE 2 ● CD Various	EMI EMTV 46
<b>12</b>	11	THE MARQUEE - 30 LEGENDARY YEARS ● CD Various	Polydor MQTV 1
<b>13</b>	12	THE GREATEST LOVE ★★ CD Various	Telstar STAR 2316
<b>14</b>	16	MORE DIRTY DANCING (OST) ★ CD Various	RCA BL 86965
<b>15</b>	18	TOP GUN (OST) ★ CD Various	CBS 70296
<b>16</b>	14	THE GREATEST LOVE 2 ● CD Various	Telstar STAR 2352
<b>17</b>	17	HIP HOUSE CD Various	Stylus SMR 974
<b>18</b>	<b>RE</b>	THE LOST BOYS (OST) CD Various	Atlantic 7817671
<b>19</b>	<b>NEW</b>	DIRTY DANCING — LIVE IN CONCERT Various	RCA BL90336
<b>20</b>	19	THE SONGS OF BOB DYLAN ○ CD Various	Start STDL 20

<b>54</b>	50	TRACY CHAPMAN ★★★ CD Tracy Chapman	Elektra EKT 44
<b>55</b>	41	ANOTHER PLACE AND TIME ○ CD Donna Summer	Warner Brothers WX 219
<b>56</b>	42	THE HEADLESS CHILDREN CD W.A.S.P.	Capitol EST 2087
<b>57</b>	55	G N 'R LIES ... ● CD Guns 'N' Roses	Geffen WX 218
<b>58</b>	<b>NEW</b>	DIARY OF A HOLLOW HORSE CD China Crisis	Virgin V2567
<b>59</b>	46	THE LEGENDARY ROY ORBISON ★★ CD Roy Orbison	Telstar STAR 2330
<b>60</b>	<b>RE</b>	NEW JERSEY ★ CD Bon Jovi	Vertigo/Phonogram VERH 62
<b>61</b>	58	INTROSPECTIVE ★★ CD Pet Shop Boys	Parlophone PCS 7325
<b>62</b>	39	SILVER TOWN CD Men They Couldn't Hang	Silvertone OREL P 503
<b>63</b>	44	BLAZE OF GLORY CD Joe Jackson	A&M AMA 5249
<b>64</b>	67	HEARSAY ★★★ CD Alexander O'Neal	Tabu 450936-1
<b>65</b>	65	SPIKE ● CD Elvis Costello	Warner Bros WX 238
<b>66</b>	48	LIVING YEARS ● CD Mike & The Mechanics	WEA WX 203
<b>67</b>	60	TECHNIQUE ● CD New Order	Factory FACT 275
<b>68</b>	<b>RE</b>	SHOOTING RUBBERBANDS AT THE STARS ○ CD Edie Brickell And New Bohemians	Geffen WX 215
<b>69</b>	69	RAW CD Alyson Williams	Def Jam/CBS 4632931
<b>70</b>	64	WHITNEY ★★★★★★ CD Whitney Houston	Arista 208 141
<b>71</b>	49	UKRAINSKI VISTUIP V JOHNA PEELA CD Wedding Present	RCA PL 74104
<b>72</b>	70	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
<b>73</b>	66	THE ULTIMATE COLLECTION ★★ CD Bryan Ferry/Roxy Music	EG/Virgin EGTV 2
<b>74</b>	40	ONE CD Bee Gees	Warner Brothers WX 252
<b>75</b>	45	BLUE MURDER CD Blue Murder	Geffen WX 245

CD: Released on Compact Disc

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# Welcome to the glig club

by Robin Katz

HERE'S A new entry for your rock dictionary: "glig". "It's not exactly a gig or lig" said WEA's Lee Ellen Newman when issuing the invite to a Bee Gees warm-up show prior to their first tour in over a decade. Initially, the Gibbs invited all WEA employees to "come on down" to Shepperton Studios. With Shepperton capable of holding 500 people, WEA added invites to media hacks, free tickets via radio competitions and (surprise!) plans to film a video. The best idea entitled punters who purchased the new One album from HMV outlets to join a "mystery tour". Ten coachloads of innocent punters left central London for Shepperton.

Following a spread of food and drink (which had evaporated by the time the sacred press bus arrived), the Bee Gees walked on to the studio floor. Fans couldn't believe their luck as the trio cheerfully set about signing autographs and posing for home snaps.

Belfast-born Ronnie Graham and his Cork-born partner Jackie Coomey now based in Watford, had made a day trip to the West End and picked up a CD of SNF when an HMV employee tipped them off. They had to travel to a second HMV shop because the first sold out of the new album. Graham successfully snapped his lady getting signatures from each of the trio. "Incredible," he exclaimed about the whole set up, "I've never seen a band do anything like this in my life." One of the Capital Radio ticket winners went further, scoring the Bee Gees at 100 and Michael Jackson at only ten because "These guys are real people, bless them."

Next, the trio, backed by six musicians and three back-up singers, successfully played a selection of new songs plus favourite oldies. (Was Robin Gibb actually performing with a mobile phone in his ear? It looked it.) The atmosphere on the floor was similar to a youth club disco, complete with a sort of spontaneous can-can line in one corner and several snogging couples elsewhere. Even the grey-haired folks at the back, clearly trying to avoid the very loud speakers, were swaying with their arms linked.

Finally, it was announced that the track One was to be filmed for a video. Clearly familiar with "the audience's role" from watching Queen videos, many punters moved unprompted to the front and be-



JULIAN LENNON: doing it his way

gan waving their arms. Dodging the swooping camera-on-a-crane moved one nearly scalped hack from *Hello* magazine to weep "I've got a Maurice Gibb haircut now."

The Bee Gees stage show sounds good. But the country music Fan Fair concept of letting the *real* fans get close to the real artists was equally impressive and quite touching. It should be repeated.

As for the completed video, due out in June, you'll have no trouble spotting me. I'm taking notes next to the guy dancing in wild circles: Rob "Travolta" Dickens.

## Julian copes

by Nick Robinson

BEFORE RECORDING his third album, Julian Lennon spent most of his time in either Los Angeles or Switzerland. But despite beginning as a life of luxury it soon turned into two years of depression.

While having a relatively easy ride into the music business, Lennon seemed to have little idea where he was heading and simply followed his record company and management decisions.

Even after ridding himself of the artistic burden of being John Lennon's son he was still being led by others and was devastated when his second album and tour failed to hit his own name.

As the depression sank in, his lifestyle began to fall into the predictable trap of drink and drugs. He moved from LA to Switzerland as an escape but the tranquility there soon turned to isolation.

The next period of his life is perhaps best summed up in the video for his last single Now You're In Heaven. It shows a ventriloquist's puppet which eventually becomes its own master and in real life Julian Lennon took the same step.

"After the second tour, I realised I needed time to write more songs and take more control of what was happening in my career. Over that

period, a stronger style came out," he says.

Also during that period, he changed his management and met up with guitarist and future co-writer John McCurrie. "He managed to change my direction a bit and enabled me to do things that I had wanted to do but never got round to trying."

The partnership moved back to LA to meet Madonna's producer Pat Leonard to record the latest album *Mr Jordan*.

The album, on Virgin, shows a distinct maturity in Lennon's songwriting through the variety of styles and moods. He seems a lot more relaxed now from being able to do what he wants to do.

"It's great that the album is different because it means that from now onwards it's going to be an interesting journey."

## Bridging the gap

by Nicolas Soames

THE LATEST attempt to bridge the gulf between classical music and pop is *Under The Eye Of Heaven* by Nick Bicat. An extended work lasting nearly 50 minutes, it brings together electronic keyboards and a rhythm section with the classical instruments of the London Chamber Orchestra. It also features the solo violin (a Stradivarius no less) of Christopher Warren-Green, known in classical circles as the leader of the Philharmonia Orchestra.

In May, Virgin Classics is releasing six classical programmes, including music by Elgar, Mozart and Handel with the sleeve design and presentation clearly aimed at a non-specialist audience. But the major interest will focus on the new work by Nick Bicat, which is being jointly marketed with Virgin Records.

Bicat's background is pop, TV and films. A keyboard player, he wrote the music to *Wetherby*, *Oliver Twist*, *Lace* and many others. But this project, suggested initially by the session cellist Nigel Warren-Green (Christopher's brother), was specifically written for an orchestra which viewed keyboards and a

rhythm section as an integral part, not just as a gadget.

"We have inherited classical forms such as the symphony and the concerto, but being born in 1949, I have also inherited the pop culture," remarks Bicat. "I remember in my teens being torn between one and the other and not being able to rationalise it."

When LCO goes on tour — concerts are being planned in major cities including Manchester and London — it will be very much with pop presentation. There will be no conductor, the string players will play standing, and the theatrical appearance will include special lighting, split screen projection and sound reinforcement — not the kind of elements normally present at a classical concert.

This epitomises the whole attitude of the Warren-Green brothers and their *raison d'être* in resurrecting the LCO, a distinguished name from the past which had fallen silent. "We believe that Mozart was a mainstream composer," says Nigel Warren-Green.

## Mummy's boy

by Paul O'Mahony

"I'VE MADE my mistakes, but I've learnt from them," says Irish songwriter/singer Stano. "I have great admiration for people like Stravinsky, Stockhausen, Eno, Pet Shop Boys. Be it classical, pop, or heavy metal, I can listen to it if it's quality music and it's real. I've been working on eight-track facilities for most of what I've done to date, including *Only* (out now on Mother/Island), but if I had my own studio I could write four or five albums a year."

Produced by the man himself and engineered by Shay Fitzgerald at The Music Mint in Dublin, *Only* is definitely more accessible than Stano's three pre-Mother albums, all of which have been more successful in Germany and Scandinavia than the UK and Ireland.

He may already have been pigeon-holed as "avant garde" and experimental, but Stano has not only recently exchanged backing-tapes for his own live band but

he has musical plans to try and ensure longevity. "Island have been very impressed with what I'm doing and want to do", he says, "and I've the next LP fully demoed and the one after that is already in progress. That's the way I am, and my material just keeps getting better."

## Return of the obsessive songwriter

by Jane Heaton

AFTER A break of over two years, ex-Postcard protagonist Paul Haig releases his first album through Circa records next week.

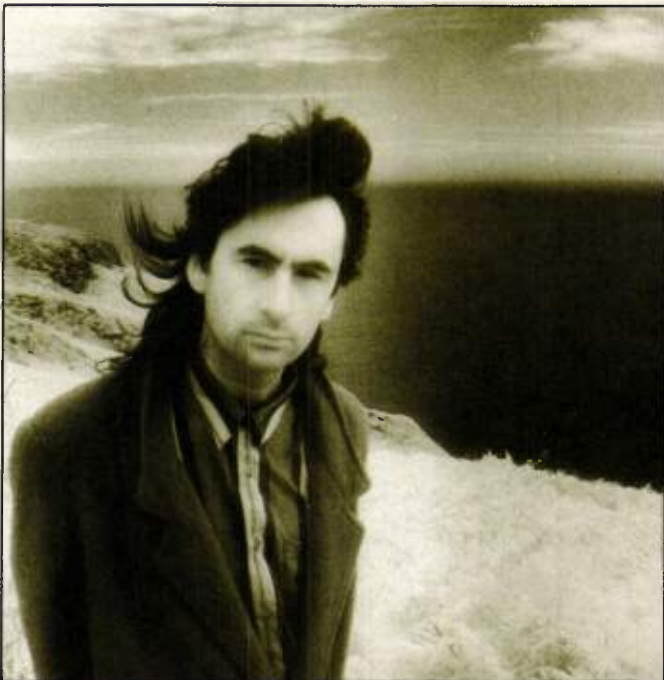
Haig began his long and varied career in the early Eighties on Postcard records, with cult giants Josef K. He went on to produce solo material on his own Rhythm of Life label and the Belgian Les Disques du Crepuscule, all of which are now eminently collectable.

For someone once so prolific it is impossible not to ask why the Circa set — a breathy collusion of classy melody and his unmistakably sonorous voice — is Haig's first album since January 1987.

"I didn't really have a record company so I just sat around writing songs," he says. "I wrote so many that I'll probably only use about 60 per cent of them. But that's the best fun — just writing songs. It's a 24-hours a day job. I even dream about songs. I'm obsessed."

Something he isn't obsessed with, however, is providing any visual interpretation to his music. "I'm not really comfortable in a live situation. There's something weird about standing on a stage being looked at. I'm not a big fan of videos either. I think it's nice to listen to a record and use your own imagination rather than watching something that's preconceived and usually rubbish."

However, there may well be some live performances to promote the album. "Just a couple of one-offs though," says Haig. "It's not going to be a big rock and roll thing."



STANO: MAKING mistakes, but learning



# Babes on the road

IT HAD to happen sooner or later. The UK's most successful producer **Pete Waterman** always seemed set to take his protégées on the road.

For Waterman has a deep-seated love of tacky nightclubs — born in his formative years as a lowly DJ in Coventry — and it was unthinkable that he could stay away for long.

And so it came to pass that the self-crowned 'Hitman' and eight of his current acts arrived at the **Roxy** in Sheffield determined to wow an under-18 audience who had really come to see just one man ... **Jason Donovan**.

But before the Neighbours heart-throb could grace the stage the 2,500 screaming Donettes who'd packed the club had a lot of waiting to do.

Waterman was clearly determined to make the most of his power over the young girls by giving the impression the Aussie idol's appearance on stage was imminent — but then dashing their hopes by introducing other acts.

And a highly unremarkable bunch they were, although that, of course, doesn't mean Uncle Pete will fail to get them into the charts.

Of the newcomers, the only one worth a mention was **Sonia** — a lovely Liverpoolian redhead with a fine voice — whose debut single *Nothing Can Stop Me From Loving You* is true hit material.

It was something of a relief when the talented **London Boys** made it on stage to mime their hit, *Requiem*. The former skaters are great dancers and formidable acrobats.

But the next act, **Hazell Dean** looked and sounded dated. She really needs better songs to make a major come-back.

Finally, the teeny-boppers were rewarded for being so patient — with 20 minutes of scrummy Jason Donovan and the chance to swoon as much as they liked.

An evening with the Hitman and Co is great fun and, with tickets priced just £2.50, superb value for money.

CHRIS WILSON

# A family affair

ANYONE EXPECTING a half baked performance from a couple of kicked out sidekicks would have been disappointed by **Wendy and Lisa's** appearance at the **Town and Country Club**.

Prince's former backing musicians demonstrated an easy acceptance of the limelight with Wendy in particular oozing charisma and confidence at the front of the band.

She nonchalantly performed her axe-hero guitar solos and sang with a rich, smoothly undulating, voice which never faltered.

Lisa initially seemed less at ease but when, towards the end, she casually lit up a cigarette and began puffing away behind the key-

boards, her demeanour was as cool as any bloke in a Hamlet ad. On this, their first tour since leaving *The Revolution*, Wendy and Lisa were backed by a band-cum-family unit whose teamwork and virtuosity turned in an unfeasibly full-bodied sound.

The token male twosome of pretty boy guitarist and bass player kept the grooves uncluttered, while the vocals were beefed up by Wendy's twin Susannah and Lisa's pregnant sister Cole.

The result was as good a dance sound as you'll ever hear, twice as funky as on record and some numbers complete with do-it-yourself James Brown squawks.

Through the heavy bass throbs of *Sideshow*, surreal funk of *Hey Yeah* and sensitive rendition of *The Life*, the audience was appreciative yet reserved.

But when Wendy and Lisa let rip with *Mountains* and the best from their latest Virgin LP — *Satisfaction*, *Lolly Lolly*, *Are You My Baby* and *Fruit At The Bottom* — we'd even forgotten to hope for a surprise appearance from you-know-who.

SELINA WEBB



EDDI OF *Fairground Attraction*: flamboyant charm

# Fair's fare

BRIAN KENNEDY is poised for lots of good things. The majors are already hot on his trail, and the applause following his set at London's **Dominion** is probably still ringing in his ears.

His amazing voice, wavering between high tenor and falsetto, and his flamboyant charm will see him headlining this sort of venue before the year is out.

**Fairground Attraction** can be thanked partly for the new-found industry interest in things acoustic and wholesome.

They are literally a band out of time; they could have been plucked from any of the last four decades and yet they still make perfect sense in 1989. They have a splendid anti-cool, anti-designer stance which is epitomised by the way Eddi gathers up her skirts and leads (English) guitarist Mark Nevin off on a spot of Highland country dancing. Nevin, in trilby and braces, comes across more like one of Madness, but the enthusiasm is undeniable.

They showcased a batch of new songs which varied between the slightly over-simplistic and the exceptionally good — *Don't Be A Stranger* stood out in particular — which suggests Nevin has been furiously busy in the last three or four weeks.

Eddi's almost insatiable desire for high spirits on stage eventually

lead to many leaving their seats to dance. The scene was thus set for a rendition of *Perfect*, followed by a music hall/showbizzy encore-within-the-song that could not have been heard before at anything pertaining to a 'rock gig'. This is the essence of *Fairground Attraction*. "Keep romance alive" was Eddi's parting shot. Oh we will, we will ...

DAVID GILES

# Hard Graaf

THE HIGHLY individualistic **Peter Hammill** never seems to use the same ideas on stage for consecutive tours. Playing at London's **Royalty Theatre**, Hammill started with a brief piano/vocal set which featured his ultimate angst-piece *Time Heals*, before being joined by guitarist John 'Fury' Ellis, a former member of Hammill's *Enter K* group.

As a writer performer and former leader of *Van Der Graaf Generator*, Hammill's influence is wide-ranging and has been openly acknowledged by such seemingly diverse, yet creatively outstanding artists as Marc Almond, John Lydon, Fish and Mark E Smith to name but a few. Indeed, the odd musician could be seen paying homage in the crowd.

On stage, Hammill's powerful voice could probably soar over any musical backing, yet he chose just the sparse instrumentation of acoustic guitar, with Ellis adding some dynamic electric chords which gave a new dimension to songs such as *Skin* and *Modern*, which on record sparkle with a full band sound.

Hammill is currently promoting his recent *Enigma* LP, *In A Foreign Town*, and the album's outstanding track, *Time To Burn*, was delivered with all the poignancy the man could have mustered.

It was however, somewhat disappointing that a few of the numbers, especially the haunting set-closer *After The Show*, were rather smothered by indulgent doodling on the keyboard, but overall the evening was further proof of Hammill's idiosyncratic and inspirational qualities. As long as he retains his questioning nature and soul-searching depths, there'll be a lot more memorable music to come.

GARETH THOMPSON

# Gimme shelter

THE MARQUEE was jammed with hordes hungry to listen to **Carter The Unstoppable Sex Machine**, eager for more exposure to JimBob's apocalyptic vision. And, despite a rather muddy sound in which the vocals sometimes became mired and guitars went into overkill, they weren't disappointed.

Carter USM have always had the power to inspire, however many times you've seen them before, and for the uninitiated it's always a shock to experience the overwhelming noise that two guys with guitars and backing tapes can make.

Carter USM are not to be taken lightly. JimBob and Fruitbat are masters of the song of social conscience.

JimBob scowls and looks agonised as he sings angrily of the social ills of our society: inner city poverty, homelessness, murder,

greed.

But the lyrics are leavened by his self-critical sense of humour, and redeemed by his vicious guitar which is augmented by Fruitbat's massive, discordant sound. All backed up by a taped kaleidoscope of drums and unexpected snatches of keyboards, Carter USM beguile the listener with deceptively cheerful music, even waltz timings.

But they don't compromise. They successfully manage that difficult feat — the political song that isn't whiney or gloomy — epitomised by sterling favourites such as *The Taking of Peckham 1 2 3* and *Sheltered Life*.

Songs from their forthcoming album make you think, while giving you a jolly good time as you listen. They ended with a cover of *The Buzzcocks' Everybody's Happy*. Nowadays, a sly dig in the ribs.

SARAH DAVIS

# Holmes accord

IT REFLECTS the difference in cultures that while the US music community lauds Leslie Bricusse as only the fourth British songwriter to be inducted into the Hall of Fame, the UK critics savage his latest musical effort **Sherlock Holmes** at the **Cambridge Theatre**.

Perhaps he has been successful for too long in the 'States for the musical's old-fashioned (for London taste) style seems to reflect the likes of *Oliver* and *My Fair Lady* — locked into a time when London was peopled by streetwise urchins, upright toffs, friendly costermongers, dozy bobbies and whores with hearts of gold.

This gives vent to engaging ensemble barnstormers such as *London Is London* and *Down The Apples'n'Pears*, which have a rousing quality but little to do with the plot.

The plot is a simple one. After the master detective has disposed of his arch foe Moriarty in dramatic fashion at the *Reichenbach Falls*, what can a "bored" Holmes do next? Enter the evil professor's cunning and beautiful daughter Bella who seeks revenge but whose grudging admiration of Holmes provides a romantic subplot.

In a bold first venture into the theatre, BMG Enterprises has put some money into the show in the expectation of a successful cast album but this will relate directly to a long West End run.

Ron Moody does not take it totally seriously as Holmes — and neither could he in a musical — while Derek Waring is saddled with being a very dense Dr Watson. Liz Robertson, as Bella, has the best voice but not the best songs — the pick of which is given to Julia Sutton as Mrs Hudson, who rightly gained the greatest applause on the first night for her tour de force, *Lousy Life*.

DAVID DALTON



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# TOP • 75 • SINGLES

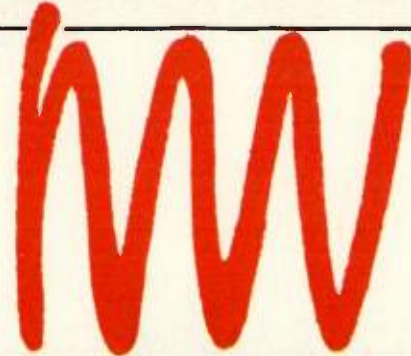
13 MAY 1989



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

<b>No1</b>	<sup>2</sup>	<b>HAND ON YOUR HEART</b>		PWL PWL(T) 35 (F)
<b>2</b>	<sup>1</sup>	<b>ETERNAL FLAME</b>		CBS BANGS(T) 5 (C)
<b>3</b>	<sup>NEW</sup>	<b>I WANT IT ALL</b>		Parlophone (12) QUEEN 10 (E)
<b>4</b>	<sup>5</sup>	<b>REQUIEM</b>		Teldec/WEA YZ 345(T) (W)
<b>5</b>	<sup>7</sup>	<b>MISS YOU LIKE CRAZY</b>		EMI USA (12) MT 63 (E)
<b>6</b>	<sup>9</sup>	<b>BEDS ARE BURNING</b>		Sprint/CBS OIL(T) 3 (C)
<b>7</b>	<sup>28</sup>	<b>BRING ME EDELWEISS</b>		WEA YZ 353(T) (W)
<b>8</b>	<sup>23</sup>	<b>I'M EVERY WOMAN (Remix)</b>		Warner Brothers W 2963(T) (W)
<b>9</b>	<sup>4</sup>	<b>BABY I DON'T CARE</b>		MCA TVV(T) 6 (F)
<b>10</b>	<sup>6</sup>	<b>AMERICANOS</b>		MCA MCA(T) 1323 (F)
<b>11</b>	<sup>8</sup>	<b>WHO'S IN THE HOUSE</b>		Rhythm King/Mute LEFT 31(T) (I/RT)
<b>12</b>	<sup>3</sup>	<b>IF YOU DON'T KNOW ME BY NOW</b>		Elektra YZ 377(T) (W)
<b>13</b>	<sup>16</sup>	<b>YOUR MAMA DON'T DANCE</b>		Enigma/Capitol (12) CL 523 (E)
<b>14</b>	<sup>26</sup>	<b>THE LOOK</b>		EMI (12) EM 87 (E)
<b>15</b>	<sup>21</sup>	<b>ELECTRIC YOUTH</b>		Atlantic A 8919(T) (W)
<b>16</b>	<sup>17</sup>	<b>WHERE HAS ALL THE LOVE GONE</b>		Big Life BLR 8(T) (I/RT)
<b>17</b>	<sup>10</sup>	<b>GOOD THING</b>		London LON(X) 218 (F)
<b>18</b>	<sup>18</sup>	<b>I'LL BE THERE FOR YOU</b>		Vertigo/Phonogram JOV 5(12) (F)
<b>19</b>	<sup>13</sup>	<b>AIN'T NOBODY BETTER</b>		10/Virgin TEN(X) 252 (E)
<b>20</b>	<sup>14</sup>	<b>ONE</b>		Vertigo/Phonogram METAL 5(12) (F)
<b>21</b>	<sup>37</sup>	<b>ROOMS ON FIRE</b>		Modern/EMI (12) EM 90 (E)
<b>22</b>	<sup>30</sup>	<b>DON'T IT MAKE YOU FEEL GOOD</b>		

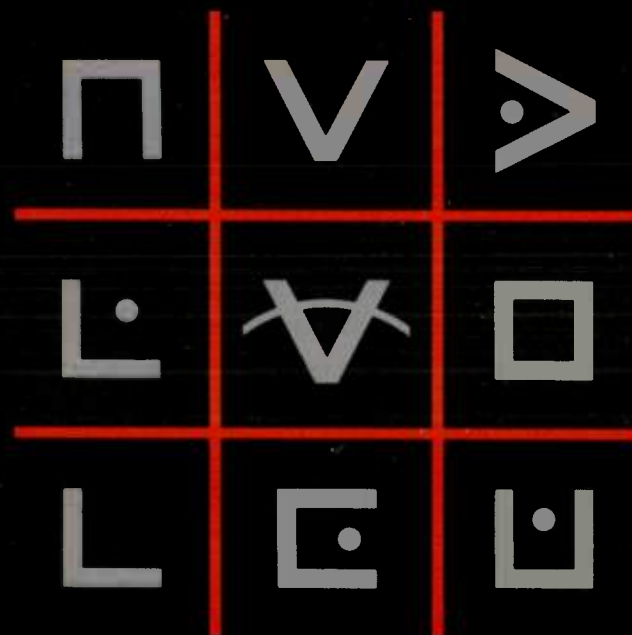
## MUSIC WEEK



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<b>41</b>	<sup>44</sup>	<b>THROUGH THE STORM</b>		Arista 112185 (12"-612185) (BMG)
<b>42</b>	<sup>41</sup>	<b>HEAVEN HELP ME</b>		Mika/Polydor MIKA(Z) 2 (F)
<b>43</b>	<sup>48</sup>	<b>DISAPPOINTED</b>		Virgin VS(T) 1181 (E)
<b>44</b>	<sup>31</sup>	<b>MYSTIFY</b>		Mercury/Phonogram INXS 13(12) (F)
<b>45</b>	<sup>NEW</sup>	<b>CAN I GET A WITNESS</b>		A&M AM(Y) 509 (F)
<b>46</b>	<sup>53</sup>	<b>THAT'S WHEN I THINK OF YOU</b>		WEA YZ 351(T) (W)
<b>47</b>	<sup>36</sup>	<b>PEOPLE HOLD ON</b>		Ahead Of Our Time/Big Life CCUT 5(T)
<b>48</b>	<sup>NEW</sup>	<b>NOTHIN' (THAT COMPARES 2 U)</b>		Epic 654808 7 (12"-654808 1) (C)
<b>49</b>	<sup>56</sup>	<b>MY HEART CAN'T TELL YOU NO</b>		Warner Brothers W 7729(T) (W)
<b>50</b>	<sup>57</sup>	<b>LET THERE BE ROCK</b>		hrr/London LON(X) 224 (F)
<b>51</b>	<sup>58</sup>	<b>ON THE INSIDE (Theme 'Prisoner Cell Block H')</b>		A.1. A1 311 (A)
<b>52</b>	<sup>NEW</sup>	<b>RAP SUMMARY/WRATH OF KANE</b>		Cold Chillin'/Warner Brothers W 2973(T) (W)
<b>53</b>	<sup>38</sup>	<b>I HAVEN'T STOPPED DANCING YET</b>		PWL PWL(T) 33 (P)
<b>54</b>	<sup>NEW</sup>	<b>CHANGE HIS WAYS</b>		EMI (12) EM 85 (E)
<b>55</b>	<sup>59</sup>	<b>GOOD TIMES</b>		Syncopate/EMI (12) SY 27 (E)
<b>56</b>	<sup>32</sup>	<b>THIS IS YOUR LAND</b>		Virgin SMX(T) 4 (E)
<b>57</b>	<sup>40</sup>	<b>PARADISE CITY</b>		Geffen GEF 50(T) (W)
<b>58</b>	<sup>65</sup>	<b>VOODOO RAY EP</b>		Rham! RS 804 (12"-RX 8804) (P)
<b>59</b>	<sup>NEW</sup>	<b>EYES OF A STRANGER</b>		EMI USA (12) MT 65 (E)
<b>60</b>	<sup>49</sup>	<b>MOVE CLOSER</b>		Jive JIVE(T) 203 (BMG)
<b>61</b>	<sup>60</sup>	<b>THRILL HAS GONE</b>		Mercury/Phonogram TEX 2(12) (F)
<b>62</b>	<sup>54</sup>	<b>I CAN SEE CLEARLY NOW (Remix)</b>		

## THE OUTFIELD





<b>23</b>	15	<b>I BEG YOUR PARDON</b> Kon Kan	Atlantic A 8969(T) (W)
<b>24</b>	11	<b>LULLABY</b> The Cure	Fiction/Polydor FICS(X) 29 (F)
<b>25</b>	22	<b>ME MYSELF AND I</b> De La Soul	Big Life/Tommy BLR 7(T) (I/RT)
<b>26</b>	19	<b>GOT TO KEEP ON</b> Cookie Crew	ffrr/London FFR(X) 25 (F)
<b>27</b>	25	<b>LIKE A PRAYER</b> • Madonna	Sire W 7539(T) (W)
<b>28</b>	30	<b>YOU ON MY MIND</b>  Swing Out Sister	Fontana/Phonogram SWING 6(12) (F)
<b>29</b>	42	<b>VIOLENTLY EP</b>  Hue & Cry	Circa/Virgin YR(T) 29 (E)
<b>30</b>	33	<b>KEEP ON MOVIN'</b> Soul II Soul featuring Caron Wheeler	10/Virgin TEN(X) 263 (E)
<b>31</b>	20	<b>STRAIGHT UP</b> ○ Paula Abdul	Siren/Virgin SRN(T) 111 (E)
<b>32</b>	12	<b>INTERESTING DRUG</b> Morrissey	HMV/EMI (12)POP 1621 (E)
<b>33</b>	43	<b>WORKIN' OVERTIME</b> Diana Ross	Ross/EMI (12)EM 91 (E)
<b>34</b>	24	<b>TOO MANY BROKEN HEARTS</b> • Jason Donovan	PWL PWL(T) 32 (P)
<b>35</b>	29	<b>THIS TIME I KNOW IT'S FOR REAL</b> ○ Donna Summer	Warner Brothers U 7780(T) (W)

# VOICES of BABYLON

THE U.S. SMASH SINGLE

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DPA

<b>36</b>	<b>NEW</b>	<b>LOVE ATTACK</b> Shakin' Stevens	Epic SHAKY 10 (C)
<b>37</b>	34	<b>REAL LOVE</b> Jody Watley	MCA MCA(T) 1324 (F)
<b>38</b>	45	<b>HELYOM HALIB</b> Cappella	Music Man MMPS 7004 (12'-MMPT 12004) (P)
<b>39</b>	47	<b>MY LOVE IS SO RAW</b> Alyson Williams featuring Nikki-D	Def Jam 6548987 (12'-6548986) (C)
<b>40</b>	27	<b>WHEN LOVE COMES TO TOWN</b> U2 with B.B. King	Island (12)IS 411 (F)

<b>63</b>	<b>NEW</b>	<b>I WON'T BACK DOWN</b> Tom Petty	MCA MCA(T) 1334 (F)
<b>64</b>	55	<b>FREE WORLD</b> Kirsty MacColl	Virgin KMA(T) 1 (E)
<b>65</b>	46	<b>MUSICAL FREEDOM (MOVING ON UP)</b> Paul Simpson featuring Adeva	Cooltempo/Chrysalis COOL(X) 182 (C)
<b>66</b>	35	<b>DO YOU BELIEVE IN SHAME?</b> Duranduran	EMI DD 12 (12'-V 15456) (E)
<b>67</b>	68	<b>AFFAIR</b> Cherelle	Tabu 654673 7 (12'-654673 8) (C)
<b>68</b>	<b>NEW</b>	<b>EARDRUM BUZZ</b> Wire	Mute (12)MUTE 87 (I/RT/SP)
<b>69</b>	64	<b>LOLLY LOLLY</b> Wendy & Lisa	Virgin VS(T) 1175 (E)
<b>70</b>	70	<b>HARDCORE HIP HOUSE</b> Tyree	DJ Int./Westside DJIN(T) 11 (A)
<b>71</b>	52	<b>DON'T BE CRUEL</b> Bobby Brown	MCA MCA(T) 1310 (F)
<b>72</b>	<b>NEW</b>	<b>STILL TOO YOUNG TO REMEMBER</b> It Bites	Virgin VS(T) 1184 (E)
<b>73</b>	72	<b>I'D RATHER JACK</b> The Reynolds Girls	PWL PWL(T) 25 (P)
<b>74</b>	74	<b>YOU'RE THE ONE</b> Bang	RCA PB 42715 (12'-PT 42716) (BMG)
<b>75</b>	51	<b>OF COURSE I'M LYING</b> Yello	Mercury/Phonogram YELLO 3(12) (F)

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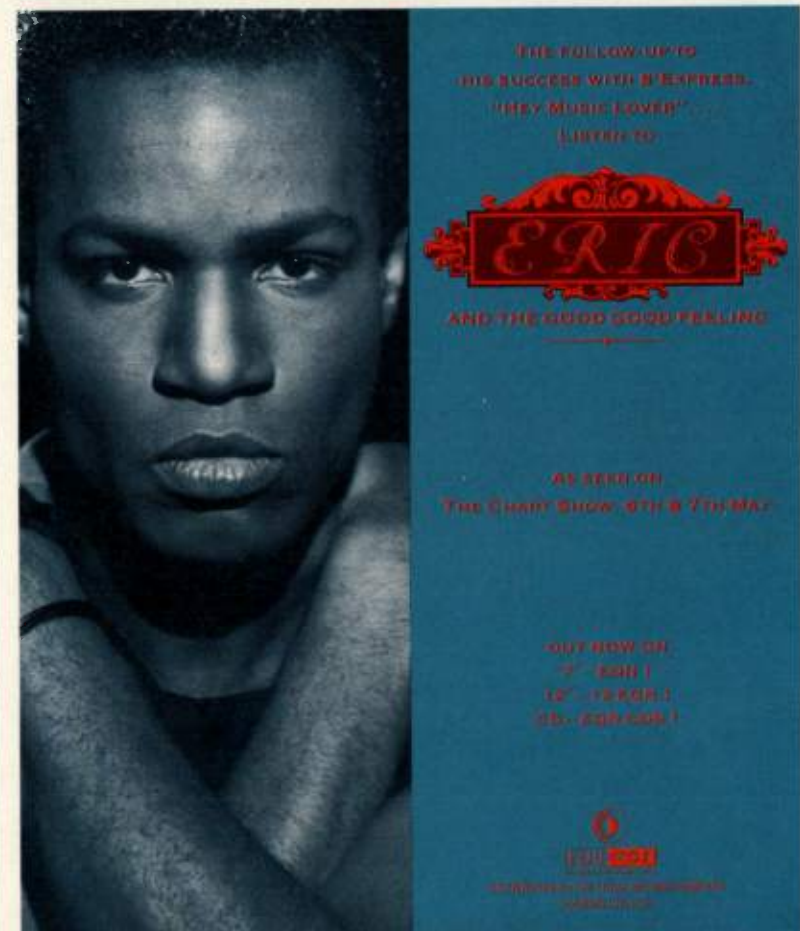
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Chrysalis

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BIBCD 4

# T W E L V E • I N C H

1	1	<b>HAND ON YOUR HEART</b> Kylie Minogue	21	12	<b>GOT TO KEEP ON</b> Cookie Crew
2	<b>NEW</b>	<b>I WANT IT ALL</b> Queen	22	30	<b>THE LOOK</b> Roxette
3	5	<b>I'M EVERY WOMAN (Danny D Remix)</b> Chaka Khan	23	24	<b>MY LOVE IS SO RAW</b> Alyson Williams featuring Nikki-D
4	6	<b>REQUIEM</b> London Boys	24	19	<b>GOOD THING</b> Fine Young Cannibals
5	2	<b>WHO'S IN THE HOUSE</b> The Beatmasters with Merlin	25	11	<b>IF YOU DON'T KNOW ME BY NOW</b> Simply Red
6	17	<b>BRING ME EDELWEISS</b> Edelweiss	26	10	<b>LULLABY</b> The Cure
7	3	<b>ETERNAL FLAME</b> Bangles	27	34	<b>VOODOO RAY EP</b> A Guy Called Gerald
8	4	<b>ONE</b> Metallica	28	7	<b>INTERESTING DRUG</b> Morrissey
9	8	<b>AIN'T NOBODY BETTER</b> Inner City	29	<b>NEW</b>	<b>WORKIN' OVERTIME</b> Diana Ross
10	18	<b>MISS YOU LIKE CRAZY</b> Natalie Cole	30	29	<b>ROOMS ON FIRE</b> Stevie Nicks
11	9	<b>BABY I DON'T CARE</b> Transvision Vamp	31	22	<b>I BEG YOUR PARDON</b> Kon Kan
12	21	<b>HELYOM HALIB (ACID ACID ACID)</b> Cappella	32	<b>NEW</b>	<b>VIOLENTLY EP</b> Hue & Cry
13	20	<b>BEDS ARE BURNING</b> Midnight Oil	33	28	<b>REAL LOVE</b> Jody Watley
14	15	<b>YOUR MAMA DON'T DANCE</b> Poison	34	33	<b>I'LL BE THERE FOR YOU</b> Bon Jovi
15	25	<b>ELECTRIC YOUTH</b> Debbie Gibson	35	26	<b>STRAIGHT UP</b> Paula Abdul
16	23	<b>KEEP ON MOVIN'</b> Soul II Soul feat. Caron Wheeler	36	<b>NEW</b>	<b>EYES OF A STRANGER</b> Queensrÿche
17	16	<b>WHERE HAS ALL THE LOVE GONE</b> Yazz	37	<b>NEW</b>	<b>NOTHIN' (THAT COMPARES 2 U)</b> The Jacksons
18	14	<b>AMERICANOS</b> Holly Johnson	38	38	<b>LIKE A PRAYER</b> Madonna
19	<b>NEW</b>	<b>WRATH OF KANE</b> Big Daddy Kane	39	27	<b>PEOPLE HOLD ON</b> Coldcut featuring Lisa Stansfield
20	13	<b>ME MYSELF AND I</b> De La Soul	40	<b>NEW</b>	<b>GOOD TIMES</b> Reid



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# US TOP FORTIES

A & R

LP REVIEWS

## SINGLES

1*	2	I'LL BE THERE FOR YOU, Bon Jovi	Mercury
2	1	LIKE A PRAYER, Madonna	Sire
3*	3	REAL LOVE, Jody Watley	MCA
4*	5	FOREVER YOUR GIRL, Paula Abdul	Virgin
5*	8	SOLDIER OF LOVE, Donny Osmond	Capitol
6	7	AFTER ALL, Cher & Peter Cetera	Geffen
7*	6	SECOND CHANCE, Thirty Eight Special	A&M
8*	14	ROCK ON, Michael Damian	Cypress
9*	18	PATIENCE, Guns N' Roses	Geffen
10*	19	WIND BENEATH MY WINGS, Bette Midler	Atlantic
11*	17	ELECTRIC YOUTH, Debbie Gibson	Atlantic
12	12	THINKING OF YOU, Sa-Fire	Cutting
13	13	CULT OF PERSONALITY, Living Colour	Epic
14	15	I KO I KO (From Rain Man), The Belle Stars	Capitol
15*	20	EVERY LITTLE STEP, Bobby Brown	MCA
16*	22	I'LL BE LOVING YOU, New Kids On The Block	Columbia
17	4	FUNKY COLD MEDINA, Tone-Loc	Delicious
18*	24	EVERLASTING LOVE, Howard Jones	Elektra
19	10	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
20*	25	CLOSE MY EYES FOREVER, Lita Ford	RCA
21	9	ROOM TO MOVE, Animation	Polydor
22	11	HEAVEN HELP ME, Deon Estus	Mika
23*	32	BUFFALO STANCE, Neneh Cherry	Virgin
24*	27	WHERE ARE YOU NOW?, Jimmy Harnen with Synch	WTG
25*	30	THROUGH THE STORM, Aretha Franklin	Arista
26	16	SINCERELY YOURS, Sweet Sensation	Atco
27	26	SEVENTEEN, Winger	Atlantic
28	21	THE LOOK, Roxette	EMI
29*	34	CRY, Waterfront	Polydor
30*	33	VOICES OF BABYLON, The Outfield	Columbia
31	29	A SHOULDER TO CRY ON, Tommy Page	Sire
32*	39	SATISFIED, Richard Marx	EMI
33	36	I ONLY WANNA BE WITH YOU, Samantha Fox	Jive
34	23	ROCKET, Def Leppard	Mercury
35	28	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
36*	-	POP SINGER, John Cougar Mellencamp	Mercury
37*	-	MISS YOU LIKE CRAZY, Natalie Cole	EMI
38*	-	LITTLE JACKIE WANTS TO BE A STAR, Lisa Lisa & Cult Jam	Col
39*	40	DOWNTOWN, One 2 Many	A&M
40	31	ETERNAL FLAME, Bangles	Columbia

**TOM JONES: At This Moment.** Jive **TOM TV 1.** The catalogue number tells how much Zomba have invested in turning the Sixties medallion man into a soul boy for the Nineties. And for the most part, they've succeeded. Martin Page's Who's Gonna Take You Home Tonight, the current single Move Closer and even a Chris De Burgh number display the finesse that has songwriters queuing to offer Jones material. Occasionally, though, the scampi and chips ululations show through and the inclusion of Satisfaction is a bizarre miscalculation. **DL**



**SWING OUT SISTER: Kaleidoscope World.** Fontana **838 293-1.** Swing Out Sister forego the pure dance sound of their first album in favour of an reinterpretation of the late-Sixties swing sound of Alpert, Bacharach and Jim Webb (the album's orchestral arranger). The group take a leisurely stroll through some charming, undemanding pop songs and at the same time maintain their own distinctive sound. Expect healthy sales. **NR**

**THE MEN THEY COULDN'T HANG: Silvertown.** Silvertone Records **ORE LP 503.** A confident return from the oft-troubled Men sees the band finally achieving what they've always threatened: a cohesive and enjoyable exploration through working class experience, myth and tradition. All the TMTCH hallmarks are included and this spells not only promise for a band that deserves better success, but also for Andrew Lauder's fledgling label. **DH**

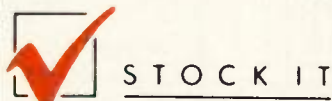
**SHELLEYAN ORPHAN: Century Flower.** Rough Trade **ROUGH 137.** Elegant, arabesque and often moving, the Orphans' second album reveals a looser sound while retaining their classical influences to shape darker, more threatening songs. Fragile strings and flutes weave hypnotically to produce themes of sadness and regret, but occasional guitars and drums add a lighter touch, particularly on the delightful Between Two Waves. Touring as support to The Cure won't hurt sales either. **MM**

**KINGDOM COME: In Your Face.** Polydor **8391921.** Kingdom Come's Led Zeppelin-clone debut was pummeled by the critics and sold millions. And though the second album has dropped the Jimmy Page riffola singer Lenny Wolf still sounds like Robert Plant having his fruit squeezed. Stock a few copies next to The Song Remains The Same and watch them disappear. **AM**

**CLANNAD: Pastpresent.** RCA **PL 74074.** Like The Dubliners and The Chieftains in different ways before them, Clannad have both added to Irish traditional music and brought it to an admiring international audience. A well-chosen Best Of, this album takes the group's story from the haunting TV theme Harry's Game (1982) to new tracks, The Hunter and World Of Difference. Already a hit, couldn't happen to a nicer bunch. **DL**

**AL GREEN: Love Ritual.** Hi **UKLP 433.** Demon Records is now investigating the rarer and unissued ma-

terial by the cool superstar of Seventies soul. This LP, subtitled "Rare and previously unreleased 1968-76" represents what is clearly the cream of those categories and gathers up forgotten single-only gems like Strong As Death (Sweet As Love) alongside several never-heard studio workouts between Green and the Hi Rhythm crew. **BL**



**SWALLOW: Swallow.** Sub Pop **TUPLP 1.** Distribution Revolver Cartel. Another excellent offering from Seattle's Sub Pop label. Although metal elements a a Mudhoney remain to the fore, Swallow are basically good old boys in a good old fashioned hard pop band with everyone from The Buzzcocks to The Butthole Surfers as influences. Given some Peel guidance this should be a megahit. **LF**

**VARIOUS ARTISTS: Night Of The Guitar.** Live! **IRS Records EIRSDA 1005.** Night of the long solos more like, as this plucker's convention produces a muso's paradise and an honest citizen's nightmare. Randy California does his best post-Hendrix Hendrix, Robbie Krieger has trouble in the spelling of his name and Leslie West frightens the life out serious criticism. A perfect addition to the actual event and video, but unless you're the sort of cove who carries a plectrum in your back pocket, just in case, approach with caution. **DH**

**THE GREAT LEAP FORWARDS: Don't Be Afraid Of Change.** Communications Unique **CULP 001.** Distribution: Revolver/Cartel. One time singer/bassist of punk-funk maestros Big Flame, Alan Brown, aka GLF, finally releases the debut album that confirms a new and particularly English talent. Backed by surging, sequenced Euro-dance rhythms and choppy guitars multi-instrumentalist Brown recalls something like the sophistication of Paul Haig, as influenced by Morrissey. A name to watch. **MA**

**GETTING NEEDED: Martin Aston, Leo Finlay, Duncan Holland, Dave Laing, Barry Lazell, Andrew Martin, Mike Martin and Nick Robinson.**

**THIS MONTH'S** new entries put the world music back into the folk roots chart by spanning three continents. From the Americas come lugubrious Canadian country folkies Cowboy Junkies and the mellifluous Emmylou Harris. Nearer home, the stylish Dolores Keane provides the first hit for Clive Hudson's new Dublin-based company (it's distributed here by Spartan). Finally, Zaire's sharp-suited Papa Wemba and a Malian vocalist Kasse Mady bring a dose of high-tech roots music from the Sterns label. Oh yes, and the entertaining Songs Of Bob Dylan makes (with the Gipsy Kings) two TV-advertised albums in the chart. Is this a record? **DL**

## ALBUMS

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

Charts courtesy Billboard, May 13, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## FOLK & ROOTS ALBUMS

		TITLE, Artist	Label/Catalogue No (Distributor)
1	1	ANCIENT HEART, Tanita Tikaram	WEA WX210 (W)
2	2	SPIKE, Elvis Costello	WEA WX238 (W)
3	23	GIPSY KINGS, Gipsy Kings	Telstar STAR2355 (BMG)
4	3	WATERMARK, Enya	WEA WX199 (W)
5	6	A CHANGE IN THE WEATHER, Gregson & Collister Special Delivery SPD 1022 (I/NM)	
6	4	TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (W)
7	5	FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis CHEN5 (C)
8	13	COMMON GROUND, Kathryn Tickell	Black Crow CRO220 (CM)
9	-	THE TRINITY SESSIONS, Cowboy Junkies	Cooking Vinyl COOK011 (I/RE)
10	9	LYLE LOVETT & HIS LARGE BAND, Lyle Lovett & His Large Band	MCA MCG 6037 (F)
11	8	OUT OF THE AIR, Davy Spillane Band	Cooking Vinyl COOK016 (I/RE)
12	10	AMNESIA, Richard Thompson	Capitol EST2075 (E)
13	19	ALY BAIN & FRIENDS, Aly Bain & Various Artists	Greentrax TRAX 026 (CM/GD/PROJ)
14	29	SIDEWALK, Capercaille	Green Linnet SIF014 (RT/CM)
15	14	ALY BAIN MEETS THE CAJUNS, Aly Bain & Various Artists	Lismor LIFL7017 (GD/CON/HRT)
16	11	RED AND GOLD, Fairport Convention	New Routes RUE002 (I/RT)
17	7	SHORT SHARP SHOCKED, Michelle Shocked	Cooking Vinyl CVLP1 (F)
18	18	RIGHT OF PASSAGE, Martin Carthy	Topic 12TS452 (CON/CM/PROJ)
19	12	DJAM LEELII, Baaba Maal & Mansour Seck	Rogue FMSL2014 (I/RT)
20	20	SONGHAI, Ketama/Diabate/Thompson	Hannibal HNBL1323 (CH)
21	-	THE SONGS OF BOB DYLAN, Various Artists	Start STD20 (A)
22	15	ATLANTIC REALM, Clannad	BBC REB727 (P)
23	-	PAPA WEMBA, Papa Wemba	Sterns STERNS1026 (STERNS)
24	26	THE TEXAS CAMPFIRE TAPES, Michelle Shocked	Cooking Vinyl COOK 002 (I/RE)
25	16	LUCINDA WILLIAMS, Lucinda Williams	Rough Trade ROUGH130 (I/RT)
26	-	BLUEBIRD, Emmylou Harris	Warner Bros 957761 (W)
27	-	FODE, Kasse Mady	Sterns STERNS1025 (STERNS)
28	-	DOLORES KEANE, Dolores Keane	DK DKLP1 (SP)
29	25	FLACOS AMIGOS, Flaco Jimenez	Cooking Vinyl COOK017 (I/RE)
30	28	FOOTSTEPS AND HEARTBEATS, Rory McLeod	Cooking Vinyl COOK018 (I/RE)

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



**BABY FORD:** Children Of The Revolution. (Rhythm King/Mute BFORD 4(T)). Having already impressed with their Ford Trax album, Baby Ford return with a stunning and mesmerising version of the classic T Rex hit, built on a lattice of synths and beats, not only innovative, but also highly effective.

**TANGERINE:** Sunburst. (Creation CRE 065T). Brilliant, but undiscovered US band Crash have already spawned Ultra Vivid Scene with Kurt Relske, and now Mark Dumais turns up on Creation in a somewhat disturbed frame of mind, thinking he's a tangerine, yet still grasping the essence of disarmingly catchy pop.



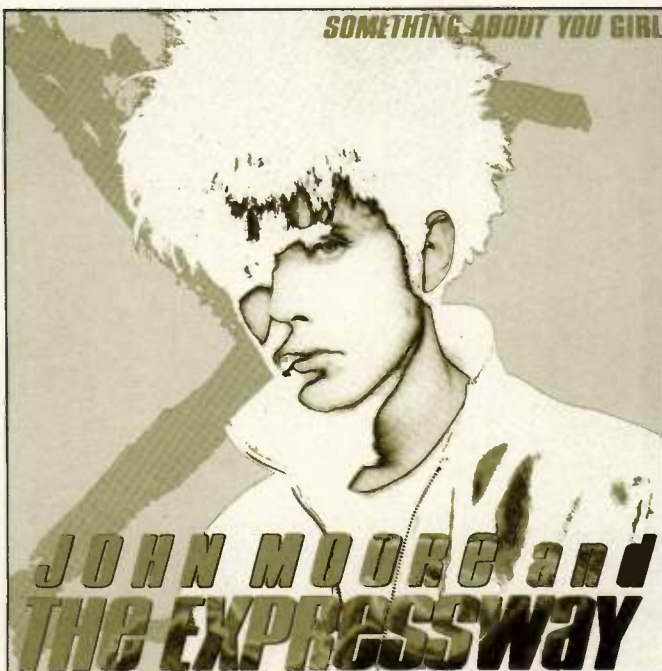
## STOCK IT

**PAULINE MURRAY:** This Thing Called Love. (Cat And Mouse ABBO 9T). Former singer with the under-rated Penetration makes another comeback on another exceptional single. A punchy ballad marked by ringing guitar and her striking vocal suggests a single well worthy of wide exposure.

**PAUL McCARTNEY:** My Brave Face. (Parlophone (12/CD/TC)R 6213). First fruits from McCartney were of the celebrated Costello collaboration is this preview for McCartney's first LP for over three years, Flowers In The Dirt, due next month. On the evidence thus shown it could well be his best for years.

**QUEEN:** I Want It All. (Parlophone (12/CD/TC) QUEEN 10). Queen are back with one of their typically pompous blockbusters from their forthcoming album, The Miracle. Both are destined for mass media coverage and longterm chart action.

**JOHN MOORE AND THE EXPRESSWAY:** Something About You. (Polydor JME(X/CD) 1). There's something about John Moore's rebel pose that just doesn't quite gel, from the brief spell with the Jesus & Mary Chain



JOHN MOORE: something doesn't quite gel about the boy

to this weak second single, mixing the formers' wall of sound approach with weedy Sixties pop to leave a directionless mess.

**OYSTER BAND:** New York Girls. (Cooking Vinyl FRY 009). The much-praised Oyster Band unleash a fearsome reeling polka, with its frantic pace and masterful fiddle playing, taken from the Ride album. More fans will surely flock to their cause.



## STOCK IT

**THE SILENCERS:** Scottish Rain. (RCA P(B/D) 42701(PT 42702)). Scotland's Silencers are beginning to make a name for themselves with the recent release of their excellent A Blues For Buddha LP and their appearance on the current Simple Minds tour. Scottish Rain is a strong, moody ballad which could be the one to catapult them to fame.



BE BIG: be Guilty, be Brit-Funk, could be big



## STOCK IT

**SNUFF:** Not Listening. (Workers Playtime PLAY 008). At last a London hardcore band that can deliver the goods on record, as proven on a mighty four-track EP with its exhilarating thrash displaying a keen, and surprisingly catchy, edge that explains the rapidly building buzz surrounding the band.

**THE PARACHUTE MEN:** Leeds Station. (Fire BLAZE 33(T/CD)). Previously released on the b-side to their debut single, Sometimes In Vain, it is fitting that a superb, tribute to Leeds Station gets its chance as it remains a classic pop song with reverberating acoustics and unforgettable chorus. Eminently hummable, it deserves to be blasting out of radio stations across the nation.

**BE BIG:** Guilty. (10/Virgin TEN(X) 258). Former members of top Brit-Funk band I Level, Joe Dworniak and Duncan Bridgeman, take time off from producing others to issue a seductive, loping track featuring ex-Floy Joy singer Gloria Robokowski. The groove proves irresistible so exposure could help it do very well.

**THE JACKSONS:** Nothin' (That Compares 2 U) (Epic 654808 (7/6/6)). LA and Babyface might be the producers of the moment Stateside, but even their own writing and production talents can't save this track from The Jacksons' upcoming new LP 2300 Jackson Street being little more than mediocre.

**STEZO:** To The Max. (Sleeping Bag SBUK 8(T)). Highly promising American talent here with Stezo making a striking debut with a killer rap track and its engaging piano refrain. With a debut album, Crazy Noise, due in the summer, Stezo is definitely one to watch.

**XYMOX:** Obsession. (Wing/Polydor 871 707 1). Xymox are back with more of their dramatically atmospheric and dance-orientated soundscapes in the form of this dark and moody single released prior to their new LP, Twist Of Shadows.

## TOP 40 SINGLES

1	1	BABY I DON'T CARE	Transvision Vamp	MCA TVV6 (F)
2	2	LULLABY	The Cure	Fiction FICS29 (F)
3	3	INTERESTING DRUG	Morrissey	HMV POP1621 (E)
4	-	DISAPPOINTED	Pil	Virgin VS1181 (E)
5	5	FREE WORLD	Kirsty MacColl	Virgin KMA1 (E)
6	4	WISE UP SUCKER	Pop Will Eat Itself	RCA PB42761 (BMG)
7	6	NEVER	House Of Love	Fontana HOL1 (F)
8	-	EARDRUM BUZZ	Wire	Mute MUTE087 (RT/SP)
9	16	HAIRSTYLE OF THE DEVIL	Momus	Creation CRE063 (I/RT)
10	-	SAVED	SWANS	MCA MCA1332 (F)
11	8	TYPICAL!	Frazier Chorus	Virgin VS1178 (E)
12	10	FIREWOMAN	The Cult	Beggars Banquet BEG228 (W)
13	9	THE BEAT(EN) GENERATION	The The	Epic EMU8 (C)
14	-	CIRCLE	Edie Brickell & The New Bohemians	Geffen GEF51 (W)
15	7	WHEELS OF WONDER	Kevin McDermott Orchestra	Island IS404 (F)
16	14	INTERNATIONAL RESCUE	Fuzzbox	WEA YZ347 (W)
17	13	MONKEYS GONE TO HEAVEN	Pixies	4AD AD904 (I/RT)
18	12	SHE GIVES ME LOVE	The Godfathers	Epic GFT4 (C)
19	23	ONLY THE MOMENT	Marc Almond	Parlophone P6210 (E)
20	15	LIKE PRINCES DO	Diesel Park West	Food FOOD19 (F)
21	21	ROUND AND ROUND	New Order	Factory FAC263 (P)
22	17	LET'S GO ROUND THERE	Darling Buds	Epic BLOND3 (C)
23	37	I'M AN ADULT NOW	The Pursuit Of Happiness	Chrysalis CHS3316 (C)
24	20	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute BONG16 (RT/SP)
25	18	BIRDLAND EP	Birdland	Lazy LAZY13 (I/RE)
26	11	ETERNAL FLAME	The Bangles	CBS BANG55 (C)
27	19	JOCELYN SQUARE	Love And Money	Fontana MONEY7 (F)
28	24	SWEET JANE	Cowboy Junkies	Cooking Vinyl FRY008 (I/RE)
29	-	HOMOSAPIEN II	Pete Shelley	Immaculate IMMAC11 (PAC)
30	-	KEITH CAN'T READ	Green On Red	China CHINA16 (F)
31	25	THE RATTLER	Goodbye Mr MacKenzie	Capitol CL522 (E)
32	-	THE COMPANY NEWS	World Domination Enterprises	Immaculate IMMAC12 (PAC)
33	28	DANCERAMA	Sigue Sigue Sputnik	Parlophone 5555 (E)
34	-	MERCY SEAT	Ultra Vivid Scene	4AD BAD906 (I/RT)
35	26	VAGABONDS	New Model Army	EMI NMA8 (E)
36	-	WHITE KNUCKLE RIDE	Danielle Dax	Awesome AOR23T (I/RT)
37	31	INFO FREAKO	Jesus Jones	Food FOOD18 (E)
38	30	TAKE ME	Adult Net	Fontana BRX1 (F)
39	22	ANGEL VISIT	Thrashing Doves	A&M AM497 (F)
40	27	MADE OF STONE	Stone Roses	Silvertone ORE2 (P)

## TOP 20 ALBUMS

1	3	POP ART	Transvision Vamp	MCA MCF3421 (F)
2	1	DOOLITTLE	Pixies	4AD CAD905 (I/RT)
3	2	SONIC TEMPLE	The Cult	Beggars Banquet BEGA98 (W)
4	-	SILVERTOWN	The Men They Couldn't Hang	Silvertone ORELP503 (P)
5	5	THE INNOCENTS	Erosure	Mute STUMM55 (RT/SP)
6	4	UKRAINSKI VESTUPI V JOHNA PEELA	The Wedding Present	RCA PL74104 (BMG)
7	6	GOOD DEEDS AND DIRTY RAGS	Goodbye Mr MacKenzie	EMI EST2089 (E)
8	7	TECHNIQUE	New Order	Factory FACT275 (P)
9	8	101	Depeche Mode	Mute STUMM55 (RT/SP)
10	12	SHOOTING RUBBERBANDS AT THE MOON	Edie Brickell & The New Bohemians	Geffen WX218 (W)
11	10	STRANGE KIND OF LOVE	Love & Money	Fontana SFLP7 (F)
12	13	SHORT SHARP SHOCKED	Michelle Shocked	Cooking Vinyl CVLP1 (F)
13	9	BLACK SWAN	The Triffids	Island ILPS9928 (E)
14	11	GREEN	R.E.M.	Warner Bros WX234 (W)
15	16	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
16	15	DRESS FOR EXCESS	Sigue Sigue Sputnik	Parlophone PCS7328 (E)
17	14	THE TRINITY SESSION	Cowboy Junkies	Cooking Vinyl COOK11 (I/RE)
18	-	EIGHT LEGGED GROOVE MACHINE	The Wonderstuff	Polydor GONLP1 (F)
19	20	THUNDER AND CONSOLATION	New Model Army	EMI EMC3552 (E)
20	-	SHAKESPEARE ALABAMA	Diesel Park West	Food FOODLP2 (E)

Compiled by Music Week from Gallup Data



# TOP • 75 • ARTIST • ALBUMS

▲	1	NEW	STREET FIGHTING YEARS ★	Virgin MINDS 1 (E)	Simple Minds (Trevor Horn/Stephen Lipson)	C:MINDSC 1/CD:MINDSCD 1
▲	2	NEW	TEN GOOD REASONS	PWL HF7 (P)	Jason Donovan (Stock/Aitken/Waterman)	C:HF7/CD:HFCD7
▲	3	NEW	DISINTEGRATION ●	Fiction/Polydor FIX114 (F)	Cure (Robert Smith/David M Alen)	C:FIXHC14/CD:8393532
	4	413	THE RAW AND THE COOKED ★	London 8280691 (F)	Fine Young Cannibals (Cox/Steele/Gift/David Z)	C:8280694/CD:8280692
	5	1 2	BLAST ●	MCA MCG 6042 (F)	Holly Johnson (Various)	C:MCGC 6042/CD:DMCG 6042
	6	212	A NEW FLAME ★★	Elektra/WEA WX 242 (W)	Simply Red (Stewart Levine)	C:WX 242C/CD:2446892
	7	5 9	EVERYTHING ●	CBS 462979-1 (C)	Bangles (Davitt Sigerson)	C:462979-4/CD:462979-2
	8	326	ANYTHING FOR YOU ★	Epic 463125-1 (C)	Gloria Estefan And Miami Sound Machine (Various)	C:463125-4/CD:463125-
	9	6 5	WHEN THE WORLD KNOWS YOUR NAME ★	CBS 4633211 (C)	Deacon Blue (Warne Livesey/Deacon Blue)	C:4633214/CD:4633212
	10	7 4	CLUB CLASSICS VOL ONE ○	10/Virgin DIX 82 (E)	Soul II Soul (Jazzy B)	C:CDIX 82/CD:DIXCD 82
	11	8 7	LIKE A PRAYER ★	Sire WX 239 (W)	Madonna (Madonna/Leonard/Bray/Prince)	C:WX 239C/CD:9258442
	12	15 2	PAST PRESENT	RCA PL 74074 (BMG)	Clannad (Various)	C:PK 74074/CD:PD 74074
	13	974	KICK ★★	Mercury/Phonogram MERH 114 (F)	INXS (Chris Thomas)	C:MERHC 114/CD:8327212
	14	11 12	DON'T BE CRUEL ●	MCA MCF 3425 (F)	Bobby Brown (Various)	C:MCFC 3425/CD:DMCF 3425
	15	13 18	POP ART ●	MCA MCF 3421 (F)	Transvision Vamp (D. Bridgeman/Zeus B. Held)	C:MCFC 3421/CD:DMCF 3421
	16	10 39	APPETITE FOR DESTRUCTION ★	Geffen WX 125 (W)	Guns 'N' Roses (Mike Clink)	C:WX 125C/CD:924148-2
	17	12 5	HEY HEY IT'S THE MONKEES - GREATEST HITS	K-Tel NE 1432 (K)	The Monkees (Various)	C:CE 1432/CD:NCD 1432
	18	14 5	FOREVER YOUR GIRL ●	Siren/Virgin SRNLP 19 (E)	Paula Abdul (Various)	C:SRNMC 19/CD:SDSRN 19
▲	19	RE	DIESEL AND DUST ○	CBS 460005-1 (C)	Midnight Oil (Warne Livesey/Midnight Oil)	C:460005-4/CD:460005-2
	20	23 44	KYLIE ★★★★★	PWL HF3 (P)	Kylie Minogue (Stock/Aitken/Waterman)	C:HF3/CD:HFCD 3
	21	17 5	GIPSY KINGS	Telstar STAR 2355 (BMG)	Gipsy Kings (Pam/Vanessa)	C:STAC 2355/CD:TCDD 2355
	22	18 8	SOUTHSIDE ●	Mercury/Phonogram 8381711 (F)	Texas (Tim Palmer)	C:8381714/CD:8381712
	23	16 4	SONIC TEMPLE ●	Beggars Banquet BEGA 98 (W)	Cult (Bob Rock)	C:BECA 98/CD:BECA 98CD
▲	24	NEW	THIS IS THE DAY, THIS IS THE HOUR	RCA PL 74141 (BMG)	Pop Will Eat Itself (Flood)	C:PK 74141/CD:PD 74141
▲	25	NEW	IN YOUR FACE	Polydor 8391921 (F)	Kingdam Come (Keith Olsen/Lenny Wolf)	C:8391924/CD:8391922
	26	20 88	BAD ★★★★★★	Epic 450290-1 (C)	Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
	27	19 3	DOOLITTLE	4AD CAD 905 (I/RT)	Pixies (Gil Norton)	C:CAD 905C/CD:CAD 905CD
△	28	51 23	REMOTE ●	Circa/Virgin CIRCA 6 (E)	Hue And Cry (Goldberg/Biondolillo/Kane)	C:CIRC 6/CD:CIRC 6
	29	29 25	WANTED ★	Big Life YAZZLP 1 (I/RT)	Yazz (Various)	C:YAZZMC 1/CD:YAZZCD 1
	30	21 9	SINGULAR ADVENTURES OF THE STYLE COUNCIL ●	Polydor TSCTV1 (F)	Style Council (Various)	C:TSCTC1/CD:8378962
	31	37 10	STOP! ●	A&M AMA 5195 (F)	Sam Brown (Sam Brown/Pete Brown)	C:AMC 5195/CD:CDA 5195
▲	32	NEW	THE STONE ROSES	Silverstone ORELSP 502 (P)	The Stone Roses (John Leckie)	C:OREC 502/CD:ORECD 502
	33	33 14	OPEN UP AND SAY ... AAH! ○	Capitol EST 2059 (E)	Poison (Tom Werman)	C:TCEST 2059/CD:CDEST 2059
	34	25 55	THE INNOCENTS ★★	Mute STUMM 55 (I/RT/SP)	Erosure (Stephen Hague)	C:STUMM 55/CD:CDSTUMM 55
	35	22 14	MYSTERY GIRL ●	Virgin V 2576 (E)	Roy Orbison (Various)	C:TCV 2576/CD:CDV 2576
	36	30 17	ROACHFORD ●	CBS 4606301 (C)	Roachford (Vernon/Brauer/Roachford/Fayney)	C:4606304/CD:4606302
	37	26 34	ANCIENT HEART ★	WEA WX 210 (W)	Tanita Tikaram (Peter Van Hooke/Rod Argent)	C:WX 210C/CD:WX 210CD
	38	28 30	RATTLE AND HUM ★★	Island U 27 (F)	U2 (Jimmy Iovine)	C:UC 27/CD:CIDU 27



## ARTISTS' A-Z

ABDUL, Paula	18	NKS	13
BANANARAMA	43	JACKSON, Joe	63
BANGLES	7	JACKSON, Michael	26
BEE GEES	74	JOHNSON, Holly	5
BLUE MURDER	75	JONES, Tom	39
BON JOVI	60	KINGDOM COME	25
BRICKELL, Edie And NEW BOHEMIANS	68	MADONNA	11
BROWN, Bobby	14	MEN THEY COULDN'T	17
BROWN, Sam	31	NEW ORDER	67
CHAPMAN, Tracy	54	NIGHTMARE	19
CHINA CRISIS	58	WIKIE & THE MECHANICS	66
CLANNAD	12	WINGOUE, Kylie	20
COLE, Lloyd & THE COMMOTIONS	42	MONKEES, The	17
COLE, Lloyd & THE COMMOTIONS	51	NEW ORDER	67
COOKIE CREW	45	O'NEAL, Alexander	64
COSTELLO, Elvis	65	ORBISON, Roy	35,59
CULT	23	PET SHOP BOYS	61
CURE	3	PIXIES	27
DE LA SOUL	46	POISON	33
DEACON BLUE	9	POP WILL EAT ITSELF	24
DEF LEPPARD	49	REA, Chris	53
DICKSON, Barbara	41	REED, Lou	52
DIRE STRAITS	44	ROACHFORD	36
DONOVAN, Jason	2	S'EXPRESS	40
ENYA	50	SIMPLY RED	6
ERASURE	34	Soul II Soul	10
ESTEFAN, Gloria & MIAMI SOUND MACHINE	8	STONE ROSES, The	32
FAIRGROUND	72	STYLE COUNCIL	30
FERRY, Bryan/RORY MUSIC	73	SUMMER, Donna	55
FINE YOUNG CANNIBALS	4	TEXAS	37
FLEETWOOD MAC	48	TIKARAM, Tanita	15
GIPSY KINGS	21	TRANSMISSION VAMP	15
GUNS 'N' ROSES	16,57	TRAVELING WILBURYS	47
HOUSTON, Whitney	70	U2	38
HUE AND CRY	28	W.A.S.P.	56
		WEDDING PRESENT	71
		WILLIAMS, Alyson	69
		YAZZ	29

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £2.00 or more.

### KEY TO CHART

This Week	Last Week	On Chart
▲	Indicates panel sales increase of 50-99%	
△	Indicates panel sales increase of 100% or more.	
★	PLATINUM (300,000 units)	
☆	Any multiple of this level can be certified to provide for double platinum ★★ (600,000 units), treble platinum ★★★ (900,000 units), quadruple platinum ★★★★ (1,200,000 units) onwards etc.	
●	GOLD (100,000 units)	
○	SILVER (60,000 units)	
BPI	Awards are made for combined unit sales of LPs, Cassettes and CDs.	
	Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.	

Panel Sales compared to last week ..... +6% (WEEK 18)

39	NEW	AT THIS MOMENT	Jive TOMTV1 (BMG)	Tom Jones (Various)	C:TOMTC1/CD:TOMCD1
40	35 7	ORIGINAL SOUNDTRACK ●	Rhythm King/Mute LEFTLP 8 (I/RT/SP)	S'Express (Mark McGuire/Mark Moore)	C:LEFTC 8/CD:LEFTCD 8
41	54 2	COMING ALIVE AGAIN	Telstar STAR 2349 (BMG)	Barbara Dickson (Stewart and Bradley James)	C:STAC 2349/CD:TCDD 2349
42	27 3	WHAT'S THAT NOISE ○	Ahead Of Our Time CCUTLP1 (I/RT)	Coldcut (Coldcut)	C:CCUTMC1/CD:CCUTCD1
43	36 30	THE GREATEST HITS COLLECTION ★★	London RAMA 5 (F)	Bananarama (Various)	C:KRAMC 5/CD:8281062
44	34 29	MONEY FOR NOTHING ★★	Vertigo/Phonogram VERH 64 (F)	Dire Straits (Various)	C:VERHC 64/CD:836419-2
45	24 2	BORN THIS WAY!	London 8281341 (F)	Cookie Crew (Various)	C:8281344/CD:8281342
46	32 8	3 FEET HIGH AND RISING	Big Life DLSLP 1 (I/RT)	De La Soul (Prince Paul/De La Soul)	C:DLSMC 1/CD:DLSCD 1
47	31 28	THE TRAVELING WILBURYS ★	Wilbury/Warner Bros. WX 224 (W)	The Traveling Wilburys (Otis & Nelson Wilbury)	C:WX 224C/CD:925796-2
48	38 24	GREATEST HITS ★★	Warner Brothers WX 221 (W)	Fleetwood Mac (Various)	C:WX 221C/CD:925 838-2
49	43 81	HYSTERIA ★★	Bludgeon Riffola/Phono HYSLP 1 (F)	Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:830675-2
50	52 31	WATERMARK ★	WEA WX 199 (W)	Enya (Nicky Ryan)	C:WX 199C/CD:243875-2
51	47 6	1984-1989 ○	Polydor 8377361 (F)	Lloyd Cole & The Commotions (Various)	C:8377364/CD:8377362
52	74 16	NEW YORK ○	Sire/WEA WX 246 (W)	Lou Reed (Lou Reed/Fred Maher)	C:WX 246C/CD:925829-2
53	59 29	NEW LIGHT THROUGH OLD WINDOWS ★★	WEA WX 200 (W)	Chris Rea (Chris Rea/Jon Kelly)	C:WX 200C/CD:243841-2
54	50 52	TRACY CHAPMAN ★★	Elektra EKT 44 (W)	Tracy Chapman (David Kershenbaum)	C:EKT 44C/CD:960774-2
55	41 8	ANOTHER PLACE AND TIME ○	Warner Brothers WX 219 (W)	Donna Summer (Stock/Aitken/Waterman)	C:WX 219C/CD:2559762
56	42 5	THE HEADLESS CHILDREN	Capitol EST 2087 (E)	W.A.S.P. (Blacic Lawless)	C:TCEST 2087/CD:EST 2087
57	55 18	G N'R LIES ... ●	Geffen WX 218 (W)	Guns 'N' Roses (Guns 'N' Roses)	C:WX 218C/CD:924198-2
58	NEW	DIARY OF A HOLLOW HORSE	Virgin V2567 (E)	China Crisis (Thorne/Becker/China Crisis)	C:TCV2567/CD:CDV2567
59	46 29	THE LEGENDARY ROY ORBISON ★★	Telstar STAR 2330 (BMG)	Roy Orbison (Various)	C:STAC 2330/CD:TCDD 2330
60	RE	NEW JERSEY ★	Vertigo/Phonogram VERH 62 (F)	Bon Jovi (Bruce Fairbairn)	C:VERHC 62/CD:836345-2
61	58 30	INTROSPECTIVE ★★	Parlophone PCS 7325 (E)	Pet Shop Boys (Various)	C:TC PCS 7325/CD:PCS 7325
62	39 2	SILVER TOWN	Silverstone ORELSP 503 (P)	Men They Couldn't Hang (Wedd Glossop)	C:OREC 503/CD:ORECD 503
63	44 3	BLAZE OF GLORY	A&M AMA 5249 (F)	Joe Jackson (Joe Jackson)	C:AMC 5249/CD:CDA 5249
64	67 93	HEARSAY ★★	Tabu 450936-1 (C)	Alexander O'Neal (Jimmy Jam/Terry Lewis)	C:450936-4/CD:450936-2
65	65 13	SPIKE ●	Warner Bros WX 238 (W)	Elvis Costello (Costello/Killen/Burnett)	C:WX 238C/CD:9258482
66	48 19	LIVING YEARS ●	WEA WX 203 (W)	Mike & The Mechanics (Neil/Rutherford)	C:256004-1/CD:256004-2
67	60 14	TECHNIQUE ●	Factory FACT 275 (P)	New Order (New Order)	C:FACT 275C/CD:FACT 275C
68	RE	SHOOTING RUBBERBANDS AT THE STARS ○	Geffen WX 215 (W)	Edie Brickell And New Bohemians (Pat Moran)	C:WX 215C/CD:9241922
69	69 8	RAW	Def Jam/CBS 4632931 (C)	Alyson Williams (Alvin Moody/Vincent Bell)	C:4632934/CD:4632932
70	64 101	WHITNEY ★★★★★	Arista 208 141 (BMG)	Whitney Houston (Various)	C:408 141/CD:258 141
71	49 3	UKRAINSKI VISTUPL V JOHNA PEELA	RCA PL 74104 (BMG)	Wedding Present (Dale Griffin)	C:PK 74104/CD:PD 74104
72	70 50	THE FIRST OF A MILLION KISSES ★	RCA PL 71696 (BMG)	Fairground Attraction (F. Attraction/Moloney)	C:PK 71696/CD:PD 71696
73	66 26	THE ULTIMATE COLLECTION ★★	EG/Virgin EGVTV 2 (E)	Bryan Ferry/Roxy Music (Bryan Ferry/John Punter)	C:EGMTV 2/CD:EGVTV 2
74	40 3	ONE	Warner Brothers WX 252 (W)	Bee Gees (Gibb Brothers/Brian Tench)	C:WX 252C/CD:9258872
75	45 2	BLUE MURDER	Geffen WX 245 (W)	Blue Murder (Bob Rock)	C:WX 245C/CD:9242122

# TOP • 20 • COMPILATIONS

1	1 7	NOW 14! ★★	EMI NOW14 (E)	Various (Various)	C:TCNOW14/CD:CDNOW14
2	NEW	NITE FLITE 2	CBS MOOD8 (C)	Various (Various)	C:MOODC8/CD:MOODC8
3	2 4	DEEP HEAT - THE SECOND BURN	Telstar STAR 2356 (BMG)	Various (Various)	C:STAC 2356/CD:TCDD 2356
4	3 18	DIRTY DANCING (OST) ★★	RCA BL 86408 (BMG)	Various (Jimmy Iovine/Bob Feiden)	C:BL 86408/CD:BD 86408
5	4 11	CHEEK TO CHEEK ●	CBS MOOD 6 (C)	Various (Various)	C:MOODC 6/CD:MOODCD 6
6	5 4	THE SINGER AND THE SONG	Stylus SMR 975 (STY)	Various (Various)	C:SMC 975/CD:SMD 975
7	6 18	BUSTER (OST) ★★	Virgin V 2544 (E)	Various (Various)	C:TCV 2544/CD:CDV 2544
8	8 18	THE PREMIERE COLLECTION ★★	Really Useful/Polydor ALWTV1 (F)	Various (Various)	C:ALWTC 1/CD:837282-2
9	9 11	DEEP HEAT ●	Telstar STAR 2345 (BMG)	Various (Various)	C:STAC 2345/CD:TCDD 2345
10	10 13	THE BLUES BROTHERS (OST)	Atlantic K 50715 (W)	Various (Various)	C:K 50715/CD:K 50715



11	7 9	UNFORGETTABLE 2 ●	EMI EMTV 46 (E)	Various (Various)	C:TCEMTV 46/CD:CDP 7922352
12	11 15	THE MARQUEE - 30 LEGENDARY YEARS ●	Polydor MQTV 1 (F)	Various (Various)	C:MQTV1/CD:8400102
13	12 18	THE GREATEST LOVE ★★	Telstar STAR 2316 (BMG)	Various (Various)	C:STAC 2316/CD:TCDD 2316
14	16 7	MORE DIRTY DANCING (OST) ★	RCA BL 86965 (BMG)	Various (Various)	C:BL 86965/CD:BD 86965
15	18 4	TOP GUN (OST) ★	CBS 70296 (C)	Various (Various)	C:40-70296/CD:CD-70296
16	14 18	THE GREATEST LOVE 2 ●	Telstar STAR 2352 (BMG)	Various (Various)	C:STAC 2352/CD:TCDD 2352
17	17 8	HIP HOUSE	Stylus SMR 974 (STY)	Various (Various)	C:SMC 974/CD:SMD 974
18	RE	THE LOST BOYS (OST)	Atlantic 7817671 (W)	Various (Joel Schumacher)	C:7817674/CD:7817672
19	NEW	DIRTY DANCING — LIVE IN CONCERT	RCA	Various	BL90336
20	19 5	THE SONGS OF BOB DYLAN ○	Start STDL 20 (A)	Various (Various)	C:STDC 20/CD:SCD 20



# Getting hip to house

by Andy Beevers

WHEN ROCKY Jones, the boss of Chicago's DJ International label, talks about hip house you can almost see the dollar signs light up in his eyes. "There is going to be a hip house explosion — it will be even bigger than deep house," he claims, explaining that: "hip house is more instantly commercial, whereas deep house is more refined and sophisticated. Hip house has the elements and appeal of both house and hip hop — the two biggest forms of dance music — so hopefully we will have millions of people going out and buying the records."

Chicago DJ, Fast Eddie Smith claims to be the first to come up with the hip house sound. "I started to play and listen to a lot of hip hop records and when I went back to the studio I wanted to do a hip hop record myself. But my manager and producer (Rocky Jones) wanted me to do another house track. So I had to compromise by putting the two together and calling it hip house — it came out pretty good!" he explains.

His Jack To The Sound LP, released late last year by DJ International in the US and licensed by Westside in the UK, features two hip house tracks: Yo Yo Get Funky and Hip House. As singles, both narrowly missed the top 40.

The first person to follow Fast Eddie's lead was his friend and one-time partner, Tyree. His Turn Up The Bass, featuring the rapping talents of Kool Rock Steady, succeeded in taking Hip House into the top 20.

Now, Tyree's first attempt at rap, Hardcore Hip House, has been released on Westside. There is also going to be a shared Fast Eddie and Tyree LP which will feature some new hip house tracks.

Kool Rock Steady has another hip house track, I'll Make You Dance, on Radical Records' This Is War compilation, and his new single, Let's Get Hyped, is doing well on import. He is also planning his first LP which will be produced by Tyree and should be released in the next few months. It will feature mostly hip house tracks with a bit of straight hip hop.

Jones believes that this is just the

tip of the iceberg: "I have been talking to lots of producers in Chicago and they are all working on hip house tracks — Chip E is working on a new LP with some young Chicago rappers and even Farley Jackmaster Funk is getting into hip house."

Detroit is also getting in on the act: Yeah Yeah Yeah by Juan Atkins, which is on the excellent Techno 1 import compilation, features a rap by Normski. And another Detroit track, Get On Up by Diva, relies on a techno/rap combination.

The inevitable flood of UK hip house tracks has also begun. Get Hip To This by M-D-Emm, which features an anti-drugs rap by Brixton-based Nasih, is on Republic. It is a strong, original track, but is probably too cluttered to cross over. The Beatmasters, who were responsible for an early house rap hybrid, Rok Da House, have teamed up with Merlin to produce the extremely derivative Who's In The House on Rhythm King. It is very similar to the Fast Eddie/Tyree tracks, but is already a big hit.

A more original variation on the theme is provided by the pairing of Double Trouble with The Rebel MC. The Sk'ouse mix of their Just Keep Rocking combines house with ska more successfully than Longsy D's This Is Ska, and adds a neat rap over the top. The infectious result should provide Desire Records with its first hit.

Like Rocky Jones, the compilation companies have realised that there is money to be made from hip house. Both K-Tel and Stylus have jumped the gun and released compilations entitled Hip House: although these contain a mixture of hip hop and house tracks, the only true hip house track included is Fast Eddie's Hip House on the K-Tel compilation.

## Spell bound

by Barry Lazell

SHEFFIELD'S THE Funky Worm, fronted by the effervescent Julie Stewart, emerged to conquer UK dancefloors in the middle of last year with the single Hustle (To The Music!), which gained national chart success, eventually reaching number 13.

Since that debut, the group have seen a second dance chart success (though less of a crossover) with follow-up single The Spell (Get



JULIE STEWART of Funky Worm

Down With The Genie), and are about to strike for third time lucky with a revival of Undisputed Truth's 1977 hit, You + Me = Love.

This reflects the group's admiration for the work of influential late Sixties/Seventies producer Norman Whitfield (responsible for the original version), and for the legacy of funky Seventies soul in general — The Funky Worm itself is a name taken from the title of an early Ohio Players single.

Interestingly, the new single — produced like previous recordings by the group's keyboard player Mark Brydon, and recorded at Sheffield's FON studios and at Trax in Chicago — has attracted a remix from current hot US dance act Ten City.

Byron Stingily, Herb Lawson and Byron "B-Rude" Burke heard the "Worm at work in an adjoining studio (in Sheffield!), and urged the UK group to let them add their own dimension to the finished article.

Stewart is currently getting the new single underway with a nationwide tour of clubs, while the group as a whole have just made a return visit to the TV show which likes them best — Pete Waterman's The Hit Man And Her, on which the audience, 100 per cent hardcore clubgoers, gave them a rave reception.

Brydon and Parrot, the "Worm's studio wizards, plan further recording over the next few months, which may evolve into an album, and, hopes Brydon, will mirror the group's broad musical interests — including some further homage to (though not necessarily more revivals from) that favoured Whitfield sound of the Seventies.

The results, to judge from the strength and variety of the three singles to date, should make for fascinating listening.

# James Hamilton

ALTHOUGH THEIR obviously eagerly awaited brand new Back To Life remix is due out here on May 22 as follow-up, it may seem strange that last week's biggest import was the US pressing of **SOUL II SOUL's** Keep On Movin' (Virgin 0-96556) thanks largely to its previously unreleased chunkier **Teddy Riley** B-side mixes! Other hot ones on import include the **Ted Currier** produced quite calmly lurching and trotting (but with some **Todd Terry**-type samples) **TONY TERRY** Forget The Girl (Epic 49 68784); self-penned/co-produced for the first time and long awaited, flute tooted lightly latin-style naggingly attractive swaying **JOYCE SIMS** Looking For A Love (Sleeping Bag Records SLX-40142); girls supported (though selling more for its instrumental) piano jangled jaunty New Jersey house **GORDON NELSON Jr.** Pump Up The Music (Spin City SCR 21956); **Patrick Adams** created but **Marley Marl** remixed impassioned male group souled strong bounding garage/house **MARK IV** It's A Mean World (Tuff City TUF 128045); **Richie Weeks** created nervy guys nagged cymbal schlurping urgent jittery jangly sluttily pushing **KIDZSTUFF** Wanting You (Renée Records RE 222); repetitive "te quiero" ("I love you" in Spanish) girl muttered and cowbell clonked jiggly burbling **NEW BLOOD** Touch Me (Te Quiero) (Smokin' TAL 126617).

On import LP is the largely downtempo but eagerly anticipated and classy (possibly enough to build a **Luther Vandross**-like reputation?) **MILES JAYE** Irresistible (Island 91235-1), while albums out here include the competently commercial (sparked by the **Whodini**-inspired Friends) **JODY WATLEY** Larger Than Life (MCA Records MCG 6044); last year's long overdue here **Teddy Riley** and **Gene Griffin** created group swingbeat epitomising **GUY** Guy (MCA Records MCG 6043); very various artists **ORIGINAL MOTION PICTURE SOUNDTRACK** Lean On Me (Warner Bros 925 843-1), which sold an import mainly for the now separately 12-inch **Big Daddy Kane** Rap Summary; East London originated acidic house **U.N.C.L.E.** 22 The Man From... Freestyle Affair (W.A.U./Mr Mado Recordings WMLP 001, via Pinnacle).

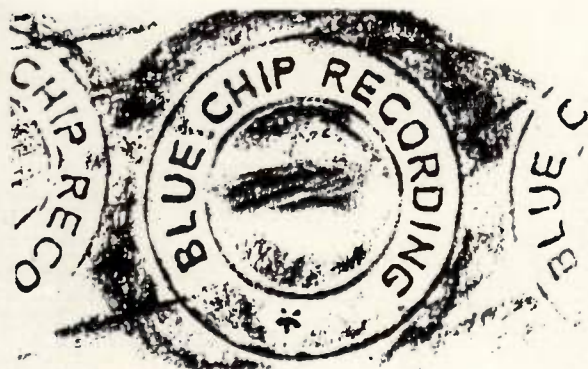
Obviously destined for pop chart success is the **Pete Hammond** produced **Maxine Nightingale** remaking really quite classy and catchily jaunty **SINITTA** Right Back Where We Started From (Fanfare

12FAN 18), while already fast selling to the club market is a **Timmy Thomas** remaking patterning pre new beat 1982 Belgian oldie, recently revived at his gigs and now remixed by **Danny Rampling** the trend-setting London DJ, **ILLUSION** Why Can't We Live Together (Love & Unity Remix) (Rumour Records RUMAT 1, via PRT) — this incidentally being the correct label for last week's The 900 Number reggae rap adaptation, **NOMAD** featuring **Daddae Harvey** The Ragamuffin Number (Rumour Records RUMAT 2).

Other singles out here include the excellent coolly pulsing and patterning homegrown garage **SILICON CHIP** featuring **The Turntable Orchestra** Stay (BPM Records BP-12-006, via Rough Trade); dated **Loose Ends**-style though obviously still in demand sweet girl wailed delicate sinuous street soul **ZUSHII** There Ain't Enough Love (First Base Records FB 3005); **LA & Babyface** created infectious tongue twiddled juddery joggling swingbeat **BOBBY BROWN** Every Little Step (MCA Records MCAT 1338) enterprising **Jazzy Jason, Dazzle D** and **MC Untouchable's** six-track hip house, rap, and samples built grooves filled **THE DYNAMIC GUY/NORS** The Turnin' Tables E.P. (Blapps! Records SEX 071); **Steve 'Silk' Hurley** remixed (in its full commercial form for the first time) catchily tumbling house **CULTURE CLASH DANCE PARTY** Love Fever (Jive CCDD R 1); long overdue percussive jerkily surging jittery angry rap **K-9 POSSE** Ain't Nothin' To It (Arista 612 256); slightly less overdue dixieland jazz punctuated jauntily rolling rap **STEADY B** Serious (Ceereus BDP Remix) (Jive JIVE T 199).

**Todd Terry** created piano chordeo mournfully nagged shuffling deep house **ROYAL HOUSE** featuring **IAN STAR** A Better Way (Champion CHAMP 12-201); limited edition pre-release gently chugging exotic sax instrumental (no connection with **Clarence Reid's** foul mouthed alter ego from Florida) **"BLOWFLY"** featuring **GARY BARNACLE & BRENDAN BEALE** Blowfly (W.A.U./Mr Mado Recordings WMS 005T, via Pinnacle); female London rapper's murkily jiggling bumpy **PRIVATE SLIM** There I Go Again (Rhyme 'n' Reason Records 12 RNR 3, via Pinnacle); volume pumping-style vocodered shrill twittery leaping **MASS REACTION** Can You Feel The Beat (Immaculate Records 12 IMMAC 01).

## HOT SMOKIN' JAMMIES



Blue C14RR BIZARRE INC. MEETS DOUBLE TROUBLE — Time to get funky (EXCLUSIVE LTD EDITION) Out May 16

Blue C14R BIZARRE INC. — Time to get funky (New Chicago remixes) THIS IS MONSTER TIME!

Blue C156 IN-MOTION — Ain't nobody featuring Maxine (Tremendous 1989 Club Version of the most in-demand oldie in Europe) Out May 9

Blue C17T BARBARA JEAN ENGLISH — Better if you don't get to know me Out May 20

Blue Tec 1 — BIZARRE INC. — Technological (A new LP consisting of six all new Detroit/Techno Grooves — Derrick May Style) Out May 2

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# TOP Dance SINGLES

13 MAY 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	11	2	Kylie Minogue	PWL PWL(T) 35 (P)	
2	1	4	Beatmasters with Merlin	Rhythm King LEFT 31(T) (I/RT)	
3	16	2	Chaka Khan	Warner Brothers W2963(T) (W)	
4	8	4	Natalie Cole	EMI USA (12)MT 63 (E)	
5	2	4	Inner City	10/Virgin TEN(X) 252 (E)	
6	7	6	London Boys	Teldec/WEA YZ345(T) (W)	
7	9	3	Yazz	Big Life BLR 8(T) (I/RT)	
8	6	6	De La Soul	Big Life/Tommy Boy BLR7(T) (I)	
9	3	6	Holly Johnson	MCA MCA(T)1323 (F)	
10	45	2	Alyson Williams	Def Jam 6548987(12'6548986)(C)	
11	4	6	Cookie Crew	Hrr/London FFR(X)25 (F)	
12	5	9	Soul II Soul/C. Wheeler	10/Virgin TEN(X) 263 (E)	
13	10	3	Debbie Gibson	Atlantic A 8919(T) (W)	
14	23	2	Edelweiss	WEA YZ 353(T) (W)	
15	12	5	Jody Watley	MCA MCA(T)1324 (F)	
16	32	2	Cappella	Music ManMMP57004(12'12004) (P)	
17	NEW		WORKIN' OVERTIME	EMI (12)EM91 (E)	
18	18	8	A Guy Called Gerald	Rham! RS804 - (12'RS 8804) (P)	
19	21	3	Dean Estus	Mika MIKA(Z) (F)	
20	19	10	Kon Kan	Atlantic A 8969(T) (W)	

21	13	8	Paul Simpson Feat Adeva	Cooltempo COOL(X)182 (C)	
22	NEW		HARDCORE HIP HOUSE	DJ Int/Westside DJIN(T)11 (A)	
23	15	4	Jomanda	RCA PB 42749 (12'-PT 42750) (BMG)	
24	17	8	Coldcut/Lisa Stansfield	Ahead Of Our Time CCUT5(T) (I)	
25	14	11	Paula Abdul	Siren/Virgin SRN(T) 111 (E)	
26	48	2	M-D-EMM Feat Nasih	Republic -(LIC2 022) (I)	
27	20	5	Toni Scott	Champion CHAMP(12)97 (BMG)	
28	37	4	Reid	Syncopate/EMI (12)SY 27 (E)	
29	22	4	Rob Base & D.J. E-Z Rack	Supreme SUPE(T) 143 (A)	

30	NEW		SHELTER	Circuit Feat Koffi	Collision 7CIR1 (12'-12CIR1) (I)
31	RE		DON'T SCANDALIZE MINE	Sugar Bear	Champion CHAM(12)92 (BMG)
32	27	12	Donna Summer	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers U7780(T) (W)
33	31	2	Cherrelle	AFFAIR	Tabu 65467370 (12'6546738) (C)
34	39	3	Wendy & Lisa	LOLLY LOLLY	Virgin VS(T) 1175 (E)
35	36	7	K C Flight	PLANET E	RCA PB49403 (12'-PT49404) (BMG)
36	NEW		SISTER ROSA	Neville Brothers	A&M USA(T)656 (F)
37	26	3	Luther Vandross	COME BACK	Epic LUTH(T) 10 (C)
38	24	4	Humanoid	SLAM	Westside WSR(T) 14 (A)
39	43	2	Lisa M	ROCK TO THE BEAT	Jive JIVE(T) 201 (BMG)
40	30	3	Richie Rich	ROCKIN' ON THE GO-GO SCENE	Gee St GEE(T) 12 (I)
41	29	8	Bobby Brown	DON'T BE CRUEL	MCA MCA(T)1310 (F)
42	NEW		Stezo	TO THE MAX/IT'S MY TURN	Sleeping Bag -(SBUK 8T) (I)
43	NEW		Children Of The Night	WE PLAY SKA	Jive JIVE(T)202 (BMG)
44	NEW		Guy	GROOVE ME	MCA MCA(T)1331 (F)
45	NEW		Illusion	WHY CAN'T WE LIVE TOGETHER	Rumour RUMA(T)1 (A)
46	NEW		Bang	YOU'RE THE ONE	RCA PB42715 (PT42716) (BMG)
47	33	6	Ten City	DEVOTION	Atlantic A8916(T) (W)
48	47	2	45 King	THE KING IS HERE/THE 900 No.	Dr Beat/Filmtrax -(DRX912) (BMG)
49	25	5	Blow Monkeys	THIS IS YOUR LIFE	RCA PB42695 (12'-PT42696) (BMG)
50	50	4	Clement Irie	BUN AND CHEESE	Blue Mountain BMD 055 (JS)

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(1)		BUN AND CHEESE	Clement Irie	Blue Mountain BMD 055
2	(4)		I WANNA BE LOVED BY YOU	Philip Leo	Fine Style FS 021
3	(3)		FATAL ATTRACTION	Taxman	Shush STU 001
4	(2)		TWO TIMING LOVER	Janet Davis	Fine Style FS 020
5	(6)		TAKE YOUR TIME	Sandra Cross	Ariwa ARI 87
6	(7)		MAKE UP YOUR MIND	T Sparks/B General	Blue Trac BTRO 034
7	(5)		ACID	Frankie Paul	S.C.O.M. BD 89005
8	(9)		WHY DO FOOLS FALL IN LOVE	P. Lee/C.J. Lewis	Fashion FAD 065
9	(10)		HARD DRUGS	Demon Rockers	Unity FEA 7
10	(13)		SWEET AND NICE	Lambert Douglas/Wayne Fire	Charm CRT 29

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(2)		LOVE LINE	Frankie Paul	Glory Gold GGLP 003
2	(4)		BOWLED OVER	John McLean	Ariwa ARI 037
3	(6)		SELEKTA SHOWCASE 89	Various Artists	Greensleeves GREL 130
4	(3)		REGGAE HITS VOL. 5	Various Artists	Jet Star JELP 1005
5	(4)		KING TUBBY SOUND CLASH DUB PLATE	Various	KT 001
6	(8)		TOP TEN '89	Various Artists	Super Power SPLP 11
7	(7)		FREELY	Bob Andy	I Anka AV 0065TLP
8	(5)		IN THE BALANCE	Scion Sashay Success	Eclipse HCF 0021LP
9	(10)		SOUNDCLASH SOUND 1	Various	World Enterprises SPLP 12
10	(11)		STYLE AND FASHION	Papa San	Black Scorpio BSLP 23189

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(1)		GOOD QUALITY	Johnny Osbourne	Black Scorpio BS 021
2	(2)		WORKING HARD	Gregory Isaacs	Power House PHT 22
3	(3)		RAGGMUFFIN GIRL	P. Hunningale + T. Irie	Clarkey + Bolkey CB 001
4	(4)		SWEET MOUTH	Johnny Osbourne + Lady G.	Greensleeves GRED 244
5	(5)		HAPPEN ALL OVER AGAIN	Naturalites	Realistic Music RRO 15
6	(6)		GROOVY KIND OF LOVE	Bonito Star	Realistic RRO 16
7	(7)		LET ME HELP YOU SMILE AGAIN	Beres Hammond	Charm CRT 31
8	(8)		IF ONLY	L.J. McNeil + Tradition	Music Scene MKS 62547
9	(9)		SORRY FEBOTHA	Major Mackrell	Live + Love LLD 122
10	(10)		BABY I LOVE YOU	Thriller U.	Unity FEA 011
11	(11)		PRETTY GAL	Pliny Badman	Unity FEA 010

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(1)		CLEMENT COXSONE DODD MUSICAL FEVER	Various	Trajan TRLD 408 (Dble LP)
2	(2)		MIX UP AND BLEN	Various Artists	Live + Love LALP 33
3	(3)		SOUND IRATION IN DUB	W.A.U. Records	MOUWP 001
4	(4)		ARROWS EXTRA SPECIAL VOL. 1	Vancus	Arrows Music AMLP 1001 (IMP)

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(1)		HUMANITY	Biddu Orchestra	Trax 7TX5 (12-12TX5) (BMG)
2	(2)		ARE YOU READY FOR FREDDY	Fat Boys	Urban/Polydor URB(X)35 (F)
3	(3)		THERE AIN'T ENOUGH LOVE	Zushii	First Base (12-FB 3005) (A)
4	(4)		ALL OUR LOVE	Alton Wokie Stewart	Epic -(FE45210) (Imp)
5	(5)		LIVING FOR YOUR LOVE	Big Fun	Jive JIVE(T)200 (BMG)
6	(6)		NOTHIN' (THAT COMPARES 2 U)	Jacksons	Epic 6548087 (12-6548081) (C)
7	(7)		JUST A LITTLE BIT	Total Science	Jumpin' & Pumpin' -(12TOT1) (A)
8	(8)		BLACK STEEL IN THE HOUR OF...	Public Enemy	Def Jam (USA) (12-4468216) (IMP)
9	(9)		I WANT YOU/SHE SAY KUFF	Massive Sounds	Champion CHAMP(12) 99 (BMG)
10	(10)		LOOKING OVER LOVE	Kofi	Ariwa -(ARI089) (I)

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(1)		CLUB CLASSICS VOL. ONE	Soul II Soul	10/Virgin DIX 82/CDIX 82 (E)
2	(2)		DEEP HEAT - THE SECOND BURN	Various	Telstar STAR 2356/STAC 2356) (BMG)
3	(3)		DON'T BE CRUEL	Bobby Brown	MCA MCF3425/MCF3425 (F)
4	(4)		BORN THIS WAY!	Cookie Crew	London 8281341/8281344 (F)
5	(5)		3 FEET HIGH AND RISING	De La Soul	Big Life DLSLP1/DLSMC1 (I)
6	(6)		RAW	Alyson Williams	Def Jam 4632931/4632934 (C)
7	(7)		FOREVER YOUR GIRL	Paula Abdul	Siren SRNLP 19/SRNM 19 (E)
8	(8)		WHAT'S THAT NOISE?	Coldcut	Ahead Of Our Time CCUTLP1/CCUTMC1 (I)
9	(9)		KARYN WHITE	Karyn White	Warner Brothers WX235/WX235C (W)
10	(10)		DEEP HEAT	Various	Telstar STAR 2345/STAC 2345 (BMG)



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# Radio Radio: Oyston steps in as Virgin cuts its losses

by Bob Tyler

RADIO RADIO, the troubled night-time satellite service, is on the verge of being sold to a consortium of ILR stations led by Owen Oyston's Miss World group. Former Piccadilly Radio controller Colin Walters is tipped to be its new head.

Speculation has surrounded the future of the station since the resignation of such presenters as Johnnie Walker and Nicky Horne

and it is thought that offers of around £400,000 have been made for Radio Radio.

Initially financed by Virgin, which later sold 60 per cent to ILR stations GWR, Forth and Trent, the station was set up by ex-Music Box executive Rob Jones last year. With an AOR policy and a DJ roster including Jonathan Ross and snooker world champion Steve Davis, Radio Radio was used as a sustaining overnight service by over 20 ILR stations. But its failure

to attract audiences and advertising has led to a decision by Virgin to cut its losses.

Now, control may shift to Forth, the Yorkshire Radio Network and Oyston's group, leaving Virgin with a nominal shareholding. Under such ownership, the centre of operation of Radio Radio would probably move to the north of England. A spokesman for Miss World told MW that they were interested in buying shares but was not prepared to discuss details.

## Behind Behind The Beat

by Sarah Davis

WITH AUDIENCES often topping 3m, BBC2's Behind The Beat is one of the most successful music programmes on television.

Broadcast under the Def II banner, the black music show returns for its third series in the autumn, but with some changes.

According to producer/director Terry Jervis: "We vary the format for each series each time. We had presenters for the second series and one of the things I'm looking at for this series is getting around the country more and including unknown or little known acts and acts from outside London." He says this

is now possible because of the reputation and loyal following that Behind The Beat built up in the first two series.

To find new UK acts Jervis is encouraging DJs around the country to call up every now and again and report what's happening in their town. "I use the DJs to give us an impression of their town and the artists there," he says.

Jervis has also produced and directed a programme on the recent DMC World DJ Mixing Championships, which is scheduled for broadcast on July 30.

It is a mix of the finalists at the turntables, the artists performing at the event at The Albert Hall and a brief explanation of mixing techniques from 1989 world champion DJ Cutmaster Swift. "When we shot that section it was just after Christmas and Cutmaster Swift hadn't



TERRY JERVIS: power behind the scenes

even won!" says Jervis.

The industrious Jervis has also just finished a pilot for Janet Street Porter called Go Global which, he says, looks at "world music, but also styles, trends, politics and what issues concern young people around the world".

Other projects include a cartoon with music, a film on the making of the Batman movie and some music videos for PMI.

## COMPACT

disc  
DIGITAL AUDIO

1	- STREET FIGHTING YEARS, Simple Minds	Virgin
2	- DISINTEGRATION, Cure	Fiction/Polydor
3	1 BLAST, Holly Johnson	MCA
4	- TEN GOOD REASONS, Jason Donovan	PWL
5	3 THE RAW AND THE COOKED, NYC	London
6	2 A NEW FLAME, SIMPLY RED	Elektra
7	7 PAST PRESENT, Clannad	RCA
8	6 EVERYTHING, The Bangles	CBS
9	4 WHEN THE WORLD KNOWS YOUR NAME, Deacon Blue	CBS
10	5 ANYTHING FOR YOU, G.Stefan/Miami Snd	Epic
11	- NITFITE 2, Various	CBS
12	9 LIKE A PRAYER, Madonna	Sire
13	8 KICK, INXS	Mercury/Phonogram
14	10 CLUB CLASSICS VOL ONE, SOUL II SOUL	10/Virgin
15	13 APPETITE FOR DESTRUCTION, Guns 'N' Roses	Geffen
16	12 DON'T BE CRUEL, Bobby Brown	MCA
17	16 POP ART, Transvision Vamp	MCA
18	- DIESEL & DUST, Midnight Oil	CBS
19	- IN YOUR FACE, Kingdom Come	Polydor
20	11 HEY HEY IT'S THE MONKEES, MONKEES	K-Tel

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

## B R I E F S

● CHANNEL FOUR has decided not to renew its option on Wired. However, new commissioning editor Avril MacRory is said to be looking at something similar. Wired's executive producer, Initial's Malcolm Gerrie, says that another network has shown interest in picking up the series which will include some changes and new presenters. Initial is also working on Mad Bastard, another youth-oriented programme centered around a computer-generated character. Gerrie says Mad Bastard will include music — "everything from classic videos to archives".

● SEVEN BANDS On The Up is the title of seven 30-minute shows being filmed by independent production company Green Apple Productions for RTE Television in Ireland. To be shot over two nights at the SFX Centre in Dublin on May 13 and 14, acts featured include Something Happens (Virgin Records), A House (Blanco Y Negro), The Four Of Us (CBS) as well as promising acts Missing Link, Three Amazing Colossal Men, Ella Mental and former Aslan singer gone solo Christy Dignam. Compere and host will be top radio DJ Dave Fanning.

● AN 11.8 per cent increase in companies attending the 1989 MIP TV made it the biggest yet. The

UK saw a 28.1 per cent increase in participating companies with 319 attendees. Sweden showed the biggest increase with a massive 83.3 per cent gain in companies participating. Midem Organisation joint managing director Xavier Roy says the figures reflect the rapid rate of growth in the international television industry.

● THE PLEASURE Thieves' debut single, Chasing The Runaway, currently being played on Radio One's Nicky Campbell show, so impressed the show's producer Paul Williams that he has paid for the band to record four tracks. One track will be played each day on the show during the first week of June.

● THE THREE radio stations that form the Yorkshire Radio Network (YRN) — Hallam, Viking and Penine — have started a new Classic Gold service using an oldies format aimed at the over 35s. YRN has also obtained permission from the IBA to reconfigure its FM transmitters to allow the possibility of an additional service, possibly in the Barnsley or Doncaster areas. The three stations have gained strength through their amalgamation and plan to float on the stock market this year.

# AIRPLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list			RADIO 1		RADIO 1	REGIONAL		LAST
			with 4.5	with 27.4	with 25.4	with 4.5	with 27.4	
			ACTUAL PLAYS (4 or more)	PLAYLISTED	PLAYLISTED	ACTUAL PLAYS (43 stations)	PLAYLISTED	WEEK'S CHART
927	That's When I Think Of You	WEA	17	14	B	—	33	27
ANIMATION	Room To Move	Mercury	6	—	—	—	21	—
BANGLES	The Eternal Flame	CBS	24	23	A	A	37	41
BEATMASTERS	with MERLIN Who's In The House	Rhythm King	20	12	A	A	22	22
BIBLE!	The Graceland (Remix)	Chrysalis	9	4	—	—	16	—
BLACK SORROWS	The Chosen Ones	Epic	17	8	—	—	16	18
BLOW MONKEYS	This Is Your Life	RCA	7	—	—	—	3	—
BON JOVI	I'll Be There For You	Vertigo	19	19	A	A	26	23
BRICKNELL	EDIE Circle	Geffen	8	7	—	—	28	23
BROWN, BOBBY	Don't Be Cruel	MCA	14	—	B	—	8	—
BROWN, SAM	Can I Get A Witness	A&M	7	6	—	—	24	17
CHERELLE	Affair	Tabu	13	15	B	B	22	14
CHEERY, NENEH	Manchild	Circa	12	4	B	—	20	—
COLE, NATALIE	Miss You Like Crazy	EMI-Manhattan	18	19	A	B	43	42
CURE	The Lullaby	Polydor	6	13	—	B	23	26
DARE	The Raindance	A&M	4	5	—	—	11	9
DEACON BLUE	Fergus Sings The Blues	CBS	19	—	B	—	30	—
DE LA SOUL	Me Myself And I	Big Life	10	13	B	B	15	15
DENNIS, STEFAN	Don't It Make You Feel Good	Sublime	—	—	—	—	18	—
DICKSON, BARBARA	Coming Alive Again	Valley	—	—	—	—	14	—
DONOVAN, JASON	Sealed With A Kiss	PWL	4	—	—	—	—	—
EDELWEISS	Bring Me Edelweiss	WEA	8	10	—	—	22	15
ESTUS, DEON	Heaven Help Me	Polydor	9	7	B	—	34	29
EVERLY BROTHERS	The Don't Worry Baby	Mercury	—	—	—	—	16	16
FINE YOUNG CANNIBALS	Good Thing	London	22	25	A	A	40	43
FRANKLIN, ARETHA/ELTON JOHN	Through The Storm	Arista	19	18	B	B	40	37
... FUZZBOX ...	Pink Sunshine	WEA	7	—	B	—	8	—
GERMINO, MARK	Rex Bob Lowenstein	RCA	—	4	—	—	13	13
GIBSON, DEBBIE	Electric Youth	Atlantic	6	10	B	B	37	36
HIGHLANDERS	The Never Enough	Virgin	—	—	—	—	11	11
HUE & CRY	Violently	Circa	8	13	B	—	34	34
INNER CITY	Ain't Nobody Better	10	11	14	B	B	28	31
JACKSON, JOE	Nineteen Forever	A&M	—	—	—	—	11	—
JACKSONS	The Nothing That Compares 2 U	Epic	4	—	—	—	24	—
JOHNSON, HOLLY	Americano	MCA	19	21	A	A	38	41
JONES, TOM	Move Closer	Jive	—	—	—	—	29	30
KHAN, CHAKA	I'm Every Woman (Remix)	WEA	12	6	—	—	36	23
LAUPER, CYNDI	I Drove All Night	Epic	4	5	—	—	22	14
LISA LISA & CULT JAM	Little Jackie Wants ...	CBS	5	—	—	—	24	—
LONDON BOYS	Requiem	WEA	6	4	—	—	30	29
MCCARTNEY, PAUL	My Brave Face	Parlophone	14	4	B	—	23	—
MARSDEN/MCCARTNEY	Ferry Cross The Mersey	PWL	9	—	—	—	16	—
MIDNIGHT OIL	Beds Are Burning	Sprint	21	20	A	A	36	37
MIKE & THE MECHANICS	Nobody Knows	WEA	4	10	—	B	21	28
MINOGUE, KYLIE	Hand On Your Heart	PWL	24	21	A	A	41	35
MOMUS	Hairstyle Of The Devil	Creation	5	6	—	—	—	94
MORRISSEY	Interesting Drug	HMV	5	5	—	—	16	19
NICKS, STEVIE	Rooms On Fire	EMI	17	11	B	—	36	31
NOISEWORKS	Touch	Epic	—	—	—	—	12	—
OUTFIELD	The Voices Of Babylon	CBS	13	12	B	B	20	20
PAINTED WORD	The Worldwide	RCA	4	—	—	—	9	—
PALMER, ROBERT	Change His Ways	EMI	12	4	A	—	23	14
PETTY, TOM	I Won't Back Down	MCA	11	14	—	—	26	21
PIL	Disappointed	Virgin	13	13	B	B	11	—
POISON	Your Mama Don't Dance	Capitol	13	10	B	B	30	26
QUEEN	I Want It All	EMI	20	17	A	A	37	24
RAITT, BONNIE	Nick Of Time	Capitol	5	7	—	—	19	21
REID	Good Times	Syncopate	9	11	—	—	12	9
RIDGWAY, STAN	Calling Out Carol	I.R.S.	11	10	—	—	19	8
ROSS, DIANA	Workin' Overtime	EMI	—	—	—	—	24	—
ROXETTE	The Look	EMI	19	13	A	B	33	31
RUTHERFORD, PAUL	I Want Your Love	4th & B'way	5	7	—	—	—	86
SA-FIRE	Thinking Of You	Mercury	—	—	—	—	19	—
SIMPLE MINDS	This Is Your Land	Virgin	6	9	—	B	23	32
SIMPLY RED	If You Don't Know Me By Now	WEA	18	19	A	A	40	41
SNOW, PHOEBE	If I Can Just Get Through ...	Elektra	5	6	—	—	18	10
SOUL SISTER	The Way To Your Heart	Columbia	—	—	—	—	17	—
STEVENS, SHAKIN'	Love Attack	Epic	—	—	—	—	20	—
STEWART, ROD	My Heart Can't Tell You No	Warners	15	17	A	A	37	34
SWING OUT SISTER	You On My Mind	Phonogram	18	23	B	A	39	42
TEXAS	Thrill Has Gone	Mercury	13	14	B	B	37	33
TRANSVISION VAMP	Baby I Don't Care	MCA	21	20	A	A	31	33
UNTOUCHABLES	The Agent Double O Soul	Enigma	5	—	—	—	—	—
WATLEY, JODY	Real Love	MCA	5	10	—	B	17	21
WENDY & LISA	Lolly, Lolly	Virgin	—	—	—	—	14	16
WILD WEEKEND	Breakin' Up	EMI	4	10	—	—	8	16
WILLIAMS, ALYSON/NIKKI-D	My Love Is So Raw Def Jam	—	—	—	—	—	20	—
WONDER, STEVIE	Free	Motown	5	—	—	—	24	—
XTC	King For A Day	Virgin	—	—	—	—	29	33
YAZZ	Where Has All The Love Gone	Big Life	19	21	A	A	40	39

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 224.

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current ILR playlists (A & B lists).



# TOP • 20 • ALBUMS COUNTRY

13th May 1989

1	1	<b>COPPERHEAD ROAD</b> Steve Earle	MCA MCF3426 (F) C:MCFC3426/CD:DMCF3426
2	2	<b>FROM THE HEART</b> Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
3	7	<b>DON'T FORGET TO REMEMBER</b> Daniel O'Donnell	Ritz RITZLP0043 (SP) C:RITZL0043/CD:RITZCD105
4	11	<b>LONE STAR STATE OF MIND</b> Nanci Griffith	MCA MCF3364 (F) C:MCFC3364/CD:MCAD5927
5	5	<b>I NEED YOU</b> Daniel O'Donnell	Ritz RITZLP0038 (SP) C:RITZLC0038/CD:RITZCD104
6	8	<b>ONE FAIR SUMMER EVENING</b> Nanci Griffith	MCA MCF3435 (F) C:MCFC3435/CD:DMCF3435
7	3	<b>LYLE LOVETT &amp; HIS LARGE BAND</b> Lyle Lovett	MCA MCG6037 (F) C:MCFC6037/CD:DMCG6037
8	4	<b>NEXT TO YOU</b> Tammy Wynette	Epic 4650281 (C) C:4650284
9	15	<b>OLD 8 X 10</b> Randy Travis	Warner Bros WX162 (W) C:WX162C/CD:K9254662
10	6	<b>BLUEBIRD</b> Emmylou Harris	Warner Bros 957761 (W) C:9257764/CD:9257762
11	9	<b>CLASSIC CASH</b> Johnny Cash	Mercury 8345261 (F) C:8345264/CD:8345262
12	RE	<b>STORMS OF LIFE</b> Randy Travis	Warner Bros 9254351 (W) C:9254354/CD:9254352
13	12	<b>ALWAYS AND FOREVER</b> Randy Travis	Warner Bros WX107 (W) C:WX107C/CD:WX107CD
14	RE	<b>BEST LOVED FAVOURITES</b> Boxcar Willie	RCA NL71946 (BMG) C:NK71946
15	RE	<b>LUCINDA WILLIAMS</b> Lucinda Williams	Rough Trade ROUGH130 (RT) C:ROUGH C130/CD:ROUVH CD130
16	NEW	<b>DON'T CLOSE YOUR EARS</b> Keith Whitley	RCA PL90313 (BMG) C:PK90313
17	10	<b>RETROSPECTIVE 1979-1989</b> Rosanne Cash	CBS 4633281 (C) C:4633284/CD:4633282
18	NEW	<b>DIAMONDS &amp; DIRT</b> Rodney Crowell	CBS 4608731 (C) C:4608734
19	RE	<b>SWEET DREAMS</b> Patsy Cline	MCA MCG6003 (F) C:MCFC6003/CD:MCAD6149
20	RE	<b>PONTIAC</b> Lyle Lovett	MCA MCF3389 (F) C:MCFC3389/CD:DCFC3389

Compiled by Gallup for the Country Music Association © 1989

## Radio chiefs blackball the country club

by Mal Peachey

ALTHOUGH SPECIALIST programmes continue to flourish (see MW's Route 89 Round up April 29), mainstream radio's resistance to country music remains a major stumbling-block, according to UK record companies.

"Country music is still tainted by the image of rhinestones, Yee-Haw's and songs about dead puppies or dead kids", says Lee Simmons, RCA catalogue marketing manager. "We still have a few problems with Radio One, it seems the producers are nervous about programming country stuff."

Marketing director at MCA Bob Fisher (whose UK success included

Nanci Griffith and Lyle Lovett) concurs: "Apart from specialist shows it is difficult getting acts played on radio, when you mention country people turn off and won't listen to it to see if they like it or not." Paul Conroy, WEA MD, has spent a lot of time and money trying to break artists such as Dwight Yoakam, kd lang and Randy Travis in the UK, but now he has "given up with radio and TV. Why if they can play Tracy Chapman and Edie Brickell but not Nanci Griffiths or kd lang is beyond me".

David Hughes, marketing manager at EMI, has a vast back catalogue of country material that sells incredibly well in the budget price bracket, but acknowledges that "current country music has a tremendous struggle these days because radio is much more defined and biased against it. Radio One may give exposure now and then to a country star, but never consistently — Randy Travis got a single to about number 48 or something last year, it was playlisted but the

follow-up single wasn't."

It is Hughes who outlines another common grievance among the companies when he says: "It is the term country that holds us back. We don't have pigeon-hole radio here, we have a lot of stations that won't play it, but none that will."

Despite the problems, all the companies are determined to continue to promote country music in the UK. Hughes is progressing with a mail order scheme that gives both dealers who are interested and punters a chance to get recently released American albums which the UK company might not release, thus not tying up the press or promotions departments.

The one thing that all the companies agree upon with the CMA's Martin Satterthwaite is: "If we had a hit it would help enormously, help show radio, TV and the trade that this stuff sells so that we can increase the output."

Everyone is convinced it will happen, it's simply a matter of when.

## B R I E F S

● BEACON RADIO now has the UK's first daily country music show. Following a frequency split, the new WABC station airs Jim Duncan's programme between 10 and 11 pm Monday-Friday with a 7pm to 1am show on Saturdays. WABC also plays two country tracks each hour through the day. Another new country show on a split frequency is Robin Ross' Wednesday night programme on Piccadilly's Key 103FM.

● THE HMV stores special Route 89 promotion begins today (8). Customers buying at least one of the featured Route 89 albums will be given, free of charge, a 13-track Route 89 Collection cassette. Among the songs included is the US hit Streets Of Bakersfield by Dwight Yoakam and Buck Owens. The promotion ends on May 20.

● BEYOND ROUTE 89, promoter Lee Williams has several summer tours lined up. Visitors include Ed Bruce & Band (here until May 17),

Narvel Felts (May 19-29), Bellamy Brothers (May 25-28), Vernon Oxford (May 25-July 31) and Sonny Curtis (May 29-June 28). More information on 0793 610549. Billie Jo Spears and Tom Wopat are also due in on May 11. Details from Deri Promotions on 0243 695545.

● THE LINCOLNSHIRE Country Music Jamboree now boasts over 50 acts from the US, UK and Europe. Headliners include George Hamilton IV, Lynn Anderson, Jean Shepard, Tompall Glaser and the Bellamy Brothers. The event takes place on Bank Holiday weekend 27-29 May and information is available on 0552 541546.

● THE HANK Williams legend continues on CD, with Polydor's release of a mid-price 40 Greatest Hits.

● Please send all news and information to Karen Faux at Music Week.

## TOP 10 COMPILATIONS LPS

1	1	<b>THE KENNY ROGERS STORY</b> Kenny Rogers	Liberty EMTV39 (E)
2	9	<b>THE VERY BEST OF JIM REEVES</b> Jim Reeves	RCA PL89017 (BMG)
3	4	<b>GREATEST HITS</b> The Judds	RCA PL89017 (BMG)
4	2	<b>THE COLLECTION</b> Boxcar Willie	Collector Ser. CCSLP159 (BMG)
5	7	<b>DOLLY PARTON'S GREATEST HITS</b> Dolly Parton	RCA PL84422 (BMG)
6	5	<b>20 GOLDEN GREATS</b> Glen Campbell	EMI EMTV2 (E)
7	NEW	<b>THE COLLECTION</b> Slim Whitman	Liberty EMT326 (E)
8	RE	<b>VERY BEST OF DON WILLIAMS</b> Don Williams	MCA MCG4014 (F)
9	RE	<b>DIAMOND SERIES</b> Jim Reeves	Diamond/RCA CD90110 (MON)
10	8	<b>THE COLLECTION</b> Jim Reeves	Collector CCSLP183 (BMG)

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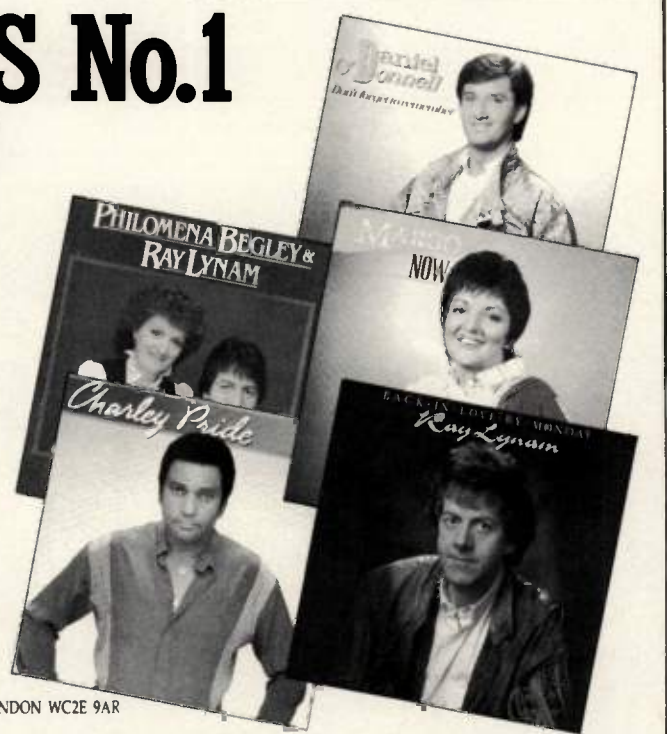
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# NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
ABC ONE BETTER WORLD/One Better World (Percapella)	NEUTRON NT 14 7"	Dance/Disco								
Pic Bag NTX 14 12" Pic Bag NTCD CD Pic Bag (F)										
ABDUL, Paula FOREVER YOUR GIRL/Next To You SIREN SRN 112 7" Pic Bag	Dance/Disco									
SRNT 112 12" Pic Bag Straight UpSRNCD 112 CD SRNC 112 MC (E)										
ADULT NET WHERE WERE YOU/Over The River FONTANA/PHONOGRAM BRXP										
2 7" Gatefold BRXCD CD Edie (F)										
AIRPLANE CRASHES WHITE RABBIT/ba SUBWAY SUB 68 12" (APT)	Dance/Disco									
ANIMAL LOGIC THERE'S A SPY/Someone To Come Home To VIRGIN AL 10 7"										
ALT 10 12" Night Owl (E)										
ATTRITION HAYLON/ba ANTLER ANT 105 12" (APT)	Dance/Disco									
BABY FORD CHILDREN OF A REVOLUTION/ba RHYTHM KING BFORD 004 7"	House									
BFORD 004T 12" (I/RT/SP)										
BABY I LOVE YOU THRILLER U/ba UNITY FEA 011 12" (JS)	Reggae									
BAD MANNERS SKAVILLE UK/(Version)/Rocksteady Breakfast BLUE BEAT BBLs 001										
12" Pic Bag (P)										
**BAKER, Arthur IT'S YOUR TIME/(Version) BREAKOUT USAF 654 12" (F)	Dance/Disco									
BIBLE, The GRACELAND (NEW VERSION)/Eureka CHRYSALIS BIB 4 7" Pic Bag										
BIBX 4 12" Pic Bag MaybeBIBCD 4 CD Abraham, Martin & John/Mahalia/Honey... (C)										
BIG BANG ACID RADIO/ba RODGER RODGER 3 12" (APT)	Soul									
**BON JOVI I'LL BE THERE FOR YOU/Homebound Train VERTIGO/PHONOGRAM										
JOVR 512 12" (F)										
BONITO STAR GROOVY KIND OF LOVE/ba REALISTIC MUSIC RRO 17 12"	Reggae									
(JS)										
BRU BRUFORD'S EARTHWORKS DIG?/ba E'G EGED 60 7" (E)										
BUCKS FIZZ YOU LOVE LOVE/ba RCA PB42841 7" Pic Bag (BMG)										
COLD CUT MY TELEPHONE/ba AHEAD OF OUR TIME CCUT 006 7" CCUT 006T										
12" (I/RT)										
CONFETTIS THE SOUND OF C/ba 10 TEN 261 7" TENX 261 12" TENC 261	Dance/Disco									
CD (E)										
CONWELL, Tommy & THE YOUNG RUMBLERS I'M NOT YOUR MAN/Workout										
(Part 2) CBS 6529337 7" Pic Bag 6529338 12" Pic Bag (C)										
D-MOB TIME TO GET FUNKY/Trance Dance Hrr/LONDON F 107 7" FX 107 12"	House									
(F)										
DEAN, Johnson SOMEBODY SOMEWHERE/ba MR MODO WMS 007T 12" Limited										
Edition (P)										
DELLA ROSA, Georgette D'YA WANNA/ba MR MODO WMS 006T 12" Limited										
Edition (P)										
**DENNIS, Stefan DONT IT MAKE YOU FEEL GOOD/Solo Dancing SUBLIME LIMTX										
105 12" Pic Bag (A)										
DJ FAST EDDIE, The LET'S GO/ba DJ INT/WESTSIDE DJIN 12 7" DJINT 12	House									
12" CDDJIN 12 CD (A)										
ENGLISH, Barbara Jean BETTER IF YOU DONT GET TO KNOW ME/(Versions)										
BLUE CHIP BLUE CHIP 17 12" (I/BK)										
FAT BOYS ARE YOU READY FOR FREDDY?/Back And Forth URBAN URB 35 7"	Rap									
Pic Bag URBX 35 12" Pic Bag (Dub) (F)										
FIELDS OF THE NEPHILIM PSYCHONAUT LIB. III/Celebrate (Second Seal) SITU-										
ATION TWO SIT 57T 12" SIT 57C MC Psychonaut Lib I (I/RT)										
FLINTY BADMAN PRETTY GAU/ba UNITY FEA 010 12" (JS)	Reggae									
GERMAN BEAT SYNDROME TANZ DER MUSSOLINI/ba VW VW 1002 12" (APT)	Dance/Disco									
**GIBSON, Debbie ELECTRIC YOUTH/We Could Be Together ATLANTIC A 8919TP										
12" Pic Disc A 8919C MC Electric Youth (House Version) (W)										
GRANT, Eddy WALKING ON SUNSHINE/California Style PARLOPHONE R6217	Reggae									
7" Pic Bag 12R6217 12" Pic Bag CDR6217 CD (E)										
GREEN ON RED KEITH CANT READ/That's The Way The World Goes Round/Vaya										
Con Dios CHINA CHINA 16 7" (F)										
HAIG, Paul CHAIN/ba CIRCA CIRCA 7 7" Pic Bag CIRC 7 12" Pic Bag CIRC										
7 CD (E)										
HARDCASTLE SOUND SYNDICATE, Paul ARE YOU READY.../Dark Star AJK ONE	Dance/Disco									
6105 7" Pic Bag ONE 6605 12" Pic Bag ONE 6905 CD (K)										
HOY, Steven WHERE I COME FROM/ba MIGHTY BOY MB 20107 7" (TRC/BMG)										
HUNNINGALE, Peter & TIPPER IRIE RAGAMUFFIN GIRL/ba CLARKEY & BLAKEY	Reggae									
CB 001 12" (JS)										
IRIE, Clement KOLOKO/(Version) GREENSLEEVES GRED 246 12" (BMG/JS)	Reggae									
ISAACS, Gregory WORKING HARD/ba POWER HOUSE PHT 22 12" (JS)	Reggae									
JAMES, Etta Featuring DAVID A STEWART AVENUE D/DOCTOR DOOM - My										
Head Is A City CAPITOL CL 533 7" Pic Bag 12CL 533 12" Pic Bag (E)										
JEFFERSON, Marshall DO THE DO/ba DJ INT/WESTSIDE DJINT 10 12" (A)	House									
JENKINS, Kechia STILL WAITING/ba PROFILE PROF 250 7" PROF 250 12" (P)	Dance/Disco									
JONES, Jacqui & DAVE COLLINS LOVE TONITE/ba GTI 12COLLINS 4 12" (JS)	Soul									
JONES, Spencer HOW HIGH/ba JAM TODAY 12CHIL 12 12" (A/JS)	Soul									
KEMP, Johnny BIRTHDAY SUIT/ba CBS 6548388 7" Pic Bag 6548387 12" Pic Bag										
(C)										

14 May 1989-20 May 1989 Single Releases: 86

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
LEVELLERS, The CARRY ME/WHAT'S IN THE WAY/The Last Days Of Winter/England										
My Home HAG HAG 005 12" (I/BK)										
LOVE CHILD ORCHESTRA WHOLE LOT OF LOVE/ba MCA HYMN 1 7" Pic Bag										
HYMNT 1 12" Pic Bag DHYMN 1 CD (F)										
LOVE TRAIN THE WAY OF ALL FLESH/ba SIREN SRN 108 7" SRNT 108 12"										
SRNCD 108 CD (E)										
MAJOR MACKRELL SORRY FE BOTH/ba LIVE & LOVE LLD 22 12" (BMG/JS)	Reggae									
MAYFIELD, Curtis IMO GIT U SUCKA/He's A Fly Guy KURTON 7CUR 102 7"	Soul									
Pic Bag 12CUR 102 12" Pic Bag (A)										
MAZE JOY AND PAIN/We Are One CAPITOL CL 531 7" Pic Bag 12CL 531 12"	Dance/Disco									
Pic Bag Twilight (E)										
MCNEIL, L J & TRADITION IF ONLY/ba MUSIC SCENE MKS 62547 12" (JS)	Reggae									
MDMA EVIDENCE/ba ECSTATIC PRODUCT ECS 12001 12" (APT)	Acid House									
MEN IN PROGRESS THE BUSTRIPT/ba WHO'S THAT BEAT WHO'S 16 12" (APT)	Dance/Disco									
MEN THEY COULDN'T HANG, The A PLACE IN THE SUN/Map Of Morocco										
SILVERTONE ORE 7 7" Pic Bag ORET 7 12" Pic Bag Rubber BulletsORECD										
7 CD The Day After (P)										
MILLI VANILLI ALL OR NOTHING/ba COOLTEMPO COOL 180 7" Pic Bag	Dance/Disco									
COOLX 180 12" Pic Bag (C)										
**MINOGUE, Kylie HAND ON YOUR HEART/ba PWL PWCD 35 CD (P)	Dance/Disco									
MOCK TURTLES WICKER MAN/ba IMAGINARY MIRAGE 9 12" (APT)										
MOORE, John WAIT A MINUTE/ba LIVING ROOM LM 022 12" (JS)	Reggae									
NASTY THOUGHTS ROCK THE HOUSE/ba COMPLETE KAOS CK 3001 12" (APT)	Dance/Disco									
NATURALITES HAPPEN ALL OVER AGAIN/ba REALISTIC MUSIC RRO 15 12"	Reggae									
(JS)										
NESMITH, Michael RIO/ba AWARENESS AWP 014 7" (I/RE)										
O'CONNOR, Sinead I WANT YOUR HANDS ON ME/Just Call Me Joe ENSIGN										
ENY 613 7" Pic Bag ENYX 613 12" Pic Bag (C)										
ONE 2 MANY DOWNTOWN/Welcome To My City A&M 7AM 476 7" Pic Bag										
12AMY 476 12" Pic Bag CDEE 476 CD (F)										
OSBOURNE, Johnny GOOD QUALITY/ba BLACK SCORPIO BS 021 12" (JS)	Reggae									
OSBOURNE, Johnny & LADY G SWEET MOUTH/(Version) GREENSLEEVES GRED	Reggae									
244 12" (BMG/JS)										
PAIGE, Raiana OPEN UP YOUR HEART/ba SLEEPING BAG SBUK 010 7" SBUK	Dance/Disco									
010T 12" (I/RT)										
PARIS LEARN TO LOVE/ba DJ INT/WESTSIDE DJINT 9 12" (A)	House									
POISON CRY TOUGH/(Version)/Look What The Cat Dragged In MUSIC FOR NA-										
TIONS 12KUT 127 12" Pic Bag (P)										
PROJECTION TURN YOUR LOVE (RIGHT AROUND)/ba JAM TODAY 12CHIL	Soul									
13 12" (A/JS)										
RAINBIRDS SEA OF TIME/(Parts 2 & 3) MERCURY/PHONOGRAM MER 287 7"										
Pic Bag MERX 287 12" Pic Bag Messy/ResponsibleMERC 287 CD Pic Bag										
Messy/Responsible (F)										
RANKING, Dicky PARTY PEOPLE/ba LIVE & LOVE LLD 121 12" (BMG/JS)	Reggae									
REAL THING FEEL THE FORCE/ba PRT PYS 26 7" PYT 26 12" (A)	Dance/Disco									
RELATIVES, The MY TIME/ba RADIO CITY RCR 001 12" (APT)	Dance/Disco									
RICARDO, Don CAN YOU STAND THE RAIN/ba PROGRESSIVE SOUND PSP	Reggae									
003 12" (JS)										
SA-FIRE THINKING OF YOU/Let Me Be The One MERCURY/PHONOGRAM MER										
283 7" Pic Bag (F)										
SALVATION ALL AND MORE/The Happening/She's An Island KARBON KAR 612-T										
12" Pic Bag (P)										
SHADOWS, The MOUNTAIN OF THE MOON/Stock-it ROLL OVER/POLYDOR										
PO 47 7" Pic Bag (F)										
SILICON CHIP STAY/ba BPM BP 12006 12" (I/RT)										
SMOOTH, Joe CANT FAKE THE FEELING/ba DJ INT/WESTSIDE DJIN 13 7"	House									
DJINT 13 12" CDDJIN 13 CD (A)										
STEWART, Roman & RAVAN LEFT WITH A BROKEN HEART/ba LIVING ROOM	Reggae									
LM 024 12" (JS)										
SWEET TEE LET'S DANCE/ba PROFILE PROF 246 7" PROF 246 12" (P)	Pop/Disco									
TAMLINS LOVE OF MY LIFE/ba LIVING ROOM LM 023 12" (JS)	Reggae									
TANGERINE SUNBURST/ba CREATION CRE 065T 12" (I/RT)										
TERIGAN RONII/ba PROGRESSIVE SOUND PSP 004 12" (JS)	Reggae									
4TH GENERATION AINT NOBODY (REMIX)/ba JDP JDPD 014 12" (JS)	Soul									
VOOR DEN BROODE WAAROM IKKE/ba VW VW 1001 12" (APT)	Dance/Disco									
W.A.S.P. THE REAL ME/Lake Of Fools CAPITOL CL 534 7" Pic Bag 12CL 534 12"										
Pic Bag 12CLS 534 12" Poster Bag CDCL 534 CD (E)										
WILDE, Dee Dee NO WAY OUT/(Inst) 4TH B'WAY BRW 127 7" 12BRW 127										
12" BRCD 127 CD (F)										
WILSON, Ernest UNDYING LOVE/ba REALISTIC MUSIC RRO 17 12" (JS)	Reggae									
**WONDER, Stevie FREE/Happy Birthday MOTOWN ZB 42856 CD ZD 42856 CD	Soul									
Pic Bag (BMG)										
WORLD CLASS WRECKIN' CRU, The TURN OFF THE LIGHTS/ba KRU-CUT KC	Soul									
006 12" (JS)										
ZUSHII THERE AINT ENOUGH LOVE/(Version) RED FLY FB 3005 12" (A)	Dance/Disco									
**Previously listed in alternative format										

Year to Date: 20 Weeks To 19th May Single Releases: 92

A place in the sun M  
Acid radio B  
Ain't nobody (remix) T  
All and more Y  
All or nothing M  
Are you ready for freddy? F  
Are you ready H  
Avenue d J  
Better if you don't get to know me E  
Birthday suit K  
Can you stand the rain R  
Can't take the feeling S  
Carry me/what's in the way L  
Chain H  
Children of a revolution B  
Cry tough P  
D ya wanna D  
Dig? B  
Do the do J  
Don't it make you feel good D  
Downtown O  
Electric youth G  
Enter if you don't love B  
Feel the force R  
Forever your girl A  
Free W  
Good quality O  
Graceland (new version) B  
Groovy kind of love B  
Hand on your heart M  
Happen all over again N  
Haylon A  
How high J  
I want your hands on me O  
I'll be there for you B  
I'm not your man C  
If only M  
I'ma girl u sucka M  
It's your time B  
Joy and pain M  
Keith can't read C  
Koko I  
Learn to love P  
Left with a broken heart S  
Let's dance S  
Let's go D  
Love of my life T  
Love tonite J  
Mountain of the moon S  
My telephone C  
My time R  
No way out W  
One better your heart P  
Open up your heart P  
Party people R  
Pretty gal F  
Psychonaut lib ii F  
Ragamuffin girl H  
Rio N  
Rock the house N  
Rons T  
Sea of time R  
Skaville uk B  
Somebody somewhere D  
Sorry le batha M  
Stay S  
Still waiting J  
Sunburst T  
Sweet mouth O  
Tanz der musalini G  
The bustrip M  
The real me W  
The sound of c C  
The way of all flesh L  
There ain't enough love Z  
There's a spy A  
Thinking of you S  
Thriller u B  
Time to get funky D  
Turn off the lights W  
Turn your love (right around) P  
Undying love W  
Waarom ikke V  
Wait a minute M  
Wallang on sunshine G  
Where i come from H  
Where were you A  
White rabbit A  
Whole lot of love L  
Wicker man M  
Working hard I  
You love love B



FIELDS OF THE NEPHILIM

See New Albums for Distributors Codes

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**sound syndicate**

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# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
ACD—ACD 01-451 4494  
APT—0904 611656  
ARAB—Arabesque 01 992 7732  
BB—Bite Back 01-453 5350  
BK—Backs 0603 624290  
BMG—BMG 021-500 5678  
BU—Buller 08894 76316  
C—CBS 0296-395151  
CA—Cadillac 01-836 3646  
CC—Clear Cut 0533 811417  
CH—Charly 01-639 8603  
CJD—Compact Leisure 01-523 2266  
CM—Celtic Music 0423 888979  
CON—Conifer 0895 441 422  
CSA—01-960 8466  
DIS—Discovery 067 285 406  
E—EMI 01-848 9811  
EMD—European Music Distributors 01-443 2528  
EUK—Entertainment UK 01-848 9769  
F—PolyGram 01-590 6044  
FF—Fast Forward 031 226 4616  
FOL—Folksound 0203 711935  
GD—Gordon Duncan 0467-21517  
GOLD—S. Gold 01-539 3600  
GS—Graphic Sound 0622 683196  
GY—Greyhound 01-924 1166  
H—HR Taylor 021 622 2377  
HM—Hammonia Mundi 01-253 0863  
HOL—Hollywood Nights 0438 315533  
HS—Hotshot 0532 742106  
I—Cartel Scotland 031 226 4616  
—Cartel North 0904 641415  
—Cartel Midlands 0926 496060  
—Cartel East 0926 496060  
—Cartel West 0272 541291  
—Cartel South-East 01-837 4404  
JETZ—Jetset 0253 712453  
GAM—G&M 01-534 4882  
GCS—John Goldsmith CDS 01-405 2280  
J—Jungle 01-359 8444  
JS—Jetstar 01-961 5818  
K—K-tel 01-992 8000  
KS—Kingdom 01-836 4763  
LIC—Lightning 01-965 9292  
LC—Londisc 01-522 2936  
M—MSD 01-961 5646  
MMG—Magnum Music Group 0494-882858  
ML—Mainline 01-686 3636  
MS—Music Sales (N. Ireland) 01-961 5646  
NM—Nine Mile 0926 496060  
O—Outlet 0232 322826  
OR—Orbitone 01-965 8292  
P—Pinnacle 0689 73144  
PAC—Pacific 01-800 4490  
PRD—Paragon 0327 300611  
PK—Pickwick 01-200 7000  
PL—Prism Leisure 01-804 8 00  
PP—Probe Plus 051 236 6591  
PROJ—Projection 0702 71 4025  
PVG—Palace Virgin and Gold 01-539 5566  
PY—Priority 01-992 7021  
RB—Red Barron 01-759 3774  
RA—Rainbow 01-589 3254  
RC—Rollercoaster 0453 886252  
RE—Revolver 0272-541291  
REC—Recommended 01-622 8834  
RH—Rhino 01-965 9223  
RL—Red Lightnin' 037-988 693  
ROSS—Ross 08886 2403  
RR—Red Rhino 0904 641415  
RT—Rough Trade 01-833 2133  
SIL—Silva Screen 01-284 0525  
SQ—Stage One 0428 4001  
SOL—Soloman & Peres 08494-32711  
SOTO—Sotosound 01-523 2981  
SP—Spartan 01-903 8223  
SRD—Southern 01-889 6555  
SSD—Silver Sounds (CD) 01-808 0833  
STERN—Stern's/Truple Earth 01-388 5533  
STY—Stylus 01-742 1662  
SW—Swift 0424 200028  
TB—Terry Blood 0782 620321  
TRC—Total 01-846 9946  
VFM—VFM Cassette Distributors 0296 437307  
W—WEA 01-998 5929  
WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
45 KING, The	MASTER OF THE GAME TRAX LP/MC:DRXLP 702/DRXC 702 (BMG)								Dance/Disco
AGENT STEEL	SKEPTICS APOCALYPSE ROADRACER CD:RO 97592 (P)								Metal
ALEXANDER, Arthur	ARTHUR ALEXANDER ACE LP:CH 270 £3.89(P)								R & B
BADFINGER	SHINE ON EDESL LP:ED 302 (P)								Pop
BATLORD	BLOOD SURE DEATH UNDER ONE FLAG LP:FLAG 24P (Pic Disc) (P)								Metal
BITCH MAGNET	STAR BOOTY WHAT GOES ON LP:GOESON 27 (SRD)								Rock
BOLO, Yanie	RANSOM GREENSLEEVES LP:GREL 127 £3.85(BMG/JS)								Reggae
BOMB PARTY	FISH NORMAL LP:NORMAL 103 CD:NORMAL 103CD (SRD)								Rock
CAMPALDI	SOME COME RUNNING ISLAND LP:ILPS 9921 (F)								Rock
CATERAN	ACHE WHAT GOES ON LP:GOESON 30 (SRD)								Rock
CHIWESHE, Stella	NDIZVOZY GLOBE STYLE CD:CDORB 029 £6.55(P)								Ethnic
CONCRETE BOX	SEWERSIDE BIG KISS LP:KISS 1 (SRD)								Metal
DOMINIQUE, Lisa	ROCK AND ROLL LADY FM-REVOLVER LP/MC:WKFM LP 117/WKFMCD 117 (BMG)								Metal
DRISCOLL, Julie, Brian	AUGER & TRINITY THE RAOD TO VAUXHALL CHARLY LP/MC:LK 51/TCLIK 51 (CH)								Rock
DYLAN, Bob	PRESS CONFERENCES '86 DISCUSSION LP:HEARTS OF 5 (Pic Disc) £3.05(I/BK)								Spoken
EAST OF JAVA	THE IMP AND THE ANGEL PLASTIC HEAD LP:PLASLP 18 £3.65(I/BK)								Pop
ELLIOTT, Ramblin' Jack	TALKING DUST BOWL BIG BEAT LP:WIK 86 £3.89(P)								R & B
EXCITER	HEAVY METAL MANIAC ROADRACER CD:RO 97192 (P)								Metal
FLORENCE, Bob & The	LIMITED EDITION STATE OF THE ART C5 LP:C5-533 £2.99/4.87(A)								MOR
FOURMOST, The	THE MOST OF THE FOURMOST SEE FOR MILES LP:CM 104 £3.45(P)								Pop
FRIDAY, Gavin & The	MAN SEEZER EACH MAN KILLS THE THINGS HE LOVES ISLAND LP/MC:ILPS 9925/ICT 9925 £3.99/7.29(F)								Rock
GOLDSBORO, Bobby	THE VERY BEST ... C5 LP:C5-534 £2.99/4.87(A)								MOR
HAUT, Die (featuring Nick CAVE)	HEADLESS BODY IN A TOPLESS BAR SOUTH-ERN LP:EFA 2683 (SRD)								Rock
HOLLIES, The	NOT THE HITS AGAIN! SEE FOR MILES CD:SEED 63 (P)								Pop
HOLT, John	WHY I CARE GREENSLEEVES LP:GREL 127 £3.85(BMG/JS)								Reggae
HOOVER, John Lee	HOUSE OF THE BLUES CHARLY CD:CD RED 6 (CH)								R & B
JAMES, Eha	TELL MAMA CHARLY CD:CD RED 7 (CH)								Nostalgia
JOLSON, Al	THE MAN AND THE LEGEND MCA LP:RHMD 4 (F)								MOR
JONES, Jack	I'M A SINGER C5 LP:C5-531 £2.99/4.87(A)								
KERSHAW, Nik	THE WORKS MCA LP/MC:MCF 3438/MCF 3438 CD:DMCF 3438 £4.09/6.99(F)								Rock
KING, Albert/RUSH, Otis	VINTAGE BLUES CHARLY CD:CD RED 9 (CH)								R & B
LEPROSY	DEATH UNDER ONE FLAG LP:FLAG 26P (Pic Disc) (P)								Metal
LITTLE WALTON	BOSS BLUES HARMONICA CHARLY CD:CD RED 4 (CH)								R & B
LIVE SKULL	POSTTRACTION WHAT GOES ON LP:GOESON 29 CD:GOESON 29CD (SRD)								Rock
LOUIS, Big Joe & HIS	BLUES KINGS BIG JOE LOUIS AND HIS BLUES KINGS BLUE HORIZON LP:BLUH 008 £3.89(P)								R & B
LOVESLUG	SNAILHOUSE ROCK GLITTERHOUSE LP:EFA 4480 (SRD)								Rock
LYNN, Vera	THE MAGIC OF VERA LYNN GOLDEN LP:GDNT 1 (P)								MOR
MARVIN, Hank	WOULD YOU BELIEVE IT ... PLUS! SEE FOR MILES CD:SEED 210 (P)								Instrumental
McCRACKLIN, Jimmy	EVERYBODY ROCK CHARLY LP/MC:LP 10/TCRED 10 CD:CDRED 10 (CH)								Country
MONTGOMERY, Marion	SOMETIMES IN THE NIGHT C5 LP:C5-532 £2.99/4.87(A)								MAOR

\*\*Previously listed in alternative format \*Import

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
NECRODEATH	FRAGMENTS OF INSANITY METAL MASTER LP:MET 114 £3.85(I/BK)								Metal
NINE POUND HAMMER	THE MUD THE BLOOD AND THE BEERS HUNCHBACK LP:WH 007 (SRD)								Rock
NORTH, Freddie	I'M YOUR MAN CHARLY LP:CRB 1220 (CH)								Soul
NUCLEUS	ELASTIC ROCK NUCLEUS ELASTIC ROCK BGO LP:LP47 (P)								Rock
NUJIM AL-LAIL	STARS OF THE NIGHT GLOBE STYLE CD:CDORB 039 £6.55(P)								Ethnic
ORIGINAL SOUNDTRACK	TALK RADIO VARESE SARABLANDE LP:VS 5215 (P)								Films/Shows
OUTSKIRTS OF INFINITY	SCENES FROM THE DREAMS OF ANGELS INFINITY LP:FNF 001 £3.85(I/BK)								Rock
PARADISE VENDOR	PARADISE VENDOR PLASTIC HEAD LP:PLASLP 20 £2.43(I/BK)								Rock
PARKER, Graham & The	RUMOUR HEAT TREATMENT BGO LP:BGO LP45 (P)								Rock
POSSESSED	SEVEN CHURCHES ROADRACER CD:RO 97572 (P)								Metal
RAZOR EVIL	INVADERS ROADRACER CD:RO 97322 (P)								Metal
SHADOWS, The	LIVE AT ABBEY ROAD POLYDOR CD:8393492 £4.56(F)								Instrumental
SLEEP	CHAMBER SINS OF OBSESSION FUNF UND VIERZIG LP:EFA 4531 (SRD)								Rock
SOUL II SOUL	CLASSICS VOL 1 10 LP:DIX 82 (E)								Soul
SPRINGFIELD, Dusty	A GIRL CALLED DUSTY BGO LP:BGOLP 46 (P)								MOR
SQUANDERED	MESSAGE LIFE DESTINY LP:EFA 5146 (SRD)								Rock
SUBWAY SURFERS	SUBWAY SURFERS GLITTERHOUSE LP:EFA 4478 (SRD)								Rock
SWANS, The	THE BURNING WORLD MCA LP/MC:MCG 6047/MCGC 6047 CD:DMCG 6047 £4.09/7.29(F)								Rock
TE-TRACK	LET'S GET STARTED GREENSLEEVES LP:GREL 121 £3.85(BMG/JS)								Reggae
TETRACK	LET'S GET STARTED GREENSLEEVES LP:GREL 121 (BMG/JS)								Reggae
THOMPSON, Hank	IN THE STUDIO, ON THE ROAD SEE FOR MILES LP:SEE 263 £3.45(P)								MOR
TOXIC REASONS	INDEPENDENCE BITZCORE LP:EFA 1655 (SRD)								Metal
TROGGS, The	WLD THINGS C5 LP:SEE 256 CD:SEED 256 £6.08(A)								Pop
TUMPAK, Marce Et ZOUC	CHOUV' GLOBE STYLE CD:CDORB 035 £6.55(P)								Ethnic
URGE OVERKILL	JESUS URGE SUPERSTAR TOUCH & GO LP:TGLP 37 (SRD)								Rock
VARIOUS	30 YEARS OF NUMBER ONES VOL 3 CONNOISSEUR COLLECTION LP/MC:TYNOLP 102/TYNOMC 102 CD:TYNOC 102 (P)								Rock
VARIOUS	AMERICAN GOTHIC GYMNASIAC LP:EFA 15551 (SRD)								Rock
VARIOUS	BLACK MUSIC ORIGINALS VOL 4 CHARLY CD:CD SUN 10 (CH)								R & B
VARIOUS	COUNTRY LOVE KNIGHT CD:KNCD 130 (BMG)								Country
VARIOUS	COUNTRY MUSIC ORIGINALS VOL 4 CHARLY CD:CD SUN 11 (CH)								Country
VARIOUS	DENNIS STAR PRESENTS ORIGINAL STUCK VOL 1 GREENSLEEVES LP/MC:GREL 126/GREEN 126 (BMG/JS)								Reggae
VARIOUS	DOUBLE ATTACK GREENSLEEVES LP:GREL 601 £3.85(BMG)								Soul
VARIOUS	EPITAPH FOR A LEGEND CHARLY LP:LIKD 52 (CH)								Rock
VARIOUS	IN LOVE WITH THESE TIMES FLYING NUN UK LP:FNE 28 £3.49(I/RT)								Metal
VARIOUS	PRECIOUS METAL STYLUS LP/MC:SMR 976/SMC 976 CD:SMD 976 £4.86/6.95(STY)								
VARIOUS	ROCK AND ROLL ORIGINALS VOL 4 CHARLY CD:CD SUN 12 (CH)								R 'n' R
VARIOUS	SELEKTA SHOWCASE GREENSLEEVES LP:GREL 130 £3.85(BMG)								Reggae
VARIOUS	SOUL OF DETROIT, THE SOUL SUPPLY LP:LPSD 136 CD:CDSD 136 £5.65/7.05(I/BK)								Soul
VARIOUS	STATE OF THE UNION DISCHORD LP/MC:DISCHORD 32/DISCHORD 32C (SRD)								Metal
VARIOUS	THE INTERNATIONAL ARTISTS SINGLES COLLECTION CHARLY LP:LIK 53 (CH)								Soul
VARIOUS	THE ORIGINAL MEMPHIS BLUES BROTHERS ACE LP:CHD 265 (P)								R & B
VARIOUS	THE SOUND OF SUN CHARLY LP/MC:SAM 3/TCSAM 3 (CH)								R & B
VARIOUS	THIS IS LATIN MUSIC CHARLY LP/MC:SHOT 1/TCSHOT 1 (CH)								Latin Am.
VARIOUS	YELLOW UNLIMITED YELLOW CD:EFA 2222CD (SRD)								Rock
VINCENT, Gene E.P.	COLLECTION SEE FOR MILES LP:SEE 253 (P)								MOR
VOI VOD	WAR AND PAIN ROADRACER CD:RO 98252 (P)								Metal
WALKER, John & The	DIGITAL ORCHESTRA PLAYS MY FAVOURITE SINATRA - A TRIBUTE C5 CD:C5CD-530 £4.87(A)								MOR
WATERS, Muddy	FATHERS AND SONS CHARLY CD:CD RED 9 (CH)								R & B
WEIR, Gillian	KING OF INSTRUMENTS BBC LP/MC:REN 678/ZCN 678 CD:BBCCD 678 £3.29/6.25(E)								MOR
XYMOX	TWIST OF SHADOWS POLYDOR LP/MC:8392331/8392334 CD:8392332 (F)								Rock
YO LA TENGO	PRESIDENT YO LA TENGO WHAT GOES ON LP:GOESON 28 (SRD)								Rock

15 May 1989-19 May 1989 Album releases: 91

Year to date: Mon 15 May - Fri 19 May 1989 Album releases: 1,825

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## TRACKING

by Dave Henderson

GET HIP to all the hype on **Love Jungle!** Their debut album was an overlong, samey slice of cosmic pop, reaping some applause due to the distinctive vocal style of a certain Miss Huggins. Better still, the group's new single, in the same vein but much more exotic in solus form, is **Make Me Special** which brims with sexual power and deep emotion. On the Sugar Shack label, through Revolver and the Cartel, expect Love Jungle to be snapped up, given an extra polish and, as EMI pampers Bliss, let's see if a whole new wave of sultry *Cosmo* cover shots can't grace the pages of the grimly insensitive weeklies.

DEMON HAS a blast of quality proportions set for May release, through Pinnacle. In the racks are reissued gems on the Edsel label, including a couple from **Spirit**, the simply titled *Spirit* and the excellent 12 *Dreams Of Dr Sardonicus*, **Terry Riley's** pre-new age instrumental *trance dance gem* *In C*, a best-of **Nick Lowe** album called *Basher* — which is available in all formats known to man — apart from 13-inch pizza and DAT. Also through Pinnacle, from the Factory stable, comes **Kalima's** *Fly Away* album, and an album and single, the latter called *Earthbound*, from the charmingly named **To Hell With Burgundy**. Newbies scheduled from New Rose, and that's still in the Pinnacle knapsack, are **Destroy All Monsters' Live**, **Lolitas** *Fussee D'Amour*, **Robert Gordon's** *Live At The Lone Star*, **Classic Ruins' Ruins' Cafe** and **The Slicker Boys' Live At Last**. Meanwhile, gazing backwardly into the past, See For Miles has some suitably tagged items ready to roll... like, **Hank Thompson's** *In The Studio On The Road*, **Velvet Fogg's** *Velvet Fogg Plus*, **Titus Groan's** *Titus Groan Plus* and **Colin Hare's** *March Hare Plus*. What a coincidence that those last three should choose similar album titles you might think, but no! They are in fact CD releases with additional material. Another gem of modern wonderment shattered.

WELL, IT was just the other day that someone called me up claiming to be a "Transmitter", and what do you know, that mid-Seventies combo have a new release. Yes, the group that recorded and released an album within 24 hours, that were mercifully avant garde on *Step Forward* are back on 9CC (*Craving Co Productions*) with a 12-inch four track EP led off by *The Mechanic*, which is like *Stump* never happened. Wanton artiness, expressing-yourself tendencies and other such angles are exposed. Oh, yes, you can get seriously avant Transmitter bits through Backs and the Cartel.

AMERICAN SST signing, **The Leaving Trains** release their second album, *Transportational D Vices*, hoping that they'll gain a bit more exposure this time round. Well, the last one was called *F\*\**, a phrase which has

been known to upset some people. Anyway the Trains aren't as bolshy and bile-curdling as their debut suggests, they are in fact quite the lyrical combo — with a finger on the commercial button for full effect. SST is distributed by Rough Trade and the Cartel, The Leaving Trains are cuddly and have a song called *Dude The Cat* and another called *Cement*.

EL RECORDS' **4-2-4**, featuring all the diabolical songs about and by footballers — ranging from Don Fardon's *Belfast Boy* about George Best to the England World Cup Squad and the dreaded *Back Home* (a number one in its time would you believe) — is released on El/Cherry Red, through Pinnacle, with some awful sleeve notes by Atila The Stockbroker and a cover sticker which claims all proceeds go to the Hillsborough fund. A worthy cause indeed. More rousing, rebel rousing football fare comes from up north, where the Rodney Rodney label will be releasing **Bananas** in protest against the Football Supporters Bill which is still blindly winging its way through Parliament. Those included will be Palace supporters **I. Ludicrous** with *Moynihan Brings Out The Hooligan In Me*, Altrincham's **Frank Sidebottom**, Tranmere's **Half Man Half Biscuit** with *I Was A Teenage Armchair Honved Fan*, Stockport's **Dub Sex**, Manchester Utd's **Waltones**, Liverpool's **Corn Dollies**, Blackburn's **Bradford** (confusing, eh?) and various others. More news of that one when it happens.

FORMER BUZZCOCK, **Pete Shelley**, returns with an acidic house mix of his *Homosapien* on the Immaculate label, what's more he'll be having a new album in the dance groove real soon. And that's through Pacific distribution. **John Kirkpatrick And Sue Harris** team up again for a new album, *Stolen Ground* on Topic. Featuring the sound of push button accordion and hammered dulcimer this is one for the roots specialist to clench a ham fist over their ear to. As mentioned in recent weeks, but just let me reiterate, **The Stone Roses** from Manchester have their eponymous album on Silvertone out on both vinyl and CD (through Pinnacle). Yes, it's very good and the group play live through May to prove the point. **The Stitched Back Foot Airman** have slimmed their monicker to **Stitch** and have a consuming platter called *Manic And Global* released on In Tape through APT distribution and rumour has it that **Frank Sidebottom's** much delayed second album, 13.9.88 is ready to roll on In Tape through APT.

HAVE I mentioned this before? Well, stop me if you've heard it... **The Wood Children** have signed to Demon and release an EP *Global Village Idiot* at the end of May. This will be followed in the goodness of time (ie: September) by the group's debut album. **The Trudy** have a seven-inch single on the Planet Miron label

called *Countdown To Love* available through Backs and the Cartel and through the haze of kitsch posturing it actually knocks spots of the recent Fuzzbox chart fave with that dodgy bit about Thunderbirds in the middle. Oh, you know the one... er, *International Rescue*, that's it! Well, The Trudy kiss some serious quantities of space dust with their effort.

HELLO, REVOLVER! Are you receiving us! Blip. Yes, we have some new releases and they're jolly good. OK. Blip. OK. Blip. What are they... Well, from Johnny America we've got the loud, earth shattering noise of **Crucial Youth**, a 25-track hardcore splash called *The Power Of Positive Thinking* on the Released Emotions label. Then we've a CD called **Ska-ville USA Volumes One And Two** which features ska acts from Boston and New York (including **The Toasters**, **The Scene**, **The Press**, **Bim Skala Bim**, **Bosstones**, **Plate 'O' Shrimp** and lots more). Then there's the *Disgrace To The Corpse Of Sid* by **Sore Throat** which weighs in with 101 tracks. A world record. Oh yes, a world record indeed. Blip. 101 tracks? Blip. Yes. 101 tracks, one side featuring 90 tracks and there's about 11 on the other side. You've heard of them, haven't you? They're in *NME*, *Snobs* and *Q* right now. Blip. Oh. Blip. Then, there's **The Oyster Band** with a seven and 12-inch on *Cooking Vinyl* called *New York Girls* and an album from the Italian Contempo label, **The Birdmen Of Alcatraz's** *From The Birdcage*. A high quality psychedelic thing from Florence (the city, not the woman from the caff). Over and out...

THERE'S A new album from **Breathless**. Oh, yes there is. And, I'm listening to it now and it's really good. Better, bigger and more convincing than their last one, even. On their own Tenor Vasa label, it's a wavering emotional thing with eight tracks on an out-of-focus-sleeve picture (that's art, I bet), and it's available through Nine Mile and the Cartel.

**THE SHAMEN** have departed the Demon stable, they always seem to be on the move, and resurface on their own Moksha label. Their first 45 this year is *You, Me And Everything*, the 12-inch version of which features "severe cut ups" of the track. The group also threaten a brief tour and a mini EP (not sure what the "standards and board of bracketing things" will see a mini EP as) at the end of May. **Rumblefish** return with a 12-inch single called *Don't Leave Me on Summerhouse*. It's their third single and it's full of summery tingling sensations evidently. Harder on the ear are **The Telescopes** whose 12-inch single, *Seventh Sharp Disaster* is on Cheree through Backs and the Cartel. **Napalm Death** have a 25 track *Peel Sessions* release on *Strange Fruit*. In fact it's two sessions and it's available through Pinnacle. Nothing really, compared to *Sore throat*.

DISTRIBUTION  
TOP INDIE  
TOP 40 SINGLES

1	NEW	HAND ON YOUR HEART	Kylie Minogue	PWL PWL(T)35 (P)
2	1	WHO'S IN THE HOUSE	Boothstars with Marlin	Rhythm King LEFT31(T) (I/RT)
3	3	WHERE HAS ALL THE LOVE GONE	Yaz	Big Life BLR8(T) (I/RT)
4	2	ME MYSELF AND I	De La Soul	Big Life BLR7(T) (I/RT)
5	NEW	HELYOM HALIB (ACID ACID ACID)	Cappella	Music Man MMP57034 (P)
6	4	PEOPLE HOLD ON	Cold Cut/Lisa Stanfield	Ahead Of Our Time CCUTS(T) (RT)
7	NEW	DON'T IT MAKE YOU FEEL GOOD	Stefan Dennis	Sublime LJME(T)105 (A)
8	5	TOO MANY BROKEN HEARTS	Joson Donovan	PWL PWL(T)32 (P)
9	10	ON THE INSIDE	Lynne Hamilton	A1 A1311 (A)
10	9	VOODOO RAY (EP)	A Guy Called Gerald	Rhymes! RS004 (P)
11	6	I HAVEN'T STOPPED DANCING YET	Pat & Mick	PWL PWL(T)33 (P)
12	NEW	HARDCORE HIP HOUSE	Tyres	Westside DJIN(T)11 (A)
13	7	JOY AND PAIN	Rob Base & DJ-E-Z-Rock	Supreme SUP(T)143 (A)
14	8	SLAM	Humanoid	Westside WSR(T)14 (A)
15	NEW	EARDRUM BUZZ	Wire	Mute (12)MUTE87 (I/RT/SP)
16	NEW	GET HIP TO THIS	M-D-Emm feat. Nasih	Republic- (LIC)022 (I/RE)
17	11	ROCKIN' ON THE GO GO SCENE	Richie Rich	Gee St GEE(T)12 (I/RT)
18	NEW	SHELTER	Circuit featuring Koffi	Collision (12)CIR1 (I/RT)
19	19	HAIRSTYLE OF THE DEVIL	Momus	Creation CRE063(T) (I/RT)
20	13	ROUND AND ROUND	New Order	Factory FAC2637 (P)
21	15	COCOON	Timex	Lisson DOLE-Q (P)
22	14	THIS IS SKA	Longsy D	Big One- (V)B1G13 (I/RT)
23	12	I'D RATHER JACK	Reynolds Girls	PWL PWL(T)25 (P)
24	NEW	TO THE MAX/IT'S MY TURN	Stevo	Sleeping Bag- (S)UK8(T) (I/RT)
25	17	MONKEYS GONE TO HEAVEN	Pixies	4AD (8)AD904 (I/RT)
26	NEW	WHY CAN'T WE LIVE TOGETHER	Illusion	Rumour RUMA(T)1 (A)
27	16	HEY MUSIC LOVER	S'Kpress	Rhythm King-Mute LEFT30(T) (I/RT)
28	23	MY SHOES KEEP WALKING BACK...	Daniel O' Donnell	Ritz RITZ-C197 (SP)
29	NEW	SKAVILLE UK	Bad Manners	Blue Boat BBSP001 (P)
30	21	THE REAL LIFE	Corporation Of One	Desire- (WANT)X16 (PAC)
31	18	SKY HIGH	Jigsaw	Libido URGE(T)2 (P)
32	26	YO YO GET FUNKY	DJ Fast Eddie	Westside DJIN(T)7 (A)
33	24	EVERYTHING COUNTS (LIVE)	Depêche Mode	Mute (12)BONG16 (I/RT/SP)
34	20	BIRDLAND E.P.	Birdland	Lazy LAZY13(T) (I/RE)
35	30	SWEET JANE	Cowboy Junkies	Cooking Vinyl FRY088(T) (I/RE)
36	NEW	THERE AIN'T ENOUGH LOVE	Zushii	First Base FB3005 (P)
37	22	WHY DO I ALWAYS GET IT WRONG?	Live Report	Broys-ho (12)CUE7 (A)
38	NEW	HOMOSAPIEN II	Pete Shelley	Immaculate (12)IMMAC11 (PAC)
39	NEW	THE COMPANY NEWS	World Domination Ent.	Immaculate (12)IMMAC12 (PAC)
40	NEW	MERCY SEAT	Ultra Vivid Scene	4AD- (BAD)906 (I/RT)

## TOP 20 ALBUMS

1	1	DOOLITTLE	Pixies	4AD CAD905 (I/RT)
2	3	3 FEET HIGH AND RISING	De La Soul	Big Life DLSLP1 (I/RT)
3	4	THE INNOCENTS	Erasure	Mute STUMM55 (RT/SP)
4	NEW	SILVERTOWN	Man They Couldn't Hang	Silvertone ORELPS03 (P)
5	2	WHAT'S THAT NOISE?	Cold Cut	Ahead Of Our Time CCUTLP1 (I/RT)
6	7	KYLIE	Kylie Minogue	PWL HF3 (P)
7	5	ORIGINAL SOUNDTRACK	S'Kpress	Rhythm King LEFTLP8 (I/RT)
8	9	WANTED	Yaz	Big Life YAZZLP1 (I/RT)
9	6	TECHNIQUE	New Order	Factory FACT275 (P)
10	8	101	Depêche Mode	Mute STUMM101 (I/RT/SP)
11	10	THE CIRCUS	Erasure	Mute STUMM 35 (RT/SP)
12	13	WONDERLAND	Erasure	Mute STUMM 25 (RT/SP)
13	14	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
14	11	STOP THE WORLD	Black, Rock And Roll	Supreme SUS (A)
15	17	THE DESOLATE ONE	Just Ice	Sleeping Bag SBUKLP5 (I/RT)
16	12	THE TRINITY SESSION	Cowboy Junkies	Cooking Vinyl COOK011 (I/RE)
17	19	SUBSTANCE	New Order	Factory FACT200 (P)
18	15	TEXAS CAMPFIRE TAPES	Michelle Shocked	Cooking Vinyl COOK002 (I/RE)
19	16	RIDE	Oyster Band	Cooking Vinyl COOK020 (I/RE)
20	NEW	NEVER STOP!	Front 242	Red Rhino Europe RRET8 (APT)

Compiled by Music Week from Gallup Data



## APPOINTMENTS

### COPYRIGHT ASSISTANT

The Central Copyright Department of PolyGram Record Operations is currently in need of an Assistant.

Reporting to the Copyright Administration Manager and working within a team of seven, the role encompasses a broad range of copyright activities for our 3 pop record companies — Polydor, Phonogram and London — as well as for third party clients.

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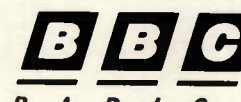
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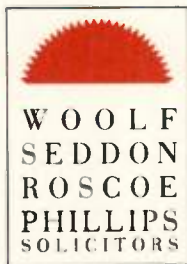


# Dootler's

## D I A R Y

IN RETROSPECT perhaps Maurice Oberstein's statesmanlike speech at the *Music Week Awards* lunch can be seen as an audition — and he passed. As possible alternatives to Obie as BPI chairman melt away like snowmen in London's spring heatwave, attention switches to likely candidates for the vice-chairman's role, also effectively becoming their apparent. Strongest contender is probably CBS's Paul Russell though, again, other council members seem either uninterested, too preoccupied with their paid-for jobs or not ready for the responsibility. Obie himself feels that "all of the council should make themselves available" and adds: "I don't think that if one is organised and has good people around one, such a role should be too much of a burden" ... Obie's seemingly inevitable accession is being matched in Eire by PolyGram MD Paul Keogh who is heading the local IFPI group ... Over in the music publishing fraternity might the MPA consider taking on now-out-of-work Frans de Wit as a full-time executive chairman to help face the many challenges confronting publishers at the moment? Subs would have to rise, so we doubt it. Although the MPA's rules seem to preclude the immediate election of a president to replace de Wit, Virgin's Steve Lewis is an early tip for the December poll ... Word is that EMI's acquisition of SBK — the deal that did for de Wit — has encountered a last minute hitch, though not too much should be read into the fact that completion has been postponed to the end of this month ... Not resting on their laurels, The Shadows this week combine celebrations for their thirtieth anniversary with the launch of new Polydor album *Steppin' To The Shadows* ...

PAUSE FOR thought: In week of release 23 per cent of Kylie's singles selling through Woolworths were on cassette. Dealer price meant those sales were ineligible for the chart but, had they qualified, it's estimated that *Hand On your Heart* would have gone in at number one. As the market picks up, there are many retailers who would confirm that cassingles (boy, do we hate that word) would give it another boost ... When Soto Sound vendor Brad Aspers telephoned MW last week, we asked casually when he might be coming back from Spain. "Oh, in a couple of years," replied the 32-year-old millionaire, and we don't think he was joking ... Expect Zomba restructuring to take effect from June 1 ... A day of kart racing in aid of Music Therapy is taking place on May 14, with teams from MCA, CBS and Outlaw already taking part. Organiser is Solo Agency's John Giddings ... EMI Classics, as the company's classical operation is now styled, gets a big launch party at Abbey Road on May 17 ... Also pushing the boat out, Nick Battle and Kim Glover celebrated the birth of The Independent Promotion Company with a Thames party last week ... Bill Wyman and Eric Clapton have put together celebrity cricket teams for a challenge at Stocks Country Club on May 28 in aid of the Starlight Foundation (01-329 4933).



### TV & Film Man Takes Legal Move

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WINDOW OF the future: Past-Present, the new Clannad album, is presented at the Virgin Megastore in London.



FIELD OPERATION: The Video Collection football team lines up for its match with Woolworths' Entertainment XI.



HEARTS OF gold: Celebrities gather for the Capital Gold recording of Liverpool Lou, in aid of victims of the Hillsborough disaster. The single is on the Rio Digital label through PRT.

PAT ON the back: Epic Records' head of press Pat Stead (right), who recently recovered from cancer, completed the London Marathon and raised more than £21,000 for Cancer Research. Another finisher was Working Music's Jeff Chegwin who raised cash for the Paul Jenkins Cancer Trust Fund.



HOTEL, LET'S go: New signing Hotel (third left) lines up with staff from Parlophone.

SALES GO ape: The Monkees (right) celebrate a gold disc for sales of their Greatest Hits.



PEOPLE GET ready: The participants in the HMV Celebrity Grab in Dublin in aid of People In Need get set for the rush.



REASONS TO be cheerful: PWL, MW's David Dalton and Jason Donovan launch the star's new album.





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# Why rock 'n' roll is not all black and white!

**Rock has generally conformed to certain unwritten rules and regulations but over recent times there've been signs that things are changing. Kirk Blows looks at the increasing black influence on rock music and the attempts to introduce new ideas**

**J**IMI HENDRIX is generally considered to have been the man mainly responsible for the creation of the genre that is heavy rock, and for some, it's rather ironic that this form of music that has now become very much white man's domain, should have been created by a black man.

Of course, the reality is that although Hendrix has always been in a minority as far as colour goes, rock is simply an extension of the blues and we all know the history of that.

But somewhere down the line, be it natural or not, the evolution process has taken R&B, blues and soul, or whatever you choose to call black-influenced rock 'n' roll in the Fifties and early Sixties, into two distinct directions. We now find ourselves in a position where in the left corner we have rock, heavy rock and heavy metal, dominated by whites and in a state where the genre conforms to now firmly established rules... and in the right corner we have soul, disco and funk — considered to be

black music, and in the main, the two groups have distanced themselves and travelled parallel to each other with little or no cross-over.

There are, however, signs that the stereotype is being broken and that attitudes are changing. It's now possible to cite artists who've actively challenged the subconscious rules and are now taking rock in new directions, in terms of musical style, audience and philosophy. There's always been odd exceptions to the rule. Indeed, you can look at someone such as Carlos Santana, who's fairly unique in terms of combining rock with Latin influences while still retaining the time-honoured image of "guitar hero". But now with the likes of Living Colour, Dan Reed Network, Fishbone, and even Roachford, there appears to be a new breed emerging set to take risks, defy the norm and ultimately inspire others in their wake.

"Other bands have told me that Living Colour's success is giving them the feeling that anything is

possible," says the band's guitarist Vernon Reid. "What I hope it's doing is encouraging other black rock bands to stick with it."

Living Colour are perhaps the most obvious example of what we're talking about here. Quite simply, they are a black rock band.

That's how they describe themselves, but the story doesn't necessarily end there. Yes, they play heavy rock music — Reid torturing his guitar to the furthest extremes — but they're also representative of a trend to introduce black sounds into rock. Their debut album, *Vivid* (Epic), features heavy rock, funk and soul, indicating the band's intentions of entering the rock arena without leaving the world of black music behind.

"It's important to us that Living Colour is not seen as separate and apart from black culture, but is rather a child of it in much the same way as Hendrix, Sly Stone and Willie Dixon are," continues Reid. "The perception of rock as solely white music is not going to change overnight, unless you begin to do something about it at a fundamental stage in an individual's development. In this respect it's important for bands like us, Fishbone and the Bad Brains to play to audiences of all ages rather than confining ourselves to shows for the over-18s."

Living Colour's profile in the States has taken a sudden upsurge, with the *Cult Of Personality* single and video getting airplay in quantities previously denied the band. The subsequent net result is a near million selling album that's just gone platinum, and an array of trophies picked up at the New York Music Industry Awards in April, namely Best Rock Band, Best Debut Group Of The Year and, for Carey Glover, Best Rock Male Vocalist.

Here in the UK, the album is still yet to show in the top 200 though the sales are well over 20,000. The feeling at Epic is that it's only a matter of time before *Vivid* cracks big, but if this one doesn't do it the next one will. "We always thought the main key to breaking the band here would be having the band play live," says product manager, Mark Blanch. The band have attracted a predominantly rock audience and considerable press coverage, but there was no real targeting of audience. And as far as marketing procedures go Blanch admits that "it's been a learning experience for us too".

Labelmates Fishbone have only visited the UK on two occasions, but like Living Colour have attracted fervent press support. Hailing from LA, this black sextet fuse ska, rock, funk, soul, reggae... well literally everything, and the result is a curious blast of power that again makes the band an essential live entity. Now, with one mini and two full albums behind them, Fishbone have established a character that's full of humour and zaniness.

Once again, there's far more to Fishbone than just having six black guys playing rock, especially in musical terms, but as keyboard/trombone player Chris Dowd says, they're well aware of their right to rock. "Black people created blues and they created rock and roll. The Beatles and the Rolling Stones came along and took from music what black people had been doing for 50 years, then came R&B and soul music, and ever since then black people have had a hard fight back to rock and roll."

Both the public and industry have been guilty of imposing restrictive limitations on what can be achieved musically.



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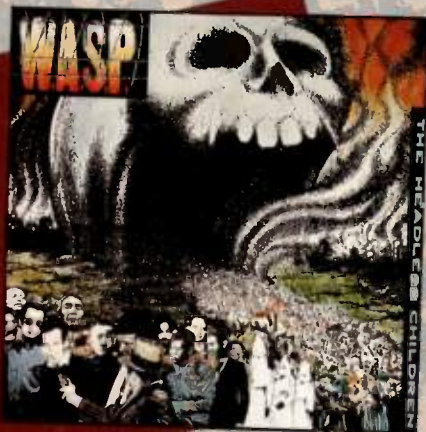
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# Rocking around the bloc!

**Heavy rock, by tradition, has always been very much a live entity and as such, rock bands have consistently explored for new territories to add to the global circuit. Now, in the wake of expanding glasnost and perestroika policies, a new area is opening up — in general the Eastern Bloc, in particular, the Soviet Union. Kirk Blows reports**

**F**IVE YEARS ago it would certainly not have been possible. But given the ever-changing climate towards greater freedom and a growing exchange between East and West it's now a reality that Western rock bands can visit the Soviet Union and play live, ironically to an audience that still in general cannot legally purchase most rock albums.

For though access has been allowed to other Eastern Bloc countries to varying degrees over the last decade or so, with Yugoslavia and Hungary in particular being relatively open, it was Russia that had always firmly denied any rock band any chance of entry. Indeed, it's only during recent times that the authorities have relaxed restraints within the country and its own people in terms of musical expression.

OK, so the likes of Cliff Richard, Elton John and Billy Joel have gained permission to perform to Russian audiences but these were artists who'd been carefully examined and who'd been deemed as being "safe". For the world of heavy rock, with its image of rebellion, it was always going to be a tough one to crack.

The winds of change, however, have been blowing. With

Gorbachev seeking to improve relations with the West at all kinds of levels, and with developments within the country prompting continuing progress, the Russians had been monitoring the activities of European bands visiting their close Iron Curtain neighbours.

The man responsible for taking many acts out to these countries was a Hungarian promoter by the name of Laszlo Hegedus and ultimately he was instrumental in finally breaking down that Russian barrier, having long since had requests rejected to take bands into the country. The month was December 1987, the band were the perennial travellers Uriah Heep.

The band were invited to play 10 concerts at Moscow's 18,000 seat Olimpiskij Stadium as part of the Russian "Concerts For International Peace And Friendship", organised by Laszlo of Multimedia (Europe) in conjunction with the state promoters, Goskoncert, in Moscow. The band were only too aware of the importance of the whole event. "We were so aware of our position as ambassadors, for rock in general," confirms founder/guitarist Mick Box. "Had we have gone out there and smashed up hotel rooms, got arrested and wreaked general rock and roll

havoc, that would probably have been it as far as other bands going out there was concerned."

The Russians were predictably cautious, with 400 armed guards present at each gig, not facing the band but the crowd, who, incidentally, were set some 30 metres away from the stage. "I think the authorities were a little scared at having that many people together in one place at one time at some-

thing they knew very little about. They just didn't know what to expect," Box continues.

The concerts were an unqualified success, with Heep's visit paving the way for others to follow in their footsteps. It was a new experience for the band, and that's saying something when you're talking about a band who have

TO PAGE SIX ►



THE SCORPIONS ... played to a total of 150,000 people in the Soviet Union — most of whom seemed to know the songs

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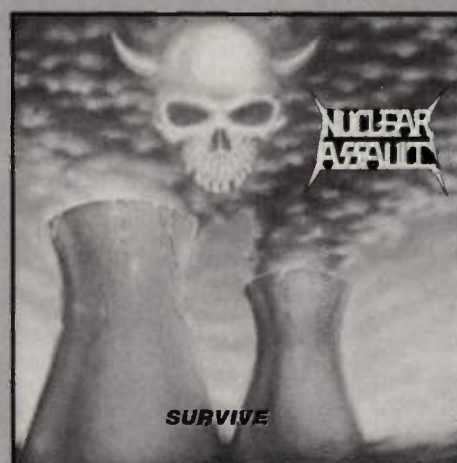
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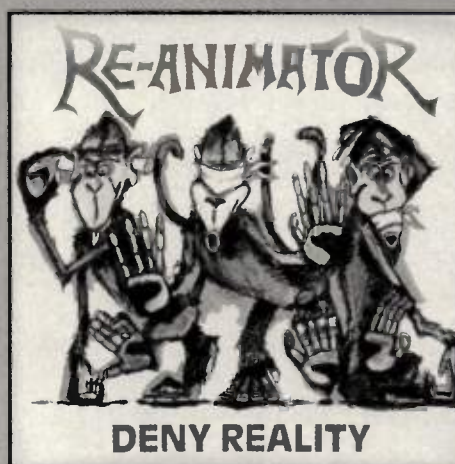
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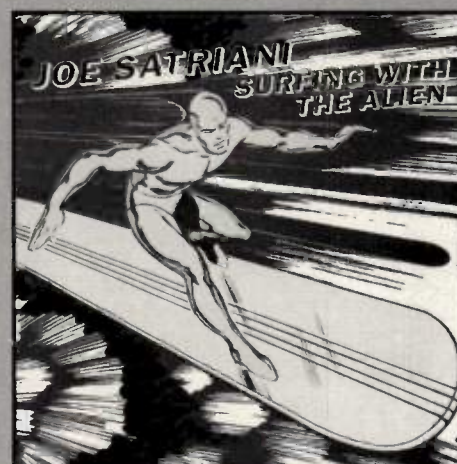
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JOE SATRIANI - "SURFING WITH THE ALIEN"  
L.P./CASS./PIC. DISC./C.D. - GRUB 8.



## ► FROM PAGE FOUR

played over 35 countries in its 18-year career. Indeed, as far as the band is concerned, the events served to confirm how familiar the Russian audiences were with their music. Some were there for the pure novelty, of course, but a large proportion gave evidence to suggest the growing influence of black market culture.



URIAH HEEP'S Mick Box... an ambassador of the West

Steve Parker of Miracle, Heep's management, explains how the band got to be the first: "Laszlo Hegedus had been looking to get an act into the Soviet Union, he's worked with Uriah Heep in other countries and knew that we were looking to go. But he really needed someone with the right approach. Obviously you've got to be open-minded, fairly patient and you've got to be practical and prepared to compromise a little bit. Heep are easy to work with all round and he thought we'd be the ideal band to start with. He reassured us that he would be putting all the sound and lights in and when we'd satisfied ourselves with all the logistics and were confident that it could actually happen we agreed."

For Uriah Heep, the Moscow concerts have resulted in the most publicity the band have received in years, and some of this, apart from helping boost the band's career in the UK, has encouraged others to follow.

Multimedia was also responsible for German band the Scorpions visiting the Soviet Union last April. The band also have a large live pedigree and have continued to search for new territories to play. There's no doubt that the path was laid for the band, particularly as the Scorpions represent a much harder, and so potentially more dangerous, brand of rock — in the eyes of the Soviets at least.

Five dates were initially scheduled in Moscow but these were literally scrapped just two days before the band were due to depart because of Soviet doubts over security. It was widely acknowledged

that Moscow represents the most enthusiastic area for hard rock and the authorities were a little concerned about the possibilities of things getting out of hand, so the band were offered the chance of playing 10 concerts in Leningrad instead.

"We were initially a little dubious of playing 10 dates," admits vocalist Klaus Meine, "because we've never ever played that amount of shows in one place. But as it turned out, we could probably have played for two months and still sold out, because people were coming from everywhere. We were also happy that the audience were allowed right up to the stage."

In total The Scorpions played to 150,000 people and for posterity have captured the dates on video, titled *From Russia With Love*. Once again the audience was more than familiar with the band's material, as Klaus says: "Still Loving You was apparently the most popular song out there at the time, even though it was not officially released. We were very surprised at the way they seemed to know most of the songs."

The Scorpions themselves had played behind the Iron Curtain before, and had established contact with Multimedia following a *Monsters Of Rock* date in Budapest in 1986. But the Soviet Union was the real challenge. "The most memorable thing was the atmosphere," says Klaus. "It was like playing in front of a virgin audience, everything felt so fresh. It was almost like the creative explosion of the Sixties, where everything felt so new."

These are indeed exciting times

as far as the interchange of rock between the East and West is concerned, with the list of bands visiting the USSR growing steadily. Status Quo have since followed Heep to the Olympic Hall, Moscow, while even Bon Jovi have generated some press following a brief promotional visit. The doors are opening all the time, now that the matters of getting equipment into the country (generally from Hungary), and the means of payment are becoming established.

As far as payment goes, deals have generally been agreed whereby bands have been paid in part with Soviet roubles, and in part with hard currency — normally US dollars — but the fact remains that with roubles having to stay within the country, and with the large amounts of expenditure that goes with spending a protracted period of time playing a series of shows over there, there's little serious profit to be made.

"There's little real money to be made," says Miracle's Steve Parker, "so the groups that do go there are doing so because they like playing and enjoy entertaining people, providing they can make a reasonable crust and earn a living at the same time. But you can imagine that there are many bands who just wouldn't want to go unless they were paid hefty fees, and obviously that's going to keep a lot of people out of Eastern Europe, particularly as the media aspect becomes less valuable."

This will, of course, diminish as the novelty wears off, and to an extent perhaps it already has. You can only look at so many rock stars

posing outside the Kremlin in Red Square before it becomes a little tiresome. Both Uriah Heep and the Scorpions got tremendous media coverage in their respective home countries because of their trips, but even by the time Quo visited, media attention had dwindled.

What hasn't apparently dwindled is the public demand for Western bands to play, however. And there are ways of reaping full benefits of playing live out there. The most recent new visitors to Russia have been Yngwie J Malmsteen's Rising Force, and like Uriah Heep, with their *Live In Moscow* album, and the Scorpions with their aforementioned video, Malmsteen is set to preserve the occasion in the form of both a live album and video in a couple of months.

Malmsteen's interest in Russia originally stems from his father, who holds a position in the Swedish military and has developed a deep knowledge of the Russian language and culture, as well as establishing important contacts that he's speeded up the process of lining up the guitarist's 20 dates (11 in Moscow, nine in Leningrad), the last of which was recorded.

"It's a seriously strange place," states Yngwie on reflection. "The whole society is so desperately out of line. However, with so-called hard currency you can buy Western goods. The problem for the people is that they can't get hard currency. But Gorbachev is definitely doing the right thing, because he knows that if he doesn't make changes there's going to be another revolution."

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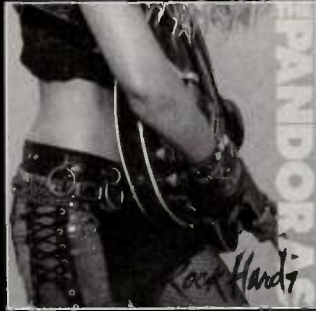
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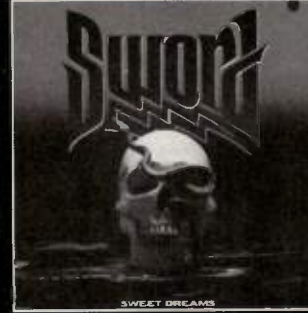
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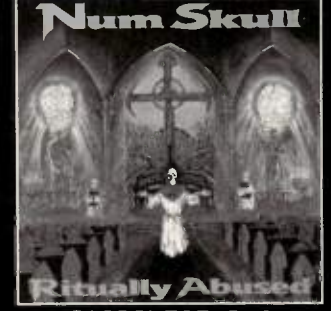
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# Looking for a cure for metal fatigue

**'I don't listen to a lot of stuff that comes out because there's not a lot that's original. In the last five years I don't think there's been anything that's been devastatingly new or original.'**  
**Jeff Clark-Meads investigates . . .**

**W**AITING FOR a young, fresh, British heavy metal talent to come along is like looking for the services on the motorway when you want to take a leak: the harder you try, the further away the prospect seems to get.

If the line-ups at Donington are an indication of what's current, consider this — there hasn't been a British opening act since 1985. Even then the band was Magnum, who weren't exactly in the first flush of youth but got the gig because their first deal with a major record company was bringing a renewed surge of success.

The implication is, then, that nobody born and bred within these islands has made a substantial impact on the headbanging fraternity for half a decade.

There have been some very credible, very honest, very genuine attempts — bands whose demise after initial promise brought not a little sadness. But, the fires of cynicism have been fuelled by the arti-

cial, contrived and superficial outfits that have also come and gone in the Eighties — bands that, on occasion, have emerged into the world smothered in big-money marketing and presentation but still couldn't persuade the average punter in the Marquee to look up from his pint.

It could be, though, that there is light at the end of the tunnel. The next two or three years will prove whether the faith that is being placed in Polydor's Little Angels, WEA's Slammer, the unsigned Horse London and half-a-dozen other outfits will have been well-founded.

So, while we're waiting for the youngsters to deliver the goods, perhaps it's appropriate to look at what some of their more venerable predecessors are doing.

Well, if you want venerable in extremis, it comes neatly packaged in the shape of Tony Iommi, the only ever-present member of Black Sabbath and the man who is widely credited with inventing the heavy metal riff. In partnership with the

long-serving Cozy Powell, he has just produced the latest Sabbath album, *Headless Cross*, for IRS.

Headless Cross has moments of supreme weight and intensity. Indeed, it has been said that only Iommi can produce riffs heavy on this scale. The cynics argue, though, that Iommi is still churning out much the same stuff as he was 20 years ago, but that is a criticism which leaves him unmoved.

"This is the most enjoyable album I have ever done," he states, adding that he lets the world go its way and simply carries on doing what he feels comfortable doing.

"We do what feels right for us. We've put everything into this album and we have total belief in it. When I'm working with Cozy it feels so natural and we just let it take its course.

"If we'd sat down and tried to make an album with a certain style or tried to come up with a single, it just wouldn't have worked. We refuse to compromise."

Iommi says he is unaffected by

the music that has emerged since he began making the mould for metal riffs. He feels he has progressed in his own fashion and has not been swayed or influenced by newer bands or newer styles.

Powell goes one stage further: "I don't listen to a lot of stuff that comes out because there's not a lot that's original. In the last five years I don't think there's been anything that's been devastatingly new or original."

"How can you take bands like Kingdom Come seriously? I'll accept anybody who does something original, but when they just sound like Led Zeppelin, what's the point?"

Powell reiterates Iommi's argument that Sabbath do not take into account current metal fashions when producing albums. "We have done an album that is right for us," he says. "We hope people will like it for what it is and realise that it has come from the heart."

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## ► FROM PAGE EIGHT

Another man who puts his heart and soul into his songs is Mammoth's John McCoy. He and writing partner Nicky Moore have seen a lot of rock 'n' roll over the years — McCoy wrote and played bass with Gillan and Moore wrote and sang with Samson — and many feel that their partnership is seeing them finally reach their full creative potential.

Unlike Sabbath, Mammoth are still trying to make their name but have already won a lot of friends with what has been dubbed "the thinking fan's hard rock".

McCoy shies away from the heavy metal tag. "It's more heavy rock, I suppose," he says. "It's not heavy metal but then I've never really been sure what heavy metal is."

"To me, Black Sabbath are a heavy metal band but a lot of the newer bands don't seem particularly heavy. The Americans think Heart are heavy metal, but I wouldn't say that."

If Mammoth have a definable style then its trade mark is its diversity. Their debut album contains some overtly heavy material but also songs that could be delivered by Dave Lee Roth or even Tina Turner without seeming out of place.

"We have deliberately tried to have a number of styles," says McCoy. "The one rule we have got in our writing is that there are no rules. We'll try anything and, if it works, we'll stick with it."

As with Powell and Iommi, McCoy and Moore both say they

feel totally fulfilled in their relatively new-found partnership.

Perhaps, then, that is the secret of being British and still making a contribution to the hard end of the rock market — doing what comes

naturally and forgetting what the Americans, the Continentals or even the Japanese are advocating as the fashion of the moment.

And, if you'll allow me one moment on my soapbox, perhaps we

should remember that we invented heavy metal.

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**'The only rule we have got in our writing is that there are no rules. We'll try anything and, if it works, we'll stick with it'**



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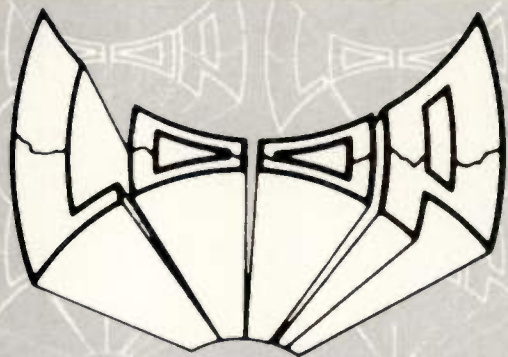
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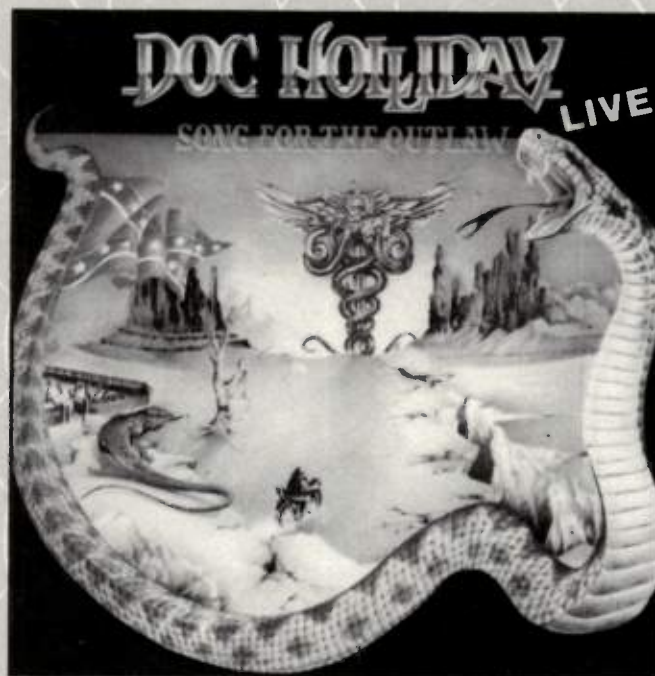
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