

9 JUNE 1990

MUSIC WEEK



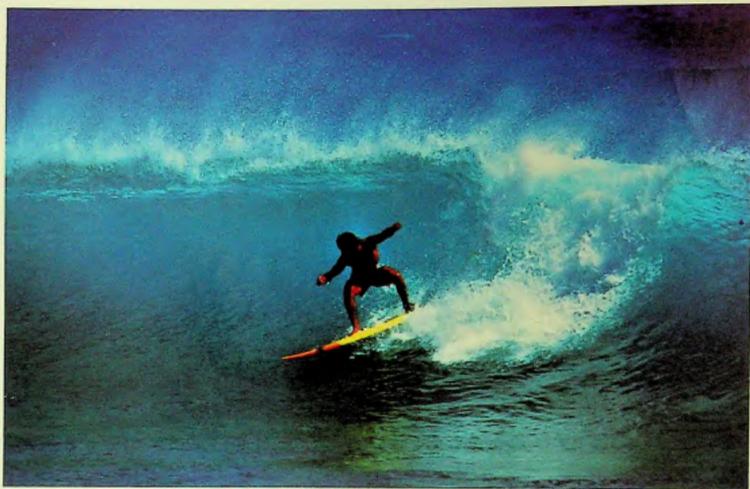
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THE SUN, THE SEA, THE SURF, THE SAND AND...

THE BEACH BOYS



Summer Dreams

After thirty years at the vanguard of American rock'n'roll, the Beach Boys remain the bards of the American summer, their songs of sun, surf and sea capturing the California experience for the rest of the world. The group formed by brothers Brian, Carl and Dennis Wilson, cousin Mike Love and friend Alan Jardine, and later joined by Bruce Johnston, racked up hit after hit in the Sixties, when they led the American reply to the British invasion of the Beatles and their contemporaries. Since then, they have continued to lend their unique harmonies to songs old and new, mixing ambitious album projects with nostalgic concert tours that concentrate on their best-known songs – the tracks which you'll find on this album of their greatest hits.

THE BEACH BOYS

Summer Dreams



32 CLASSIC TRACKS

California Girls · Good Vibrations · God Only Knows · I Get Around
Sloop John B · Wouldn't It Be Nice · Barbara-Ann · Do It Again
Surfin' USA · Darlin' · Bluebirds Over The Mountain
I Can Hear Music · Break Away
plus many more

RECORD 1 SIDE 1

1. I Get Around
2. Surfin' U.S.A.
3. In My Room
4. Fun Fun Fun
5. Little Deuce Coupe
6. The Warmth Of The Sun
7. Surfin' Safari
8. Help Me Rhonda

RECORD 1 SIDE 2

1. California Girls
2. Don't Worry Baby
3. All Summer Long
4. Wendy
5. When I Grow Up (To Be A Man)
6. Dance Dance Dance
7. The Little Girl I Once Knew
8. Barbara-Ann

RECORD 2 SIDE 1

1. Good Vibrations
2. Sloop John B.
3. You're So Good To Me
4. God Only Knows
5. Then I Kissed Her
6. Wouldn't It Be Nice
7. Heroes And Villains
8. Wild Honey

RECORD 2 SIDE 2

1. Do It Again
2. Friends
3. Darlin'
4. Bluebirds Over The Mountain
5. I Can Hear Music
6. Break Away
7. Cotton Fields
8. California Dreamin'

* These tracks are not featured on the CD.

RELEASE DATE - 11th JUNE
CAMPAIGN STARTS - 11th JUNE

THE CAMPAIGN

NATIONAL TV AND LOCAL RADIO

WEEK 1 (JUNE 11)
NATIONAL WOOLWORTHS TV CO-OP CAMPAIGN

WEEK 2/WEEK 3 (JUNE 18/25)
SOLUS 30/10 SECOND COMMERCIALS
CENTRAL AND YORKSHIRE
PLUS LOCAL RADIO CAMPAIGN
CAPITAL FM, CAPITAL GOLD

WEEK 4 (JULY 2)
SOLUS 30/10 SECOND COMMERCIALS
GRANADA AND TVS

WEEK 5 (JULY 9)
SOLUS 30/10 SECOND COMMERCIALS
LONDON, GRANADA AND TVS

NATIONAL PRESS

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DAILY MIRROR/RECORD
THE INDEPENDENT
DAILY EXPRESS
TODAY

SPECIALIST PRESS

IDOLS - JULY ISSUE
RECORD COLLECTOR - JULY ISSUE

IN-STORE

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DURING JULY
(DETAILS TBC)

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Robust EMI powers into the fast lane

SLOVENLY AND slow are adjectives that can no longer be associated with EMI at the music group moves a step closer to the top three in the world, claims president Jim Field.

He believes the group's 37 companies are now working cohesively as a unit and the doubling of profits over the past year has given his management team a hunger for more success.

Field says this success has been due to a "double lever" of 50 per cent organic growth combined with 50 per cent expansion through acquisitions which has led to a one per cent increase in world market share to 12 per cent.

"What we are doing is grinding down in the backroom at the same time as we are going out and breaking new acts. If you get that balance right it is amazing what you can achieve," says Field.

New acquisitions and partner-

ship deals such as SBK and Chrysalis Records have helped increase EMI Music's worldwide recorded music sales by 21 per cent. As a result of this, market share gains were achieved in the US, UK, Germany, Italy and Japan.

"It is great to see the company as robust as it is. EMI is now at the top of the heap and adjectives like slovenly and slow are not being put at the start of our name anymore," says Field.

"The people at EMI have tasted success and it feels good. Everybody wants to maintain that and we need to have that winning attitude," he adds.

During the year ending March 31, 1990, EMI Music's group sales increased by 34 per cent from £765.9m to £1,028.1m with profits doubling from £44.8m to £91.6m. Field credits a lot of the

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RED IN THE PINK

A profile of independent retailer Red Records

FOOTBALL...
Who will get the video rights?
... AND MORE FOOTBALL
This year's world cup vinyl hits and misses



DAVID CLIPSHAM, object of Oberstein's broad view

Cliphsham: from the frontline to the firing line

DAVID CLIPSHAM is breaking new ground this week: he is the first man to step from being the head of a national music retail chain to the managing director's office at a major record company.

As has been widely predicted, Our Price chairman Cliphsham has been appointed managing director of Phonogram and will join the company at a point to be agreed between him and his current employers at W H Smith.

Asked why Cliphsham—who has not worked for a record company since the Seventies—was given the job, PolyGram chairman Maurice Oberstein replies: "He is a man of broad experience, and he will bring to the job qualities not simply related to the music business alone. His involvement with a number of substantial takeovers by W H Smith—namely Waterstones—is most impressive."

"With all the people we appoint

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Midem pirates face three years in the sin bin

MIDEM PARTICIPANTS found to be pirates are to be banned from the industry's biggest trade fair for three years.

This new rule comes into force at the 25th Midem, to be held in Cannes from January 20-24 next year and it will be incorporated into the contracts offered to companies taking stands. Each Midem participant will also have to sign a declaration that "he undertakes on his honour not to engage in any act of counterfeiting or piracy".

This move follows the raids on two stands at the 1990 Midem, co-ordinated by IFPI and SNEP, the French trade association. Xavier Roy, chief executive of Midem, says: "I am convinced this move is an important breakthrough in the struggle against piracy. There is a clear message to any pirates contemplating coming to Midem: stay away, we don't want you." Under the new clause in the contract, those whose "piracy has been established" will be immediately expelled from the current Midem and not re-admitted in the following two years.

On his plans to celebrate Midem's 25th anniversary, Roy says that he intends to present two awards for the Person of the Year.

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CD shortfall: book now for Christmas

THE BOOM in CD sales is creating a new set of problems for record companies as manufacturers struggle to keep up with demand. Factories are already at full stretch at this, one of the quieter periods of the year, and pressers are urgently advising that anybody who has not thought about the Christmas market must do so now.

"Record companies will experience problems," says Roger Twynham, sales manager at Philips Du Pont Optical, adding that the

likelihood of shortfalls has been signalled since this time last year. He continues: "Anybody who does not deal with a regular supplier could find themselves with acute shortages. The situation this year, if anything, is going to be worse than it was last year."

He says that PDO is pressing 30 per cent more discs now than at this time last year but points out that the plant has been expanded to cope with the larger numbers. Francis Wilson, marketing direc-

tor at Distronics Europe, comments: "We're absolutely full—and we will go on being full." He believes there will be problems with supply later in the year and says that record companies should think about their current requirements sooner rather than later.

Clive Robins, sales manager at Maying CD, adds: "Some companies have already given us Christmas orders which we're now pressing." Despite the re-equipment of Maying and other factories, he states: "There won't be enough capacity come the busy period."

At Nimbus, customer services manager Dave Lawton says record companies cannot expect the short turnaround times they have enjoyed in the past. "Record companies should think about their requirements now," he recommends. "Last-minute shopping just won't work this year."

"Even the small, independent companies will be serviced but waiting times will be a lot longer than they are used to."

Royalty row: tribunal date set

THE TWO sides in the mechanical royalties row are to get their first taste of formal arbitration at the end of June.

The BPI, representing the record companies, and music publishers' organisation the Mechanical Copyright Protection Society are to appear before the Copyright Tribunal on June 28 and 29.

At that hearing, they will be told whether the tribunal believes it has

jurisdiction in the matter.

The BPI has asked it to consider the system by which mechanicals are currently paid while the MCPS contends this is outside the body's remit.

In a separate move, the Composers Joint Council says it will make its own representations to the tribunal should the hearing proceed.

● See also p3



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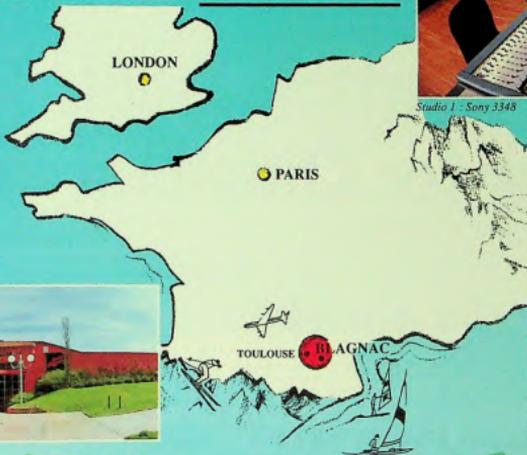
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Composers back MCPS in royalty wrangle

THE UK'S songwriters are backing the position of the music publishers in their negotiations over new mechanical royalty rates.

A meeting of the Composers Joint Council, an umbrella group covering composers organisations such as ASCAP and the Musicians' Union, is writing to the Copyright Tribunal to express its support for the Mechanical Copyright Protec-

tion Society.

The MCPS has asked the tribunal not to consider a referral to it by the BPI of the current system for royalty payments on the basis that the tribunal has no jurisdiction in the matter.

The composers are also supporting the MCPS's intention to introduce a new, higher mechanicals rate from July 1.

Prestige deal sees BBC address back catalogue

A NEW marketing partnership is putting a cutting edge on the BBC's plans to expand its music business interests through exploitation of

back catalogue.

BBC Records has set up a new deal with Prestige — the label run by music publishers Hal Shapiro and Keith Thomas — to market and distribute back catalogue material.

"We first got involved with them last year but it has taken us a while to get things in operation," says head of BBC Records Iain McLay.

"We got involved essentially to widen the scope of our catalogue. They are into a pretty solid middle-of-the-road area and as they both have music publishing backgrounds they have access to quality product," he adds.

The three- to five-year deal follows a similar move with Walt Disney which expired last year. McLay says he does not expect the releases to sell millions but that it is perfect Radio Two material and the station is heavily supporting the releases.

McLay adds that the deal with Prestige is not the first of a string of further involvement with the music business. "We don't intend to develop any other labels. Anything else we want to put out will go on the BBC Records label," he says.

● NIMBUS IS claiming a first with its single-disc juke box. The company says each CD-ROM can carry more than 150 singles, each taking three seconds to locate, and will play for nine-and-a-half hours. The system is being launched in conjunction with Rediffusion Music as a variant of its existing Star Sound Machine juke box.



THIS IS the new-look team at PolyGram Music Video International. New managing director Will Evans (centre) is pictured with director of international marketing Andy Murray (right) and president of PMV USA Joe Shults.

NEW PRODUCT

Dino goes hell for Leather

DINO RECORDS is mounting a £200,000 national TV campaign in support of rock compilation *Leather And Lace*.

The promotion, which breaks to coincide with release on June 11, will be augmented with space in the music press.

The 17-track compilation includes Dead Ringer for Love, Total Eclipse Of The Heart, Big Log and Private Dancer.

PolyGram heads for the North

POLYGRAM IS mounting a national TV campaign to back The Northern Beat, a 22-track compilation of Sixties material.

TV ads will break in Granada and Yorkshire from the release date of June 4 and will be followed by a national TV-am campaign. Advertising on Capital Gold has also been booked for two weeks after release and space has been bought in national newspapers and the music consumer press.

The album includes songs from The Beatles, Cherry & The Peacemakers, Herman's Hermits, The Mindbenders and The Hollies.

● EVERYDAY PEOPLE are playing dates in June to promote their single, *I Guess It Doesn't Matter*, due for release by SBK on June 21.

● FLICKNIFE RECORDS is supporting the release of the Groovy Chainsaws' *The Bad Situation* EP with ads in *Sounds*, *Melody Maker*, *NME*, *Kerrang!* and *Metal Hammer*. In-store material will be available.

● GURU JOSH is touring until June 9 to promote his second single on de/Construction, *Whose Love [Is It Anyway?]* due out on Monday (4).

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Robust EMI

► FROM PAGE ONE

company's success to the sheer hard work of his staff.

"The morale is outstanding right now. The hard efforts they put in are being turned around. But we still have more potential and I still have the goal of getting into the top three.

"This year brought us a step closer. I don't know when we will realise that goal but I have always considered it to be something over a three or four year time period," says Fifield.

He adds that future plans for the group include a continuing interest in acquisitions — but not purely to increase market share.

"I am always looking for ways to add value creatively. We have the funds and the objective of being a bigger player," he says.

Fifield is not specific on what acquisitions may be interested in. "There are few acquisitions around at the moment. In fact, most of the time people come to me with ideas and I'm a good listener," he says.

Other plans include a worldwide improvement in EMI's own distribution service to match the success of CEMA in the US, an improvement in customer service standards and investing \$20m in information technology.

Unlike some of its competitors, one thing EMI won't be doing is making a horizontal move into other areas of the entertainment industry. Fifield adds: "We will just concentrate on what we do best."

Clipsham

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within PolyGram, we feel there is room for them to grow within the company. As the company expands, it's nice to see who can move through the company."

"Questioned as to whether this means Clipsham will eventually succeed Oberstein as PolyGram chairman, he responds: "I have no idea."

Clipsham is the second consecutive appointment to the top job at Phonogram from outside the ranks of record company staff — his predecessor, Hein van der Ree, was a music publisher before joining the company.

Oberstein comments: "It's never seemed essential to me that we should take a narrow view."

Manchester mega store is test-bed for expanding HMV

HMV IS set to "bring Oxford Street to Manchester" as it prepares to open its biggest store outside of London. The 20,000 square foot shop will also be a test-bed for a possible new style for the whole HMV chain.

Plans for the new store in Market Street, Manchester — due to be open in the spring of next year — were unveiled at the group's annual conference, where it was also revealed that seven other new shops are scheduled to be trading before the summer is out.

HMV managing director Brian McLaughlin says: "Magazines of more than 10,000 square feet are due for Reading, Croydon and Brighton and there will be further shops in York, Glasgow, Newcastle-upon-Tyne and Sheffield.

Of the company's main development, he comments: "Our aim is to bring a bit of Oxford Street to Manchester." Of the experimental style the store will carry, he adds: "We've been running with our current design for about five years which, in anybody's book, is a long time in retail so it probably is time for us to look at something fresh and exciting again."

The Manchester store will bring to 26 the number of new outlets the chain has opened in two years, and McLaughlin remarks: "In square footage terms, this is the equivalent to 100 Our Price stores."

With such expansion, McLaughlin re-states his belief that HMV will have 20 per cent of the market by 1993.



BRIAN McLAUGHLIN: "We'll have 20 per cent by 1993"

As part of the campaign towards that goal, a new advertising style will be launched in July.

IM&M decides 'small is beautiful'

FOR THE record industry in the Nineties, small will be beautiful. That was the message from leading figures from both the major and indie sectors of last week's International Music & Media Conference, held in Amsterdam.

BMG's international vice-president Monty Luefner said that in an increasingly fragmented music market, the successful A&R opera-

tions will be small and targeted, even if part of large companies.

And in a forecast of the fate of Independent European companies, Sonet's Dag Haegqvist focused on the exploding demand for live and video programming. He predicted that it would be in the audio-visual field that "we will see the Barclays, Chrysalises and Islands of the future, who will be bought up

by the multinationals in the twenty-first century!"

More than ever, IM&M was dominated by the trends in the radio and TV industries, although the most controversial comments on music radio came from MCA Music Entertainment Group chairman A1 Teller.

In a warning to new European stations to avoid taking over US formats wholesale, Teller reminded his audiences that "audiences music are usually way ahead of radio; the artists always are."

Mason sees Red — U-turn on stores deal

DANCE Music retailing group Red Records says it is happy to continue trading as an independent following the eleven-hour failure of a proposed link-up with Steve Mason's business empire.

Mason, who owns distributor Pinnacle, presser Lamborne Productions, and importer/exporter Windson and a number of record companies, had spoken of a done deal with Red owner Jim Milton. However, on Friday afternoon, Mason declared that his proposed purchase of a controlling interest

in the four-shop group was off. Milon comments: "We're not unhappy about the situation. We're quite happy to carry on as we are."

The purchase of Red's shops — in Brixton, Peckham, Elephant & Castle and Soho — had been described by Mason as a logical extension of his business.

Mason's decision to pull out of the deal came after MW's normal news headlines and too late to alter a profile of Red Records which appears on p6.

Midem pirates

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one to an industry figure "of the stature of the late Nesuhi Ertegun" and one to a performer or composer who has given outstanding service during the last quarter of a century.

Among the live concert events, Midem expects to have a special emphasis on world music and there will be celebrations of the Birthdays of the Montreux Jazz Festival (25) and MTV (10). Midem's programme of seminars will include a further radio conference.

WORLD BRIEFING

ORLANDO: Personal tape compilation manufacturer Persiana says its international expansion "is well on its way to happening", according to vice president Steven Cristol. But its main stumbling block is what it describes as very complicated licensing arrangements. The custom tape operation is also switching to a fixed price "per album equivalent" of about \$10 — the price most customers were spending when paying by selection. The company has also added "intelligent couponing" to the system. This utilizes the laser printer now being used to produce the cassette label. Four coupons plus promotional copy will now be added to the label sheet. The coupons will be for packaged goods or money off.

DUBLIN: Mick Lally's The Byrds To Glenroe on the RTE label has become the first cassette-only single to hit number one on the Irish chart. Lally is one of the stars on the country's long-running soap opera Glenroe and the single is the first release on the label which was set up by the eponymous TV network.

NEW YORK: A number of European trade organizations have agreed to form a united front to lobby the European Commission to ensure action over DAT legislation. The move is also seen to be one way of closing a rift between European record manufacturers, publishers and songwriters over the issue. The five organizations have decided to press for an analog/DAT levy to compensate for home taping along with an EC directive requiring DAT records to include the Serial Copy Management System to prevent unlimited copying.

SYDNEY: Denis Handlin has been appointed managing director of CBS Australia. Handlin joined the company as an 18-year-old cleaner in 1970.

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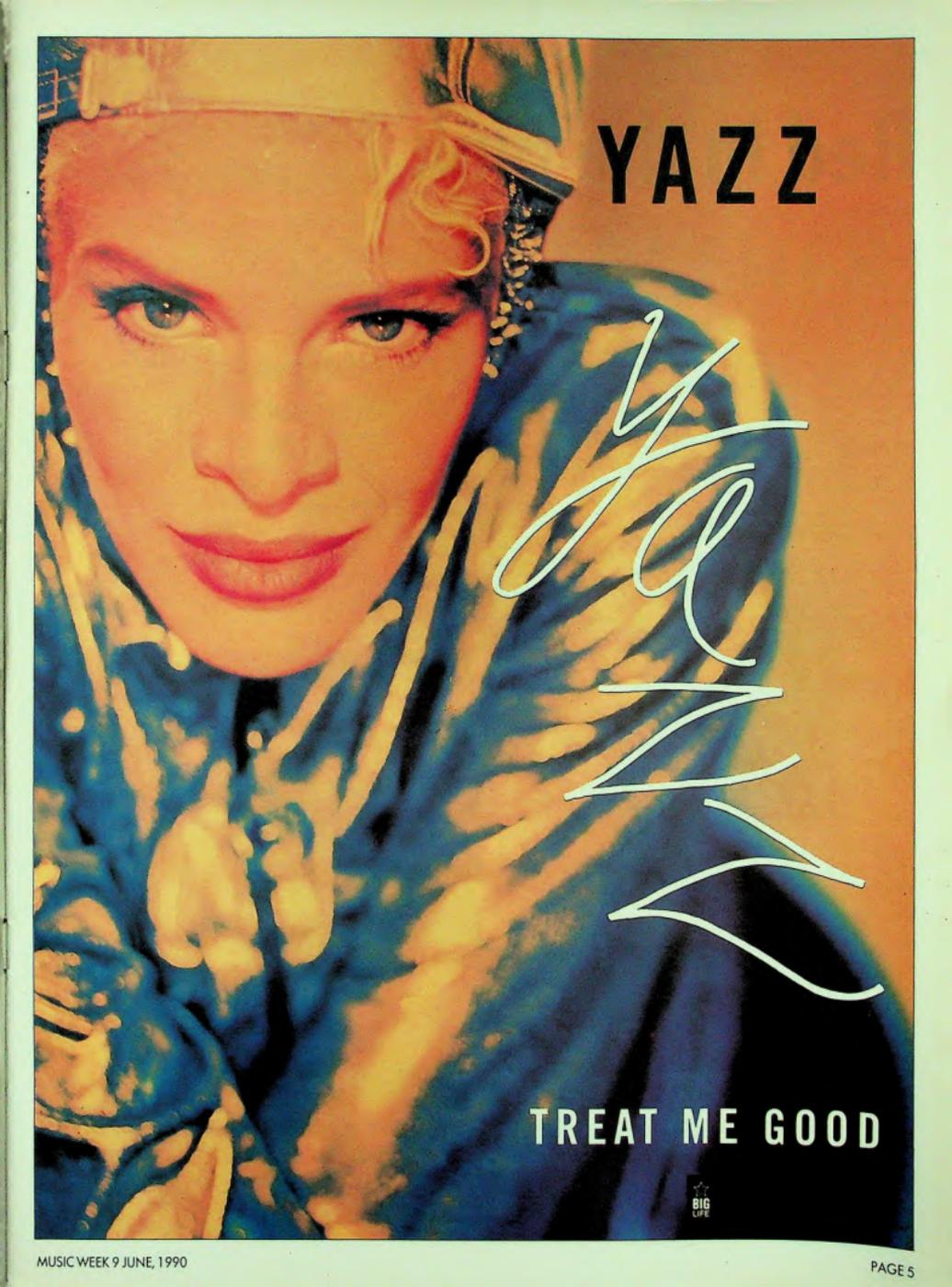
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Red in the pink

RED RECORDS is in a novel position for an indie retailer this week: it's come through a change of ownership with its independent status intact.

Whereas most indies are bought by the multiples — HMV and Our Price tend to pick up the majority which come on the market — Red is now controlled by the very independent-minded Steve Mason.

Mason, who has championed the indie cause through his chairmanship of Pinnacle, was an attractive proposition when Red owner Jim Milton realised he needed some outside finance if he was going to continue to expand.

Milton wanted the involvement of a man who understands the independent ethos and who is prepared to make the public statements that Mason is now doing that the current management of Red will be left alone to get on with their job.

Milton and his team have been in business as Red since they opened their first store in Brixton, south London, in 1984.

Before that, Milton had worked in tax — both at the Inland Revenue and, on the other side of the fence, at various firms of accountants — although his abiding passion has always been for dance music. He first became involved in

it in his native Derbyshire and claims to be one of the pioneers of the mobile disco circuit.

In addition to travelling the country with his deck, he also set up a club in Derby, Clouds, while his brother, David, established the R'E Cords store in the city.

After deciding that he "loved music more than anything else", Jim Milton acquired an old newsagent's shop in Brixton Road and fitted it out as the first Red Records.

Asked how he financed the project, he says: "We took a bit of a flier with that first shop — and that's what we've done all along." Those fliers involved loans, mortgaging his home and any other way he could think of of raising finance, manoeuvres in which his financial training was invaluable.

Eventually, though, Milton realised: "We couldn't expand any further on borrowed money. Steve will now put some finance behind us."

Red's expansion so far, though, has included a second shop in Soho — "I always wanted to be in the West End" — and third and fourth outlets in Peckham and Elephant & Castle. Milton says his immediate ambition is to have a ring of stores around London and will address that before looking to move outside the capital.



Milton does not feel that Red's fortunes are allied to the current dance phenomenon. The group specialises in dance product but he argues that dance music has been around for 30 years and shows no signs of going away.

He acknowledges that there are changes in styles and fashions but believes the genre is now a permanent part of contemporary music.

Milton argues further that there are specific advantages for him from the present dance craze. In such circumstances, punters will seek out more obscure artists and that makes his specialist shops seem even more specialist. In quieter times, he says, he can be competing on more even terms with the national multiples.

Milton and Mason both state that the style of Red stores will not change under their partnership.

Another twist in the business rate tale

JUST WHEN you thought you had read all there was to read about the Uniform Business Rate, Anthony Lorenz of London commercial estate agents Baker Lorenz, has come up with another twist.

"While many business people throughout the land gloomily contemplate the impact of the Uniform Business Rate on their overheads," says Lorenz, "few have realised

that it can make a useful bargaining counter for anyone who has just started or will soon start rent negotiations.

"The nub of the matter", he says, "is this figure agreed in rent reviews are generally based upon what are known as 'comparables'. In other words, what would a business acquiring similar premises expect to pay? But those comparables will for the most part be based on deals effected before the UBR came into effect on April 1, 1990.

"Under the terms of the UBR, tenants established in premises before April 1, 1990, enjoy the benefit of a phased introduction of the new charge, and need to pay only 20 per cent inflation above the rates which they paid before the introduction of UBR. But new businesses, or those moving to new premises after April 1, are not so lucky. They have to pay the new rate in full.

"Is it fair, these new tenants might legitimately ask themselves — but more to the point, ask their landlords — that their rent and rates bill should be very significantly higher than other, similar businesses, merely because of the date at which they took up occupancy? And the difference could be considerable."

'Unbiased' EPOS show

WHAT IS claimed to be the world's largest exhibition and conference on retail information systems is to be held in London in September.

The organisers say all the information on offer at EPOS 1990 will be "independent and unbiased" and declare: "No industry speakers or anyone liable to give a sales pitch is allowed on the EPOS platform."

A special seminar for independent retailers is to be held on Tuesday, September 18.

The event is to be held at Alexandra Palace from September 18 to 21. Details from RMDP (0273 722687).



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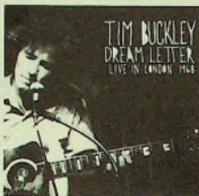
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TIM BUCKLEY "DREAM LETTER"
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This is an historic release of a magical concert that took place in July 1968 when Tim Buckley played the first show in London. Nearly two hours long, these recordings feature songs from three of his early albums plus six songs never released anywhere before. Buckley's influence and stature is anything, moving as time goes on, and the important release will undoubtedly encourage that trend.



DAVID HALLEY "STRAY DOG T.A."
DEMON FIEND 187 & FIEND CD 187

He's had his songs covered by Joe Ely, Jimmie Dale Gilmore and Nancy Griffith amongst others, he's been described by many as the best unsigned songwriter in America, he's a Texan and he enjoys the sort of reverence from his peers that is usually reserved for the more famous. This is David Halley's debut album, a Demon-only world exclusive. It features Syd Straw and contains ten songs that almost put him in a class of his own.



VARIOUS ARTISTS "TRUE VOICES"
DEMON FIEND 165 & FIEND CD 165

It's such a cool idea that it's wonder it hasn't been done before. Take a select group of L.A.'s established music community and get them to interpret, in a manner that only they can, the work of great songwriters who are regrettably no longer with us but whose spirit and influence can be still heard pure and clear. Thus we have Jackie Lomax singing Tim Buckley's 'Devil Eyes', Lucinda Williams singing Nick Drake's 'Black Will' and Robin Williamson offering a unique rendition of a previously unheard Brian Jones poem. And there are just three of the eleven tracks here. This is unlike any other 'covers' album you've ever heard - reverential and uplifting.



RONNIE EARL & THE BROADCASTERS "PEACE OF MIND"
DEMON FIEND 169 & FIEND CD 169

Another example of blues guitar virtuosity from New Orleans' Black Top label. Once described as "The meanest guitar in his known universe" - 'Round of Blues, Ronnie "Mr Intensity" Earl (who is B.B. King's favorite blues guitarist) will be seen in July to show exactly why he is regarded as one of America's most notorious guitar-slingers.



THE TRI-SAXUAL SOUL CHAMPS "GO GIRL"
FIEND 186 CD ONLY

The debut CD from the Black Top stable's answer in Tower of Power, is a Horn Section Deluxe with a vengeance. A collection of monotone sax lead, soulful blowing and original instrumentals, it features the legendary New Orleans guitarist Susko Eglin on three tracks and a host of other blues luminaries.



THE TEXTONES "BACK IN TIME"
DEMON FIEND 179 LP AND CD

"Back in Time" is a collection of fourteen previously unreleased tracks recorded by this legendary Texas band, between 1975-78. Special guests include ex-Bright Green Chuck on lead vocals, and Kathy Valentine of the Go-Gos sing lead on her own composition "We Don't Get Along".

Best known for performing leader Carl Osten's songs, this album also includes some great cover versions: Clarence Carter's "Slip Away", Bob Marley's "Redemption Song" and Snakey Robinson's wonderful "I Second That Emotion", which he once performed with them.



THE SKELETONS "IN THE FLESH" & "ROCKING BONES"
DEMON FIEND 174 & FIEND CD 174 AND BOTH ON ONE CD

Originally released a couple of years ago on infamous Scottish pirate band Lindsay Hunter's New Big Thing label (fantastic, and distributed via a broken down old van, hence the re-release).

The Skeletons come from Springfield, Missouri and play a bizarre and live (and think) essential blend of 60's pop, trash, twang, surf and general Teenbeat. "Rocking Bones" is a collection of singles and B sides from 1978-80 (although you'd never think it), while "In the Flesh" is the result of Lindsay's sheer fanaticism, forcing them to reform and record another record for him.

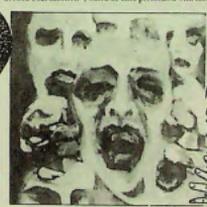
Thrill to the sounds of "Blood Surfing", "Go Money", "I Play The Drums", "Older Guys" and wonder why you never heard them before. Quite brilliant.



GRAHAM PARKER "THE UP ESCALATOR"
DEMON FIEND 121 LP AND CD

A straight release of one of Graham's greatest records, his songwriting crisp and brimming with precise invective ("Stupafaction", "Paralyzed"). The Bamour were on great form and augmented by Nicky Hopkins and various E-Street band members. Springsteen himself sings an "Endless night" and the whole album was produced by Jimmy Iovine.

Originally released on Sire in 1980, it is now available in all the original packages and of course, on CD for the first time, bringing the total number of Graham Parker on Demon to four, including the now classic "Mona Lisa Sister" (FIEND 122).

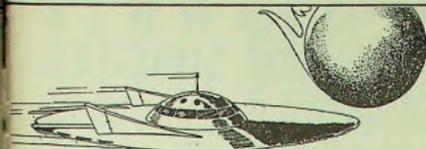


JELLYFISH KISS "PLANK"
DEMON FIEND 190 & FIEND CD 190

The Demon debut of this extremely dirty five-piece from Leeds. Recorded last year at Noise studios, New York and produced by Kramer of Shockabilly/Shimmy-Dave etc, who described them as a "brain-blasting experience, wailing through a barrage of neo-psychedelic guitar acrobatics like no other band I've seen in years..."

With one Peel session already aired and a few gigs lined up at the end of May, Jellyfish Kiss could be one of this year's most exciting experiences.





GLENN PHILLIPS "SCRATCHED BY THE RABBIT"
DEMON FIEND CD 180 CD ONLY

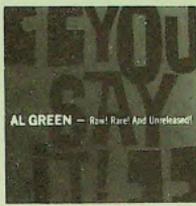
The Lowell George described ex-Hampton Grease Band guitarist Glenn Phillips as "the most amazing guitarist I've ever seen" in interesting, as is the huge list of almost hysterical superlatives aimed at him, but most importantly they are all true.

It is impossible to describe what Glenn Phillips does, suffice to say it challenges almost any other form of music you've ever heard. "Scratched By The Rabbit" is a collection of eight instrumentals played with a ferocity and intensity unlike any other guitarist. Love it or hate it, it demands immediate attention.



THE DREAM SYNDICATE "LIVE AT RAJ'S" &
"GHOST STORIES"
DEMON (D-FIEND 170) & FIEND 170) DOUBLE ALBUM (RAJ'S)
AND CDS

The Dream Syndicate were one of the great West Coast bands of the eighties, and these two albums give ample proof of this. "Live At Raj's" obviously recorded live at Raj's club in Hollywood in 1980 and has eleven tracks spread out over a double LP (or one CD). "Ghost Stories" was the last studio album and shows what a great songwriter Steve Wynn is, and his most recent recordings show that the potential of The Dream Syndicate may finally be realized.



AL GREEN "YOU SAY IT!"
HI UK 444 LP and CD

Subtitled "Raw, Rare and Unreleased". A perfect description of this album, a companion volume to last year's wonderful rare and unreleased "Love Ritual" (HI UK 443). Once again we have sifted through the huge HI soul-mines and chosen these rare and precious gems from the Rev. Al, at the height of his powers.



EDSEL RECORDS PRESENT CLASSIC SOUNDS FOR SUMMER



BOB WILLS AND HIS TEXAS PLAYBOYS
"THE TIFFANY TRANSCRIPTIONS" Vol 1
EISEL ED 321 & ED 321

The first of a series of ten Bob Wills re-issues; these legendary recordings of the King of Western Swing date from 1946-47 and feature his most popular material. Volume One contains "Mission To Moscow", "Straighten Up And Fly Right" and the classic "Jumpin' At The Woodside".

BOB WILLS AND HIS TEXAS PLAYBOYS
"THE TIFFANY TRANSCRIPTIONS" Vol 11
EISEL ED 322 & ED 322

Subtitled "The Best Of..." This volume contains several of his biggest hits like "Take Me Back To Tulsa", "In A Red" and "Steet Guitar Rag".

Edsel are proud to announce the CD debut of four classic albums. As ever they are issued with full information as per the albums, but these wonderful songs are now reproduced in crystal clarity.

DILLARD AND CLARK "FANTASTIC EXPEDITION"
EISEL ED CD 192

Originally released on A & M, a slice of classic country - rock featuring Doug Dillard of The Dillards and ex-Bryde Gene Clark. Also worth out for contributions from The Eagles Bernie Leadon and the Burritos Chris Hillman.

THE FLYING BURRITO BROTHERS "BURRITO DELINE" &
"DIRTY LIGHTS, THICK SMOKE & LOUD LOUD MUSIC"
EISEL ED CD 194 & EISEL ED CD 197

The CD debuts from what may have been the greatest country-rock band of all time. Featuring the legendary Gene Parsons and numerous luminary guests, these two CDs are absolutely essential for all Byrdes, Burritos and West Coast fans.

GENE CLARK "ROADMASTER"
EISEL ED CD 196

Another essential CD for Byrdes/Gene Clark fans. Recorded shortly after leaving The Byrdes, it nevertheless has the original (and greatest!) Byrds line-up on several tracks, and contains some superb singing and of course, songwriting.



Demon and Edsel Records are distributed in the U.K. via Pinnacle Records. For further information contact Pete 'Summer of Love' Macklin on 081-847 2481.

Y&R

by Dave Henderson

THEY'RE BACK, well some of them are anyway. Former Madness duo Lee Thompson and Chris Foreman re-emerge with a brand new album for Link Records, through APT, under the name **The Nutty Boys** they rekindle their homage to ska on *Crunch!* And there's more grooves from the grave as the Danceteria label, through Revolver and the Cartel, releases four items from the New York cassette label ROIR's catalogue on CD. The tiles are **Richard Hell's** retrospective *RIP*, **The New York Dolls'** *Lipstick Killers*, **The Flamin' Groovies'** *Blast Off* and **Yello** and **Charlie Chaplin's** *The Negrit Chill*. The Double Dutch label, through APT in the UK, releases a couple of blues-based albums, **Fredlie King's** Texas Cannonball Live set and the tenth anniversary album **Black Cat**. **Delta Blues**, the Music Maniac label, also through APT, has a solo album from Chesapeake's front person **Shumea Faulstich** titled *Kalkara*, the third album from the long silent **Dizzy Satchell**, titled *Dizzyness*, and **Dead Moon's** Night album. **Dead Moon** feature **Paul Cole** a veteran of the Lollipop Shoppe, Zipper, The Rats, King Bee and The Western Front.

SINK RETURN with a new mini-album on Decoy titled *Old Man Snake And The Fat Black Pig*. Strengthened by new guitarist Rosco, formerly of Perfect Daze, the album is even better than their last full-length set and you can get it through Southern. The Strange Fruit label heads back into Peel Sessions album mode with two corking examples of post-punk new wave music. **The Gang Of Four's** set features Guns Before Butter, Return The Gift, I Found That Essence Rare and all their seminal gems, while **The Ruts** set is by far and away their best performance captured on tape. It includes *Babylon's* Burns, Sun, In A Rut, Dope For Releasing, and plenty more. Both releases are available through Pinnacle.

BACKS HAS the extensive back catalogue of the Cordelia label for distribution through the Car-

tel. The label includes releases from **Chris Sloyan** and **The Freshies**, Big Record LP, **Dolly Mixture's** *Fireisle* 12-inch, **John Trubee's** *Beyond Eternity* *Loveburn* Flesh, plus releases from **The Deep Freeze Mice** and **The Chrysantheums**. The latest release from the label is the really rather splendid musicological rations of female duo **Jody And The Creams** and that's an album called *A Big Dog, No*.

CREAMING JESUS release a new 12-inch EP called *Bark on Jungle* through the Cartel. The EP includes their cover version of The Cure's Teatonic epic *A Forest*. **The Badgement**, from Wilshire, release their debut album called *Kings Of The Desert* on Paperhouse through Pinnacle. **James Ray's Gangway** is the newly named James Roy project and it unleashes a 12-inch called *Destination Assassination* on Merciful Release through APT. More gritty stuff comes with **The Cassandras'** *Complex*'s *Nice Work 12-inch* on Play It Again Sam through APT. Also from PIAS is **Meat Beat Manifesto's** new 12-inch *Helter Skelter*.

ON A more refined dancefloor, **Kesh** **Da Muste** releases *Take A Fix Of Funk* on First Bass through Rough Trade, and the Cartel, while the new beat revolution comes full circle with **TIN's** *Aliens And Orgasms* album on Antler. Subway through Greyhound and **A Split Second's** *Kiss Of Fury* album for the same label. Antler/Subway get seemingly more arty with a neat set from eccentric US duo **Algebra** *Sukidae* and that's called *Alpha Cue* and is out on the subsidiary label Body Records.

THE IMAGINARY label has a couple of new items in its slowly burgeoning catalogue. Through The Looking Glass is a compilation of tracks from 1967 covered by contemporary acts and it includes such masterful redesigned moments as *Cream's* *Strange Brew* by *Wharf Noise*, the *Bond* theme *You Only Live Twice* by *Mark Burgess*, *Buffalo Springfield's* *For What It's Worth* by *The Bomb Party* and *Love's* *Seven And Seven Is* by *Spiral Jetty*. The

second release is the debut album from **The Mock Turbans** called *Turtle Soup*. Both albums are available through APT.

WRICKLESS ERIC has a new album on New Rose called *At The Shop* and that's their available through Pinnacle. Also from New Rose is the latest album from **The Shoes** called *Slolen Wishes*. There's a quality new album from the Rough Trade stable in **Victoria Williams'** *Swing The Statue*. From America, **Victoria bands** a few ears with her melodramatic tales like *Tarbely And Featherfoot* and the intriguing *Summer Of Drugs*. At JettaSound, **Paradise Lost** have a live video released, through Pinnacle, and that's called *Live Death*, while **Thee Hypocrites** release their debut studio album on Situation 2 through Rough Trade called *The Cartel* and that's called *Come Down Heavy*.

FORMER **LED Zepplin** guitarist **Jimmy Page** has a CD version of his Session Man album on AIP/Wax released, through Backs and the Cartel. **Naked Prey** have a five track mini-set, called *Live In Tucson* on Fundamental through APT.

THERE'S A batch of CDs released of existing *Demon/Estab* stock of which they include **The Flying Burrito Bros'** *Burrito Deluxe* and *Dim Lights, Thick Smoke And Loud Loud Music*, **Dillard And Clark's** *Fantastic Expedition* and **Alexis Clark's** *Road-matter*. **Demon** releases **The Textones'** retrospective *Back In Time* on album and CD and dusts off **The Skeletons** in *The Plains* and **The Rocking Bones** (the two are on one CD) plus the reissued album/CD of **Graham Parker's** *The Up Escalator*.

AT APT, there's a new seven, 12 and CD single from **CUD** called *Hey! Wire* on Imaginary. **The Shop Assistants** have a new single on all manner of formats called *Big E Power* on Avalanche and **Buffalo Tom** release a new 12-inch on Megadisc called *Crawl*. **The Fury Things** release *On Cherre* and there's a new album from **Little Nemo**, called *Turquoise Fields*, on the Live! Art label.

STILL WORTH SELECTING: **The Breeders'** *Pod LP* on 4AD through Rough Trade and the Cartel; **Eugene Chadbourne's** *Country Music In The World Of Islam LP* on Fundamental through APT; **The Jeff Dahl Group's** *Scratch Up Some Action LP* on Shokin' Street through Southern; **Force Legato's** *System 12-inch* on Rumour through Pacific; **Harry Crews'** *Naked In Garden* single on Big Cat through Rough Trade and the Cartel; **The Heart Throbs'** *Dreamtime* single on One Little Indian through Nine Mile and the Cartel; **The Revolving Cocks'** album/cassette/CD *Beers, Steers And Queens* on Wax Trax through APT and **Loaves Young Nightmares'** self-titled EP on the White Label through APT.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

1	NEW	WORLD IN MOTION...	English Beat	Factory/MCA FAC 2937 29
2	3	VENUS	Red Hot Chili Peppers	Reunion BUNMART 18 39AC
3	4	BETTER THE DEVIL YOU KNOW	John Mellencamp	PHM PHM 34 29
4	3	DOIN' THE DO	Blayne Kelly	PHM PHM 34 29
5	4	POLICE OF TRUTH	Mata	LIEN 123 39 29
6	NEW	STAR	James Brown	Mata LIEN 123 39 29
7	NEW	THE ONLY ONE I KNOW	James Brown	Shirley Ann SW 30 29
8	5	STEP ON	Huggy Margolin	Factory FAC 2772 29
9	7	LOVING YOU	Dubois/Sketch 08703/297 FAC	
10	NEW	REBEL MUSIC	Debra Winters	Debra WINTERS 31 39AC
11	6	FIND A WAY	Cliff Gorman	Almond Of One Time CCX 29 29
12	9	TAKE ME BACK	Network/Kool Kat NW 20 29	
13	8	STEPPING STONE/FAMILY OF MAN	Produce AMUK 18 31 29	
14	27	MADCHESTER RAVE ON E.P.	Factory FAC 2477 39AC 29 29	
15	2	OPEN UP YOUR MIND	Reynolds LIC 05 29 29	
16	14	THE PEEL SESSIONS	Strange Trip 10 29 29 29	
17	38	ACID ROCK	F.R.O. LIC 05 29 29 29	
18	11	KAOS	Davies WANTS 26 39AC	
19	13	SCON	Creation CRE 20 29 29 29	
20	16	70 POUNDS TO GET IN	Star Up And Create/DREAD 31 39AC	
21	NEW	HEY! WIRE	Imaginary MARG 18 31 29	
22	7	HITCHIN' A RIDE	Factory FAC 29 29 29 29	
23	17	THE INGREDIENTS EP	Chapman 12 12 39 29 29	
24	14	LOUD	Creation CRE 17 29 29 29	
25	22	12 STRAWBERRY FIELDS FOREVER	Dubois/Produce 08703/297 39AC	
26	3	PLEASE	Reunion BUNMART 18 31 29	
27	28	HANG ON TO YOUR LOVE	PHM PHM 34 29	
28	16	ENJOY THE SILENCE	Mata LIEN 123 39 29 29	
29	14	ELEPHANT STONE	Substance CH 20 29 29	
30	18	BLUE SAVANNAH	Mata 12 39 29 29 29	
31	26	12 THIS IS HOW IT FEELS	Creation CRE 17 29 29 29	
32	16	REMEMBER	Blayne Kelly	
33	NEW	SHE BANGS THE DRUMS	Shirley Ann SW 30 29	
34	25	HIPPY ATTACK	SAM 1 5 16 29 29 29	
35	NEW	INNER MIND	Vital Selection 10 29 29 29	
36	21	TALK BACK	Debra WINTERS 31 39AC	
37	24	WANDRIN' STAR	Wonderful 12 29 29 29	
38	29	PRO-GEN	One Little Indian SW 37 29 29 29	
39	NEW	FOOL'S GOLD/WHAT THE WORLD IS	Shirley Ann SW 30 29	
40	NEW	THE MOTIV	Imaginary MARG 18 31 29 29 29	

TOP 20 ALBUMS

1	NEW	PASSION AND WARFARE	Lead For Thought GIB 22 29
2	10	VIOLATOR	Mata STUMM 44 39 29
3	1	LIFE	Mata DUNN 8 39 29
4	35	THE STONE ROSES	Shirley Ann SW 30 29
5	4	THE INTERNATIONAL	Ugly 12 29 29 29
6	30	BUMMED	Factory FAC 29 29 29
7	30	WILD!	Mata STUMM 25 39 29
8	5	REBEL MUSIC	Debra WINTERS 31 39AC
9	28	THE HEALER	Shirley Ann SW 30 29
10	NEW	THE AMERICAN WAY	Reunion BUNMART 18 31 29
11	42	3 FEET HIGH AND RISING	Tamara BUNMART 18 31 29
12	32	ENJOY YOURSELF	PHM PHM 34 29
13	NEW	GREAT EXPECTATIONS (12)	Almond 12 29 29 29 29
14	8	JOY 1967-1990	Almond 12 29 29 29 29
15	6	TEN GOOD REASONS	PHM PHM 34 29
16	2	IT COULD NOT HAPPEN	Network/Kool Kat NW 20 29
17	9	ZEKZ	Mata SW 30 29 29 29
18	3	SQUIREL AND G MAN	Factory FAC 29 29 29
19	13	LOVEGOOD	One Little Indian SW 37 29 29 29
20	11	YO-YO	Dubois/Produce 08703/297 39AC

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Scoring a winner



Despite the saturation live coverage of the World Cup this month, Martin Talbot finds that sport is a potential goldmine for the company which gets the rights sewn up

WITH A solid month of World Cup TV coverage ahead of us, it would seem an inopportune time to saturate the shops with more football videos. Surely every home will have enough action to top already?

But soccer is the sport of fanatics and now World Cup mania has arrived the video companies are making sure they're ready to meet the demand.

Securing the rights to cover a sporting event is becoming as vital for video companies as it is for competing TV channels, and as far as the World Cup is concerned it's UK company Stylus Sports which has landed the biggest fish to date.

After starting negotiations with the sport's worldwide governing body, FIFA, in 1987, Stylus has secured worldwide video rights to the world's premiere footballing event.

Talks lasted almost two years and they struck a deal at the end of 1988 allowing Stylus this year's official electronic footage as well as archive action from recent tournaments.

"This is one of the biggest contracts in sports video history," says general manager Nigel Wood, "it's a very exciting project for us."

The first action from Italy should be an video by August, but Stylus began its own build-up two months ago with the 11-tape series *The World Cup Story*. Including interviews from stars like Gary Lineker, Diego Maradona, Rudi Gullit and Franz Beckenbauer along with plenty of action, it looks of the history and current form of the tournament's top competing nations.

A £2.5m marketing campaign covering the UK, the rest of Europe, Asia and South America (including space in the official World Cup programme and promotion in Italy during the tournament) make it arguably the most ambitious project the sports video industry has seen.

"This sort of deal is going to be more and more important as the market expands and there's more competition to cover events," adds Wood.

Certainly, there are plenty more equally marketable events, Wim-

bledon overlaps with the World Cup, and Castle Vision is looking forward to the start of its own particular tournament later this year. It won the rights to the tennis tournament after making the best bid to Transworld International, who license the video rights on behalf of the All England Lawn Tennis Club. The deal included a "substantial" one-off payment for the rights plus a percentage of the sales.

"It's not just a matter of who makes the best offer in terms of the most money but who is going to work the programme hardest and market them best," adds Castle's managing director, Paul Hembury. "We are trying to capitalise on the fever that hits the country around Wimbledon time."

The result is a series of five tapes focusing on Boris Becker, Steffi Graf and other all-time greats, which are already on release and will be on sale alongside the strawberries and cream at the tournament itself.

Highlights of this year's action will be available later in the year, but, as with the release of any highlights package from such a deal, how much of it will make it on to video depends largely on the quality of action. The unpredictable nature of sport is a huge headache to video companies, all of which are continually aware of the ever-present risk that their big deal could prove to be a white elephant.

CASTLE IS more familiar with the other side of the coin though and well gamble aware how an informed gambler covets his dividends. "When we bought the rights to the England tour of the West Indies who would've thought England would win a test match?" says Hembury. "When they did we literally turned round the tape Victory within days."

Rush-releasing a title to capitalise on a freak result is something every video company has to be ready for.

That applies ever more so when you have the official rights to an event and is just what Castle was happy to do again with Faldó's Glory, the story of British glory in the recent Augusto Masters.

Castle owns video rights to all four major golf tournaments — the Masters, the US Open, the British Open and the PGA — but it could barely have hoped such a result would make its outlay so worthwhile. Now sales of about 100,000 are expected for Faldó's Glory, which are unprecedented figures for a golfing action tape.

Inexplicably, the growing trend for securing pre-event video rights rather than cobbling together retrospective nostalgia tapes has given new life to traditionally unpopular video sports. After all, golf and tennis have hardly been any records yet, have they?

Neither has motorcycle racing, which Telstar Video is hoping to open up with *The Ultimate Lap*, a history of the Isle Of Man's famous TT races. With 45 minutes of ar-

chive footage already edited, highlights from this weekend's (June 2) Formula One race is being added ready for release on Friday (June 8) in time to catch the last day of the races when it expects to sell 1,000 units.

"Thousands of bikers will be able to go home with a tape which includes the year's main race," explains Telstar marketing manager John Bordillon. And with advertising on local radio, motorbike mags and the official TT newsletter Telstar is aiming to make sure everyone knows it's available.

"It's a shame that we were launching it on Friday," adds Bordillon, "but it will sell in its own right afterwards as the definitive guide to the history of the TT races."

While exclusive rights to specific events is ever-growing, it won't stop the straight head-to-head fights between companies. Despite Stylus Sports' obvious advantage, the Video Collection is clashing head-on with its 20 Golden Years Of The World Cup 1966-1986 video.

And the recent FA Cup final has provided Video Collection with another sales battle, this time with BBC Video.

Few supporters can have been watching the two matches with as much interest as the two competing video companies, as the drama of the replay unfolded, both had editing suites booked up, sleeves waiting for the final touches and promotion campaigns on hold ready for the crucial green light.

Where BBC mixed its own story of Manchester United's road to Wembley, with highlights of both finals and exclusive interviews with the stars, Video Collection relied on its special deal with United, which included rights to the club's own recordings of all their league and Littlewoods Cup matches.

When such similar products vie shoulder to shoulder for customers, speed becomes ever more crucial and both tapes were in the shops in little more than a week. Video Collection product manager Richard Percy says: "A lot of it doesn't just come down to whether you get a product out, but whether you can get it out first."

BBC's marketing manager Paul Holland agrees: "This kind of programme tends itself to rush-release with all the euphoria that surrounds the event. But obviously it doesn't sell every title." It's certainly hard work meeting such short deadlines, he adds. "If we did this with every thing we would be burnt out in three weeks!"

'When we bought the rights to the England tour of the West Indies, who would have thought England would win a test match?'

SELL THROUGH VIDEO

Description/Title/Dealer Price		
1	2 SIMPLE MINDS: VERONA Music/1.30 min/£8.34	Virgin VHR 810
2	NEW THE EVIL DEAD Horror/90 min/£6.95	Polace PVC 2018A
3	27 NEW KIDS ON THE BLOCK Music/50 min/£6.95	CMV 49203.2
4	NEW BEETLEJUICE Comedy/89 min/£9.04	Warner Home Video PES 11785
5	3 CALLANETICS Special Interest/60 min/£6.95	CIC VHR 1335
6	4 COMING TO AMERICA Comedy/112 min/£9.04	CIC VHR 2200
7	8 LIVERPOOL FC: TEAM OF THE DECADE Sports/90 min/£8.34	BBC 88CY 4358
8	NEW LIVERPOOL 1989/90 Sports/90 min/£9.99	CBS/Fox 2563.50
9	7 THE BLUES BROTHERS Comedy/112 min/£9.04	CIC VHR 1882
10	ROBOCOP Action/98 min/£6.95	Virgin VHD 574
11	10 BEGINNING CALLANETICS Special Interest/60 min/£6.95	CIC VHR 1380
12	15 DIRTY DANCING Drama/100 min/£6.95	Vestron VA 322.2
13	11 THREE MEN AND A BABY Comedy/98 min/£6.95	Touchstone D40582
14	9 KYLIE MINOGUE: On The Go... Live Video Collection Music/56 min/£6.95	Gold VC 4093
15	8 MOONWALKER Musical/92 min/£6.95	Gold GB 8386
16	3 GLORIA ESTEFAN: EVOLUTION Music/74 min/£9.04	CMV 49032.2
17	NEW A FISH CALLED WANDA Comedy/103 min	MGM/UA UMY 132.47
18	7 PHIL COLLINS: The Singles Collection Music/103 min/£6.95	Virgin VHS 514
19	11 THE Y PLAN Special Interest/87 min/£9.99	Virgin VHS 593
20	18 THE CARPENTERS: Only Yesterday Music/33 min/£6.95	AKM Wood 345

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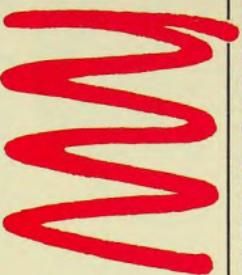


TOP · 75 · ARTIST · ALBUMS

MUSIC WEEK

9 JUNE 1990

INCORPORATING LP, CASSETTE & CD SALES



No 1	1	VOL II (1990 A NEW DECADE) ● CD	10/Virgin OX 90
		Soul II Soul	
2	NEW	BETWEEN THE LINES ● CD	PMI HR 14
		Jason Donovan	
3	2	I'M BREATHELESS ● CD	5/4 WM 331
		Madonna	
4	NEW	NATURAL HISTORY - THE VERY BEST OF... CD	
		10K Talk	Parlophone KCB1 79
5	5	... BUT SERIOUSLY ***** CD	Virgin V 2129
		Phil Collins	
6	4	THROUGH A BIG COUNTRY - GREATEST HITS ● CD	
		Big Country	Mercator/Phonogram BBE221
7	3	ONLY YESTERDAY ★ CD	AAJ AAJ 190
		Carpenters	
8	6	LABOUR OF LOVE II ★ CD	
		UB40	DEF Int/Virgin LD087 14
9	10	COSMIC THING ● CD	
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10	7	SOUL PROVIDER ● CD	
		Michael Bolton	CBS 463411
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		Boyz II Men	CBS 464971
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Hear we go again

by Martin Aston

"MOST WORLD pop records are aimed at making money and not a tribute to football itself," reckons Deph Charge's Saul Kane, who has just released the wonderful *Lo!n!g-go-styled Gool!* (Viny! Solutions). It's right too, because football ball songs are a way of raising money for the players' commercial pot, not an attempt by the football authorities to raise the profile or morale of any given occasion. Which explains why musical quality has often been an afterthought.

Although some can't get used to the idea of the credible, talented football song, the tide might have turned, because even England's official World Cup song is memorable. Forget 1986's 'We've Got the Whole World At Our Feet' and get ready for a new number one, *World In Motion* by New Order, co-released by Factory and MCA, who own the rights to the players' commercial pot. The song avoids all that beer-y ingoism, cringe-worthy humour, banal colloquials — and even those gruesome 'together' choruses, thanks to the fact that only seven players agreed to join in after discovering New Order were involved, the team having decided to skip it a miss after 1988's European championship disaster. All The Way (a PWL production) didn't even chart.

Both official Scottish and Irish World Cup singles also owe an odd-y ingoism that may encourage footballism — the former to the point that the words — "England" and "football" — never appear. But *So With Pride* (RCA) still qualifies as a Waff Anthem. "As a music critic, you'll realise that it's extremely difficult to find a suitable tune that lends itself to 22 voices which aren't always in 'tune'," reasons a recent Scottish FA official, but choosing two jungle writers isn't the answer. "It gets you excited after a couple of beers," says vocalist Fish, rather cogitly too, who's joined on the song by members of Love And Money, Deacon Blue, The Silencers, Running and the Squad.

Eire can be forgiven because it's the first time they've qualified for the Finals, but Put 'Em Under Pressure (in '85's *Scam*) label only just misses the kitchen-sink. There's Clannad's Maire Brennan, uilleann piper Davy Spillane, samples of managed Jack Charlton and 22 players, with traditional melodies and a terrace chant over a thumping stadium-rock beat, all somehow tied together by U2's drumming '74 Julian. "I just think people should be seen to be enjoying themselves, so we wanted to reflect the carnival atmosphere," says Son's Dave Penrytheater. Fair enough, if it's a song you're after, the unofficial entry Jack's Heroes (Warners), a typical knock-kneed spirit by the Pogues and The Dubliners, is your best bet.

The English FA press officer David Bloomfield suggested New Order after hearing their theme tune to Granada's Seventies football quiz *Test And Retest*. "At the time, we didn't want our football

record to be a laughing stock," he freely admits. The involvement of one of England's most staunchly independent bands at least heralded a change of attack. According to drummer Steve Morris, the only controversy was over the chorus (co-written by Comic Stripper Keith Allen), 'love's got the world in motion'. "They said, 'oh no, we can't have 'football' in the song 'love', it has to be 'we've got...'" which was like singing 'we're great again'. "Love" it stayed.

Love, not hate makes the world go round? A new era of football records. A new single to launch the return of Roy Of The Rovers comic, Europe Union (an ACM) is an anti-footballing hip hop track featuring England centre-forward Gary Lineker. Alongside Deph Charge, the best single to date is new north London ravers Si Ehenne's *The Official Si Ehenne World Cup Theme* (on the new Heavenly label). Both are samples of exuberant match commentators over memorable grooves — look no further, TV producers shame about Pop Will Eat Itself. Touted by The Hand Of Ciccolina, which is tied in with a campaign to get the Italian porn star-turned-politician to present the trophy (buy the single, send your vote to FIFA). And for those who don't like change, try *The Music Makers' We've Got The Teams To Win*. I won't even start describing it. May the best song win.



THE BIZARRE imagery of Jed Town

Town rayer

by Ian Watson

IED TOWN is a man with an eye for a woman. For the four years prior to his move to the UK in 1988, the New Zealander was heavily involved with Felus Productions, a collective set up by himself and like-minded individuals to produce records and visual pieces. They concentrated on the more bizarre aspects of the human condition, such as a vaguely medical standpoint.

In those four years Town and co released four records, excerpts from which were used as soundtrack for two New Zealand films, *User Friendly* (which was due to be screened at this year's Cannes Festival) and *Queen City Rocker*. They also took the opportunity to merge the musical and visual sides of the project with some live work.

Two years later, Town has just released a box set of his work under the dual banners of Felus Productions and Intensive Care. Bored with what he terms "traditional rock n' roll", Town operates on the surreal side of experimental, attempting to include both "intense and light textures" in one piece of music. The visual side of his work is intrinsically linked with the audio, both being the flip sides of each particular concept. Town explains:

"Whenever I make a music, I always have a visual concept of what I'm doing. It usually comes out an experience so I can always visualise it. It's a bit like doing 10 pop videos all with a concept in mind."

Such of his visual work features multi-images and split screens,

which helps to give it what Town terms "a timeless quality", something which he's also keen to instill into his work.

"What I like doing is having a random, abstract feeling to it so if you're watching it again you can always see something different. There's a lot going on — in the music as well as the visuals."

Town has put together a video comprising of some of the pieces featured in the box set, but until he gets some form of financial backing, the only way the public will be able to see it will be at one of ICU's sporadic live appearances. The box set and a forthcoming CD version was put out by ODK, a West German company which negotiated a distribution and pressing deal with EFA in Europe, Flying Nun in New Zealand and Black Eye in Australia. Since Town was effectively without any record company support, he took the box set to London's major record stores himself as a sales rep. From Felus Productions with some considerable success. Although keen to get some of his music onto the UK market, he sees the box set mainly as a promotional item, hoping to drum up financial support for the next step in his audio-visual project. Ideas he's currently trying with one a short film based on JG Ballard's novel *High Rise* and a horror soundtrack, but considering the affinity he feels he has with the house scene, his next project may be along more commercial lines.

"I like the idea of night time and a mixture of atmospheric music and visuals. Because house is reasonably new and fairly ambiguous, it's wide open to visuals of this kind. I certainly wouldn't rule out the possibility of doing some house stuff in the future."

THE EAR

WELCOME TO another session of auditory examination. Examination of all that's [ahem] fab, gear and groovy in the (er, ohem) wacky world of popular music. And to kick things off The Ear is more than happy to introduce you to one of the more interesting unsigned acts about, **Free thinker**. Free thinker is a Belfast-born solo artist who so impressed the great **Jerry Wexler** with an unsolicited demo tape that Wexler agreed to produce him. The Ear is in receipt of the same demo (different tape) and can see why the ex-Atlantic house producer (Aretha, Wilson Pickett etc) is so keen. Come Boyter Me which kicks off the tape is a jaunty little dance track which Free thinker himself describes as "not unlike a cross between the Waterboys and house." This is a fair description and The Ear feels that this mixture of a folkie feel with today's sound could prove very profitable indeed.

What must be said is that, style apart, Free thinker would seem to have the knack of writing "classic" pop songs, and we could do with a bit more of that. It was also nice to hear the man intone with some pride: "Free thinker is patronised by Jerry Wexler". All he needs now is a deal and work can commence, and when that's done and success ensues The Ear will afford himself the pleasure of so-called 'free' to you.

Right, now that's off my arse let's move swiftly along to **The Ring**, a hardy gigging Coventry act who've got some attention from Andy Clarke and Chris Hill in the songwriting core of the group, and are augmented by a further four members including ex-Selector drummer Aitch Bamberge. Their music is unaccomplished, if somewhat unoriginal, blend of reggae, soul and rock which wouldn't place them too far from centre of Fine Young Cannibals. The Ear has yet to catch the band live, but is assured by reliable sources that a good time is to be had by all.

Whatever happened to the simplest guitar/bass/drums/vocals ethos? **The Tune Tube** is the latest 'new' instrument to hit the scene. Basically it's a massive, air tube thing which is played from the inside by the human body breaking live beams. Expect to see Prince jumping about in it on his forthcoming tour... well, if somebody has to do it.

Calling your debut single **Who Cares Tryin' To Get Your Hooks** is a little **Meat** imitating commercial isn't it? Top of your priorities, but **Tongue Man** feel sufficiently affected by current homophobia to get angry. The forthcoming tour... well, if somebody has to do it. **Crimes** signing soon. He's already secured the rights for Sam Beckett's spoken word material... let's hope we don't have to wait too long for their release.

reactions from independent distributors. "It was never really talked about, but you could tell people were really frightened by the content. People said they liked the record but kept making pathetic excuses. Probe said they didn't like it but didn't see why it shouldn't be distributed, which was at least honest." Hot Angel could be described as "Birthday Party meets Morris", to which The Ear can add that Swinging His Bouquet is a razor-edged second cousin to Happy Monday's *Wrote For Luck* and that Tongue Man show amazing potential on top of self-belief.

One of the US' most undecorated labels is California's **Sharkman & Co** — which has released some classic offerings to Fundamentals (through APT). The recent *Fundamental sampler* spotlighted **Nate Starkman** and his **Drewn Poets**, **Shin Burlesque**, **Red Temple Spirits** and the magnificent **White Glow Test**, who have followed up *Look*, their 1988 debut, with *Leap*. It's an extremely ultra-melodic set of songs that recall the sound of young post-punk UK.

"Anyone out there got any info? Anyway, look, leap and listen out for them."

Dingwells is the place to be on June 29 when **Tim Westwood** hosts the third hit in the Capital rap competition. The competition is open to solo rappers and rap crews and anyone wishing to compete should phone Capital on 071 3881 288 and ask for the rap controller.

Ever since the **Candy Thieves** interest-generating appearance in the Ear a few weeks back, our resident label-spotters have had more than enough to talk then your average telethon. And quite a few from other Coventry bands trying to get in on the act. And from the hundreds of demo tapes going over our overworked lugs at least two warrant a mention.

Beautiful Happiness apparently feature the bloke who produced the Candy Thieves' demo and are a pretty happening (h, ha) groove dance thing. Then there's **The Fat Controllers** guitar janglers ex-corporate, whose nicely commercial rock-based ditties reminded the Ear of a fun Suzanne Vega. Is this the start of a Coventry scene? You tell us.

Larry has set up a hip new indie label called **Indecide**. Bands already snapped up include **Specimen 3** (as revealed a few Ears back) and **Wax** (about as good as possible). **Crimes** signing soon. He's already secured the rights for Sam Beckett's spoken word material... let's hope we don't have to wait too long for their release.

Innocence is bliss

BILLY JOEL waited until the final minutes before he finally did Piano Man.

The fact that he still plays this Dylanesque relic to a crowd wanting hit singles tells you a lot about his attitude to performing live. The spirit of his early bar room days is still there in **Wembley Arena**: the bad jokes, the snatches of anything that comes to mind (Rule Britannia, Strawberry Fields and Shout to name but three) and a whistle-stop trip through moods and locations. Like a Jackson Browne for every man, woman and child or a grown-up Elton John, BJ delivers a smoothly-packaged and intelligent show, mixing pop and present.

There's "divorce as a matter of course" in Scenes From An Italian Restaurant, social realism in Allentown and a touch of green politics on Downstate Alexa.

And the always evocative Goodnight Saigon manages to cause a shiver while saving you the trouble of watching Platoon.

Strangely, the "news-at-10-on-45" wordiness of Wa D'Alto's Start The Fire gets up a big cheer as the banalities of Uptown Girl but that could have just been his attempts at two-chord guitar playing. His usual touring band is augmented by Goodnight Saigon manager to cause a shiver while saving you the trouble of watching Platoon.

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PAUL STEPHENSON

The night of Metallica

YOU'VE GOT to hand it to **Metallica**, they always give 110 per cent. Be they overwhelming a few hundred punters with their secret support slot with Metal Church at the Marquee or conquering **Wembley Arena** with 8,000 people at their mercy.

Indeed, it's as much due to Metallica's commitment and down-to-earth approach that they now have a fan base and audience relationship comparable probably only to that of Iron Maiden. The **Marquee** appearance, where the hardest task was selecting which nine songs to play, had that sense of occasion that will certainly make it an unforgettable night for those lucky enough to have been present.

The same is not often said of the intimacy-free Arena, but Metallica's rampant performance was nothing short of riveting. The essential core of the band's set has expanded, with For Whom The Bells Toll, Saniatium, Fade To Black, Harvester Of Sorrow and Lost Causes among others proving themselves vital to the show. They've also liberated themselves from their thrash roots, for this was simply great metal, both monstrous and intimate, and executed with a sense of feeling. It amounted to a spectacular testimony to those at



BILLY JOEL: the piano man

MUSIC FOR NATIONS who believed when others didn't. The band have stuck to their principles and, ultimately, the fans can now enjoy the benefits of what they've helped create.

The surprising **Warrior Soul** proved they were not going to be intimidated by the Arena either, after having made their point at the Marquee 12 hours earlier. On both nights they pulled a good crowd, thanks largely to the deserved press response to their impressive Last Decade Deod Deod debut, and frontman Kory Clarke succeeded in projecting his personality. The Arena's acoustics helped extend Clarke's sorrowful vocals, exaggerating the band's character slightly and increasing their impact, though the night was unmistakably Metallica's.

KIRK BLOWS

Short circuit

FULHAM'S **HIBERNIAN Club** could find itself becoming one of the capital's premier mid-sized venues. It's next door to a tube station, the beer is reasonably priced and they have an adventurous booking policy with eyes on the bigger indie acts.

One-time punkers of the avant garde **Wire** became one of the first "indie" outfits to bring Full House signs out at the venue. But anyone expecting a few blasts from their impressive past was to be disappointed. Not that they have ever pondered to the masses, but this gig found them at their most uncompromising. And whereas a few years ago that would have made for a night to relish, this year's model is decidedly on the dull side.

The question buzzing around the club was "where's Robert Colobeeff and it soon became clear that, for this tour at least, Wire had dispensed with that most

able of drummers. But the drum machine which has replaced him did not seem that much out of place as the bass and some synthesizer parts were also sampled.

Wire obviously feel that this is a logical step to take, and see technology as an essential part of their art, but while it works reasonably well on their current Manscape LP it barely stimulated the live attendance. Most of the new album was duly played, and a combined Ear-drum Buzz/Kidney Bingos drew the night's biggest cheer but overall the performance lacked any edge. The busiest man onstage was the bloke behind the screen operating the sampler, and one could only ponder the effect a strategically pulled plug would have. Still, as always with **Wire**, it will be intriguing to hear what they do next.

LEO FINLAY

Hey Joe

THREE YEARS ago, a quaint, cute, eccentric, guitar-instrumental album softly whispered two ways into a noisy world. Last week, part of that world fell silent to hear those same words — the name of **Joe Satriani** — bellowed by the mighty vocal chords of popular acclaim.

Satriani has come a long way since his first album, *Not Of This Earth*, was a curiosity for the cognoscenti... all the way to the **Hammermith Odeon**. His self-styled three attracted not only

a phalanx of big-name rock guitarists but also aging hippies, headbangers, be-suited professional people, space cadets and Mr and Mrs Normal from Buckinghamshire to prove that his appeal is as wide as his range of music styles.

Satriani (whose first claim to fame was that he's Steve Vai's guitar teacher) appears on stage with only two other musicians — bass and drums — but the variety and volume of sounds and textures they create can leave even those who know how it's done astonished.

Mainstay of the attack is, of course, Satriani's guitar, and his virtuosity ensures a seamless flow between thoughtful acoustic passages, jazz-rock, guitar solo-bay and full-blown heavy metal. His talent also extends to being able to achieve all this without leaving any part of his audience behind; the people I could see appeared mesmerised by his progressions — caught like rabbits in the bright light which precedes collision.

JEFF CLARK-MEADS

Hook, line and thinker

IF **The Happy Mondays** are now a stadium act and the Stone Roses the new Beatles, then it's no surprise that **An Emotional Fish** are already too big for the **Mean Fiddler**.

Their debut London gig showed

all the potential that will make this Irish foursome the toast of Manchester or anywhere by the end of the year. On the surface they may seem just a flare's breadth away from the "current big things" but **AEF** are haunted by the darker side of the Sixties.

More Allotment than Woodstock, more Manson than Monkees, they traumatised dance hall daze spills out of the speakers in a mass of angry shades and colours. Singer Gerard Whelan is belligerent and childish — the ideal front for a group that mixes innocence and cynicism. He prowls back and forth like a schoolboy Morrison, improvising nursery rhymes on A Man's World or inviting hecklers to come up and give him some hassle. Despite his plans, only one half-hearted joins in the fun.

The future single *Celebrate*, already a hit in Ireland, is the centrepiece and pivot of the set. Aired twice, its jangly guitar tinged with Lloyd Cole touches from Dave Frew collides perfectly with the ironic lyrics, just simple enough to get their hooks into any radio audience. The four finned ones also set about destroying the trill falsetts of the standard Mockingbird, turning it instead into a harsh, brittle piece of bitter regret.

Although Whelan borrows some phrasing from both Bono and Kerr, it is only on the very Bad-ish *Julie* that the influence takes over. The coach trip with an Emotional Fish is going to be considerably more spectacular than just another shuffle from the U2 Mother ship.

PAUL STEPHENSON

AN EMOTIONAL FISH

celebrate

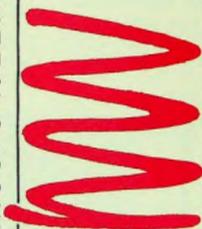
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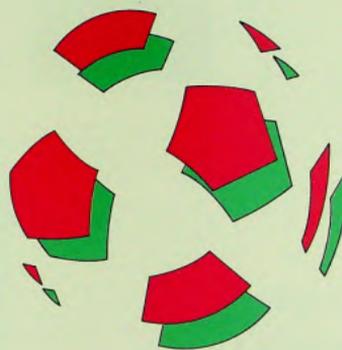


Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 500 record outlets, incorporating 7", 12", Cassettes & CD single sales.



No 1	WORLD IN MOTION... England/New Order	Factory/MCA FAC 2937 (12 FAC 2931) (P)
2	KILLER ○ Adamski	MCA (MCA) 1480 (P)
3	HEAR THE DRUMMER (GET WICKED) Big Wave/BWRTT 34 (BMG)	
4	VENUS Don Pablo's Animals	Reprise/BMART 19 (PAC)
5	DIRTY CASH Adventures Of Stevie V	Mercury/Phonogram M80X/311 (P)
6	BETTER THE DEVIL YOU KNOW Kylie Minogue	PMI (PWL) 54 (P)
7	HOLD ON En Vogue	Atlantic/East West A 7982 (T) (W)
8	DOIN' THE DO Beverly Sills	Capitol/Easy Music LEFT 3 (INT) (J&R)
9	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR The Climbers	CBS/Columbia (C)
10	THE ONLY ONE I KNOW The Charlatans	Dead Dood Good/Parade Two ST 7071 (UKT)
11	STAR Erasure	Mute (12) MUTE 111 (UKT)
12	PAPA WAS A ROLLING STONE Was Not Was	Fontana/Phonogram WAS 712 (F)
13	IT'S MY LIFE Talk Talk	Parade/Phone (12) R 4254 (E)
14	COVER GIRL New Kids On The Block	CBS BLOOMING (C)
15	VOGUE ● Madonna	Sire/W 9851 (T) (W)
16	EVERYBODY EVERYBODY Black Box	Atlantic/Reprise RCA FR 42715 (PT) 42716 (BMG)
17	OPPOSITES ATTRACT ○ Paulo Abdul (Duet with The Wild Pair)	Sire/Virgin 3 (INT) 124 (P)
18	ROAM BSZ's	Reprise/Warner Brothers W 9827 (T) (W)
19	WONT TALK ABOUT IT (Remix) Beats International	Go Beat GOOD 43 (P)
20	HOW CAN WE BE LOVERS Michael Bolton	CBS 453918 (12 FAC 45318) (C)
21	IT MUST HAVE BEEN LOVE Rozette	EMI (12) EMI 143 (E)
22	DON'T WANNA FALL IN LOVE Janet Jack	Worship/Reprise/W 9832 (E) (W)

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42	KINGSTON TOWN ○ UB40	DSP International/Virgin DEP 3123 (P)
43	THE MASTERPLAN Diana Brown & Barrie K. Sharpe	ffrr/London FR 123 (P)
44	SOFTLY WHISPERING I LOVE YOU Paul Young	CBS YOUNG (T) (C)
45	ANGEL Eurythmics	ROLAND (1) (BMG)
46	LAZYTITS - ONE ARMED BOXER Happy Mondays And Karl Denver	Factory FAC 2227 (12 FAC 2221) (P)
47	A DREAMS A DREAM Soul II Soul	10/Virgin TEN 300 (P)
48	GIVE IT UP Hohhouse Flowers	London LON 294 (P)
49	GUTS BOTH WAYS Gianna Esposito	Epic 459892 (12 FAC 45918) (C)
50	LOVING YOU Massive featuring Tracy	Dulfer/Pause DEB (T) 3097 (PAC)
51	FEEL THE RHYTHM Jazz P	AMA USA (T) (P)
52	SHALL WE TAKE A TRIP/MOODY PLACES Northside	Factory FAC 238 (P)
53	REBEL MUSIC Rebel MC	Deane WANTS (1) (PAC)
54	DON'T TEST Junior Toker	10/Virgin TEN 296 (P)
55	CLOSE TO YOU Moat Priest	10 TEN 294 (P)
56	CLOUD 8 Frozier Chorus	Virgin VST 1253 (P)
57	GHETTO HEAVEN The Family Stand	Atlantic/East West A 7987 (T) (W)
58	MR CABDRIVER Lenny Kravitz	Virgin America VUS (T) 26 (P)
59	STEP ON Happy Mondays	Factory FAC 2727 (12 FAC 2721) (P)
60	TINY MACHINE The Duffing Birds	Epic BLOOMING (C)
61	ISTANBUL (NOT CONSTANTINOPLE) They Might Be Giants	Epic ER 11027 (W)
62	AND THAT'S BEFORE ME TEA My Food	Factory FAC 123 (E) (P)

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THE SINGLE
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ROCK AID
ARMENIA
RELEASED DUE
TO PUBLIC DEMAND
OUT NOW!



CATALOGUE NUMBERS
ALBUM AIDL 001 SINGLE ARMEN 002
ADMCM 001 ARMEN AIDL 002
AIDCD 001 AIDCD 001

MARKETED AND DISTRIBUTED BY *Rock Aid Armenia* via BMG

1	VENUS	Don Pagan/Armed	17	IT'S MY LIFE	Paul Taylor
2	THE ONLY ONE I KNOW	Ev'Vigor	18	FEEL THE RHYTHM	John P. Moore
3	LET ME TAKE YOU HOME	The Chimes	19	ANGEL	Leslie B. Moore
4	LET ME TAKE YOU HOME	The Chimes	20	DO NOT WALK AWAY FROM ME	Madonna
5	EVERYBODY'S A STAR	Don Pagan	21	BETTER THE DEER YOU KNOW	Elysia Imbruglia
6	THE ONLY ONE I KNOW	Ev'Vigor	22	VISION OF YOU	Rakho Gafar
7	LET ME TAKE YOU HOME	The Chimes	23	THE POWER	Steph. Jones
8	EVERYBODY'S A STAR	Don Pagan	24	THE POWER	Steph. Jones
9	THE ONLY ONE I KNOW	Ev'Vigor	25	THE POWER	Steph. Jones
10	LET ME TAKE YOU HOME	The Chimes	26	THE POWER	Steph. Jones
11	EVERYBODY'S A STAR	Don Pagan	27	THE POWER	Steph. Jones
12	THE ONLY ONE I KNOW	Ev'Vigor	28	THE POWER	Steph. Jones
13	LET ME TAKE YOU HOME	The Chimes	29	THE POWER	Steph. Jones
14	EVERYBODY'S A STAR	Don Pagan	30	THE POWER	Steph. Jones
15	THE ONLY ONE I KNOW	Ev'Vigor	31	THE POWER	Steph. Jones
16	LET ME TAKE YOU HOME	The Chimes	32	THE POWER	Steph. Jones

23	HOLD ON	Wilson Phillips
24	KISSING GATE	Sarah Brown
25	TAKE YOUR TIME	Marianne Faithfull
26	SACRIFICE/HEALING HANDS	Elton John
27	EXPRESS YOURSELF	N.W.A.
28	TOUCHED BY THE HAND OF CICCOLINA	Alcazar
29	YAAHAAH/TECHNO TRANCE	D-Shake
30	POLICY OF TRUTH	Depeche Mode
31	THE ONLY RHYME THAT BITES	M.C. Tones Versus 808 State
32	INTO THE BLUE	The Mission
33	BLACK VELVET	Alvin Lee
34	STILL GOT THE BLUES (FOR YOU)	Gary Moore
35	GIRL TO GIRL	49ers

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c/w
HONKY TONK WOMEN

Bonus track on 12" SYMPATHY FOR THE DEVIL

7" 12" LON 264
12" 12" LONX 264 - CASSETTE: LONCS 264
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As featured on the **12" 12" LON 264**

Rolling Stones



MUSIC WEEK

W

THE SONG FEATURED
ON TV FOR

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41	VISION OF YOU	Virgin (VSD) 1384 (P)
	Belinda Carlisle	
42	KINGSTON TOWN	DEP International/Virgin (DIP 2612) (P)
	UB40	
43	THE MASTERPLAN	EMI/London (EMI 133) (P)
	Diana Brown & Barrie K. Sharpe	
44	SOFTLY WHISPERING I LOVE YOU	CBS (YOUNG) (1) (C)
	Paul Young	
45	ANGEL	RCA (D&J) 21 (BMG)
	Enryhmals	
46	LAZYTITS - ONE ARMED BOXER	Factory (FAC 222) (1) (FAC 220) (P)
	Happi, Maudsley And Karl Diener	
47	A DREAMS A DREAM	100.000... (100.000) (100.000)
	Stool (1) (Stool)	

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

No 1	WORLD IN MOTION...	Factory (FAC 237) (1) (FAC 231) (P)
	England New Order	
2	KILLER	MCA (MCA) 1408 (P)
	Adamski	
3	HEAR THE DRUMMER (GET WICKED)	Big Wave (BWT) 38 (BMG)
	Clad Jackson	
4	VENUS	Ramco (RAM) 118 (PAC)
	Dan Pablos & Animals	
5	DIRTY CASH	Mercury (Phonogram) (MER) 311 (P)
	Adventures Of Stevie V	
6	BETTER THE DEVIL YOU KNOW	PWL (PWL) 38 (P)
	Kylie Minogue	
7	HOLD ON	Atlantic (Epic) (W & 798) (1) (W)
	En Vogue	
8	DOIN' THE DO	Rhythm King (Mus. Left) (RKT)
	Beth Boob	
9	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	CBS (CIN) (1)
	The Chimes	
10	THE ONLY ONE I KNOW	Dual Disc Good (G) (D&J) Two (1) (7) (1)
	The Chantells	
11	STAR	Mer (1) (7) (1) (1) (1)
	Estare	
12	PAPA WAS A ROLLING STONE	Forecast (Phonogram) (W&T)
	Was Not Was	
13	IT'S MY LIFE	Paraphone (1) (24) (2)
	Talk Talk	
14	COVER GIRL	CBS (BLOC) (1)
	New Kids On The Block	
15	VOGUE	Sire (1) (88) (1)
	Madonna	
16	EVERYBODY EVERYBODY	4Com (Com) (MCA) (M 4015) (1) (4015) (1) (P)
	Black Box	
17	OPPOSITES ATTRACT	Sire (Virgin) (SIN) (1) (1)
	Paula Abdul (Duet with The Wild Pair)	
18	ROOM	Reprise/Warner (Reprise) (R 927) (1)
	Beady (International)	
19	WON'T TALK ABOUT IT (Remix)	Go Beat (GOD) (1) (4)
	Beats (International)	
20	HOW CAN WE BE LOVERS	CBS (555) (1) (2) (455) (1) (4)
	Michael Bolton	
21	IT MUST HAVE BEEN LOVE	EMI (1) (2) (1) (1) (1)
	Roxette	
22	DON'T WANNA FALL IN LOVE	
	Roxette	

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Artist Management
Artists Managed
Computer Services
Distributors
Labels Distributed
Industry Organizations
Jingle Production Companies
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Merchandisers
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Printers
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PR Companies
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Concert Promoters
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Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts.

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

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

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

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

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SMOKE ON THE WATER '90

ROCK AID
ARMENIA

RELEASED DUE TO PUBLIC DEMAND

RECORDS

OUT NOW!

CATALOGUE NUMBERS
ALBUM AIDP 001
AIDMC 001
AIDCD 001

SINGLE ARMENT 002
ARMENT 002

MARKETED AND DISTRIBUTED BY *Virgin Music* Via BMG

UK	US	Album	Artist
1	1	VENUS	Donna Mills / Anah
2	2	LOVING YOU	Tracy
3	3	SOLO ON	Tracy
4	4	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
5	5	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
6	6	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
7	7	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
8	8	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
9	9	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
10	10	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
11	11	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
12	12	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
13	13	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
14	14	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
15	15	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
16	16	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
17	17	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
18	18	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
19	19	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
20	20	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
21	21	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
22	22	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
23	23	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
24	24	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
25	25	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
26	26	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
27	27	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
28	28	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
29	29	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
30	30	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
31	31	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
32	32	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
33	33	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
34	34	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner
35	35	THE ONLY ONE I KNOW	Robyn / Heather And Earl Donner

23	36	HOLD ON	Wilson Phillips	584 (12) 584
24	33	KISSING GATE	Sam Brown	ALM AMT 154
25	16	TAKE YOUR TIME	Morrisons (feat. Woodruff)	Captal 112CL 57
26	10	SACRIFICE/HEALING HANDS	Blondie / John	Rockstar Phonogram ES 2212
27	75	EXPRESS YOURSELF	N.W.A.	Barclay 464 8-way (12) 88W 16
28	10	TOUCHED BY THE HAND OF CICCIO	Pop Will Eat Itself	PCAR 075 (12) 74 075 (1) 18
29	45	YAAHAI/TECHNO TRANCE	D-Shake	Collapsio/Chromatic COOUM 211
30	18	POLICY OF TRUTH	Depeche Mode	Mute 12BQNC 19 18
31	47	THE ONLY RHYME THAT BITES	MC Tunes Versus 808 State	Mute 12BQNC 19 18
32	35	INTO THE BLUE	The Mission	JTT (WEL) 2ANG 271
33	21	BLACK VELVET	Alannah Wyles	Mercury Phonogram MTRVCL 14
34	31	STILL GOT THE BLUES (FOR YOU)	Garry Moore	Alamo/Union West A 142171
35	19	GIRL TO GIRL	Myra	Virgin VST 1242

OUT NEXT WEEK

THE ROLLING STONES

PAINT IT BLACK

c/w

HONKY TONK WOMEN

Bonus track on 12" / SYMPATHY FOR THE DEVIL

7": LON 264
12": LONX 264 - CASSETTE: LONCS 264

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MUSIC WEEK



THE SONG FEATURED



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No 1	WORLD IN MOTION... Enigma/INCA FAC 737 (12" FAC 793) (P)	2	KILLER ○ Adamski MCA/MCA/T 140 (P)	3	HEAR THE DRUMMER (GET WICKED) Chad Jackson Big Wave (WKT) 34 (BMG)	4	VENUS Don Pablo's Animals Rumour (UMAT) 18 (PAC)	5	DIRTY CASH Adventures Of Stevie V Mercury/Phonogram (MEX) 311 (P)	6	BETTER THE DEVIL YOU KNOW Kylie Minogue PRL (PWC) 50	7	HOLD ON En Vogue Atlantic/East West A 798 (P)	8	DOIN' THE DO Bobby Boo Rhythm King/Merf 39 (P)	9	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR The Chimes CBS (CHNY) 1	10	THE ONLY ONE I KNOW Dead Dads Gospel/Sinners Two (ST) 20 (P)	11	STAR Erasure Mute (12)MUTE 11	12	PAPA WAS A ROLLING STONE Was Not Was Fontana/Phonogram WAS 712	13	IT'S MY LIFE Talk Talk Parlophone (12R) 656	14	COVER GIRL New Kids On The Block CBS (BLOCK) 1	15	VOGUE ● Madonna Sire/W 983 (P)	16	EVERYBODY EVERYBODY Black Box d&C/Connection RCA PM 43715 (P) 42716 (B)	17	OPPOSITES ATTRACT ○ Paulo Abdul (duet with The Wild Pair) Sire/Virgin (SMT) 12	18	ROAM B52's Reprise/Warner Bros/W 1827 (P)	19	WON'T TALK ABOUT IT (Remix) Beats International Go Beat GODD74	20	HOW CAN WE BE LOVERS Michael Bolton CBS 659197 (12" 425918)	21	IT MUST HAVE BEEN LOVE Roseette EMI (12EM) 14	22	DON'T WANNA FALL IN LOVE Jane Child Mercury/Phonogram W 981 (P)
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41	VISION OF YOU Bernie Carline Virgin (VST) 134 (P)	42	KINGSTON TOWN ○ UB40 DIP International/Virgin/DFP 25 (2) (P)	43	THE MASTERPLAN Diana Brown & Barrie K. Sharpe Her London (HX) 133 (P)	44	SOFTLY WHISPERING I LOVE YOU Paul Young CBS YOUNG (TI) 4 (C)	45	ANGEL Ermythrics RCA/DAT (1) 31 (BMG)	46	LAZYTITS - ONE ARMED BOXER Honey Monsters And Karl Danner Fosco (FAC 227) (12" FAC 228) (P)
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63	TIME AFTER TIME The Beloved	East West 12/24/87 (W)
64	IT'S HAPPENIN' Plus One featuring Sirron	MCA/MCA 1/14/88 (F)
65	SAY IT WITH PRIDE Scottish World Cup Squad	RCA 1/14/88 (112-PT 4276) (JMG)
66	U CAN'T TOUCH THIS M.C. Hammer	Capitol 11/23/87 (F)
67	MUSIC STOP The Railway Children	Virgin 1/25/88 (F)
68	PULS(T)AR Ben Liebrand	Elek 1/28/88 (112-PT 4276)
69	I'LL BE YOUR EVERYTHING Tommy Page	Sav 1/29/88 (W)
70	LOVE THING The Posseidonos	CBS/SASANT 1/12
71	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin 1/25/88 (F)
72	WHOLE OF THE MOON Ute Cramer	A.1. 1/26/88 (112-PT 4276)
73	WALK LIKE AN EGYPTIAN ○ The Bangles	CBS 1/26/88 (112-PT 4276)
74	DON'T MISS THE PARTYLINE Buz Nizz	Columbia/Capitol/Columbia 2/2/88 (112-PT 4276)
75	JUST MELLOW Ruhless Rap Assassins	Snapsource 1/23/88 (F)

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72	WHOLE OF THE MOON Ute Cramer	A.1. 1/26/88 (112-PT 4276)
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74	DON'T MISS THE PARTYLINE Buz Nizz	Columbia/Capitol/Columbia 2/2/88 (112-PT 4276)
75	JUST MELLOW Ruhless Rap Assassins	Snapsource 1/23/88 (F)

23	HOLD ON Wilson Phillips	S&W 1/25/88 (4-E)
24	KISSING GATE Sam Brown	ALM 1/25/88 (F)
25	TAKE YOUR TIME Marron 5 (feat. Woodruff)	Capitol 11/23/87 (F)
26	SACRIFICE/HEALING HANDS John Cougar Mellencamp	Mercury/Polygram 1/5/88 (12-PT 4276) (JMG)
27	EXPRESS YOURSELF N.W.A.	Atlantic 1/12/88 (112-PT 4276)
28	TOUCHED BY THE HAND OF CICCIO LINA Pop Will Eat Itself	RCA 1/14/88 (112-PT 4276) (JMG)
29	YAAAH!/TECHNO TRANCE D-Share	Columbia/Capitol/Columbia 2/2/88 (112-PT 4276)
30	POLICY OF TRUTH Depêche Mode	MCA 1/26/88 (112-PT 4276)
31	THE ONLY RHYME THAT BITES MC Tump & The 808 State	ZTT 1/26/88 (112-PT 4276) (W)
32	INTO THE BLUE The Mission	Mercury/Polygram 1/19/88 (F)
33	BLACK VELVET ○ Alannah Myles	Atlantic/Fan West & 4242 (112-PT 4276) (W)
34	STILL GOT THE BLUES (FOR YOU) Garry Moore	Virgin 1/25/88 (F)
35	GIRL TO GIRL 49ers	Elek 1/26/88 (112-PT 4276) (F)

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THE EARTHQUAKE ALBUM

THE SINGLE

SMOKE ON THE WATER '90

ROCK AID
ARMENIA

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ALBUM A1DLP 001
AIDCM 001
AIDCD 001

ARMEN 002
ARMENT 002
ARMED 001

MARKETED AND DISTRIBUTED BY **Virgin** via **BMG**

1	HEAR THE DRUMMER (GET WICKED) Dead Jackson	11	SHALL WE TAKE A TRIP/WOODY PLACES Natalie Imbruglia
2	WORLD IN MOTION... The Notorious B.I.G.	12	EVERYBODY EVERYBODY Dorothy Moore
3	VENUS Don Henley/Armed	13	IT'S MY LIFE Tina Turner
4	WORLD ON FIRE Don Henley/Armed	14	LOWING YOU The Roots
5	SOUL ON The Roots	15	LADIES: ONE MAMBO DOLLER Happy Mondays and Paul Oakenfold
6	THE ONLY ONE I KNOW The Chantones	16	THE ONLY ONE I KNOW The Chantones
7	THE ONLY ONE I KNOW The Chantones	17	THE ONLY ONE I KNOW The Chantones
8	DIRTY CAN The Roots	18	FEEL THE RHYTHM The Roots
9	DOWN THE DO The Roots	19	ANGEL The Roots
10	WALK A ROLLING STONE The Roots	20	LET'S DANCE The Roots
11	THE ONLY RHYME THAT BITES MC Tump & The 808 State	21	LET'S DANCE The Roots
12	THE ONLY RHYME THAT BITES MC Tump & The 808 State	22	LET'S DANCE The Roots
13	EXPRESS YOURSELF N.W.A.	23	LET'S DANCE The Roots
14	YAAAH!/TECHNO TRANCE D-Share	24	LET'S DANCE The Roots
15	INTO THE BLUE The Mission	25	LET'S DANCE The Roots
16	EXPRESS YOURSELF N.W.A.	26	LET'S DANCE The Roots
17	TOUCHED BY THE HAND OF CICCIO LINA Pop Will Eat Itself	27	LET'S DANCE The Roots
18	YAAAH!/TECHNO TRANCE D-Share	28	LET'S DANCE The Roots
19	INTO THE BLUE The Mission	29	LET'S DANCE The Roots
20	EXPRESS YOURSELF N.W.A.	30	LET'S DANCE The Roots

OUT NEXT WEEK

THE ROLLING STONES

PAINT IT BLACK c/w

HONKY TONK WOMEN

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7" 1: LONX 264
12" 2: LONX 264 - CASSETTE: LONXS 264

Order from Polygram: 081 590 6044

As featured in the '87 series

POLYGRAM

SINGLES

1*	3	HOLD ON, Wilson Phillips	SBK
2*	1	VOGUE, Madonna	Sire
3*	5	POISON, Billie DeVoe	MCA
4*	2	ALL I WANNA DO IS MAKE LOVE TO YOU, Heart	Capitol
5*	6	IT MUST HAVE BEEN LOVE, Rowette	EMI
6*	4	ALRIGHT, Janet Jackson	AMA
7*	8	SENDING ALL MY LOVE, Leneer	Affinity
8*	16	STEP BY STEP, New Kids On The Block	Columbia
9*	9	I CAN'T TOUCH THIS, MC Hammer	Capitol
10*	7	NOTHING COMPARES 2 U, Sinead O'Connor	Chryslers/Ensign
11*	12	READY OR NOT, A&T	Virgin
12*	11	THE HUMPTY DANCE, Digital Underground	Tommy Boy
13*	10	OOH LA LA, Perfect Gentlemen	Columbia
14*	14	HOLD ON, En Vogue	Affinity
15*	15	DO YOU REMEMBER?, Phil Collins	Affinity
16*	13	THE POWER, Partners In Crime	SBK
17*	23	TILL BE YOURS AGAIN, Taylor Dayne	Arista
18*	22	CHILDREN OF THE NIGHT, Richard Marx	Reprise
19*	20	BABY IT'S TONIGHT, Jody Cole	Reprise
20*	23	I'LL SEE YOU IN MY DREAMS, Giant	AMA
21*	24	RUB YOU THE RIGHT WAY, Johnny Gill	Motown
22*	26	SHE ANT WORTH IT, Glenn Medeiros	Sire
23*	27	ENJOY THE SILENCE, Depeche Mode	MCA
24*	31	CRADLE OF LOVE, Billy Idol	Chryslers
25*	19	I WANNA BE RICH, Calloway	Solar
26*	17	YOUR BABY NEVER LOOKED GOOD IN... Exposé	Arista
27*	28	SITTING IN THE LAP OF LUXURY, Loleatta	WGT
28*	40	THE POWER, Super	Arista
29*	39	GIRLS NITE OUT, Tyler Collins	MCA
30*	36	NICELY, Michelle	A&M
31*	35	UP ALL NIGHT, Slaughter	Chryslers
32*	18	THIS OLD HEART OF MINE, Rod Stewart with Ronald Isley	Warner
33*	30	DEARBAB CLUB, The B-52's	Reprise
34*	—	NOTICE ME, Niki	Geffen
35*	38	ALWAYS AND FOREVER, Whistle	Select
36*	—	DARE TO FALL IN LOVE, Brent Bourgeois	Charisma
37*	—	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Columbia
38*	34	EXPRESSION, Salt-N-Pepa	Columbia
39*	—	CLUB AT THE END OF THE STREET, Brian Johnson	MCA
40*	—	MENTIROSA, Melwina Ace	Capitol

ALBUMS

1*	2	PLEASE HAMMER DON'T HURT ME, M.C. Hammer	Capitol
2*	1	I DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chryslers/Ensign
3*	3	BRIGADE, Heart	Capitol
4*	4	PRETTY WOMAN, Original Soundtrack	EMI
5*	5	POISON, Billie DeVoe	MCA
6*	6	SOUL PROVIDER, Michael Bolton	Columbia
7*	8	VIOLATOR, Depeche Mode	Sire
8*	7	JANET JACKSON'S RHYTHM NATION '81, Janet Jackson	AMA
9*	9	SHUT UP AND DANCE, Rosie Aldred	EMI
10*	12	WILSON PHILLIPS, Wilson Phillips	SBK
11*	9	NICK OF TIME, Bonnie Raitt	Capitol
12*	10	FEAR OF A BLACK PLANET, Public Enemy	Def Jam
13*	11	...BUT SERIOUSLY, Phil Collins	Affinity
14*	15	CHARMED LIFE, Billy Idol	Chryslers
15*	16	PUMP, Aerosmith	Geffen
16*	20	JOHNNY GIL, Johnny Gill	Motown
17*	16	AFFECTION, Lisa Stansfield	Arista
18*	17	TEENAGE MUTANT NINJA... Original Soundtrack	Geffen
19*	19	THE END OF THE INNOCENCE, Dan Henley	Virgin
20*	18	BEVERLY YOUR GIRL, Paolo Bonolis	Capitol
21*	22	STICK IT TO YA, Slaughter	Chryslers
22*	23	DOWNTOWN TRAIN/SELECTIONS, Rod Stewart	Warner Brothers
23*	21	BEHIND THE MASK, Fleetwood Mac	Warner Brothers
24*	24	SEX PACKETS, Digital Underground	Tommy Boy
25*	32	BORN TO SING, En Vogue	Affinity
26*	25	LONDON WARSAW NEW YORK, Boya	Epic
27*	25	MANIC RIVIANA, Robert Plant	Esfarozano
28*	28	COSMIC THING, The B-52's	Reprise
29*	30	TENDER LOVER, Babyface	Solar
30*	27	ALANNAH MYLES, Alananna Myles	Affinity
31*	33	DANN YANKES, Dann Yankes	Warner Brothers
32*	29	PUMP UP THE JAM, Technicolor	SBK
33*	31	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
34*	35	CANT FIGHT FATE, Taylor Dayne	Arista
35*	36	HANGON! NEW KIDS ON THE BLOCK	Columbia
36*	34	KILLIN' TIME, Clint Black	RCA
37*	37	DR FEELGOOD, Mofy Cue	Elektra
38*	38	BLUE SKY MINING, Midnight Oil	Columbia
39*	39	THE DAY THE LAUGHTER DIED, Andrew Dice Clay	Def American
40*	40	CHANGESOVER, David Bowie	Rykodisc

ALBUM OF THE WEEK

PAUL YOUNG: Other Voices. CBS 4669717. As a sort of comeback, Young is proving fairly safe waters, without touching on the radical reworks that so underpinned his arrival. Worries about the state of his voice should now be shelved. If you think it then, you're going to like it now, but some questions should be asked about the complete lack of risk in the whole affair. As likeable as Young is, there's a feeling that this isn't quite strong enough to fully re-establish him, but no fears of a Terence Trent D'Arby whos, wrong planet return. **DH**

JOAN ARMATRADING: Hearts And Flowers. A&M 395 298-1. Armatrading has described producing herself as making her feel "more unshibbled" and her record — uncluttered as you might expect — has a relaxed, direct feel as a result. The straightforward instrumental approach, with the singer completely solo on two tracks, allows space for her subtle singing. More Than One Kind Of Love doesn't look like the single to garner extra attention but the punchier someone's In The Background or the sexy groove of Good Times might prove a better bet. Some of the songs lack her usual distinctiveness, but it's an accomplished return. **RM**

HOTHOUSE FLOWERS: Home. ffr 828197. 1. This is very much more of the same, in that it's all quite unexciting, driving slightly, woefully out of the glorious detail of life to a backdrop of their own version of Celtic soul. When they sit back and allow their music some space to breathe (after all, we're talking here of exemplary musicians) they are at their very best, saving some of the clutter which spoils the recent single Give It Up. An honest bunch and on the up. **DH**

STOCK IT

HORSE: The Same Sky. Parlophone [TC/CD] EST 2123. This is a remarkably good debut LP, possibly the finest UK entrance since Meet Danny Wilson. The songs are beautifully controlled throughout by Pete Smith's elegant production and Horse's glorious voice soars majestically. The three singles are included, and although none of them reached their potential height, it's the overall strength and consistency of their songwriting that will ultimately confirm Horse's success. Watch them go. **GT**

THE NUTTY BOYS: Crunch! Street Link STR LP 001. Distribution: APT. Former Madness saxophonist Lee Thompson teams up with guitarist Chris Foreman under the nutty Nutty Boys title for a back to Madness roots session of fast, yoddy-ska'd pop songs. With Steve Nieve and several pals in tow, the end result is good-hearted but a touch under-produced. Past associations aside, the Nutty Boys sound like second generation Two Toners who are sadly lacking in conviction. **DEH**

MARON TOWN: High And Dry. Staccato RUDE LP4. A strong debut from this UK ska

band. Steve B's brash, authoritative vocals lift the songs away from the gawkiness which has dogged new ska and give them fluidity and strength. There's still a whiff of the students' union in the social commentary, dodgy female harmonies and relentless skanking, but overall the album's very impressive. Students buy records too, so stock a few and get some extras in when Maroon Town gig near you. **SL**

STOCK IT

JAMES: Gold Mother. Fontana 846 189. Exhilarating, challenging, consistent, but never charbound. Until now, that is, as How Was It For You is James' first hit and Gold Mother will make the most of their steadfast popularity, regenerated by their place at the forefront of the Manchester scene. Now a seven-piece, James have also made an album that will appeal right across the board, not just to ravers. It definitely feels like their time. **MA**

STOCK IT

THE HARBOUR KINGS: Summertime. FIRE FIRE LP25. Distribution: Pinnacle. From Sheffield, but it could be Tucson or Atlanta. There's no criticism, because the trio climb aboard the classic contemporary American bandwagon as if they were born to roam the ballads. The restless guitar chime 'n' fire and equally moody melodies will appeal to Green On Red, Dream Syndicate, REM and Replacements fans. A gorgeous debut all round. **MA**

STOCK IT

THE BREEDERS: Pod. 4AD Cad0006. The Breeders are another of those composite groups that seem to be in fashion. This time we have Pixie Kim Deal, Throwing Muse Tony Donnelly and ex-Perfect Disaster Jo Joop. It all sounds very Pixie-ish, which is no surprise as Deal has written credits on 11 of the 12 tracks. If they ever decide to make this their full-time band they would be assured of a great future. For now though we'll have to be happy with a fine rock album. **LF**

LOUIS TILLET: A Cast Of Aspies. Distribution: Rough Trade. One of Australia's more underrated singer-songwriters, Tillet won't maximise his chances if he never shows his face on a UK stage. That would harm the rest of his discography as a class, dramatic affair, scored by evocative imagery, rich piano, sax and brass dressing and rolling, bluesy melodies that suggest a suitably poetic meeting between the Doors and fellow countryman Nick Cave and Ed Kuepper. Recommended. **MA**

VARIOUS ARTISTS: Justice Is Our Conviction. State Justice SJ11. Distribution: Southern. The compilation aims to raise money to publicise cases of wrongful imprisonment, and in particular, Irish inmate Martin Foran, The Shamen, Mega City Four, Annie Anxity

Band, The Barry Army, Benive vocals lift the songs away from the gawkiness which has dogged new ska and give them fluidity and strength. There's still a whiff of the students' union in the social commentary, dodgy female harmonies and relentless skanking, but overall the album's very impressive. Students buy records too, so stock a few and get some extras in when Maroon Town gig near you. **SL**

PELL MELL: Rhyming Guitars. SST SST 241. Distribution: Rough Trade. A 1982 LP originally released in 1982 but reissued and remixed, this is a superb find, full of those aliphical, rhyming guitars that strike a light for all lovers of the mellow West Coast glide (Quickhacker Messenger Service) or the precise cut-glass shapes of Television. Stunningly simple, this bears repeated playing and should score well in critics' circles. **MA**

CASSANDRA WILSON: Jumpworld. JMT 834 434-1. Wilson's album of standards, Blue Skies, has spent six months in Billboard's jazz top five and was voted its number one in a 1992 LP originally released in 1989, and Jumpworld therefore comes as some surprise with its SF narrative and jazz/hiphop fusions — there's even a rapper on the title track. The result is an intriguing, difficult concept album which recalls classic Weather Report influenced by New York streetbeats and molded to the story-based JCOA albums of the Seventies. Wilson's voice is supreme and this deserves significant notice from the cognoscenti. **SL**

DJIDJIS: Hornet Pianta. Touch & T&G 51. Distribution: Southern. More rivalling Chicago-style bad-ass garage hardcore from neighbouring Illinois, that leans over to the old kick-out-the-jams punk spirit of The Stooges and MC5, while retaining the best of indie. Foxy Loid equally shows their form. In other words, very Sub-Pop stuff, if sharper defined and less retrogressive, but Djidjis should get over here pronto to reap what Muddyhey and Tad have sown. **MA**

DENNIS BROWN: Unchallenged. Greenleaf GREL 138. Gussie Clarke's fierce production on this album provides a firm base for Dennis Brown to create some of his finest songs for a long time. The loveable Let There Be Light should warm the hearts of his fans. While the lamentation of Great Kings Of Africa, on which he teams up with Mutabaruka, and the other duet, Mama's Love with Beres Hammond should meet the usual high expectations. **OD**

URGE OVERKILL: Americruiser. Touch & T&G T&G 138. Distribution: Southern Studios. Urge Overkill could be easily misconstrued as simply post-Husker Du groovers hellbent on fun, but Americruiser takes them onto new pages of rock's roteness-as-it-comes all manner of storytelling techniques into a solid slab of noise that's effervescent with melodic lead lines, hard-boiled tales of teen strife and a general air of well-earned Urge Overkill surge with an inspiring lyrical wit and crunching guitar invincibles. Like H U Du, Sonic Youth and Dinosaur Jr, they deserve more ears on this time around. **DEH**

TOASTERS: Martin Aston King Blowers. Ato Doring, Leo Fyfe, Steve Hammers, Duncan Holland, Stu Lambert, and Gareth Thompson.

Charts courtesy Billboard, 9 June, 1990. * Albums are awarded to those products demonstrating the greatest airplay and sales gain.

TOP • 20 • COMPILATIONS

No.1	CLASSIC EXPERIENCE II	CD	EMI BRITNO 29
2	NOW 171	CD <td>EMI VIRGIN/RYGEM NOW 17</td>	EMI VIRGIN/RYGEM NOW 17
3	JUST THE TWO OF US	CD <td>PRC/MC00011</td>	PRC/MC00011
4	GET ON THIS! - 30 DANCE HITS VOL 1	CD <td>Telstar STAR 2420</td>	Telstar STAR 2420
5	NITE FLITE 3 - BEING WITH YOU	CD <td>CEC/MC0011</td>	CEC/MC0011
6	A NIGHT AT THE OPERA	CD <td>Telstar STAR 2414</td>	Telstar STAR 2414
7	SIXTIES MIX 3	CD <td>Synergy SNA 221</td>	Synergy SNA 221
8	FREEDOM TO PARTY - FIRST LEGAL RAVE	CD <td>Iron MODENA 1008</td>	Iron MODENA 1008
9	THE BLUES BROTHERS (OST) *	CD <td>Atlantic/From Their 4 50715</td>	Atlantic/From Their 4 50715
10	PRETTY WOMAN (OST)	CD <td>EMI USA MFL 1029</td>	EMI USA MFL 1029
11	HOOKED ON COUNTRY	CD <td>K34 ME 1499</td>	K34 ME 1499
12	MOTOWN DANCE PARTY 2	CD <td>Motown T2 2730</td>	Motown T2 2730
13	DEEP HEAT 6 - THE SIXTH SENSE	CD <td>Telstar STAR 2412</td>	Telstar STAR 2412
14	DIRTY DANCING (OST) *****	CD <td>K34 ME 1408</td>	K34 ME 1408
15	THE CLASSIC EXPERIENCE *	CD <td>EMI BRITNO 6</td>	EMI BRITNO 6
16	RIGHT STUFF 2 - 'NOTHIN' BUT A... *	CD <td>Sony SNA 208</td>	Sony SNA 208
17	THE EARTHQUAKE ALBUM ... *	CD	S&W 504 297
18	PURE SOFT METAL *	CD <td>S&W 504 296</td>	S&W 504 296
19	THE PREMIERE COLLECTION *****	CD <td>Kelly Underhill/Interscope 14971</td>	Kelly Underhill/Interscope 14971
20	NOW DANCE 901 *	CD <td>EMI VIRGIN/RYGEM NOW 14</td>	EMI VIRGIN/RYGEM NOW 14

54	Faith No More	CD	Sony/Interscope 5281 5241
55	THE BEST OF ROD STEWART **	CD	Warner Brothers WM 214
56	CHARMED LIFE	CD	Chrysalis CHR 1235
57	TAKE IT TO HEART	CD	Kepone/Warner Brothers WM 255
58	DAYS OF OPEN HAND	CD	A&M 395 295-1
59	THE VOICE	CD	Headline/Polygram 441111
60	THE BEST OF UB40 VOL 1 **	CD	Virgin UBRV 1
61	JOURNEYPERMAN *	CD	Duck/Warner Brothers WM 232
62	LOVE MOVES	CD	MCA/MCA 4899
63	MISSING ... PRESUMED HAVING A...	CD	Virgin/Phonogram 842811
64	TATTOOED MILLIONAIRE	CD	EMI UKC 2318
65	REBEL MUSIC	CD	Dorian DMJ42 5
66	CLUB CLASSICS VOL ONE **	CD	10/Virgin DMK2
67	RHYTHM NATION 1814	CD	A&M A&M 292
68	HELLO, I MUST BE GOING! **	CD	Virgin OVR212
69	FLOOD	CD	Elektra ERT 16
70	LOCK UP THE WOLVES	CD	Virgin/Phonogram 8448111
71	STRAIGHT OUTTA COMPTON	CD	Elektra 166 - EW/Interscope
72	NO JACKET REQUIRED *****	CD	Virgin V2345
73	WAKING HOURS	CD	A&M A&M 2906
74	A NEW FLAME *****	CD	East West/Telstar WM 242
75	RUNAWAY HORSES *	CD	Virgin V2399

CD - Released on Compact Disc
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15	WVAD! FOUR SEASONS *	CD	EMI NICE 2
16	STILL GOT THE BLUES	CD	Virgin V1212
17	ALANNAH MYLES *	CD	Atlantic/Real World 181550
18	HELL TO PAY	CD	Ashes 21081 5
19	PASSION AND WARFARE	CD	Fossil For Thought CHR16 17
20	I DO NOT WANT WHAT I HAVEN'T GOT *	CD	Sirened O'Connor Empire/Dynasty CHR14
21	BEHIND THE MASK *	CD	Warner Brothers WM 255
22	POD	CD	4AD CD 0004
23	VIOLATOR *	CD	MCA STJMW 44
24	A POCKETFUL OF DREAMS	CD	Jay BM 1
25	Gloria Estefan	CD	EPIC 457151
26	FOREIGN AFFAIR *****	CD	Capitol ERTU 2108
27	ONE WORLD ONE VOICE	CD	Virgin V1242
28	MENDELSSOHN/BRUCH/SCHUBERT	CD	HMV/EMI EL 794A31
29	BRIGADE	CD	Capitol ERTU 2121
30	HEART OF STONE *	CD	Gelbo W 248
31	LIFE	CD	Capitol/MCA DMG 8
32	DREAMLAND	CD	Atlantic/Real World 14172
33	ABSOLUTELY *	CD	Nonesuch/Phonogram 842811
34	THE ROAD TO HELL *****	CD	East West WM 217

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** DOUBLE PLATINUM
* PLATINUM
● GOLD
○ SILVER
NEW ENTRY
RE-ENTRY

MUSIC VIDEO

Description (tracks) Timings/ Dealer Price

1	2	SIMPLE MINDS: Verona Live (14 tracks)/1hr 30min/£24	Virgin VBD 610
2	2	NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/£9.95	CMV 49030.2
3	4	KYLIE MINOGUE: On The Go...Live Video Collection Live/36min/£6.95	Video Collection VC 4093
4	3	GLORIA ESTEFAN: Evolution Compilation (14 tracks)/1hr 30min/£24	CMV 49032.2
5	31	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VBD 594
6	6	THE CARPENTERS: Only Yesterday Compilation (16 tracks)/55min/£6.95	Channel 5 AMV 847
7	3	BIG COUNTRY: Greatest Hits Compilation/30min/£6.95	Channel 5/PMV CFV 10622
8	14	UB40: Labour Of Love II Live (14 tracks)/1hr/£5.95	Virgin VBD 647
9	11	LUCIANO PAVAROTTI Live (1hr 17min)/£3.47	Music Club/Video Cal MC 2003
10	9	DANIEL O'DONNELL: TV Favourites Compilation (17 tracks)/52min/£6.95	Ritz 0022
11	7	KERANGI LADYKILLERS Compilation (6 mins)/£6.95	PMI MVP 9912203
12	-	ROLLING STONES: 25 x 5 Compilation/2hr/£9.04	CMV 49027.2
13	16	ROXY MUSIC: Total Recall Compilation (18 tracks)/1hr 30min/£6.95	Virgin VBD 549
14	8	JEAN MARRE: Rendez-Vous Houston Live (8 tracks)/1hr 30min/£6.95	Channel 5/PMV CFV 10432
15	14	EURHYTHMICS: We Two Are One Too Live (1hr 10min)/£6.95	BMG 790 349
16	-	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Cal MC 2032
17	10	NOW THAT'S...MUSIC VIDEO 17 Compilation (16 tracks)/1hr 23min/£3.50	PMI/Virgin/PMV MVP NOW 117
18	-	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	VMR VHR 2308
19	20	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/52min/£6.95	Virgin TVE 1007
20	12	BEE GEES: One For All Tour Vol. 2 Live (11 tracks)/55min/£6.95	Video Collection VC 4092

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MUSIC VIDEO

Broad way of thinking



VIDEO DIRECTOR Tim Broad with Morrissey

by Martin Aston
HULMERIST, ASIDE from being a typical play on words by Morrissey referring to one of Manchester's less salubrious suburbs, is also the title of his first full-length video, released last week by PMI.

Framing the singer's six promo videos to date is long-awaited footage of his one and only live show at Wolverhampton Civic Hall in December 1988, since the sad demise of The Smiths.

"Every time I'm with Morrissey, people always ask about Johnny Marr and if The Smiths will reform," says video director Tim Broad, who Morrissey has worked with since 1988's debut solo single, *Suedehead*. "But this video encapsulates all the solo work he's done since, which shows a significant body of work."

Broad was also responsible for editing the live footage, which might surprise some given its comparatively persistent images — shot upon shot of rabid fans in their Smiths or Morrissey T-shirts that were their only price of entry. They are shown queuing outside or gathered inside in a sweaty, devotional heap — but Hulmerist has just one live song from the eighting set: *Rough justice* for the fans? They had their reasons, Broad argues.

"It was a clear wish on Morrissey's part to use as much of that footage as possible. All I can say is I hope all the people who ap-

pear in all the links get to see themselves, because in a way, it was made with that in mind. There were also problems with the sound, which is largely to do with circumstances, since it was difficult for Morrissey to sing when five people were pushing him to the ground, but I feel that's justified visually and is potentially more interesting than a polished soundtrack. We do have the whole concert on film and it's very good."

Broad first worked with Morrissey on two of the last Smiths promos after being introduced by Rough Trade's Geoff Travis. He had directed the first Jesus And Mary Chain video for bloncy negro, Travis' second label concern (he went along as a cameraman and ended up making that video as well as the next four). Previously critical of what he saw as video's cross and compromising nature, Morrissey has obviously found the right director in Broad with whom to share his ideals and ideas.

"With Morrissey, it's possible to do what I believe videos should, which is the same as a record — to give people the opportunity to interpret things themselves," Broad feels.

"I prefer to have things more subliminal, which is characteristic of the work we've done together, working on a number of levels — on the immediate level, it looks good and is entertaining, but they contain so many references which can be appreciated. People don't expect to have to concentrate

when watching videos so they miss a lot the first time round — now they can freeze-frame if they want."

Broad also believes that when something's flawed, it's more real and people have more to relate to because everything is flawed in reality."

Hardly mainstream views then, but Morrissey can never — thankfully — be relied on for flippant through the medium. Hulmerist has countless moments of irreverent or "controversial content" — from the bits of flapping paper backdrop in *Last Of The International Playboys* to the object at the heart of *Ouga Booga: Ouga Booga* — "which I still can't believe Top Of The Pops banned. A whole episode of *Lost In Space* (the Sixties children's sci-fi series) was built around an ouija board, but for some reason, music videos immediately comes into the firing line," says Broad.

Not that controversy and a "difficult" reputation plays any part in Broad's outlook — far from it, he is more than happy to work in the mainstream, as he has with Mike & The Mechanics — *The Living Years* was nominated for a Grammy, and *Yazz* and Lisa Stansfield. "I'm not choosy because I can't afford to be. This is my job. I really enjoyed the experience of *The Living Years* where I was making something with a broad appeal and to do it so well that it got nominated."

Broad can be contacted via Palace Pictures.

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Appalling wonderful Stuff

ELEVEN APPALLING Videos from The Wonder Stuff kick off Channel 5's music releases for June 11. The impolite yet highly talented combo offer a 55-minute collection of clips which, despite its demeaning title, boasts some innovative and entertaining creations.

Channel 5 has lined up sulus advertising in *NME*, *Zigzag* and *Melody Maker* to back the release, along with a national PR and display campaign.

To coincide with the release of their new album and UK tour Channel 5 is also putting out an hour-long concert film featuring Hothouse Flowers. Filmed in Dublin last June in front of a packed and enthusiastic crowd, the video contains songs from the Flowers' first album, *People*, as well as tracks from *Home*. Press advertising will include *Q*, *The Independent*

and *Hof Press*. As excitement mounts over The Rolling Stones' imminent UK tour, Channel 5 is releasing a 19-minute tape covering the performance that first launched the rock and roll heroes on to the road to stardom.



WONDER Stuff — first 11 on the 11th

The Rolling Stones Live 1964 records the band's appearance on the legendary *Ed Sullivan Show* and has a dealer price of £4.19. Advertising will be targeted at the music press.

Four further MCA titles are included in Channel 5's June 11 release package. Holly Johnson's *Blast* is a four-track tape featuring Love Train, *Americanos*, *Heaven's Here* and the 12-inch version of *Atomic City*. It goes out to dealers at £5.56. Nanci Griffith — *One Fair Summer Evening* is a 48-minute live show recorded at Anderson Fair, Nashville, last year while Tom Petty — *Full Moon Fever* — The Videos includes *I Won't Back Down*, *Running Down A Dream*, *Free Falling*, *A Face In A Crowd* and *Yer So Bad*. Finally Channel 5 is distributing the video debut from *Adamski*. Live And Direct was filmed at Britton Academy on New Year's Eve, runs for 25 minutes and has a £5.56 dealer price.

EMI celebrates bumper year

by Nicolas Soames

EMI CLASSICS achieved a 15 per cent increase in international group sales in 1989 and a one per cent increase in market share according to company president Richard Lyttellon of the international marketing conference in Spain's Costa Brava.

A major contribution to this growth came from locally-conceived campaigns "where intensive marketing had reaped significant rewards."

Among these was the success of Nigel Kennedy's *Four Seasons*, sales of which now exceed *Ym*: a special achievement award was made to EMI Records (UK). Similar awards were also made to EMI France for the highest sales of a compilation album, *Choeurs d'Opera Célèbres*, and EMI Spain for the highest sales percentage increase.

Lyttellon also pointed out that Angel Records had been named the number one US classical label for 1989 by *Billboard*, and both Germany and Japan had shown significant gains in market share. Among the main recordings for the coming year is the return to Mascow of the pianist Vladimir Ashkenazy; Mahler's *Symphony No 6* with Simon Rattle and the CBSO; Schubert's *Symphonies Nos 5 and 6* with Norrington and the London Classical Players; song re-

cordings by Domingo and Te Kanawa; Strauss' *Elektra*, conducted by Wolfgang Sawallisch with Eva Marton in the title role; and Cole Porter's *Kiss Me Kate*.

There were also presentations for the EMI Vision laser disc and video — its autumn launch programme will include Callas, Kennedy, Perlman, Rostropovich and the Taverner Consort. The early music label Reflexe is now responsible for more than six per cent turnover.

The Classics For Pleasure presentation highlighted Sir Charles Mackerras' recording of Mahler's *Symphony No 5*, Sir Edwards conducting Peter And The Wolf and other works; Takuo Yuasa conducting Scheherazade; and Jeremy Bachhaus, a member of EMI Classics' editorial department, conducting the Vasari singers in English choral music.



SIMON RATTLE and Kiri Te Kanawa in EMI's schedules for the next year.

Conifer takes Fauré to chapel

CONIFER CLAIMS that its new recording of Fauré's *Requiem* with the Choir of Trinity College, Cambridge, conducted by Richard Maslow is the most authentic of all and overtakes the Rutter version that originally appeared on the label.

Rutter's recording was the best-seller on Conifer before it reverted to Collegium Records. Conifer, sad to see such a goldmine disappear, made a new recording in the chapel of Trinity College, coupling it with the *Cantique de Jean Racine*, Messiaen's *O Sacrum*

Convivium and works by Durufé (CDCF 176 and on tape).

EMI combines two other popular recordings: Mozart's *Requiem* in the recording by Bonifacio is coupled with Verdi's *Requiem* in the recording by Barbieri (CZS 7628922 2 CDs).

CHOICE

IN THE Radio Three Building A Library programme on Saturday, Jonathan Swan considered the various recordings of Hindemith's *Symphony Matthäi der Mäler*. His selected recording was on Decca (421 523 CD/tape) with Herbert Blomstedt conducting the San Francisco Orchestra.



Collins cuts delay

A REORGANISATION by Collins Classics in both the marketing of the label and the delivery to distributors *Harmonia Mundi* will ensure that product will be available on time from June according to marketing manager Anna Gregory.

"We have had problems in getting some of our product to *Harmonia Mundi* in time to coincide with advertisements," acknowledges Gregory. The April release, which included the first recording in the new *Authentic* series; and the first recording in the cycle of Shostakovich symphonies conducted by the composer's son, Maxim Shostakovich, were not available to retailers until well into May.

There were similar delays in the May release: by the fourth week of May there was still no sign of any of the recordings prominently

advertised in *Gramophone*.

There are nine new recordings scheduled for June. Among these are: Brahms' *Piano Concerto No 1* played by Sato Tangel with the Philharmonia Orchestra and Vaday Neumann (1099 2/4); Britten's *Violin Concerto* played by Corrine McLagan conducted by Stuart Bedford (1123 2/4); Schumann's *Symphonies Nos 1 and 4* played on authentic instruments and conducted by Derek Solomons (5002 2/4); and Sibelius' *Symphony No 2* and the *Karelia Suite* with the RPO conducted by Alexander Gibson (1105 2/4).

There will be no releases in July, but Collins will continue with its release and advertising schedule in August, when it hopes synchronisation will have been achieved.

B R I E F S

● LUCIANO BERIO, the leading Italian contemporary figure, receives new recordings of three works under the expert direction of Riccardo Chailly with the Royal Concertgebouw Orchestra. *Sinfonia* and the attractive *Folk Songs* — two of his best known works — and *Formazioni*, are released by Decca on CD 425 832 and on tape. Hard von Naxs sings the *Folk Songs*.

Decca also continues its well-designed Britten reissues with five

releases in June.

● ROGER NORRINGTON and the London Classical Players has won the *Deutsche Schallplattenpreis* — one of the leading record awards for its recording of Beethoven's *Symphonies* on EMI Classics. Norrington has been appointed music director of the Orchestra of St Luke's, New York, for the 1990-91 season. The three-year contract will involve music from baroque to contemporary.

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RIP

AN UNBROKEN TRADITION OF SUBSISTENTIAL PROGRESS

Godley skins the cream of the world

by David Giles

THE ONE World, One Voice "extravaganza" broadcast on the BBC last month was the culmination of a remarkable project, the most surprising aspect of which was the speed with which it was undertaken. More than 150 hours of documentary footage and 60 hours of performance were finally whittled down to the two-hour programme in only five weeks. And before they got to that stage, the music itself was recorded in a 44-day whistle-stop journey.

"I could do with a week off," confesses its mastermind, Kevin Godley, who returned to the UK and immediately began work on a TV commercial. "It was set up very quickly, because it had to be. I originally went to lunch with the BBC because they were interested in a film I had made for the environmental group Ark. And it came out during conversation that they were trying to put some mega-event together to climax the week, and their idea of a concert hadn't met with a great deal of success. Probably because the artists they'd approached were a bit bored with that format.

"I'd had the seed of the idea knocking around in my head for a while, and presented it to them. A few days later someone rang up and said 'I hope you're not going to be busy for the next six weeks!'"

Naturally, with such a small working timespan, a lot of the artists involved were the musical supporters of Amnesty International: Peter Gabriel, Sting, Dave A. Stewart, Bob Geldof, et al.

"The thing that's interesting about this project for me is that it's not just another gathering of superstars," says Godley. "There are people involved who aren't famous of all but are interesting because they play different styles of music. People like Peter and Sting should be there because they



KEVIN GODLEY links up with Sting during the 44-day whistle-stop recording journey

care." They can afford to care. But people may grow tired of the same old faces, a point which he refutes. "Somebody who's never done anything like that before is Joe Strummer — he's involved. We did approach people like Robert Smith, but maybe it was a little late in the day.

"Ideally we should have taken a year to organise it properly, but the Beebs desperately needed something specific and definite to finish the week off, and time was running out. A lot of credit should go to the Beebs for giving me the go-ahead to see if I could do it."

Because of this tight schedule, many of the artist decisions were made en route. "Most of the people we were after were out on tour or recording, and of course we had to fit in with their schedules. That was the whole point. It was about taking the mountain to Mohammed."

One of the most striking features of the two-hour show were the "eco-commercials" — more public information films — inserted in the

programme. They were made free of charge by advertising companies. This was an idea of Godley's that he was delighted to be able to put into action.

"I had been working in the advertising industry for several years, watching people spend fortunes advertising crap that we don't want to people who don't need it. And commercials are very powerful things — they can really affect people, even in this day and age. And we thought, if they can do that, let's see if people are prepared to make commercials for this programme that advertise something worthwhile — and, lo and behold, they were."

Of course, the project didn't end with the TV screening: Virgin recently released the One World, One Voice LP, and a proportion of the sales are going to charity. With 292 musicians involved, it's bound to be something of a mixed bag, some parts working well, others not.

Godley, however, has no immediate plans to continue the theme, although if LP sales are sub-

stantial that might provide an incentive for a second Global Symphony.

"We did quite well — South America, Africa, Helsinki, Leningrad. I would like to have gone somewhere in the Far East, Australia. It wasn't possible to go everywhere."

"Maybe we could do something like this again. I don't know. It's like saying 'we should do a Live Aid every year' — but I don't know if the media sensibility of people can take things of this nature more than once with the way we live here; something's big and important and happening and once it's been and gone, that's it."

It's certainly been one of the fastest released albums — less than two weeks passing between being mastered and released in every format. Ecology aside, the clear message from this project is: if you want something done well, and in next to no time, call Kevin Godley.

ON THE trail ...

STATION PROFILE



MUSIC POLICY

Programme organiser Roland Myers describes Cambridgeshire's music policy as melodic — from light classics to current releases. Special programmes include jazz with local musician Barry Palmer, "the heavier end of the classics" from Jo Pinnaok and Pele Sayers' Grand Ole Opry. Trevor Littlechild's Time Was covers music pre-rock'n'roll and Varsha Panikha presents the Asian music programme Sounds Eastern with Ashraf Malik. On the local front, Jan Peel's show which goes out six Eastern counties on Sunday has a gig guide and features local bands. The station also co-promotes the Cambridge Jazz Festival and gigs at the Corn Exchange.

PRESENTERS

Jon Amos hosts New Day from 6 to 9am and is followed by Nick Barraclough, but Steve Somers hosts on Friday. Somers also broadcasts for Peterborough FM, opened by Cambridgeshire on May 1. Christopher South follows from 12.03 to 1pm and afternoon shows are James Bartholomew and Shaun Peel.

AUDIENCE

Myers seeks a "mature, aware listenership", mostly the over-40s. He reckons about one third of the county's population tune in. "BBC figures say 27 per cent, but Jicrar put it higher," he says. There are many competing stations including Cambridge's IJR stations, CN-FM, Hereward and Chiltern, but Myers says Radio One's his strongest competitor.

THE INDUSTRY

Record industry attention is "not bad for speech-led station". But like other broadcasters who play older material, Cambridgeshire finds suitable CD material hard to get.

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By ALANNAH MYLES



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Plugging the gap

by Andrew Vaughan

ANYONE AT the kd lang shows in London will have been struck by the size and variety of the audience. Proof at last that country music is growing in popularity and is finally throwing off its check shirt and cowboy hat look.

But while venues and promoters are increasingly making a few quid off of country music's back, radio is still showing a major reluctance for anything connected to Nashville. Is it the record companies' refusal to put money behind country singles or is there a firm reluctance from the powers that be at radio stations who still see country as hayseeds of Barbara Mandrell clones?

Jeff Atherton has carved himself a niche as a plugger for a number of country artists and he's optimistic that the situation with radio play is finally looking brighter.

"I went independent around 1985 after being head of promotions at EMI in the Seventies. Country was a music that I loved person-

ally and I had a feeling that a niche promoting might be a good way of running a business. At that time the new country thing hadn't really happened, there was no Andy Kershaw, no Route 90 or anything. And it was difficult to get anywhere with radio stations. The first record I did was a George Strait single and the record company, to be honest, really didn't know what to do with it and the money they took behind promotion was laughable."

With the appearance in 1986 and 1987 of Steve Earle, Lyle Lovett and Nanci Griffith, however, Atherton's inkling that country could cross over began to take hold. "I worked on Steve, Nancy and Lyle and while Radio Two was still the bedrock for support there was much more willingness to at least listen from Radio One for example."

Atherton cites Andy Kershaw's groundbreaking roots show of that period as being significant in getting country music major radio play. "In those days Kershaw really supported the new crop. They weren't strictly what people perceived as country. They did a look like country and more importantly there was an edge to their music. I think that's what Kershaw went for. These days he seems to have drifted more into African music but his shows are still an important vehicle."

While the numerous regional radio stations, whether they be BBC or I.R., give country plenty of airtime to country shows, it's clear that the power base is still in the capital. "Daytime Radio One has always been hard although Nanci Griffith did surface there at times

but the evening shows have been supportive. Geoff Griffin at Radio One is a real supporter of the music, Richard Skinner plays it and of course Roger Scott was always open to stuff from Nashville."

"The people with open minds who've seen that country records are as valid as anything else, but sadly the prejudices still surface elsewhere. Capital these days has practically no room for anything other than Top 40."

What the new country boom has lacked right from the start has been a hit single. It's a chicken-and-egg dilemma with record companies, even if kept to promote, well aware that radio stations are not going to fall over themselves to play country. But as WEA showed last year, when a country single is given a sizeable push, as it did with Randy Travis if you can chart. Paul Onyiah's gamble didn't quite come off but Travis was close to breaking through. "I don't see Warners doing the same thing again now that Country's at Chrysalis but that was an important development. It showed that the main difference between country singles and non-country singles is the budget allocated to them for promotion."

Right now Atherton's main support comes from GLR. " Trevor Dann's a big country fan and it seems to filter through. A lot of Nashville records get playlisted and country to all the rumours I think GLR is doing fine. To my mind it's a very sound radio policy."

Atherton's currently working on a new IRS signing Kennedy Rose. "They're getting good support, we just had Jaki Bramble playing their stuff. It helps that the record isn't straight country. There's a lot of different influences, which I suppose was similar with Nancy Griffith and Lyle Lovett. And there's also the angle that they were discovered by Sting who got them their first deal and they're going to be supporting him in Europe. That kind of angle always makes it easier to get producers to listen to the record at the very least. Usually if they actually take time to listen they go for it."

With TV at last backing country music via its new West and Town And Country series, maybe mainstream radio will take a leaf out of their TV cousins' books.

Dance

AND ALSO

Philadelphia freedom

by Andy Beevers

ALL THOSE punks who complain that "they don't make them like that anymore" whenever they hear a Philadelphia International classic should prepare to eat their words. Richard Rogers' excellent new single, Can't Stop Loving You, is more than exactly the same recipe that Gamble and Huff used.

Written and produced by Marshall Jefferson, it features sweeping strings, courtesy of the Chicago Philharmonic Orchestra, blaring horns and a couple of as soulful as they come. Unlike his architect namesake, Rogers is a traditionalist at heart: "I'm an old fashioned guy when it comes to certain things," he says. "I think that sampling is out, and real instruments are in. There is nothing like a real bow going across those strings — its kind of erotic when you think about it," he adds.

Until recently Rogers was working in the production department of the *Chicago Tribune*. He was spotted in an open mic competition at the end of the New York club a clutch of demos. He was snapped up by the reactivated New York SAM label, which had a string of disco hits at the end of the Seventies. Can't Stop Loving You, his second single for that label, has been the fastest selling import for several weeks and has now been given a UK release by BCM.

Because he comes from Chicago and has worked with Jefferson, Rogers is wary that he will be lumped in with the house scene, which is something he wishes to distance himself from. His songs are sure to achieve this aim, especially when his Can't Stop LP is released. As well as the soulful club tracks, such as the single and the excellent garage mix of Bed Of Roses, there are some slower, more slushy ballads: "Some of the tracks are best heard as horizontal as you can get," he admits.



RICHARD ROGERS: the new architect of Philly soul

MNW Records of Sweden, a company with which Indipop has built strong international business contacts through the Eighties, and which has jointly helped build a worldwide audience for Asian crossover music.

The UK's major Asian crossover hit, Monsoon's Ever So Lonely from 1982, has, coincidentally, been recently reissued by Phonogram in remixed form, finding some airplay in the process. Sheila Chandra, who sang the lead vocal on it, has subsequently pursued a solo career in the Asian-crossover field, and her recent (fifth) solo album Roots And Wings, an Indipop, has found both critical approval and good international sales within a consistently expanding market. The label, which is based in Lytham St Anne's, Lancashire, anticipates the upcoming compilation will help push these frontiers wider still.

Now it's rave on Manchester

by John Slater
HANG UP your flares (again), forget the so-called "scally revolution" and prepare for a massive Mancunian groove-heck. For Manchester road Dancehester.

This month sees the first of a string of new releases from the eagerly-awaited and flower-frenzy Northern Noise Records. Produced and arranged by 808 State's Graham Massey, aided and abetted on vocals by Deniece Johnson (Aussie Lash), it anticipates the "Massonix" mix is a shimmered version of that portly lure machine Barry White's A Little Bit More. It's also the flagship to launch the label in its place as rhythm.

The four mixes on the 12-inch feature a Deniece Johnson mix, the "MIX" mix, an electro-instrumental mix and a soulful version from the golden larynx of Barrington Stewart. Further releases are imminent and top of the shopping list is an album of dance material from largely unknown talent.

The label is the brainchild of John Breckell, paean-better known as the driving force and owner behind The Manchester School Of Sound Recording and Spirit Studios, the perfect position to monitor and nurture new talent. Management agencies and several major record labels have also already been on the phone but Breckell prefers to bide his time and just "go on with it."

"If I wanted for the big boys to get this stuff released, it may well be dated before it hits the record shops. The way dance is moving today is to virtually get the product out the minute the mix is finished," explains Breckell.

TOP 20 ALBUMS COUNTRY

- 1 FAVORITES Daniel O'Donnell
- 2 THOUGHTS OF HOME Daniel O'Donnell
- 3 FROM THE HEART Daniel O'Donnell
- 4 I NEED YOU Daniel O'Donnell
- 5 ABSOLUTE TORCH AND TWANG Steve Wozniak
- 6 HIGHWAYMAN 2 Jennings/Nelson/Cash/Kris
- 7 COPPERHEAD ROAD Steve Earle
- 8 STORMS Nanci Griffith
- 9 DON'T FORGET TO REMEMBER Daniel O'Donnell
- 10 LONE STAR STATE OF MIND Nanci Griffith
- 11 NEW WALKIN' IN THE SUN Gene Campbell
- 12 BOOM CHICKA BOOM Johnny Cash
- 13 ONE FAIR SUMMER EVENING Nanci Griffith
- 14 NO HOLDIN' BACK Randy Travis
- 15 SHADOWLAND kd lang
- 16 GUITAR TOWN Steve Earle
- 17 STATE OF THE HEART Mary Chapin Carpenter
- 18 OLD 8 X 10 Randy Travis
- 19 AS LONG AS I HAVE YOU Don Williams
- 20 KILLIN' TIME Clint Black

TOP 10 COMPILATIONS LPS

- 1 VERY BEST OF JIM REEVES Jim Reeves RCA PL9017 (BMG)
- 2 THE KENNETH ROGERS STORY Kenny Rogers Liberty 5479 (J&R)
- 3 GREATEST HITS Daily Tunes RCA PL9040 (BMG)
- 4 ANTHOLOGY Kenny Rogers Columbia VCSOPR 148 (P)
- 5 THE COLLECTION Jim Reeves Collector's Club CS39 183 (BMG)
- 6 SPECIAL COLLECTION Anne Murray Capitol 5173 (E1)
- 7 THE COMPLETE GLEN CAMPBELL Glen Campbell SWS 346 (J&R)
- 8 GREATEST HITS Kenny Rogers Capitol 5214 (E1)
- 9 BEST OF WILHELM NELSON - ACROSS THE BORDER W. Nelson RCA PL 90393 (BMG)
- 10 ANNIVERSARY 10 YEARS ON W. Nelson RCA PL 90443 (BMG)

Opening up the frontiers of Asian pop

by Barry Lazzell
INDIPOP RECORDS aims to break new ground this year with the release of what is being dubbed a CompilAsian album, rounding up new tracks by dance-oriented acts, both new and established, who use an Asian influence in their music.

Says Indipop's Steve Coe: "The aim of the CompilAsian album is to present the best of what's happening in this exciting yet still largely undiscovered musical area — to go beyond the Asian musical differences between the acts, and emphasise a unity of purpose. There is a myth to be debunked in the album's contents that Asian music is just a jumble of sounds." The project is a joint venture with

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PHILOMENA BEGLEY

JOHN HOGAN

SANDY KELLY



Reflections

CASS: OCE 2471 CD: ONCD 3471



My Feelings For You

CASS: OCE 2466 CD: ONCD 3466



I Need To Be In Love

CASS: OCE 2465 CD: ONCD 3465

GOLDEN DAYS



The Fureys & Davy Arthur
LP: ONR 126 CASS: OCE 2282

SWEET 16 SONGS OF IRELAND



Various Artists
CASS: OCE 2708 CD: ONCD 3369

THE FUREYS & DAVEY ARTHUR



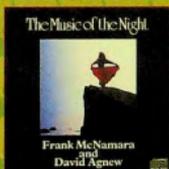
The Fureys & Davy Arthur
CD: ONCD 3322

AT THE END OF THE DAY



The Fureys & Davy Arthur
LP: ONR 119 CASS: OCE 2118

MUSIC OF THE NIGHT



Frank McNamara & David Agnew
CASS: OCE 2467 CD: ONCD 3467

DUBLIN SONGS



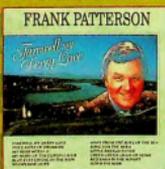
Various Artists
LP: ONR 107 CASS: OCE 2397 CD: ONCD 3496

IRISH DRINKING SONGS



The Sean O'Neill Band
CASS: OCE 308 CD: ONCD 3162

FAREWELL MY DERRY LOVE



Frank Patterson
CASS: OCE 348 CD: ONCD 348

SONGS OF IRELAND



Various Artists
CD: NCD 3312



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C O L U M N

ALTHOUGH the crossover success of **Candy Flip's** Strawberry Fields Forever has not, so far, resulted in the predicted flood of further **Beetles** oldies given a **Soul II Soul**-type rhythm (maybe because I pointed out from the start just how boringly naff that would be), there is currently an ever growing number of other remade classic oldies given the jogging funky drummer treatment. However, nobody could have expected that, coming out of the blue, one of the very hottest would be not a remake but a remix of an original smash from a new most unlikely quarter, a funky drumbeats overdubbed update of 1971's UK chart topping **DIANA ROSS** I'm Still Waiting (Phil Chill 1990) Remix — The Full Monty (Motown ZT 43782).

Given a perfect modern setting, the attractive old song (although released here at **Tony Blackburn's** suggestion) has the right rhythm for the young and nostalgic appeal for their parents, and is destined to be huge!

Other current or reasonably imminent UK released 12-inches include the 1 **World** co-produced (so inevitably **Soul II Soul**-ish) lovely lush strings washed and quiet soulful girl sung melodic mellow swaying **COOL-DOWN ZONE** Heaven Knows (10 Records TENX 309); hot on pre-release promo way ahead of June 25 commercial release **Robert Olivilles & David Cole** created breezily containing **LIZ TORRES** If U Keep It Up (Jive Chicago PROMO 37); wiggily jiggly slow shuffling new soul (li Soul) rather than reggae style **MAXI PRIEST** Close To You (The Roundhouse Mixes) (10 Records TENX 294); samples and scratches prodded friskily driving semi-instrumental (far

hotter than and nothing to do with its US hit A-side galloping latin flavoured Hi-NRG remake of **Diana Ross & The Supremes** Love Child **New York's SWEET SENSATION** Child Of Love (Rock The House Mix) (Alco B8983T); "squididley aiddley" ragamuffin rap guy and sweet breathily cooed street soul girl combining attractive lush **KICKING BACK** with **TAXMAN** Everything (Kickin' Mix) (10 Records TENX 307), while making more of the actual song is a separate slinkier bass jogged Long Mix (TENX 307); sweet girls cooed **En Vogue**-ish languidly rolling **KLYMAXX** Good Love (MCA Records MCAP1427); previously mentioned as an import, jiggly swaying beat augmented **Sinead O'Connor** smash remaking **MAXIM** Nothing Compares 2 U (London LONX 267); **Jimmy Jam & Terry Lewis** created chunkily lurching a-ruff jiggly swingbeat **JOHNNY GILL** Rub You The Right Way (Motown ZT 43702); Oops Up Side Your Head title line quoting although rhythmically more **Shirley & Company** Shame, Shame based, girl wailed and a-ruff rapped chunkily jiggling (but not another The Power); **SNAP** Ooops Up (Arista 613 296); **Marshall Jefferson** created superbly soulful Seventies style (using "real" instruments) **RICHARD ROGERS** Can't Stop Loving You (BGM Records BCM 450); **Norman Cook** produced steadily rolling and rumbling unhurried rap **EINSTEIN** Are We Ready To Party (Music Of Life NOTE 36, via Pinnacle Recuts); reissued from last year (when, if not released fully it was at least white labelled), **Youth and Graham (BOB State) Massey** produced eclectic girl wailed densely throbbing **BLUE PEARL** Naked In The Rain (Big Life/W.A.U) Mr. Macia Recordings BLR T23); **Paul Oakenfold** remixed jittery swingbeat tempoed instrumental

and vocal **FRAZIER CHORUS** Cloud 8 (Raid/Future Mixes) (Virgin VSI 1252), while differently treated is the group's own separate still swingbeat-ish but lurching Swing Machine Vocal Mix (VSTX 1252) coupled by a hugging **Richie Rich** Reconstruction and the song's baroque pop seven-inch version; **Mr Lee** produced enthusiastically bounding hip house **THE WEE PAPA GIRL RAPPERS** Get In The Groove (Jive JIVE 748); husky girl wailed love jerkily rattling **FREESTYLE ORCHESTRA** featuring **D'BORAH** Keep On Pumpin' It Up (SBK, One 1258K 701); mournful guy moaned hustling house (with a brighter hip house mix) **DESTROY** Did You Find A Heart (Desire WANTX 26); **Eleanor Mills** soul oldie remaking bass bubbled bounding **SHARON BEE CLARKE**; Mr Right (Rumour Records RUMAT 15); a minor "sleeper" on Italian import since last November, grand piano planked insistently skipping **BOY HOUSE COMPANY** Who Do You Need (Global Village NOR 2, via Phonogram); guys muttered (about a dance groove particular to Oakland, California though here given **Blacksmith's** Britton remix treatment) mellow rolling **TONY TONI! TONI!** Oakland Stroke (Wing Records WINXK 7, via Polygram); jiggly jumbled hip house (with a possibly preferably percussively jittering Wicked in Mombasa flip) **MARK SUMMERS** Party Children (4th + 8 way 12BRW 177).

Only a few imports, which have to be really right for their pigeon-holed market, seem to be creating much of a stir these days, now that the UK's dance taste has become so parochial, but attracting attention before the recent Bank Holiday was the moroccan French Kiss-type repetitively driving synthsed instrumental **RON TRENT** Altered States (JS Warehouse Records WR005).

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TOP Dance SINGLES

9 JUNE 1990

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	17	Head The Drummer	GET WICKED	BMG
2	2	20	YAAHAI/TECHNO TRANCE		
3	3	20	D. Shaka	Cooltempo/Chrysalis COOL(X)213 (C)	
4	16	2	Diane Brown & B.K. Sharpe	The MASTERPLAN	hrr/London FIX(1)133 (F)
5	4	6	En Vogue	HOLD ON	Atlantic/East West A 7908(T) (W)
6	5	5	JOY AND HEARTBREAK		
7	4	5	Movement 981	Carroll Thompson Circa/Virgin YK(T) 57 (F)	
8	5	5	MAKES YOUR TIME		
9	5	5	Motronic feat. Windress	Capitol (1)2(C) 573 (E)	
10	7	4	I STILL HAVEN'T FOUND WHAT...	The Chimes	CBS CHIM(T) 1 (C)
11	8	10	KILLER	Adamski	MCA.MCA(T) 1400 (F)
12	9	5	TAKE ME BACK	Rhythmic	Network NWK(T) 8 (F)
13	10	5	EXPRESS YOURSELF	N.W.A.	Ruthless/Island (1)2(BRW)144 (F)
14	11	7	VENUS	Don Pablo's Animals	Rumour/RUMA(T) 18 (PAC)
15	12	4	LOVING YOU	Motiva feat. Tracy	Debut/Passion DEBT(X) 3097 (PAC)
16	13	4	THE ONLY RHYME THAT BITES	MC Tunes Versus 808 Stone	ZTT ZANG 3(T) (W)
17	14	NEW	ARE YOU SPOKEN FOR?	People People/Anderson	Cooltempo/Chrysalis COOL(X)215 (C)
18	15	NEW	LIVE THE DREAM	Frequency	CityBeat-(CBE 1249) (W)
19	16	4	IT'S HAPPENIN'	Plus One featuring Sirron	MCA.MCA(T) 1405 (F)
20	17	NEW	EVERYBODY, EVERYBODY	Black Box	De-Con./RCA 8743715 (P743715) (BMG)
21	18	NEW	INNER MIND	En Vogue	Vinyl Solution-(STORM14) (SRD)
22	19	10	DIRTY CASH	Adventures Of Steve V	Mercury/Phonogram MER(X) 311 (F)
23	20	NEW	THE MOTIV	Genesio II	Jumpin' & Pumpin'-(1)2(TO74) (PAC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
21	11	5	WE GOT THE LOVE	Touch Of Soul	Cooltempo/Chrysalis COOL(X) 204 (C)
22	26	2	PAPA WAS A ROLLING STONE	Was Not Was	Fontana Was 71(2) (F)
23	14	5	WON'T TALK ABOUT IT (REMIX)	Beats International	Go Beat GOD(X) 43 (F)
24	NEW	24	MAKE YOU SWEAT	Keith Sweat	Entertainment-/WEA(66630) (Imp)
25	25	2	REMEMBER	Nation 12	Outer Rhythm/Mute-(EBU)1(X) 87 (F)
26	NEW	26	NOTHING COMPARES 2 U	Max	MCA (USA) MCA 24262 (Imp)
27	18	3	LET THE RHYTHM HIT 'EM	Eric B & Rakim	MCA (USA) MCA 24262 (Imp)
28	32	3	DOIN' THE DO	Beth Boo	Rhythm King/Mute LEFT 39(T) (U/T)
29	43	3	WE CAN MANAGE IT	Orn-So	Debut/Passion-(DEBTX 3096) (PAC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
30	NEW	30	ALTERED STATES	Fullout	4th Floor-(FF114) (Imp)
31	41	2	WILLOW'S I DON'T NEED YOU NOW	Kym Mazelle	Syncope(1)2(SY36) (P)
32	NEW	32	FOISON	Ball Fire Dance	MCA.MCA(T)1414 (F)
33	17	3	OPEN YOUR MIND	MC Mail 'O	Republic LINC(T) 933 (U/T)
34	15	5	IN THE REALM OF THE SENS	Bass-O-Matic	Virgin VS(T) 1265 (F)
35	35	4	DOIN' WANNA FALL IN LOVE	Carroll	Warner Brothers BR 9817 (T) (W)
36	13	3	FIND A WAY	Coldcut/Queen Latifah	Ahead Of Our Time CCU(T)8(T) (U/T)
37	NEW	37	DEMENTED SPIRIT	Octagon Man	Viryl Solution-(STORM 1) (SRD)
38	20	5	ALL I WANT IS TO GET AWAY	Ghetto & Bones	CityBeat CBE 750 (CBE 1250) (W)
39	25	11	MUETO HEAVEN	Family Stand	Atlantic/East West A 7997(T) (W)
40	34	3	PRIDE (MORE THAN SPECIAL)	Volunte Ten/Paula David RCA PB 43585	PT 43596 (BMG)
41	36	8	AFRIKA	History Featuring Q-Tee	SBK One (1)2(SBK 7008) (E)
42	24	5	KAOS	Dr Braker	Desire-(WANXT 28) (PAC)
43	NEW	43	CASANOVA	The Brothers Grimm	Ten Tens/Savage-(TTT 024) (P)
44	21	4	A DREAMS A DREAM	Soul II Soul	10/Virgin TEN(X) 300 (F)
45	15	5	LOVE THING	The Passengers	CBS PASA(T) 4 (C)
46	27	2	LET THE RHYTHM PUMP (REMIX)	Doutlaw	Atlantic/East West A 7919(T) (W)
47	21	2	STOP THE NEGATIVITY	Quay Posse	Goa Street-(GEE229) (F)
48	23	4	AND I LOVED YOU	Satohi Tamini/Arnold Jarvis	hrr/London FIX(1) 134 (F)
49	42	2	SNAPPINESS	BIG & B	Urban/Polydor UR(X) 54 (F)
50	20	5	SO SPECIAL	Blaze	Motown 234790 (1)2 (ZK471) (BMG)

JET STAR RECORDS ADVERTISEMENT

REGGAE CHART

01-961 5818

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	1	YOUR LOVE	Yardbirds	Passion P74
2	2	2	TOO EYE HIDE ABOUT ME	Five Star	St George/SIG 5722
3	5	1	TICKET TO RIVER	Frankie Paul & Pops	Stax/Sals SAUF 261
4	6	1	SPIRIT	Chaka Demus	Stax/Sals SAUF 265
5	7	2	PROUD OF MANDELLA	Marsha	B/Wave/Am 105
6	4	4	SHAKING THE NIGHT	Daryl Brown	The Helen TN 001
7	11	1	RURP	Frankie Paul	Sals 517 004
8	10	1	BUCK WILD	Frankie Paul & Pops	Scorpio H455 003
9	9	1	COME BACK FRESH	Crescent Star	Stax/Sals SAUF 251
10	13	1	MONEY HONEY	Sweetie Six & Scooby	One Love/OL 01
11	7	1	BODY TUNE UP	Johnny P	Edgemo Records D4 5
12	8	1	KNOW HOW FI MOVE	Major Dancer	Edgemo/HCF 105 112
13	16	1	RADJUP	RAF	Major Dancer D4 5
14	11	1	ONE NIGHT	Wesley, Brian & Tony Clark	Sals 517 002
15	18	1	FINDERS KEEPERS	Larry Marle	Major Dancer M4 015
16	17	1	MRS JONES	Sammy Lee	Uniqueness UM 027
17	15	1	WORRIED OVER YOU	Janet Davis & C2 Ladies	Fusion Fed 138
18	23	1	GIRL OF MY BEST FRIEND	Major Dancer & Tapesha	CF 01011
19	22	1	HARD CORE LIVING	C. Lodge & Shabba Ranks	Greenades GRL 225
20	21	1	THAT'S LIFE	Savvy Lee & Beverly Lawrence	Edgemo HCF 105 033

TOP ALBUMS

1	VOL II (1990 A NEW DECADE)	10/Virgin D1X90/CD1X90 (F)
2	BORN TO SING	2/Virgin Atlantic 756720841/756720844 (C)
3	PEOPLE'S INSTINCTIVE TRAVELS	4/Tribe Called Quest Jive HIP 96/HIPC 96 (BMG)
4	AMERIKKA'S MOST WANTED	Ice Cube Priority SL 57120 (Imp)
5	FEAR OF A BLACK PLANET	8/Public Enemy Def Jam 4662311/4662314 (C)
6	JOHNNY GILL	Motown ZL 72698/ZK 72698 (BMG)
7	LOONEY TUNES VOL 2	5/Frankie Bones & Lenny Dee XL/Citybeat XLEP 104 (W)
8	WORLD POWER	2/Step Ariola 210662/410662 (BMG)
9	ALL FOR YOU	5/Glen Jones Jive HIP74/HIPC74 (BMG)
10	WORK IT OUT	Midnight Star Solar (USA) Z5316 (PAC)

REGGAE ALBUM CHART

1	PURE LOVERS VOL 1	Vibration	Charm CP 153
2	HEARTAL DON	Frankie Paul	Super Power SP 154
3	LOVER OF MUSIC	Philp Lee	Fire Style RADSP 155
4	RYE DOWN FORTN IT	Vibration	Blue Mountain BMSP 239
5	FROM THE SECRET LABORATORY	Lee Perry	Major Dancer M4 029
6	IN FINE STYLE	Sweetie Six	Charm CP 153
7	NINJAMAN	JOHNNY P	Phonogram P4 003
8	UNCHALLENGED	Bruce Brown	Greenades GRL 138
9	TRICE MY AGE SHOWCASE '91	Vibration	Greenades GRL 89
10	CWIGHTY MEETS THEM ALL	Gregory Isaacs	Sals 517 011
11	MARIA	FLUX DANCEHALL COLLECTION VOL 1	Vibration
12	GATHERING VIBES	Vibration	Tapes TRS 1
13	PICK IT UP SHOWCASE	Vibration	Capitain CAP 1
14	REGGAE HITS VOL 7	Vibration	EBJ 1027
15	HOLDING ON	House Of Cards/Tony Shabba R	Greenades GRL 142
16	HARVE SIZE VOL 2	Vibration	Shade/Charm VPS 1115 049
17	THE BIRDS	CLASSIC VIBES	Greenades GRL 143
18	ARIVANA	ARTISTWORK	Major Dancer M4 046
19	COO YAH	Gregory Isaacs	New Name NNAJPG 01
20	THE SECRET OF THE SHABBA RANKS	Vibration	Super Power SP 157

TOP BUBBLERS

1	IT'S JUST AN 808	Bad Boy Orchestra	Tuff City -(TAI 126627) (Imp)
2	ENOY	Solid Gold Easy Amex/Red. East West/WEA 72 466(T) (W)	
3	AFTERLIFE	Don Trent	Warehouse-(WR005) (Imp)
4	PURE G.T.O.	Go Bang (Holland)	(-BANG 004) (Imp)
5	DON'T WASTE YOUR TIME	Koolha Styl'z	Ray Ray -(KR 100) (Imp)
6	SPELLBOUND	K.Solo	Atlantic (USA) -(086198) (Imp)
7	CAN'T STOP	Plex	Measure -(PLS 002) (Imp)
8	NOTHING COMPARES 2 U	Powerjam	Champion CHAMP (1)2(S25) (BMG)
9	GIRL TO GIRL	4vers	4th - B-Way/Island (1)2(BRW)174 (F)
10	GOOD MADE ME FUNKIE	Kool Mac De	Jive (USA) -(133611) (Imp)

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The death was announced last month of Victor Knight, general secretary of the Songwriters' Guild, later the British Academy of Songwriters, Composers and Authors, from 1949 to 1976. Here, BASCA vice-chairman Brian Willey pays tribute to him

FOR 27 YEARS Harold Victor Knight was truly the champion of the British songwriter and British music in general. Although not a songwriter himself he was very much a man of music and his flawless judgement often made him fiercely eloquent about any injustice inflicted upon the UK music industry.

He began his working life playing the violin for silent movies — but those days were fast running out and young Nobby Knight saw a better future in switching to the alto sax, thus enabling him to play in the major dance bands of the era.

Warlike saw him in service in the Royal Army Ordnance Corps

The songwriter's champion

and, ultimately into the Blue Rockets dance band under the baton of Eric Robinson. That band continued after the war and Knight shared his working life with it and Peter Yorke and his orchestra.

By now he was a family man and the touring life of an orchestral musician was not conducive to domestic happiness. What else could he do, within musical circles of course, that would enable him to live at home?

A new organisation (then just two years old) was seeking to create a post of general secretary. At that time it was very much a "shoe-string" operation — but growing fast: its first chairman, Bruce Siewier, had become hon sec and Eric Maschwitz, the new chairman, became concerned at the increasing strain that was being put upon its voluntary resources. A "paid" general secretary had to be found.

A solitary candidate was interviewed and duly appointed, initially on a part-time basis, and on the April 4 1949 alto-saxophonist Nobby Knight became Victor Knight, general secretary of the Songwriters' Guild of Great Britain.

We now know that the part-time job became a regular job — and when Victor retired in August 1976 he had served under the distinguished chairmanships of Eric Maschwitz, Douglas Furber, Paddy Roberts, Hubert W David, David Heneker and Jimmy Kennedy.

Dedicated, tireless, innovative — the adjectives are endless to fully describe Victor. Not only did he successfully steer the Guild through its early years, he also organised the initial fund-raising concerts "Our Friends — the Stars" and then took on the more onerous task of establishing the Ivor Novello Awards which, in their 35 years of existence, have grown far beyond his wildest dreams.

After retirement he was elected a vice-president and remained closely involved with the management as a consultant, thus helping to create the present organisation — BASCA.

There is a debt of gratitude to

Victor that can never be fully paid. So many owe so much to him, without being aware that he was their backroom mentor and benefactor. We, the members of BASCA will never forget him.

Sadly all his retirement years were not happy for, in recent years, he began to suffer from Parkinson's disease. It was typical of him that he remained cheerful to the end while enduring the frustration of his fully active mind being impeded by severe physical disabilities. Our sincere condolences go to his wife, Joyce, and to son Vic and his family. We will always be grateful to them that we were able to share such a great man.



YOUTH (alias Martin Glover) has re-signed his publishing agreement with EG Music. He has been co-writing with Bananarama for the group's next album and with Andy Caine is working on songs for the new Yaz release, expected in the autumn. Youth has also released a single as part of the act Blue Pearl, on his own WAU/Mr. Magic label, through Big Life/PolyGram. The picture shows Youth (right) with EG managing director Dennis Colcopy.

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- Eton Rifles - The Jam
- Ever Fallen In Love (With Someone You Shouldn't've) - Buzzcocks
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