



music week 1

The Business Magazine for the Music Industry

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Alto chain goes bust

Pioneering compact music retail chain Alto has gone into receivership.

Receivers were called in 10 days ago to consider the future of the South-east based 10 store chain.

Also financial director Nigel Smethers blames the Gulf War, London bomb scares and the recession for the problems.

The five-year-old chain, the first to sell just cassettes and CDs, has shops at Heathrow and Gatwick airports and one at Victoria railway station in London.

"Because of the Gulf War, our two airport locations were down 50% on business on the previous year," says Smethers.

Only one of the stores is safe from closure, the Meadowhall shop in Sheffield, which is owned by a separate company, Alto Music Retail PLC.

The future of the other nine stores will be decided by the receiver, the name of whom has not yet been confirmed.

Kurd show to go round the world

The organisers of the concert for Kurdish relief are winning the battle against time to get the gig off the ground.

Support from the music industry means more acts are being added to the three-hour bill every day and the concert will be broadcast on TV to 27 countries.

The Red Cross, promoter Harvey Goldsmith and the BBC are working together to set up the event, The Simple Truth, on May 12.

The Wembley Arena line-up now includes Chris de Burgh, MC Hammer, Gipsy Kings, Snap, Alison Moyet and Lisa Stansfield.

Satellite links are being set up to broadcast live and recorded performances by Gloria Estefan, New Kids On The

Block, Hall And Oates, Peter Gabriel — joined onstage by Sting and Sinead O'Connor, INXS, Paul Simon, Rod Stewart, Ryuichi Sakamoto, Lavine Hudson, Kurdish singer Shivan Perwer and possibly Alexander O'Neal.

MC Hammer has donated the use of his live production crew and rig to the event without charge.

Jake Duncan, handling the event for Harvey Goldsmith Entertainments, says: "The main problem is obviously time. We are putting a three-month production schedule into 10 days and having to work around a large show — MC Hammer — that is already in Wembley."

The TV and radio production will be handled by a 125-

strong BBC crew based in the Wembley Arena car park.

All the staff involved with the concert are working around the clock and Duncan adds that the music industry has been very supportive.

"A lot of people have rung us offering help. So far there have been no major problems and we seem to be getting there," says Duncan.

Organisers believe that now tickets are on sale, at £15 including £5 donation, the public and the press will support the event.

A spokesman for A&M, which is releasing the event song The Simple Truth by Chris de Burgh on May 13, says it has received more than 25,000 advance orders for the single.

Hacienda man dead

Gang warfare and increased police activity has rid Manchester's Hacienda club — which re-opens this Friday — of two of its worst trouble-makers.

The club closed three months ago after a man chased its head bouncer through the building with a handgun. The gunman is now believed to be in police custody having been charged with another offence.

Meanwhile the shooting of Tony Johnson, a leader of the city's Cheetham Hill gang, has also raised hopes that the reopening will be peaceful.

Johnson is believed to have been a focus of problems at the club. Two men, a 31-year-old from Manchester and a 25-year-old from Cheetham, have been charged with his murder.

Factory Communications — co-owner of the club — refuses to comment. "It is not appropriate," a spokesman says. The company says that the climate in the city has changed sufficiently for it to operate safely.

Cash hope for widow of Marriott

The widow of Steve Marriott could receive a cash windfall from a forgotten royalties account for her husband.

Friends had feared that Toni Marriott would be left penniless following the Small Faces frontman's death after a fire at his Essex home last month.

But Decca royalties manager Andy Hollis says about £70,000 in royalties remains unclaimed in an account dating back to when the Small Faces were signed to the label in the Sixties.

"If Mrs Marriott can provide legal documents to give me the go-ahead, she will receive Steve's share of the money," says Hollis.

Mrs Marriott and the other three members of the band could receive up to £17,500 each from the account.

K-tel sues Winter

K-tel International is suing Ron Winter, the man in charge of the UK arm of the company which folded in March.

Re-named European Artists & Entertainment when Winter bought the company in September 1990, the company went into receivership six months later.

Now, Pat Broderick, MD of K-tel International which had concentrated on UK video releases, is taking Winter to court over his use of the K-tel name.

The action is against another of Winter's companies, Classique Records. Winter bought the music side of K-tel last year with a non-exclusive licence for the catalogue.

But Broderick claims Winter failed to honour the agreement.

K-tel has now secured a court order, pending trial, to prevent Winter and Classique using the K-tel brand name or its catalogue.



Broderick: legal move

Winter was unavailable for comment on the latest court action.

Meanwhile, European Artists & Entertainment is being liquidated by The Official Receiver. A spokesman says there is no creditors meeting planned so it is unlikely that creditors will receive any compensation.

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Rock Power

Ivors suffers TV pull-out

An otherwise faultless 36th Ivor Novello Awards was marred when a worldwide TV deal fell through less than 48 hours before the show was due to begin.

Organiser BASCA had secured a deal the previous week for worldwide TV rights to the event with Dutch production company Chapter 10 BV and Song Seekers International.

But the agreement fell through just two days before the event. BASCA general secretary Eileen Stow says problems started cropping up after the deal was signed.

"At the eleventh hour, we weren't happy with the agreement that was being offered so we pulled the plug on it."

The deal was reputedly worth a five-figure sum to BASCA and would have been the first TV rights granted since the early Sixties.

The confusion failed to take the sheen off a star-studded occasion at the Grosvenor House Hotel, which attracted stars such as Phil Collins, Cliff Richard, EMF, Seal, John Barry, Dame Vera Lynn and Lisa Stansfield. The show was sponsored by PRS, sponsors



Collins: "Just a drummer who writes a few songs".

since 1974.

Phil Collins picked up his first Songwriter of the Year award from Jason Donovan, bringing an end to Stow Aitken Waterman's three consecutive wins.

Collins told the Grosvenor House audience: "Here I am in a room full of songwriters, and I'm really just a drummer who writes a few songs. This means a great deal to me."

Other winners included Albert Hammond — writer of One Moment in Time, Nothing's Gonna Stop Us Now and The Air That I Breathe — who picked up the Special Award

for International Achievement from Chris Rea. John Reid picked up two awards on behalf of Elton John and Bernie Taupin for Sacrifice, which won Best Song and Best Selling A-Side.

Oscar winner John Barry, who wrote the soundtrack for *Dances With Wolves*, won the Jimmy Kennedy Award, while Bill Wyman and Ronnie Wood picked up the Outstanding Contribution to British Music award on behalf of the Rolling Stones.

The winning songs and publishers were: *Best Contemporary Song*: Killer by Adam

"Adamski" Tinley and Seal-Henry Samuel. Published by MCA Music, Virgin Music and Beethoven St Music. *Best Song Musically and Lyrically*: Sacrifice by Elton John and Bernie Taupin. Published by Big Pig Music. *Best Theme from a TV/Radio Production*: Victorian Kitchen by Paul Reade. Published by Air Edel Associates. *Best Film Theme or Song*: Witches by Stanley Myers. Published by Warner Chappell Music. *Best Selling A-Side*: Sacrifice/Healing Hands by Elton John and Bernie Taupin. Published by Big Pig Music. *Best Theme from a TV/Radio Commercial*: Only You by Geoff MacCormack and Simon Goldenberg. Published by Virgin Music. *International Hit Of The Year*: All Around The World by Lisa Stansfield, Ian Devaney and Andrew Morris. Published by BMG Music Publishing. *PRS Most Performed Work*: Blue Savannah by Andy Bell and Vince Clark. Published by Andy Bell Music, Musical Moments and Sonet Publishing. *Outstanding Services to British Music*: Robert Farnon.

EMI debuts on laserdisc

EMI Classics makes its debut in the revived laserdisc market this week with six titles, writes Phil Sommerich.

Vision, the company's new label for laserdisc and VHS releases, is set to market another three titles in June.

EMI Classics video production director Roger Press is confident about the format, and expects to see combi-packs, taking both video and audio discs, available soon in the UK for less than £300.

Among the first EMI Classics releases will be Nigel Kennedy's *The Four Seasons* and Kiri Te Kanawa singing Mozart.

Frith back as Charly rejigs

Charly Records has hired a new sales director to focus on the company's increasing distribution business.

Alan Frith, formerly sales director at A&M for 14 years, joins as sales director taking over from Joop Visser who becomes A&M manager.

Frith worked at A&M until last year when he left to start his own consultancy business.

Visser will now concentrate his skills on the Charly label

rather than the company's distributed labels, says managing director Tony Heneberry.

"Joop will concentrate on our own label identity. Alan is being brought in so that we can also gear ourselves up to make the most of our distributed labels," he says.

Frith comments: "The new attitude at Charly Records excites me. They have a good catalogue and good people here and we want to expand on that."

Parkfield in final pay-out

Parkfield Group creditors will find out at a meeting tomorrow, Wednesday (May 8), how much they will receive as the company goes into voluntary liquidation.

The video and engineering company has been in administration since it collapsed last July with liabilities of more than £300m.

Administrator Cork Gully has since snaffed all saleable parts of the company.

The company has put £2.64m into a trust account, the amount claimed by preferred creditors. The remainder will be divided among creditors at Wednesday's meeting.

Palmer steps up to Island board

Island Records has promoted 4th & B'way label boss Julian Palmer making him one of the industry's youngest company directors.

At the age of 27, Palmer joins the seven-man board having spent five years with the company.

He began his career in the music industry 10 years ago as an accountant for ATV Music.

In 1984, he joined Island's club promotions department.

The following year he signed a licensing deal for the Joe Jackson Brown single *Somebody Else's Guy*, a record crucial in the setting up of the 4th & B'way dance label.

In 1987, Palmer left Island to increase his experience of A&R and joined CBS where he signed Paul Johnson.

At the end of 1988, he returned to "the more intimate set-up" of Island and 4th & B'way and later signed Mica Paris, Will Downing and licensing deals for Tone Loc, NWA, Eric B and now the Gee Street label.

Palmer's delight at his promotion is matched by his enthusiasm for the label. "It is great to be associated with

something that has turned into a quite significant label."

The other directors on the Island board are founder Chris Blackwell, managing director Marc Marot, A&R director Nick Angel, chairman Tom Hayes, finance director Giles Barwood, legal director Ian Moss and international director Phil Cooper.

See People, page 31.

The record industry is suffering its own peculiar form of McCarthyite witchhunt this week over the BPI's investigation into alleged chart flying.

Names are being hung around widely as rumour fills the vacuum left while the BPI's committee considers the evidence.

Most of those implicated in the rumours may well be innocent, but the sheer scale of the current speculation makes it all the more important that the investigation does clear the air once and for all.

If anyone is found guilty, heads must surely roll. For the sake of everybody.

Let's hope last week's court decision on Sunday trading finally provokes a change in the archaic English law.

Scottish retailer Andy Lown reports he now does up to 20% of his business on the Sabbath (see page 4). Experience has shown that the more available you make recorded music, the more you sell. Opening on Sundays is a logical extension of that process.

Staff who work each Sunday at *Music Week* to bring you the charts will confirm that it's no fun losing a day of rest. But if that's what the market demands, then so be it.

Congratulations to BASCA and the PRS on the excellent Ivor Novello Awards. The status of the awards among songwriters appears higher than ever, reflected in the impressive turn-out of winners.

The organisers were clearly disappointed that the deal to televise the awards fell through at the last moment, but they may reflect that it has been the fact that the awards have not been televised to date which has given it such a relaxed feel.

Or is it simply that publishers are much better served than they may record company people?

Steve Redmond

CND launches dance album

CND is to release a double album of dance music in an effort to make up revenue lost due to cancellation of this year's Glastonbury Festival.

Mike Green, of the peace campaigners' fundraising unit, says: "The fact that there is no Glastonbury Festival this year has left a big hole in CND's funds. Hopefully this album will fill the gap."

Organiser Michael Eavis called off the festival this year following clashes between police and travellers in 1990.

The double album, Give Peace A Dance, is released in conjunction with *Mix Mag* and Indie Top 20 label Beechwood Music. It features 29 dance tracks and remixes from The KLF, Gary Clail and The Orb and is backed with ads in the

music press, selected monthlies and commercials on London station Kiss FM.

Green hopes the album will sell between 15,000 and 20,000 copies.

Green says CND chose dance to reach a younger audience whose numbers in the organisation have declined since the late Seventies and early Eighties.

Stores wary after Sunday law ruling

Record retailers are giving a cautious welcome to the court decision lifting injunctions on stores trading the Sunday afternoon laws.

The Court of Appeal action was brought by DIY chain B&Q and Wickes Building Supplies. Both stores had been opening on Sundays and were fined the maximum penalty of £1,000 under the 1950 Shops Act. Local councils then sought an injunction to prevent them from opening and breaking the law.

But record dealers are not rushing to open stores on Sundays. Louise Dickens, a publicist at Tower Records, whose Piccadilly Circus store used to open on Sundays until it was

told to close, says: "We have made no decision on Sunday opening yet, but as soon as there is a firm ruling that allows us to trade on Sundays, we will trade."

A spokesman for HMV says: "We are monitoring changes in Government legislation and will review our position accordingly."

Neil Boot, marketing manager at Our Price Music does not see the ruling as crucial to record retailers. "As far as Sunday trading and music retail goes, there are only a few stores who do it. Sunday trading is not an important issue."

Our Price does open some stores on Sundays, but like HMV, these are only in key

tourist areas such as London's Piccadilly Circus.

Billy Gray of independent retailer Andy's Records, in East Anglia says: "It's something we're looking at closely. The laws as they stand at the moment are something of a nonsense and the sooner they are cleared up, the better."

Virgin Retail declined to comment.

Scotland has seen no restrictions on Sunday trading for six years. Andy Lown, manager of Tower Records' Glasgow branch says: "Sunday trading is an essential part of business up here, it's a day when a lot of people buy records — a good 15 to 20 per cent of our business is on a Sunday."

Classic CD seals disc rights deal

Classic CD has settled a row with the MCPS over the use of contemporary music on the magazine's give-away sampler discs, writes Phil Semerich.

The MCPS had insisted that Classic CD pay copyright fees for contemporary works included on the compilation disc. But it has now agreed that individual publishers can waive copyright fees.

The free disc is regarded as a key factor in the success of the year-old title, now the UK's top-selling classical magazine, with a circulation of 63,000 plus a further 30,000 to 40,000 in the US.

"I am very happy the MCPS has recognised Classic CD's value as a promotional tool," says editor Paul Fisher. "We are very committed to contemporary music and it needs all the publicity exposure it can get."

Most of the tracks on the sampler will continue to be made up of music composed out of copyright, while the MCPS agreement allows the magazine to highlight new releases.

Design firm in record label push

London graphic design company FAB is setting up its own label after spotting a singer on TV talent show Opportunity Knocks.

The label, to be called either FAB or Shalit Music, is releasing the debut single by Matt Burgess through the Total Record Company and distributed by BMG.

The company has been looking to move into the music business since it started out in 1981, says MD Jonathan Shalit, but only now has the right act come along and sufficient finance been available.

Burgess, the son of Mary Mudd from the Fifties band The Mudlarks, was spotted by Shalit on Opportunity Knocks two years ago. His single I Saw Her First will be out in June. "No company would pick him up because of the stigma of Opportunity Knocks," says Shalit, who has teamed him up with producer Chris Porter.

The graphic design company, whose clients include Procter & Gamble and Amstrad, has already opened its own artist management company and produced the film Death Star for Hemdale Films.

Rebello wins jazz award

BMG's young pianist Jason Rebello has received one of the highest accolades at the Perrier British Jazz Awards.

The 22-year-old picked up the newcomer of the year award at the event, held in conjunction with the fifth Birmingham International Jazz Festival.

Veteran Humphrey Lyttelton won the award for services to British jazz. Sony Music received the best previously unreleased album award for Buck Clayton's *Jam Sessions From The Vault*.

PolyGram collected best reissued album for Roland



Rebello: Perrier accolade

Kirk's Raheem — The Complete Mercury Recordings.

Humphrey Lyttelton also features in a six-week season of jazz programmes on Radio 2, starting on May 27. The season features

Lyttelton's Big Band, the Andy Sheppard Quintet, the Kenny Wheeler Big Band, the Stan Tracy Quintet and the Ronnie Scott Sextet.

There will also be a Monday night show where personalities ranging from Sir David Steel to Sir Brian Rx will choose their favourite performers and songs.

● Jazz Art, a new label set up by Jazz FM founder Dave Lee and David Platt, MD of Bucks Music, releases its first record this month, an album by singer Lianne Carroll. The label was launched with funding from the Arts Council.

PRS veteran is new secretary

The Performing Right Society has appointed Brian Wilkinson as new secretary for the royalties collecting organisation where he has worked for 30 years.

Wilkinson, 50, replaces former secretary Ruth Orchard, and will retain his position as secretary to the PRS general

council.

Wilkinson says: "I have been here for 30 years so I am very excited to get this chance. It is a very interesting time."

Wilkinson joined the society in 1961 as a clerk in the accounts department, becoming assistant general manager of mechanical rights society

BRITICO, then operating under PRS in 1979. He returned to PRS proper in 1981.

Ruth Orchard was society secretary for four years before resigning in March. Public affairs controller Terri Anderson says her departure was not connected with the job losses announced at that time.



The American railroads once went bust because they thought they were in the railroad business. They weren't. They were in the travel business.

In the same way the music business is really part of something much wider: the entertainment industry. It has, however, regarded itself as recession-proof, believing that an album represents better value than, say, a cinema ticket. This is nonsense.

Forty million Nintendo games were sold in America last year. At 30 dollars each they represent one large squeeze on the record business, competing for the same bucks. In addition to which such items as video cassettes, sports shoes, satellite and cable TV, comic books, computers and package holidays are also changing the same money. None of this, however, is happening in a time of economic expansion; the consumer's ever-shrinking pound is now being courted by an array of entertainments, of which music is but a part.

The industry's conservative response started from retail, where buying policies have been increasingly restricted to fast-moving certain bets. Record companies, as a consequence, have retreated into bankable catalogue exploitation and mainstream pop.

Companies in Island made their reputations by taking risks. In the current climate there's little incentive to push the musical boundaries. One constant catch-phrase of the music business is the need to break new acts. This is, however, myopic. We need to break whole new genres.

There is a time-bomb ticking away: in two or three years time the conservatism of the current recession could leave little room for musical innovation. Remember what happened to the American railroads.

Marc Marrot is MD of Island Records.

Gillett scoops Sony's top radio award

Radio presenter and producer Charlie Gillett scooped the Sony Radio Gold Award last week, just four months after quitting Capital Radio over a disagreement about its music policy.

Capital and Radio One dominated the music awards, the winners of which were: Gold Award for outstanding contribution to radio over the years: Charlie Gillett. Best Rock/Pop Programme: Cousin Matty (City FM). Best Specialist Music Programme: The Capital Rap Show (Capital FM). Best Documentary Feature, Rock & Pop: Last Night A DJ Saved My Life (BBC Radio One FM). Local Station Of The Year: Radio Borders. *Smash Hits* Best Local DJ: Neil Fox (Capital FM). *Smash Hits* Best National DJ: Simon Mayo (Radio One).

East West gets head of rock in staff reshuffle

East West is expanding its promotions department and creating the new post of head of rock.

Spencer Baldwin, previously club promotions manager at Eternal, has been appointed dance/A&R club promotions manager.

Other appointments include former A&R co-ordinator at Perfecto Jean Branch as club promotions assistant. Hassan Choudhury leaves WEA to become TV promotions manager and Nick Jackson departs from BMG to take up East West radio promotions.

Dante Bonutto, the *Kerrang!* journalist and East West international A&R manager, is promoted to the new position of head of rock.

BBC slips further in battle with ILR

Radio One and BBC stations are continuing to lose ground to independent radio, according to latest JICRAR figures.

Radio One's share of audience fell from 24.2% to 23% over the first quarter. BBC local stations fell from 7.6% to 6.8%.

The combined ILR stations' share was up 0.6% to 35.6% over the same period, their highest showing yet. The figures continue the trend which began in 1988 with the introduction of split frequency services and licences for new incremental services.

James Galpin, marketing executive at The Radio Marketing Bureau, the ILR stations' lobbying group which

compiles the figures, says: "We would have been surprised if we hadn't seen a significant increase in the figures. The independent stations are doing well because they have increased in numbers. The incremental stations and the split frequencies have all established their audiences."

Of the BBC stations, only Radio Four managed a significant increase — up 7.7% due to its blanket coverage of the Gulf war.

Jazz FM's John Bradford, chairman of the AIRC research sub-committee, says: "This is further evidence of the steady advance of independent radio, as new services create more choice and established

stations consolidate their positions.

"The totality of independent radio is gaining an increasing share of all radio listening and this has to be good news for listeners, advertisers and the radio companies which are operating in an even more competitive media market," he says.

RMB is confident that the trend will continue.

But Radio One spokesman Jeff Simpson commented:

"We can confirm a slight decrease in the audience over the first quarter of the year, but by March we had recovered to the level of last year. This we attribute to our cash giveaway."

Vanilla topping on SBK deal

Charles Koppelman and Martin Bandier are banking on a hit live second album from Vanilla Ice, as the first big release after selling their 50% share in SBK Records to EMI for £16m (\$26m).

The album, *Extremely Live*, is to be released simultaneously in the UK and the US to coincide with the start of his world tour in Britain in June.

The sale of their stake in SBK could net the partners up to £246m (\$400m) as part of a performance-based bonus scheme growth over the next three years. The payment is expected to be around £61m (\$100m), but can be no higher than \$400m.

The deal makes EMI sole owners of the label which reached turnover figures of £52m (\$85m) in 1990, its first full year in business since it was set up as a joint venture



Vanilla Ice: new LP

between the two sides in June 1989.

Koppelman remains as chairman and chief executive officer with Bandier as president and chief operating officer under new contracts which run until December 1995.

The Ice album is the follow-up to his platinum debut, *To The Extreme*, and features a

cover version of the Rolling Stones classic, *Satisfaction*.

The title underpins SBK's plans for the future along with newer acts such as Jesus Jones, currently enjoying success in the US. Koppelman says of the deal: "When we first set out to build SBK as a joint venture it was always contemplated that EMI would buy our share from us. It was just a matter of when."

He is happier with the record company deal than with the original sale of the SBK publishing company to EMI. It initially left Koppelman and Bandier without control of the company, he says.

President and CEO of EMI Music Jim Field paid tribute to the partners. He says: "Their achievements are unique and have played a major role in the renaissance of EMI Music."

Old Gold Records, the reissues label has agreed a deal with Capital Gold to sponsor the Paul Burnett Classic Top 30 show. Old Gold is distributed by Terry Hold and Pickwick, not Pinnacle as stated in last week's issue.

Home Secretary Kenneth Baker, will address the seventh annual congress of the Association of Independent Radio Contractors in London on June 26. The congress is being held in conjunction with the Radio Authority's first annual gathering of all its licensees.

The Our Price Music Hit The Write Note competition reaches its penultimate stage this Thursday (9) at The Marquee. There are nine bands remaining from the 32 in the four heats. The final four will be announced on the night.

Rough Trade has still failed to resolve its situation, 11 weeks after accountants KPMG Peat Marwick McLintock were called in to pull together a survival package. Sources insist that a number of deals are still imminent.

The BPI committee investigating alleged chart hyping is not now expected to reach a verdict until next week.

10cc have reformed and are currently working on a new album for Polydor with Gary Katz producing. Kevin Godley and Eric Stewart are believed to be the key members with Lol Creme concentrating on directing his first feature film.

Nick Hill has resigned as managing director of Castle Vision. According to the company, he left to pursue other interests in the video market. He had been with the company since October 1989. He is succeeded by Mike Ffollo, former MD of Hendring Video.

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TALENT

Leo Finlay reviews 12 months of *MW's* A&R focus

Trumpeting the Ear

When *The Ear* first appeared on May 12, 1990, the first band tipped for the top was Blur (pictured) with an enthusiastic "bigger than The Smiths" forecast. Earlier *Music Week* had run a review of the debut gig of a group called Seymour who had "enough charm to fill any gap in the market". The tip was picked up on by Food Records and a signing, a name-change and two singles later, Seymour have become one of the nation's brightest pop hopes.

The Ear was started to consolidate *MW's* reputation as a talent spotter, and in its 12-month existence has put scores of bands in touch with record companies.

It would be an exaggeration (and immodest) to suggest that *The Ear* gets acts signed, but the column has proved a vital stepping stone for many into A&R departments' consciousness.

Bands to get their first music press coverage in *The Ear* include The Bluebirds, Therapay, Butterfly Child, 25th Of May and SKAW, all of whom have signed deals with UK labels. But a year is a short time in the music industry, and only time can tell if these acts can build on their early promise.



Hemel Hempstead's The Late Road Lunatics are another Ear success, as manager Trevor Dilks explains: "We had an amazing reaction in the UK, but also from as far afield as Japan and the US.

"As a direct consequence of the piece, two businessmen gave us the funds to release a 12 inch (the Never Until Now EP on DDI Records) and within a week we had four Radio One daytime plays.

"We had been around for two years, but 12 lines in *MW* suddenly made it all happen for us."

Basingstoke's Papa Brittle had previously made contact with some major A&R people, but manager John Hole believes an Ear mention worked wonders for the band.

"It really revitalised interest in us," he says. "The piece was most helpful because it was read by all the decision-makers."

Quality control is the key to *The Ear's* success, and while commercial potential is always considered, any act with a hint of originality will be promoted in the column.

While granting EMF their first national coverage ("their debut *Unbelievable* could easily do the business," *MW*, September 1) is important, helping a fledgling outfit get a non-"pay-to-play" gig is just as satisfying.

With recent Ear entries like Tansicans, The King B's and Big attracting serious major interest, it is gratifying to think "you read it here first".

THE EAR

MW's Talent Tipsheet

LONDON

MARK CHAMBERS
Mark Chambers reckons he's "happy doing what I'm doing"; that is, busking at Finsbury Park tube station. His considered, soulful songs and rich vocals deserve a far wider audience.

Contact: Mark Chambers
Tel: 081 883 1149

GODLIKE BASS

Despite a rather muddled production, this four-piece's demo indicates they are worth keeping an eye on. Their mix of indie, hard rock and electronics does not always come off, but in E Base and Nagasaki, and in E Base and Nagasaki Birthday Party they have the makings of very good pop songs. A paternal producer could iron out their technique, but a stint on London's small venue circuit would probably do them more good.

Contact: Tristan Quinn
Tel: 081 960 2042

ECSTATIC ORANGE

This duo's classy pop recalls near namesakes Orange Juice. Intelligent, but perhaps too

low-key for mass appeal. Good songs abound on their five-track demo, however, with *The End Of An Era* weaving a particularly melancholy spell. Worth hearing with a view to an album deal, but a long-term plan might be necessary to break them.

Contact: Joanne Carrigan
Tel: 081 747 9051

ANGELS ONE FIVE

Having Hurrah's ex-drummer in their midst is as close as this four-piece have got to the big-time, but their three-track demo augurs well for the future. Sister Haze is a fine pop song while the sprightly, contemporary sound of *Have You Seen The Weather* shows off vocalist Darrel Dee's vocals to good effect. The ingredients are all there.

Contact: Darrel Dee
Tel: 071 831 9608

BATH

DESIRE

The West Country is currently bubbling over with dance talent, and this trio should def-

nately be heard by anyone investigating the area. Their sound is more adult-oriented than the likes of Massive, and probably would not work in a club atmosphere, but in *Jo Nye* they have one of the strongest vocalists this side of Annie Lennox and songs like *America* and, particularly, *I Want You Out Of My Heart* sound perfect for discerning older listeners.

Contact: Steve Evans
Tel: 0225 776616/0225 751224

WIRRAL

ELECTROPEOPLE

This duo's electro-dance has a dated feel, with the likes of *Dead Or Alive* springing to mind, but Colette is a spunky, soulful vocalist capable of bringing the songs successfully out of the arrangements. We All Need Love works well, with an emphasis on her voice rather than techno-gimmickry, and it is this aspect

Electropeople will need to develop to be noticed.

Contact: John Berry
Tel: 051 625 5141



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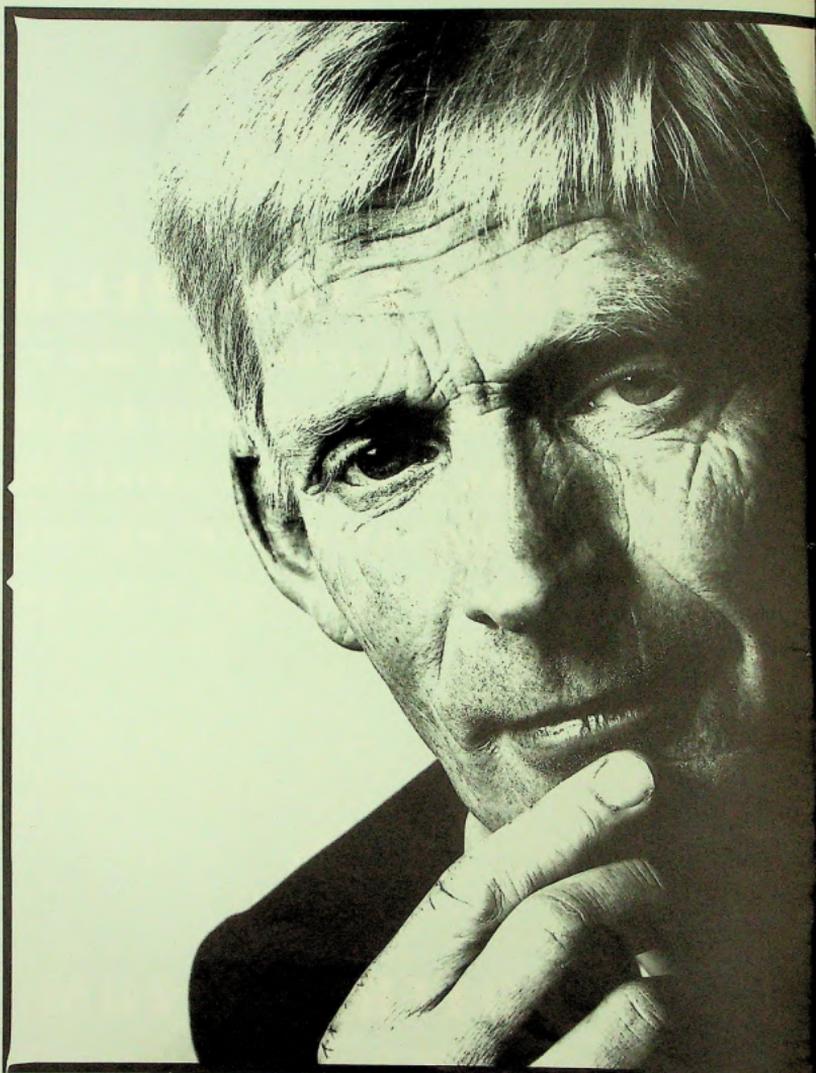


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The outsider edges in



CURRICULUM VITAE

NAME: Richard Gordon Handover.
BORN: April 13, 1946, Pietermaritzberg, South Africa.
PARENTS: Father — director of Dunlop. Mother — teacher in South Devon.
EDUCATION: Blundell's School in Tiverton where he gained one O-level in Geography.
CAREER:
1963 Joined WH Smith as a sales assistant handling news deliveries for a small shop in

the West Country. "I only went there because I wasn't given a lot of options. The alternative, being a steward at the Royal Naval College in Dartmouth, seemed pretty gruesome."
1964 WH Smith management trainee based in Sutton, Surrey.
1968 Moved to WH Smith store in Poole.
1969 Shift manager at WH Smith, Heathrow. "It was like a pressure cooker, an amazing retailing experience."

1970-1972 Liaison manager at WH Smith, Swindon distribution centre. Had to deal with queues of impatient lorry drivers during the 1972 oil crisis. "I learnt a lot about defusing situations and negotiation."
1972-1975 WH Smith Retail Group planning manager.
1976-1980 Development manager of WH Smith Craftsmith stores. "It was a very interesting project but unfortunately it didn't

Richard Handover has shown you don't need to spend a lifetime in the industry to run a successful record chain. By Selina Webb



No loud tie, no leather jacket: Richard Handover definitely doesn't look the part.

He seems completely straight, an incongruous

figure to lead the UK's biggest chain of record shops.

In his banker's regimentals and meticulously-polished brogues, he does nothing to compensate for the white hair and crumpled skin which combine to make him look a couple of decades older than his 44 years.

Handover's image, or lack of it, has not hastened his acceptance by the record industry.

When he was thrust into the managing director's chair at Our Price in August 1989, he had to pick up the pieces after five out of six senior directors had been sacked for "conspiring" to set up a rival to the company. But his biggest challenge was to earn some respect from both his staff and competitors.

With a gold watch's worth of service for the WH Smith Group already behind him — he had worked for the company for 26 years since drifting into a sales assistant's job in 1963 — no-one could doubt that he knew about retailing.

But there was a significant gap in his experience: he knew nothing about the record industry.

Some critics accused Handover of being presumptuous, believing he intended to impose Smiths' ways on an industry he knew little about. "He was certainly very arrogant, trying to drive the business," says one record company MD.

The man himself insists he recognised the need for a light-handed approach from the start. "It's always unwise to make wholesale changes overnight. First, I wanted to understand what makes the business so successful," he says.

And if Handover admits he had to embark on a "steep learning curve", then David Cliphsham was fully aware that some early guidance was in order. Cliphsham, then acting head of Our Price and now MD of Phonogram, chose Handover for the job. He concedes that the Smiths man's lack of music business know-how has hampered him.

"He has had to compensate with his other skills. They had to be that much better if he was going to get away with not knowing about music," he says. "The main difficulty was with the people within Our Price where, almost without exception, they are all music people."

Handover speaks frankly about his progress, and with confidence. His public school education has left him with cultured intonation, but there is no hint of snobbery about it.

Completely at ease with his gangling frame, he has a slightly disorientating presence. His features may seem excessively aged, but he has the demeanour of a vigorous young man.

The grey image is also misleading: Handover is not the John Major of the record industry. Side-splitting anecdotes and examples of his

sparkling wit may not be readily available but, meeting him, it is quickly apparent that he is no bore.

"He's a charming man," says Radio One controller Johnny Beerling on the strength of a couple of conversations about their "Hit The Right Note" joint venture competition.

"He's very affable, very good company," says his opposite number at HMV, Brian McLaughlin.

And those who work closely with Handover all appear to share Cliphsham's view that he is "an ace operator and a great bloke".

His staff appreciate his straight-talking approach and consistent temperament. "He's easy-going, really good to work for. He has no major mood swings," says one. "Since he arrived staff turnover has gone down. People don't leave," adds another.

Handover describes himself as an "operator", he likes nothing better than being out of the office and on the shop floor.

"I like being out there. I like selling," he enthuses. "I'm a pain in the backside to some stores. When I come in they probably think, 'Oh my God, he's going to mess up all the tills, but I really enjoy it.'"

A staunch supporter of what he dubs the "log cabin to White House" philosophy, Handover has endeavoured to ensure the company continues to operate as a meritocracy: practically all its key posts are occupied by former sales assistants.

It is unsurprising that Handover feels at home in such an environment. After leaving Blundell's public school with just one O-level — he blames the teachers and his preoccupation with the sports field — he took a sales assistant's job. But he admits: "I never had a burning ambition to be a retailer."

That changed when the strong-willed teenager was noticed by his local sales director — "we had an altercation because I wouldn't let him in the shop the back way," he remembers — and was offered a place on Smiths' management training scheme.

Handover's superior management skills and enthusiasm for learning new tasks carried him through a gamut of jobs at Smiths. He

acknowledges that 26 years with one company may have narrowed his vision, but he says he never saw any reason to leave.

"I was offered a couple of jobs which I thought were interesting, but I was never dissatisfied enough with what I was doing," he says.

Despite his loyalty to Smiths for more than a quarter of a century, Handover stresses that his allegiances are now firmly with Our Price. Even when pressed, he will not admit to any ambition to return to his parent company at a later date.

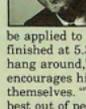
"Ten years ago I would have said, 'Yeah, I wanna run WH Smith', but now I'm thinking, 'let's see how well I perform at this'. My ambition was to run a company, and that's what I

am doing now at Our Price."

Handover lives in the spice and tea shop environment of Aldbourne near Marlborough in Wiltshire, though he is at pains to stress it is a real, working community rather than a dormitory town.

Since joining Our Price he has taken up the "exhilarating but absolutely shit-busting" equestrian sport of eventing. It has given him something to talk about with racing enthusiast Maurice Oberstein but, with the exception of his acknowledged tutor and mentor David Cliphsham, he has few close buddies within the industry.

Handover drives a Mercedes Estate — "it's a practical car, I need it for the children and the horses," he says — and goes to considerable lengths to travel back to Wiltshire at the end of every day. "I really don't like it," he says. "I'll always go home even if I only get a couple of hours in my bed."



For once, the term "workaholic" could not be applied to this executive. "If I finished at 5.30pm, I see no reason to hang around," he says. And he encourages his staff to enjoy themselves. "That's the way to get the best out of people," he says.

For all the jibes about Handover's lack of knowledge about the record business, he says he has always been a music fan.

Personally he goes for Tina Turner, "something solid or bluesy" or, at the other end of the spectrum, classical. Though he bemoans the lack of exciting new talent currently emerging to "flog", he is acutely aware that his relative inexperience in the industry doesn't yet qualify him to be an A&R guru.

He enthuses about a new band but politely yet steadfastly refuses to identify them. "That would be unfair," he says. "I'm not an expert. I don't want people to think that what I say goes for the industry."

There are signs, however, that as the early mistrust fades he will become a more visible figure.

Bringing Our Price back into BARD after the Barry Hartog hiatus has undoubtedly helped. Former MD Hartog withdrew the chain from BARD in 1989 because he felt the organisation was "unrepresentative". Now Handover has a grasp on the business, he is becoming more outspoken, and is particularly frustrated that retailers aren't consulted earlier when new formats are in the pipeline.

"That irritates me. It's short-sighted not to talk to retailers about it until it's a fait accompli."

Ask the chairman of BARD what he thinks of Handover and he'll tell you that he's taken to the record industry like a duck to water.

For the sake of his own business interests, HMV managing director Brian McLaughlin must have been hoping the initiative would have been less successful. He has since learned that Richard Handover is too shrewd an operator to have given his critics any satisfaction.

succeed. It was like pushing water uphill with a rake."

1960-1983 WH Smith project manager.

1983-1984 WH Smith area manager.

1984-1987 WH Smith Retail Group development manager.

1987-1989 WH Smith regional manager

controlling the south-west.

August 1989 Joined Our Price as managing

director.

MARKET REPORT

MAINSTREAM

Albums

Blues guitarist Walter Trout learned his trade as a member of John Mayall's Bluesbreakers, a traditional training ground for some of the world's best guitarists — Eric Clapton and Peter Green to name but two. Now out on his own, Trout has cut an excellent debut album, which is currently charting in both Germany and Holland. Just released here, *Life In The Jungle* is a rare delight: a wholly accessible blues album, wider in scope than, say, Robert Cray, but faithful to its roots. Dismiss this album as blues if you like, but it has definite mainstream potential.

Shirley Bassey marks her return to the recording scene with *Keep The Music Playing*, an immaculately

played and sung selection of familiar songs, among them the Beatles' *Yesterday*, Elton John's *Sorry Seems To Be The Hardest Word* and Sarah Brightman's *All I Ask Of You*. With TV promotion, it can't miss.

Paul Young — The Early Years is a bit of a curiosity, with 10 tracks each from Streetband and Q. Tips. The latter band, but the former had the hit, a whimsical novelty number entitled *Toast*, which started life as a B-side, and reached the Top 20 when Britain was, ironically, in the middle of a bread strike.

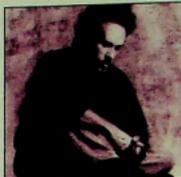
PICK OF THE WEEK

LISA FISCHER: So Intense. Elektra 7559608891. The gift of a song written by Luther Vandross is a rare and precious thing. Lisa Fischer is here the lucky

recipient of no fewer than four. When Luther's not around, Arif Mardin and Narada Michael Walden keep a tight rein on quality control, making this a consistent and impressive debut album.

Singles

There can be no dispute about the week's most eagerly awaited single: Crystal Waters' Gypsy Woman (La Da Dee) is here, and will undoubtedly find a home in the Top 10 immediately it is released. The hottest dance record for a while by a moon, Gypsy Woman was actually recorded 18 months ago, while Crystal was working as a parole officer. The insidious 'la da dee' chorus can be a little wearing after a while, but there's enough promise in the verses, both melodically and lyrically to



Marc Cohn: accomplished suggest that Waters can be a bright new star. Either way, expect this record to very quickly repeat its number one Club Chart placing in the Gallup listings. Without a recording contract of his own, and more than happy with the situation, though he admits to "getting one or two pangs" when he sees Chesney Hawkes performing his composition *The One And Only*, Nik Kershaw also wrote an

upcoming Elaine Paige single, and has now teamed with Genesis' Tony Banks for *I Wanna Change The Score*. Typical Kershaw, it's not as strong as the Hawkes single, but should at least nibble at the chart.

PICK OF THE WEEK

MARC COHN: *Walking In Memphis*. Atlantic AT 747. Singer/songwriter Cohn has been compared to Bruce Hornsby, and it's easy to see why on this accomplished debut single. Subdued gospel backing vocalists and discreet organ bleeds are set against a dominant piano and Cohn's gravelly vocals to create a fabulous first effort. Unlikely to break big as a '45, but Radio One support (particularly from Steve Wright and the overnight jocks) should pay dividends when his self-titled first album is released.

Alan Jones

HEAVY METAL

If football's abiding phrase is "if only" the term that may become associated with Guns N' Roses will be "what next".

Always at odds with the predictable, the hugely successful US band are set to confound retailers and fans alike with their eagerly awaited follow up album to *Appetite For Destruction*.

On only 1, G NR will release not one but two albums entitled *Use Your Illusion I* and *Use Your Illusion II*. Both will be available on all three formats — one "widespread" LP with two platters, one CD and one cassette.

The band's label, Geffen/DGC (via MCA), claims this is a first.

Marketed in a more orthodox fashion by Geffen/DGC is *Bang Tango's Dancin' On Rools* (MCA/Mechanic Records), released on May 28. It promises to capitalise on the stir caused by their debut, *Poxy Cafe*.

Another US band, and coincidentally another Geffen/DGC signing, *The Throbs* have just finished an extensive UK sally. This should bolster sales of both the album *Language Of Thieves* and *Vagabonds* and the single *Come Down Sister*.

Shaun Kick are also likely to benefit from a UK tour. As support to Extreme, the Atlantic Records signings are promoting their self-titled debut.

PICK OF THE WEEK

VARIOUS: *Ti Def Us Do Part. Def American 848 574*. A glance at the metal chart on page 20 of this issue confirms metal fans' thirst for compilations. So this double collection — which includes songs by The Black Crowes, Wolfbane, Danzig and Slayer — is

an attractive proposition. Its special price — the LP and cassette retail at £3.99 (£2.15, dealer) — plus the offer of previously unavailable tracks whets the palate further.

Andrew Martin

CLASSICAL

Mid-price is no longer a dumping ground for repressed analogue recordings by almanac artists. This month three of the majors launch all-digital mid-price series.

"People now expect pure digital sound from mid-price CDs," says Marius Carbone, head of press at the classical division of EMI, which launches Digital DDD with 10 titles this month and another 10 in June.

"Over the past year mid-price has really taken off. Any company with a good digital catalogue has got a goldmine, and for the public there are a lot of bargains to be had," he says.

EMI's first offerings include a recording, not previously released in the UK, of Wolfgang Sawallisch conducting the Bavarian State Orchestra in Russian repertoire, and big-name artists such as Andre Previn conducting the London Symphony Orchestra and Klaus Tennstedt with the Berlin Philharmonic.

Decca also gets its DDD Ovation series off to a starry start with 26 titles including Charles Dutoit conducting a French programme, Pavarotti singing opera favourites, Ashkenazy conducting Beethoven and Solti directing Tchaikovsky. Ten more titles will be issued in September.

A very logical message lays that people buying mid-price expect all-digital sound," says Terri Robson, director of Decca Classics.

Under the Warner Classics umbrella, Erato's first eight titles in its Emeraude series delve into baroque repertoire, while Teldec's Spirit series, starts with 15, many not previously available in the UK.

Bill Holland, of WEA, believes the series will be a tonic to a recession-hit market: "The UK is probably the most price-sensitive market in Europe. The top-price cassette market virtually doesn't exist any more," he says.

PICK OF THE WEEK

BIRTWISLE/MAXWELL DAVIES/BLAKE WATKINS: *Trumpet Concertos*. Hakan Hardenberger, BBC Philharmonic/Elgar Howarth. (Philips 432 075-2). The premier of Birtwistle's opera *Gawain* at Covent Garden this month will draw attention to his trumpet and vibraphone concerto *Endless Parade*, but it's still brave of Philips to issue it bracketed with two other uncompromisingly atonal late-Eighties works. But Hardenberger's golden sound, energetic orchestral support and vivid recording make this an attractive package.

Phil Sommerich

REISSUES

EMI has a couple of additions to its Legends Of Rock'n'Roll series: *Proud Mary* (GDP 7958462), a 21-track best of from Ike & Tina Turner and *The Liberty Years* (GDP 7958452), a 30-track from The Crickets. Both essentially career summations, the Turner outing is the better, reflecting the ability of the Turners to change with the music, in contrast to the Crickets who without Buddy Holly around to guide them quickly fell victim to sterility.

Other career summaries on offer are Classics (Vanguard VMD 73122) from The Weavers, and a pair from The Isley Brothers: *The Complete Victor Sessions* (RCA ND 90540), which is just that complete with Shout, and *The Complete UA Sessions* (EMI CDP 795032).

Far better are a trio of tenors from Ace Bound To Happen/Wow (CDSX 970) collects together a pair of lesser, but still interesting, outings from William Bell. *Lovers Who Wander/So Why Didn't You Do That* The First Time (CDCHD 943) pairs Dion's second solo album with 15 tracks of Dion & The Belmonts rarities. Even better is *Singin' The Blues/The Blues* (CDCHD 320) which pairs BB King's first Crown outings.

PICK OF THE WEEK

FRANK SINATRA *Where Are You (Capitol: CDP 7912092)*. This 1957 collection of sad ballads, his first with arranger Gordon Jenkins and his first album recorded in stereo, confirms Sinatra's reputation as one of the finest interpreters of a lyric. The result is a fine set of brooding, melancholic songs.

Phil Hardy

DANCE

Not much major this week, apart from the pick, but check these MC Hammer *Yo! Sweetness* (Capitol 12CL 616). *Cameo* inspired staccato fodder for Hammerman's; *Gary Wongest Victim Of Love* (Debut DEBXT 3116, P), breezy garage canter; *Light Of The World* Keep The Dream Alive (Cooltemp COOLX 229). Seventies style soul chugger; *Perception* Feed The Feeling (TOE 1), hot



2 For Joy: cantering

West London white label, girls covered jazz-funky canter; *System X Wind This Up* (Halo Jangle: X 101 SRD), drooping Blackburn raver; *Man Machine Step Into Time EP* (Outer Rhythm MMAN4EP, RT), bleep/ambient six track; *Mica De Luxe The Temperature's Rising* (CT Records CT72, TRC/BMG), plagiaristic bright; *Italo Jangle: 2 For Joy World Party* (Mercury MEXR 341), cantering corry pop; *London Posse Jump Around* (Mango 12MNG 774), wordy ragga rap; *Sub-Sub Space Face* (Ten Records TENX 373), lo-tech break bleeps; *Hi-Five I Like The Way* (The Kissing Game) (dive JIVE T 27), teen group's romantic US smash; *Tracie Spencer This House* (Capitol 12CL 612), plaintively loping US 'teen hit; *St. Etienne Nothing Can Stop Us* (Heavenly HVN 912, RE), strange old fashioned swayer; *Anzi Midnight Love* (Anzi 614 196), girl duo's pleasant drier; *D.W.P. That Girl* (Criminal BUSTX10, RT), gentle rolling swingbeat.

PICK OF THE WEEK

CRYSTAL WATERS: *Gypsy Woman* (La Da Deel. A&M:PM 772). Madly catchy massive dance smash, the biggest in a while.

James Hamilton

music week

datafile

The Information Source for the Music Industry

11 MAY 1991

CHART FOCUS

KL F's Last Train To Transcendental climbs to second place in the singles chart this week, but appearances can be deceptive — it actually loses a little ground to **Cher**, whose The Shoop Shoop Song (It's In His Kiss) still leads by a more than comfortable two to one margin.

Belgian act **Quadrophonia** (main man **Oliver Abbeles**) hold at number 14 with their self-titled dance smash, while **T99** — also Belgian, also a dance act, also fronted by Abbeles — debut strongly at number 27 with *Anasthasia*, a notch behind the week's highest new entry, a thematically very different European record, *Fading Like A Flower* (Every Time You Leave) by **Roxette**.

Meanwhile, **Roxette's** recent number four hit *J'ysyride* dips to number 54, but is easily the current best-seller on a global basis. Already holding pole position in Sweden, Norway, Denmark, Germany, Austria, Switzerland and Australia, it also moves to the top of the



Canadian and US charts this week.

In the US, it's the duo's fourth number one, compared to just one for their famous compatriots **Abba**, who came to fame after winning the 1974 Eurovision Song Contest with *Waterloo*. Coincidentally, **Carola** became only the third Swedish act to win the competition when she carried off the grand prize in Rome on Saturday (the second were the US-based Mormon trio **Herrays** in 1984).

The radiant 24 year old and France's **Amina** actually scored the same number of points. Carola's victory was due to the fact that she had

five scores of ten points, compared to just two scores of ten for the French.

Eurovision winners have a dismal record of success in the UK chart in recent years, the last to even penetrate the Top 75 being **Johnny Logan's** *Hold Me Now* in 1987. The British entry, and pre-contest favourite, *A Message To Your Heart* by 18 year old newcomer **Samantha Janus**, shared tenth place in the competition with the Irish entry. It debuts at number 30 on this week's chart, making it instantly the highest-ranking British Song For Europe since 1984 (when **Belle & The Devotions's** *Love Games* reached number 11).

Both the **Samantha Janus** and **Belle & The Devotions** songs were penned by Paul Curtis, who also wrote last year's UK entry *Give A Little Love Back To The World* (a number 33 hit) by **Emma**, and *Let Me Be The One*, a competition runner-up for **The Shadows** in 1975, that reached number 12 domestically.

Alan Jones

ANALYSIS

The chart life of singles is getting shorter but the trend is giving a boost to new talent.

On average, a single is now spending 3.6 weeks on the chart whereas in 1990 the average was four weeks, according to a comparison of January to April data for each year.

During the same period in 1990, a total of 201 singles entered and left the chart. This year, that figure has risen slightly to 205.

Yet some singles — particularly those by new artists — are staying in the chart for up to 14 weeks.

Entertainment Research & Analysis general manager Graham Walker says these trends have a mixed effect.

"Overall, there are more records entering the chart but they are spending less time there. The number of chart entries in the Top 75 topped the 800 mark last year, a big increase on the previous year," he says.

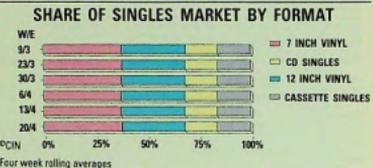
SINGLES WITH STAYING POWER

	Weeks in Chart
<i>It's Too Late</i> , Quartz	14
<i>Move Your Body</i> , Xpansions	
<i>The One And Only</i> , Chesney Hawkes	12
<i>Get Here</i> , Oleta Adams	
<i>Do The Bartman</i> , The Simpsons	
<i>You Got The Love</i> , The Source	11
<i>JAM Eternal</i> , KLF	
<i>Love Reigns... In Living Colour</i> , Crazy, Seal	
<i>Secret Love</i> , The Bee Gees	10
<i>Devotion</i> , Nomad	
Singles with longest time on C/N singles chart January-March 1991. Source: ERA	

"That increase is due to the rise in the faceless dance acts that pop into the lower reaches of chart for a couple of weeks and then drop out again."

UPDATE

Index of unit sales, 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	68	72	+6	+6
Singles	87	90	+2	nc
Music Video	58	59	+3	+11



ROOKIES			
1	THE SIMPSONS	10	6
	Geffen		CHESNEY HAWKES
2	THE KLF	7	7
	KLF Communications		Chrystal
3	OLETA ADAMS	16	7
	Fontana		MASSIVE
4	BARRINGTON PHELOUNG	21	8
	Virgin		Wild Bunch
5	THE FARM	24	9
	Produce		SILVER BULLET
		10	9
			ENIGMA
			Virgin International
			39
			THE ORB
			Big Life
			42

Best selling debut albums from previously uncharted acts. Compiled by ERA from Gallup data. Sales period: April 22 to 27.

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NEW RELEASES: ALBUMS

Week commencing 13 May 1991/17 May 1991 - 214
Year to date: 4,096

Send new release details to general manager
Graham Walker, FAX: 23 271 580 Street,
London EC4A 0HT, Tel: 071 853 9199. Fax: 071 801 0955.

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
CARTELLO, Enzo	MIGHTY LIKE A ROSE	WARNER BROTHERS LP/MS	419XWV 419C	CD: 7958265 932 (V)	Rock	67	1	The country's finest songwriters' stands head and shoulders above all others in this week's new releases
DURY, Ian & THE BLOODCOUNTS	WARTS & AUDIENCE DEMON	LP/MS	FFHD 7714	FFHD 7714 (MCD) CD: FHD 7714 2/20	Rock	64	2	Live offering from perfect cover gallery
ROBERT, Steve	STREETS OF THIS TOWN	MCA MC: GFCD 24194 CD	GFCD 24194	GFCD 24194 (MCD) CD: GFCD 24194 2/20	Rock	67	1	Still underwritten but percolates for the Spasmodic Sequence crowd
VARIOUS FRESH GUIN BLACK	1990 FRESH GUIN BLACK	IRMSD: 11882821 CD	IRMSD: 11882821	CD: 56274 234 (M)	Dance			Superior dance compilation
VARIOUS GOLDEN EYES	TELESTAR LUNCH	STAR 2565/2562 CD	CD: 2569 5	56274 234 (M)	Pop	67	1	Big, big, big

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY
2P2	SP4Z HURD	YOUNG LONDON LP/MS	CD21011/21011A	CD 621162 2 (2 734 867)	Rock		FITZGERALD, ELLE	THE CHRONOLOGICAL ELLE	FITZGERALD 1339-1940	CLASSICS	CD CLASSICS 166 C	Jazz	
2P2	THE SALT QUANTITY	YOUNG LONDON LP/MS	CD21012/21012A	CD 621162 2 (2 734 867)	Rock		FLETCHWOOD	M&A LIKE IT THIS WAY	ELLE 16888C	CD 16882C	2 734 766 (M)	Blues	
2P2	ABRAMAMS, Mick	ALL S&D AND YOU	ELITE MC: ELITE 9796C	9796C 4 (2 497 297)	Blues		FORNEY, Steve	Streets of this town	MCA MC: GFCD 24194 CD	GFCD 24194 (MCD) CD: GFCD 24194 2/20	2 497 297	Rock	
2P2	ABRAMAMS, Mick	ALL S&D AND YOU	ELITE MC: ELITE 9796C	9796C 4 (2 497 297)	Blues		FREY, Gary	The All Nighter	MCA MC: MCLC 1931 C (1)	MCLC 1931 C (1)	1931 C (1)	Rock	
2P2	ALMA	STRENGTH HAS MC: MCLC 1931 C (2)	MCLC 1931 C (2)	1931 C (2)	Rock		GARY, David	Street	SWAN 1000	SWAN 1000	1000	Rock	
2P2	AKAFTI	DON'T CALL ME VANILLA	ROGERS BROTHERS LP/MS	SEEP 904 (SR)	Rock		GL, Wilbert	TREN FARA	AS STRIDES	GLD CD GL 2 (151FLX)	GLD 2 (151FLX)	151FLX	Jazz
2P2	ALMA	STRENGTH HAS MC: MCLC 1931 C (2)	MCLC 1931 C (2)	1931 C (2)	Rock		GOAT	MEDICATION	THE BEGGARS BANQUET	LP/MS	18786C 13	18786C 13	Rock
2P2	ALMA	STRENGTH HAS MC: MCLC 1931 C (2)	MCLC 1931 C (2)	1931 C (2)	Rock		GRAN, Alan	COVER ME	GREEN MC: MCLC 1931 C (2)	MCLC 1931 C (2)	1931 C (2)	1931 C (2)	Rock
2P2	ALMA	STRENGTH HAS MC: MCLC 1931 C (2)	MCLC 1931 C (2)	1931 C (2)	Rock		GRANT, Peter	NAME	A LIGHT	BEHIND THESE WOODS	MCA MC: MCLC 1919 C (2)	MCLC 1919 C (2)	Country
2P2	ALMA	STRENGTH HAS MC: MCLC 1931 C (2)	MCLC 1931 C (2)	1931 C (2)	Rock		HAMILTON, Quintet	CHINA	FEATURING ERIC COLBY	CHICO HAMILTON QUINTET	FEATURING ERIC COLBY	FEATURING ERIC COLBY	Rock
2P2	ALMA	STRENGTH HAS MC: MCLC 1931 C (2)	MCLC 1931 C (2)	1931 C (2)	Rock		HAMILTON, Quintet	CHINA	FEATURING ERIC COLBY	CHICO HAMILTON QUINTET	FEATURING ERIC COLBY	FEATURING ERIC COLBY	Rock
2P2	ALMA	STRENGTH HAS MC: MCLC 1931 C (2)	MCLC 1931 C (2)	1931 C (2)	Rock		HAMILTON, Quintet	CHINA	FEATURING ERIC COLBY	CHICO HAMILTON QUINTET	FEATURING ERIC COLBY	FEATURING ERIC COLBY	Rock
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MW2

TOP 75 SINGLES

THE OFFICIAL **music** week

CHART

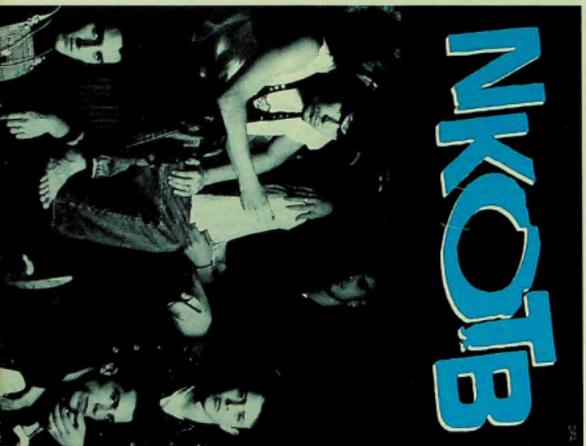
1	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Cher	Epic
2	LAST TRAIN TO TRANSCENTRAL The KLF	KLF Communications
3	SAILING ON THE SEVEN SEAS OMD	Virgin
4	SENZA UNA DONNA (WITHOUT A WOMAN) Zucchero featuring Paul Young	London
5	THE ONE AND ONLY ● Cherise/Heaven	Chrysalis
6	BORN FREE Vic Reeves/The Roman Numerals	Sense
7	TOUCH ME (ALL NIGHT LONG) Cathy Dennis	Polydor
8	GET THE MESSAGE Electronic	Factory
9	SIT DOWN ○ James	Fonema
10	THERE'S NO OTHER WAY Blur	Food
11	RING RING RING (HA HA HEY) De La Soul	Big Life
12	FUTURE LOVE (EP) Sade	ZTT
13	THE WHOLE OF THE MOON The Waterboys	Ensign
14	QUADROPHONIA Beverly Craven	A&S
15	PROMISE ME Nomad	Epic
16	JUST A GROOVE Footstoppers	Rainor
17	FOOTSTEPS FOLLOWING ME Frances Nero	Debut
18	DEEP DEEP TROUBLE The Simpsons	Geffin
19	RESCUE ME Madonna	Sire
20	THE SIZE OF A COW The Wonder Stuff	Polydor
21	HUMAN NATURE Gary Clail On-U Sound System	Parlophone
22	GET READY! Roachford	Columbia

Hear tomorrow's
hits today

For an exclusive listen to all the new entries in this week's chart call 0898 866 664

To hear a run-down and extracts of positions 76-100 in this week's chart call 0898 866 665

Calls charged at 24c per min. 5p or peak times.



36 NEW	DEVIL'S TOY The Almighty	Polydor
37	DON'T LET ME DOWN The Farm	Parlophone
38	CAN YOU DIG IT? The Mock Turtles	Siren
39 NEW	YOU'RE IN LOVE Wilson Phillips	S&K
40	ROCK THE CASBAH The Clash	Columbia
41 NEW	TAKE IT Flowerd Up	London
42	WORD OF MOUTH Mike & The Mechanics	Virgin
43	THE OTHER SIDE OF SUMMER Elvis Costello	Warner Brothers
44	SILENT LUCIDITY Queensrÿche	EMI USA
45	STRIKE IT UP Black Box	Deconstruction
46	I SAY YEAR Seech featuring Orlando Johnson	Epic
47	POWER OF LOVE/LOVE POWER Luther Vandross	Epic
48	YOU'RE SO VAIN Carly Simon	Elektra
49	SECRET LOVE Bee Gees	Warner Brothers
50	ANOTHER SLEEPLESS NIGHT Shawn Christopher	Arista
51	BABY'S COMING BACK Jellyfish	Charisma US
52	WHERE LOVE LIVES (COME ON IN) Alison Limerick	Arista
53 NEW	I DON'T EVEN KNOW IF I ... Soul Family Sensation	One Little Indian
54	JOYRIDE Roxette	EMI
55	SENSITIZ The Patrol Emotion	Virgin
56	FEEL LIKE CHANGE Blax	A&M
57 NEW	WHEN THE YEAR ENDS IN '1 Tottenham Hotspur/Chas & Dave	A1
58	HER Guy	MCA
59 NEW	THAT'S THE WAY (I LIKE IT) (REMIX) KC And The Sunshine Band	Musical Factory Dance
60 NEW	HONEST MEN ELO Part 2	Telstar
61	ARE YOU READY A&DC	A&M
62	GOOD BEAT Deer Tick	Elektra

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U P D A T E

SINGLE-MINDED APPROACH

Harbingers of doom predict that the single will be as dead as a dodo within years, but no-one has yet found any promotional device that has nearly the same impact as a hit single.

Quite simply, hit singles create hit albums, and no matter how album-orientated an act may be perceived, it can always benefit from that hit single.



● TRACY CHAPMAN

Earlier this year, **Enigma** achieved the rare feat of topping the album chart after just one hit single, said single admittedly, being the massive hit 'Sadness'. In the past 10 years, only three other acts have had a number one album without at least two hit singles under their belt.

They are: **Tracy Chapman**, the **Kids From Fame** and **Stars On 45**. Chapman's self-titled debut vaulted to the top of the chart in July 1988, thanks to her widely viewed spot on the bill of **Mandela Day**, even as 'Fast Car' was becoming her first hit '45.

The **Kids From Fame**, topped the album chart the week before their debut single charted. They benefited even more from TV coverage, the TV adaptation of the film **Fame** already being the top-ranked TV programme in the UK prior to the album being released in August 1982.

Stars On 45 had already had a number one single before their album came out. Since it comprised primarily the studio group's uncanny recreation of previously known material by the likes of **Abba** and the **Beatles**, it was hardly 'new' in the traditional sense. In fact, of all the albums mentioned above, the one that made it with least artificial stimulus was the **Enigma** album.

The fact that no other act — not even latest teen sensation **Chesney Hawkes**, nor any of his predecessors — has managed to top the album chart without a run of hit singles suggests that, whether they are profitable in themselves or not, they will be with us for quite some time.

● **Tracie Spencer** entered the chart last week with her recent **American Top 10** hit 'This House'. The more superstitious may care to believe that the way **Tracie** spells her name was a factor in her making it, when three previous recordmakers called **Tracey** or **Tracy Spencer** have failed, the most recent being an **Italian-based girl** from **Yorkshire**, who came close to charting with 'Run To Me' about three years ago. **15-year-old Tracie** is the youngest artist on the chart.



● **Kylie Minogue's** latest album 'Rhythm Of Love' fell out of the chart a few weeks ago, after a mere 19 week residency.

Her previous album 'Enjoy Yourself' rode the charts for 33 weeks, while her debut album spent an impressive 67 weeks aloft. But don't write off 'Rhythm Of Love' yet — a radical DNA remix of the track 'Shocked' is about to be released as a single (May 20).

● Hitherto, the best-selling album in Britain was believed to be **Dire Straits' 'Brothers In Arms'**, with somewhere in the region of three and a quarter million copies sold.

But recent information unearthed by EMI suggests that the **Beatles' 'Sgt Pepper'**, previously guesstimated at around 2,800,000, has actually sold 4,100,000 copies, a figure unlikely ever to be beaten.

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BY ALAN JONES

BREAKING THE 12" RULE

Cher's 'The Shoop Shoop Song (It's in His Kiss)' is the first number one single not to be released on 12-inch single.

Band Aid II's 'Do They Know It's Christmas?' in December 1989. It's not Cher's first number one — she topped the chart first time out with former husband Sony on 'I Got You Babe', which ripped in for a fortnight at number one between the Beatles and the Rolling Stones in 1965. But it is her first solo number one, her previous biggest success on her own being 'Bang Bang (My Baby

Shot Me Down)', a number three success in 1966.

The interval of nearly 26 years that has elapsed between her first solo hit ('All I Really Want To Do') and her first solo number one is the longest in chart history, with the exception of Jackie Wilson and Ben E King, who have both topped the chart in recent years, 29 years and 26 years after their respective chart debuts — but they both did it with reissued artefacts from their halcyon days, while Cher succeeded, much more creditably, with a brand new song and recording.



● Their latest, 'Ring Ring Ring (Ha Ha Hey)', is De La Soul's first Top 10 single, and has also done better than Curiosity Killed The Cat's 'Name And Number', on which it is partially based.

Incidentally, if you've wondered about the telephone number at the start of the record (215 222 4209) it is a real number, though it seems to be permanently attached to an answeringphone. The use of a real 'phone number on a record is unusual. Records, television and films usually use numbers in non-existent places (Beechwood 4-5789, for example) or, more commonly an area 555 code, as in "Hi, this is Jim Rockford on 555 814 2341". The code does not exist, and was deliberately set aside for this purpose, at the request of the Motion Picture Industry Association many years ago. Once you know, it's amazing how frequently you hear it crop up.

● The shortest B-side of any recently released single has to be R.E.M.'s 'Forty Second Song', which appears on the flip of their new chart-rider 'Shiny Happy People'. A folksy strumalong/singalong without words, 'Forty Second Song' is, er, one minute and 19 seconds long, actually. Misleading, or what? I remember the good old days when Cliff Richard released an album called 32 minutes and 17 seconds, and filled it with exactly that amount of music. Of course, Cliff isn't losing his religion...



● REM'S MIKE MILLS



● Topping the album chart for the seventh week in a row, Eurythmics' 'Greatest Hits' is the longest-running number one album on the RCA label for well over 20 years. It has also spent longer at number one than all but a few compilations, though it is still way behind the daddy of them all, the Carpenters' 'The Singles 1969-1973', which spent 17 weeks at number one in 1974.

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- 2 Michael Bolton
- 3 Chesney Hawke
- 4 Zucchero & Pau
- 5 Roachford GET I
- 6 The Waterboys
- 7 Gloria Estefan
- 8 Madonna REESC
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- 21 De La Soul RING
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- 56 Joe Jackson S
- 57 The Rembrand
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Slow Bongo Floyd

Slow Bongo Floyd's 'Open Up Your Heart' got a brilliant reception when it was released last year. But with only 1,000 white label copies in circulation, demand outstripped supply.

Now the track has been given an official release by Epic. The 12" A-side features a remixed Italo-style piano-driven instrumental version, that is good but rather anonymous.

The original vocal version and the new seven-inch sitar mix, both featured on the 12" B-side, are more individual and more representative of the group's style.

How the Manchester-based six-piece ever came to create such solid dance tracks is something of a mystery. The group's songwriter and singer,

Michael Jones, admits that he is not a dance music fan: when Tommy Boy Records unsuccessfully joined the chase to sign the group at the end of last year, he had not even heard of the label. He is also keen to point out that they are not part of the Manchester indie-dance scene.

"We are definitely not a scally band", he says. After hearing the sitar mix of 'Open Up Your Heart', it is no surprise to learn that Jones is a fan of The Beatles. However, it is quite a shock to discover that his other big favourite is the folkie Roy Harper. He explains that the group took their name from an abbreviated inscription of a verse which they planned for a long improvised jam. "It meant a slow section, with bongos and in the style of Pink Floyd."

In the end there is no denying it. "I suppose that I am a bit of hippy", he concedes. "But that does not stop me wanting to make loads of money."

Andy Beavers

'Open Up Your Heart' is out now on Epic

Crystal Waters

Believe the hype — Crystal Waters' stunning debut 45 'Gypsy Woman (La Da Dee)' is hot vinyl. Dancefloor demand and serious radio airplay has catapulted 'Gypsy Woman' to the top of club charts everywhere, and left Waters' UK major label A&M reeling under the impact of an unstoppable rush release.

Produced by hyper cool Baltimore production trio the Basement Boys with their inimitable elegant, underground edge, 'Gypsy Woman' is sophisticated East Coast garage at its most seductively catchy.

But what makes the track wholly unique is Crystal Waters' own strangely detached vocal, together with demanding lyrics about urban deprivation shot through with their own heavy irony — a most unAmerican combination.

With a family background rich in the best traditions of jazz, 20-year-old Crystal Waters ("my real name, honest") is a very bright woman who gained entry into the American Post Society at the age of 16 on the strength of a batch of lyrics. An established background singer in studios around her Washington base, she writes her own musical material and refuses to become simply the face and voice for someone else's artistic endeavours.

Now the sudden trans-Atlantic success of 'Gypsy Woman' has shot Waters' career into the fast lane. She is currently putting the finishing touches to an eagerly awaited album and should be in the UK to perform her own shows within weeks. Meanwhile she may finally have to give up her day job, processing parole forms for the Washington Border Patrol, from where she conducts telephone interviews during lunchbreak.

"I've held on to my job until now," she says, "but there's a big difference between working with forms and playing to an audience full of excited kids."

Such are the pressures of success.

David Roberts



'Gypsy Woman' is out now on A&M



Nightlife 10

TW	LW	Artist	Label
1	(1)	GYPSY WOMAN Crystal Waters	A&M/Mercury 12"
2	(9)	ARE YOU GONNA BE THERE Shay Jones	(ID 12)
3	(7)	NIGHT IN MOTION Kubic 22	(Big Time 12)
4	(-)	BETTER THAN SEX Dee Dee Georgeous	(NU Groove 12)
5	(RE)	ANASTASIA 199	(XL 12)
6	(-)	BANBI Sons of Berzerk	(S.O.U.L. 12)
7	(9)	FREE THE FEELING Perception	(White Label 12)
8	(-)	ALL THAT JAZZ DV8	(Strictly Rhythm 12)
9	(-)	POWERHOUSE EP Kenny Dope	(Nu Groove 12)
10	(-)	THE VOYAGE Sub Culture feat Marcus	(Strobb 12)

RADIO A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores:
Underground/Eastern Bloc (Manchester); City Sounds/Vinyl Zone (London); 3 Beat (Liverpool); and 23rd Precinct (Glasgow).

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Baby Fox

"It was created one crazy drug-induced weekend before Christmas," laughs Alex, aka Nurse, of London trio Baby Fox. "We did the track for the hell of it. We thought 'let's wax it on an acetate and get some of our friends to play it', just to hear something really loud and slow."

"Baby B Loveness", the fruits of that hedonistic December weekend, is undoubtedly slow, low and best enjoyed cranked up to maximum volume. Conjuring up spirits from dub reggae history with a hard bassline and blissed-out vibe, the platter has already attracted praise from the likes of the Boys' own posse and Bristol's finest, Massive. "They got in touch with Rough Trade Distribution and just said 'Who the fuck are

Baby Fox, this is a wicked track'."



The Baby Fox sound is the amalgamation of a warehouse party background, where four years ago the group would mix the work of mad genius producer Lee Perry back-to-back with Jimi Hendrix, and a fine collection of personal musical tastes. While Alex comes from a 70s funk/soul tradition and Chanteuse Baby B is, as Alex explains, "just into anything that's sweet and cute, from Michael Jackson to Frankie Paul", it's Bush Master's taste for the legendary reggae label Studio One that pervades "Baby B Loveness".

Now, with one killer tune tucked snugly away in their bumbags, work continues on further tracks, with a view to an EP. "We're gonna break the 90bpm barrier," says Alex enthusiastically. "We're gonna go from 88 to 99, all the way up to 999!" Davydd Chong

"Baby B Loveness" is out now on Immortal Records

Cool Cuts

- | | | |
|----------|--|--------------------|
| 1 (NEW) | ESCAPE Gary Clal | PerfectO |
| | Another dub house firecracker which will break as big as "Human Nature" | |
| 2 (NEW) | GENERATIONS OF LOVE Jesus Loves You | More Protein |
| 3 (NEW) | FEED THE FEELING Perception | White Label |
| | Raw, striding London garage with a great melody | |
| 4 | GYPSY WOMAN Crystal Waters | A&M |
| 5 (NEW) | BETTER THAN SEX Dee Gorgeous | US Nugroove |
| | Not a Deee-Lite rip off as the artist name suggests, just another crack NuGroove instrumental cut. Massive | |
| 6 | LAST TRAIN TO TRANSCENDAL THE KLF | KLF Communications |
| 7 (NEW) | CHILL TO THE PANIC Deep C | Polydor |
| | A wild and original UK dance outfit with a tune that screams | |
| 8 | FUTURE LE FUNK/TAKE ME D.O.P | White Label |
| 9 (NEW) | POSITIVITY The Chosen Few | White Label |
| | Another promising home produced track with plenty of ideas and a great Balearic guitar solo | |
| 10 | VISICIOUS GAMES MTL Project | Italian Flying |
| 11 (NEW) | IT'S ALL OUTTA LOVING YOU Temper Temper | Ten |
| | A purifying deep house tune that could be the one to break this excellent group | |
| 12 | PEOPLE ARE STILL HAVING SEX LaTour | Polydor |
| 13 (NEW) | BRASS DISC Dupree | US Legal |
| | Hey, Todd Terry has at last come up with something new. A ruff 'n' ruff background hip house groove | |
| 14 | REAL LOVE Driza Bone | White Label |
| 15 (NEW) | ALL I SEE Presence | White Label |
| | Even better than their debut stab 'I Wonder' this is indie dance at its best | |
| 16 (NEW) | THE FORBIDDEN CITY Kuoto | Clear Label |
| | Attracting attention for its clear vinyl this is an interesting and catchy Japanese dance item | |
| 17 (NEW) | TJ NIGHTS A Lighter Shade Of Brown | US Pump |
| | Hispanic go go, fresh outta California. Funky and chunky | |
| 18 | TIGHTEN UP YOUR THING Monetta Evans | Dance Pool |
| 19 | WHAT IS DUB The Moody Boys | Love |
| 20 | NOTHING CAN STOP US/SPEEDWELL Si Etienne | Heavenly |



Thanks to City Sounds, 8 Proctor St, London; Flying, Kensington Market, Kensington High St, London; and Zoom, 188 Camden High St, London NW1.

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- 54 ELO Part 2 HO
- 55 Pat Shop Boy
- 56 Jo Jackson!
- 57 The Rembran
- 58 Quadrophoni
- 59 Sting THE SOL
- 60 The Divinys!



SUE CHALON

'Answer My Prayer'

(Pulse-8 12 LOSE 9, via Total/SMG)
Echoing the good old days, pre-house, when dance records had not only strongly soulful vocal performances but also strong songs of their performers to sing, this Band Of Gypsies produced fabulous gritty walled soaring garage-cumter country shuffle and bounds through swimming synthetic strings just as if from the early '80s in its 119.36pm Original Mix, with a more sinister futuristic modern 121.86pm Techno-Party Edit mix.

DRIZA-BONE

'Real Love'

(DRIZA 1)
On a limited single-sided white label, this terrifically soulful girl moaned ultra cool eschicated 106.26pm jittery tremor, with a little bit of mumble towards the end, is a largely remade rework by Vince Garcia & Billy Angel of their earlier original white label, causing a massive stir for all who've found it. There are some really great records around right now, and this is just one of 'em!

MUNKS OF FUNK

'Wonderful Thing'

(Eternal Y241T, via Warner Music)
Out next week, when it seems set to explode, rappers Gary Stennel and CW Saroma's deviant Danny D and Carl Melchior produced record of Kid Creole & The Coconuts' 1982 smash 'I'm A Wonderful Thing, Baby' retains the original's syncopation and once looted jittery style after a vocodered gently thumping long preamble in its 9:10.56pm CJ Mackintosh Mix and 106.76pm CJ's instrumental, but not in its Blackbyrd-ish jiggled cooler lush 105.76pm C's Don! 11 in The Park Mix.

CLIVE GRIFFIN

'It'll Be Waiting'

(Mercury Step 612)
At times somewhat Rick Astley-ish, this husky Sarah Brown duetted soaring soaring lush looper — as Alan Jones has pointed out — starts with some naggily Human League

'Human'-like piano David Morales' 111.76pm Dance and '70s style instrumental 55.9-111.86pm Orchestral Mixes, flipped in different drooping synth buzzed and bleesed chugging rave style by his 111.86pm Red Zone Dub version.

NIKKE

'Nikke Does It Better'

(Love EVOLV-5, via Polydor)
The Bronx's Nicole Miller is given a gorgeous piano tinkled gently linking lush setting for her attempt girls choiced mellow rap in CJ Mackintosh & Dave Donell's 106.86pm Miller Life Mix, flipped by producer Easy M's totally different stinky rolling 106.36pm Easy Does It Vocal and Dub, not out yet.

M.C.J. featuring SIMA

'(To Yourself) Be Free'

(Tam Tam Records TTT 46)
Maybe not as immediately exciting as their 'Seavilly' vinyl but a 'grower' that ends up just as powerful in its own way, this New York girl walled soulful bulking lido canter-bee comes naggily compulsive as it bounds through 119.76pm Dream Remix with Sima abandoning herself increasingly to the throes of sexual passion (the gal gets real gone!), flipped by piano tinkling 119.86pm Underground Mix and percussive techno 9:12.86pm 3.00am Version instrumentals.

THE CHOSEN FEW

'Positivity'

(Fabulous FABU 002T, via APT)
Released in different for 1991, this ambient synth washed snappily popping 124-123.86pm speed wiggler starts with rhythmic pacing before easing through delicate jazz guitar, sax, organ, and some sweet Mary Wells-ish vocal (jaz'-less 124-124.36pm Instrumental flip), a real delight that deserves to do well when out next week.

KEITH NUNNALLY

'Season Of Love'

(Giant/AB W0034T)
Notably warm on import for ages, this Steve 'Silk' Hurley created soulfully moaned and holed breezily wiggling canterer is here a considerably slower 121.56pm in just its House Remix, Extended and Instrumental Mixes (the 124.96pm import having four more mixes).

LIGHT OF THE WORLD

'Keep The Dream Alive'

(Cooltemp COOLX 232)
Telegenic, tight, relating in fact to Martin Luther King's 'dream' speeches and the American Brit-Jamaican delinquent's 'dream' speeches and harmonies backed 0-115.36pm sturdy trotting good soul chugger is rooted in the '70s Philly sound, with brassy Part 2 and bare rhythm track Groove Buster 115.26pm instrumentals, co-produced by Simon Funky Ginger Law.

CUBIC 2 Motion!

(Belgian Big Time International GTI 9104)
This vicinity racing 127pm breathless rave



M-PEOPLE

'Colour My Life'

(de/Construction PT 4440)
Not due commercially until May 20 but causing an instant stir on promo, this Mike Picking created wuh-wukka-wukka, piano plinked and synthetic strings stabbed, sinuous husky Cleo Lane-in-like grooved 109.26pm jittery sounds quite classy, although it's more a repetitive groove than an actual song, with a Short Dubbed/Dubose Mix edit and different drumming and tapping Latin-type 109.26pm Cuba Mix instrumental as flip.

DVB

'The Egrotip EP'

(US Strictly Rhythm SR 1239)
Roger Sanchez's four tracker has the Chiff Factor-ish but simpler frogger-nappi jazz piano tinkled buoyantly chugging 110-09pm 'All That Jazz', carting chirky soul rhythm off looping 122.96pm 'Work It', calm 'Blue' tones looted thrumming 122.96pm 'The Future', loping beat introed (and best loosed) newly bounding 122-06pm 'This Beat Is Over'.

SHAY JONES

'Are You Gonna Be There'

(US ID Records ID 1006)
Produced by E-Smoove & Steve 'Silk' Hurley, this soulful girl walled, piano plinked and pizzicato strings stabbed hot import is more garage than house, with a proper song and attractive naggin' chorus, in its looping 116.86pm Hurley's House Mix, Dub Mix and Radio Edit, coupled by the 105.86pm Smooth & Slow Side's sinuously pulsing Radio Mix, tripping Smooth House Mix and grifter Mo Soul Mix.

SECCHI featuring Orlando Johnson

'I Say Yeah (Bruce Forest Remixes)'

(Epic 656646 6)
On X-Entry Records import as a 'French Kiss' inspired original version last summer and then a much better (and still superior) galloping Massive Remix during the winter, the bristly whirring catchy Italo jagger is here remixed yet again, more in its original style as Bruce Forest's thoroughly chugging 9:12.06pm Long Mix and better thrumming 120-06pm Incessant Mix, plus an original 9:12-06pm 10 Dance Mix and the Tony Rolo 'Holdin' On' style wordless scuffling driven exciting 120-06pm 'Flute On Disc' instrumental. As it is not included, can we expect the Massive Remix separately?

ST ETIENNE

'Nothing Can Stop Us'

(Heavenly Records HVN 912, via Revolver)
Whispered and crooned by new girl Sarah, this explosive intro-outroed haunting straggled 1995-like 0-115.2-06pm clanking swayer has a silky Fottola Bass-type bassline and with the wind sounds and brass, flipped by the gleefully dooting instrumental 100-7-06pm 'Speed-well'.

DEE-LITE

'E.S.P.'

(US Elektra D-66550)
Despite being out here, 'Good Beat' has also been setting an import (in its remixing) chugger 117.16pm Extended The Beat Mix, similarly vocal Turn Up The Radio Mix, and jazzier percussive 119.16pm Shake Your Body To The Beat Mix) as the AA-side of this much in demand whispered and muted, sporting bass filled 9:12.0-06pm jiggy slight wiggler (in Quijote Extended and Yee Yee Radio Mixes, with the jingly percolated wailing 123.96pm 'Riding On Through', too. As you can work out from the above, the previously reviewed UK promo's tracks were labelled the wrong way round!

K-KLASS

'Rhythm Is A Mystery'

(Cream Records CREED 11T, via Southern)
On a four tracker from the Winshaw/Chester runs the plaintive Bobbie Depaids wailed 0-122.46pm bubbly cantering bounding, the piano pounded frantic Ruffery 0-126.3-06pm 'Plancia', brightly blowing atmospheric 0-126.96pm 'I.V.B.M.', and jerky throbbing and naggling 122.76pm 'Dream' (with a tempestuous and surging 120.96pm instrumental, an instant shaker around Manchester.

SHAKE INC

'Mona Lisa OD (Baggermix)'

(Dutch Go Bang! Records BANG 011)
Gradually building and surging through looped ambient toky tones and soft 'woah, ooh' repetition, this speedodically synth ledged throbber 0-122-7-06pm instrumental rave is

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WESTBAM**'Rock The House'**

(Swanward Discs Ltd SYDT 13, via Totav/BMG)

Pushed along by hissing video game noises, robotic voices and other effects, with a simple line chant, the German's DJ's latest is a jerky leaping synth chorus studded really exciting raver in its full-on industrial - strength 124.8-0bpm Original 3-D Mix, more dandy flipped through by frothing 1983 electro style 124.7-0bpm Machines Freak and even more perussively frothed 124.8-0bpm Mechaic Inst. Mixes, while a separate Electric Latino Mix (SYDTR 13) has rating 124.8bpm Latin House pervasion and whistles, with its Salsa Dub Mix and a new piano planked jostling 121.8bpm Burn It Down Mix of The Road Is On Fire.

ipped by its smpler numbering 0-122.8-0bpm 'Ambient Rub-a-Dubb' and steadily singing 122.8bpm 'Rub-a-Dubb' Freestyle (Freestyle Club Mix).

MONDEE OLIVER**'Make Me Want You'**

(JS Gherkin Records GKE 1064)

Morning Mondee soulfully whispers and waits her way through a Kevin Dixon produced sparse organ quivered tapping cool swifter that builds an hypnotic subtly pulsing minimalist groove, in 122bpm Vocal and targetly instrumental Club Mixes, 122.7bpm rambling wailed Club-Housapella and (very) Short Radio Versions, hauntingly strange.

BEFORE MOSES**'Dreams Can Come True'**

(Profile PROFIT 334, via Pirnacle)

Paul Fisher's pleasant smoothly throbbing 126bpm slick Italo-type cantanter is sweetly cooed and waltied by a girl called Siggi through chiming tinkly sweeps and bursts of crunched Black Box-ish piano (Radio Version and Instrumental Rip).

2 FOR JOY**'World Party (Planet Rap Mix)'**

(Mercury MEXX 341)

European sounding although from Manchester, this piano planked quite buoyant if routine (and short) 120.2bpm house cantanter has some pop aimed corny American accented rap by Schoner, flipped by the shrill "people come on" girl punctuated jermy piano jittered (0-124.2-124.0bpm 'People (Party Biscuit Mix)' and Italian whispering and "take me away" charming girl punctuated techno synth bubbled 124.1-0bpm 'Disco Sencil (White Burger Mix)'.

CYBERSONIK**'Backlash'**

(Champion CHAMP 12-278, via BMG)

Following up "Technarchy", which sold 15,000 copies here just on its sustained underground buzz, this frantically raving 128.5-0bpm twittery blesper from Detroit's +8 Records is flipped by "the heavens" repeating gurgly smacking 125.5bpm 'Revelation 928' and fierce plinky bongoging 127.4-0bpm 'Lash Out'.

Beats & Pieces

OXFORD UNION members voted last Monday by 198 to 76 that the Nineties are indeed the best time to be young (and no one can blame them, for they know no better!), despite the best efforts of PUNCH's David Thomas. New Music's Seminar's Carl Berry, Alvin Stardust, the witty Jacob Rees-Mogg and Music Week/RM's James Hamilton in opposition, the motion being carried with the help of Capital Gold's Paul Gambaccini, Factory's Tony Wilson, Alvin's son Shaun Fenton and the Union's Hon. Secretary Louise Bagshawe (a future name to watch, as her ambition is to work in the music biz).

... Backlist Promotions, 43 Gresham Road, London NW10 9DA, updating their radio DJ mailing list, are looking especially for those who play hip hop, contact Amir on 081-451 5655 after 2pm. ... Pitstop Promotions has moved to 12 Cicero Street, Manton, Manchester M3 1JF (telephone 061-202 2058). ... Patti Day's 'Right Before My Eyes' has been given a dynamic Italo remix by Antonio Regino, totally lifted up with a compulsive new beat, hopefully due for release here soon. ... 'Xpanations' 'What You Want', out next week, is a Dale Joyner wailed 125bpm jerky

jangler ... Quadrophonia's 'Quadrifonia', a Belgian import five months ago, is here in its jerky surging 128.7bpm Original Remix and lighter short frothy hip house 0-128.9bpm Remix, with the also stereo test started frantic husky hip house 0-130bpm 'The Man With The Masterplan'. ... The Farm's 'Don't Let Me Down' was promoted in its shufflingly schizoidly jittery jostling 101.2bpm Heiler/Farley Mix and a semi-instrumental funkier chunky rolling 0-101.4-0bpm Rocky & Diesel Mix ... Germany's former champion mixing jock WestBam and his brother Fabian (grr, hold that tiger - no, not that one), better known as DJ Dick, are pigging around Britain this week, and the latter's fiercely raving 'Weekend' has been given a violent new 0-125.8bpm No Mercy Mix for the occasion (Low Spiritivity-bro 12 YOUFT 17). ... World Party's legal 6pm-6am Bolling Point rave this Saturday (May 11) in two video linked circus tents at the Essex Showground, Great Leighs (A13) between Chelmsford and Braintree, promises a host of diversions; general info on 071-820 8602, 200 ticket credit card bookings on 071-502 7853, or fax for VIP ticket info on 071-735-2001. ... AND THE BEAT GOES ON!

LONDON POSSE**'Jump Around'**

(Mango 12 MNG 774, via Island/PolyGram)

Name checking several UK cities to widen its appeal, the jaunty squawking sax prodded wordily jittering ragga rap is a Nomad Soul produced 111.8bpm Consensd Mix, jazz time produced 111.8bpm Instrumental, and self produced older uncensored 110.8bpm mix by the Twilight Firm, with the slinky jazz based 0-101bpm 'Gangster Choriche (Remix)'.

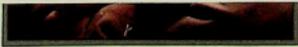
BASS BUMPERS**'Can't Stop Dancing'**

(Creation Records CRE 106T, via Pirnacle)

Picked up from Italy's Diva label, this nasal girl spoken (rather than really rapped) jerky hip house galloper has some "On Da Daah-ih vocal punctuation and typically Italo pounding piano in its 126.2-0bpm Wicked Mix, 0-122bpm Radio Edit, and 124.9bpm Flavour Instrumental.

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1	GYPSY WOMAN (LA DA DEE) (RED BONE CLUB MIX)	Crystal Waters	50	—
2	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	51	45
3	RING RING RING (HA HA HEY)	De La Soul	52	38
4	LAST TRAIN TO TRANSCENTRAL (LIVE FROM THE LOST CONTINENT)	The KLF	53	32
5	DEEP IN MY HEART (EXTENDED MIX)	Clubhouse	55	61
6	COLOUR MY LIFE (12 People)	frfr	56	59
7	SAY YEAR (BRUCE FOREST'S LONG MIX)	Search	57	55
8	WHERE LOVE LIVES (ALISON LIMERICK)	Arista	58	67
9	ANTHEM (THE ORIGINAL MIX)	Nile	59	52
10	I'M ALRIGHT (EXTENDED MIX)	Kulture 8	60	85
11	JUST A GROOVE	Nomad	61	—
12	BLUE (IS THE COLOUR OF PAIN) (BLAK & BLUE MIX)	frfr	62	60
13	SEASONS OF LOVE (MIXES)	Keen Nunnally	64	Re
14	ALRIGHT (ORIGINAL MIX)	Urban Soul	65	27
15	BABY (MARSHALL JEFFERSON MIXES)	Soul Family Sensation	66	79
16	GOOD BEAT (EXTENDED THE BEAT MIX)	Dee-Lite	69	—
17	FOOTLETS FLYING (MUSIC/SLACEY UP MIX)	Frances Nero	70	62
18	AWNER MY PAYER	Sue Chalmers	71	37
19	PEOPLE ARE STILL HAVING SEX (MO SLEAZE MIX)	Ralph's Organic Mix	72	81
20	GANGNA CATCH YOU (UNO MIX)	Lionie Gordon	73	73
21	PREMIUM NATURE (ON THE MIX)	Gary Claitt On/1 Sound System	74	90
22	ANATHASIA (OUT OF HISTORY MIX)	199	75	—
23	NIKKE DOES IT BETTER (MILLER LITE MIX)	Nakke	76	90
24	FATHM (ON THE POWER OF LOVE)	Booze	77	—
25	THE WICKETED SOUND (DON GORGON MIX)	Rebel MC (Inspiring Tom Fry)	78	—
26	REAL LOVE	Ona Bone	79	97
27	HER GUY	frfr	80	65
28	— THINKING ABOUT YOUR LOVE (ONE WORLD MIX)	Keen Nunnally	81	44
29	SO GROOVY	Wendell Williams	82	63
30	RING MY BELL (TUCHUNDUN MIX)	Monie Love versus Adena	83	66
31	STRIKE UP (ON LIFELINE MIX)	Black Box	84	77
32	NOTHING CAN STOP US	Si Esmee	85	—
33	MAKE THIS WORLD (SO DENIER MIX)	Cruet	86	—
34	ANOTHER SLEAZE NIGHT (CLASSIC MIX)	Shawn Christopher	87	—
35	LOVE IT FOREVER	Johns Parker	88	43
36	I'M BE WAITING (DANCE MIX) (RED ZONE MIX)	Clive Griffin	89	47
37	HOLD YOU TIGHT	Les Kemp	90	50
38	— DON'T LET ME DOWN (MIXES)	The Farm	91	—
39	DOUBLE BARREL (EP) FOR THOSE WHO LIKE TO GROOVE (HOLLYWOOD SWEAT MIX) (DOUBLE BARREL) COULD SAVE YA'CALL ME	Profile	92	47
40	—	frfr	93	50
41	PLAYING WITH KNIVES	Barrac MC	94	33
42	DISTINCTIV	Cosmos	95	100
43	— ESCAPE (ON THE CASE MIX)	frfr	96	—
44	—	Clive Griffin Sound System	97	57
45	— HERE WE GO (REMIXES)	C&C Music Factory	98	—
46	—	frfr	99	57
47	—	frfr	100	58
48	—	frfr	101	58
49	—	frfr	102	58
50	—	frfr	103	58

51	BASS POWER (EXTENDED MIX)	Raze	104	—
52	TONITE (MIXES)	Thoze Gys	105	—
53	WONDERFUL THING (G'S DOIN' IT IN THE PARK MIX)	Mixes Of Funk	106	—
54	FACTS OF LIFE (TUCHUNDUN MIX)	Danny Madden	107	—
55	IF MY BEAT'S YOURS (TROUBLE) (GIVE) (DORNE)	frfr	108	—
56	VICTIM OF LOVE (CLUB MIX)	Gary Vowles	109	—
57	DANCE BEFORE THE POLICE COME (REMIX)	Shut Up And Dance	110	—
58	I BELONG TO YOU	Stemmy	111	—
59	ODD'S (MIXES)	Bob Samson	112	—
60	IF U WANT MY LOVE	Booze	113	—
61	WHAT YOU WANT (PREECHIN' & RECHIN' MIX)	Xpansives	114	—
62	HYPERREAL (WILLIAM OWEN MIX)	The Shaman	115	—
63	LOOKING FOR A DOPE BEAT (CLUB MIX)	Lady-Lee	116	—
64	HEROES Billy Preston	117	—	
65	QUADROPHONIA (REMIX)	Quadrophonia	118	—
66	GET WISE (FOUNDATION MIX)	Robbie Jones	119	—
67	— SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX)	Brother In Rhythm	120	—
68	MOVE THAT BODY (12 VERSION)	Technosonic Inc. Peggie	121	—
69	— (MIXES) LOVE PARADISE (MIXES)	Seal	122	—
70	SINFUL	Future Love	123	—
71	CAN'T GET OVER YOUR LOVE (DAVE LEE'S FULL LENGTH MIX)	Simphona	124	—
72	— ANOTHER LOVER (PASADENAS MIX)	The Pastimes	125	—
73	THE SONG WILL ALWAYS BE THE SAME (NYC & REPUBLIC MIX)	Paul One	126	—
74	GET THE MESSAGE (MIXES)	Electric	127	—
75	ROADBLOCK (DOOLINE LINE REMIX)	Sacki Asken Waterman (Inspiring Emotions)	128	—
76	7 WAYS TO LOVE (Club)	Unity	129	—
77	DESIRE (MIXES)	The Progress	130	—
78	— BLUEHOUSE — AMSTERDAM MIX	B.B. Queen	131	—
79	UNITY	Inner City	132	—
80	GET TRING (PUMPHOUSE SURVIVAL MIX)	Dennis Gardner	133	—
81	GOT YOU WHERE I WANT (501 MIX)	Mava Hicks	134	—
82	COME FLY WITH ME (FLY HIGH MIX)	Di Pierre	135	—
83	KEEP WARM (MIXES)	frfr	136	—
84	— AFRICA C.P. & Company	85	—	
85	— JUMP STREET (BRIGHTON DAZE US 12)	Herb Alpert (featuring Frenna de la Vega)	86	—
86	— I WISH THAT (RADICAL MIX)	Ultradisc	87	—
87	— KINDA GROOVY (EP)	frfr	88	—
88	— ABOVE & BEYOND (EP): LOVE WILL MAKE IT RIGHT TO PLEASE YOUR FEEL IT DON'T NEED YOU NO MORE (TEFLY TAKE ME HIGHER)	Joe Negro	89	—
89	— WANT'2 TOP DANCING (WICKED MIX)	Boyz Bumbers	90	—
90	— KEEP THE DREAM ALIVE	Light Of The World	91	—
91	— WORLD PARTY 2 For Joy	frfr	92	—
92	— KEEP WARM (MIXES)	frfr	93	—
93	— I'LL DO U AFTER M.C.	frfr	94	—
94	— RUL'D A-DUB	Black Trouble	95	—
95	— SACK FOR MORE (HERV'S RUBY)	Club Chee	96	—
96	— JALOUS (HYPER MIX)	frfr	97	—
97	— RESCUE ME (MIXES)	frfr	98	—
98	— MAMA (The Wodging Press)	frfr	99	—
99	— TO YOURSELF BE FREE (DREAM REMIX)	M.C. feat Simi	100	—
100	— ONE WAY ONLY (R.U.D.E. VOCAL MIX)	Synergy	101	—

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2 13 HIGHLANDER Sci-Fi/1hr 53min	Warner Home PES 39050	17 18 JANE FONDA'S NEW WORKOUT Video Coll. Special Interest/1hr 30min	LR 2218
3 2 12 ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4457	18 15 24 LADY AND THE TRAMP Children's Cartoon/1hr 13min	Walt Disney D209822
4 3 ROADHOUSE Action/1hr 49min	Warner Home Video PES 99704	19 7 JAMES: Come Home Live Music/7hr 12min	PolyGram Video 0630523
5 4 FIELD OF DREAMS Drama/1hr 41min	Guild Home Video GLD 50095	20 NEW WRESTLING SUPER HEROES Sport/1hr	SilverVision WS 507
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8 30 THE 'Y' PLAN COUNTDOWN Special Interest/1hr 30min	Virgin VVD 830	23 27 GULF WAR — THE COMPLETE STORY Documentary/2hr	Video Collection VHR 6150
9 3 CYBORG Sci-Fi/1hr 19min	Pathé PES 31030	24 22 11 GREASE Musical/1hr 45min	CIC VHR 2417
10 6 STAR TREK V: The Final Frontier Sci-Fi/1hr 42min	CIC VHR 2374	25 19 BACK TO THE FUTURE PART II Comedy/1hr 44min	CIC VHR 1387
11 12 CALLANETICS Special Interest/1hr	CIC VHR 1335	26 1 THE NAKED GUN Comedy/1hr 21min	CIC VHR 2350
12 11 EURYTHMICS: Greatest Hits Music/1hr 35min	BMG Video 791 012	27 25 3 DEBORAH HARRY & BLONDIE: Very... Music/1hr 20min	Chrysalis CVHS 5040
13 NEW STEP AHEAD WITH CAROLAN BROWN Special Interest/1hr 18min	Vid Coll VC 8105	28 1 SEE NO EVIL, HEAR NO EVIL Special Interest/1hr 30min	RCA/Columbia CVR 21761
14 NEW LENNON: A Tribute Music/1hr 30min	Pickwick PVL 2160	29 1 ROSEMARY CONLEY'S INCH... Video Gems #1261	
15 24 PAVAROTTI/DOMINGO/CARRERAS Music/1hr 26min	PolyGram CFV 11122	30 1 RAB C NESBITT: Drink/Offski/Holiday Comedy/1hr 25min	BBCV 4485

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TOP 15 MUSIC VIDEO

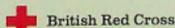
ARTIST TITLE Category/Running time	Label Cat. no.	ARTIST TITLE Category/Running time	Label Cat. no.
1 2 EURYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012	2 4 LENNON: A Tribute Compilation/1hr 30min	Pickwick PVL 2160
3 4 PAVAROTTI/DOMINGO/CARRERAS Live/1hr 26min	PolyGram Video CFV 11122	4 3 24 MADONNA: The Immaculate Collection Compilation/55min	WMV 7599382143
5 1 JAMES: Come Home Live Live/1hr 12min	PolyGram Video 0630523	6 5 DEBORAH HARRY/BLONDIE: Very Best Of Compilation/1hr 30min	Chrysalis CVHS 5040
7 11 25 DANIEL O'DONNELL: An Evening With Compilation/1hr 39min	Ritz RITZV 5008	8 NEW FIELDS OF THE NEPHILIM: Visionary... Live/1hr 10min	Beggars Banquet BB 011
9 13 14 MADONNA: Justify My Love/MTV Vogue Video Single/12min	WMV 7599382523	10 12 CLIFF RICHARD: Rock In Australia Live/1hr 15min	Music Club/PMI MC 2056
11 7 25 PHIL COLLINS: Seriously Live In Berlin Live/2hr 45min	Virgin Vision VVD 783	12 25 11 DANIEL O'DONNELL: Thoughts Of Home Compilation/52min	Telstar TVE 1007
13 20 54 LUCIANO PAVAROTTI Music Club/Video Coll Live/1hr 17min	MC 2003	14 15 3 GARY MOORE: An Evening Of The Blues Live/1hr 15min	Virgin VVD 872
15 12 6 GENESIS: A History Compilation/1hr 30min	Virgin VVD 739		

THE SIMPLE TRUTH

CAMPAIGN FOR KURDISH REFUGEES



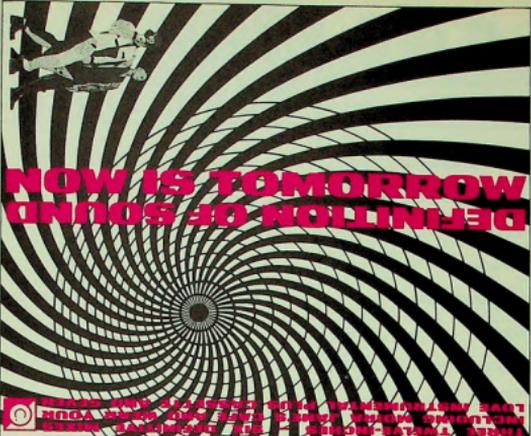
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23	19	CHILDREN	Participations
24	31	LOVE IS A WONDERFUL THING	Columbia
25	18	LOVE & KISSES	MCA
26	NEW	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)	EMI
27	NEW	ANASTHASIA	Citybeat
28	20	RYTHM OF MY HEART	Warner Brothers
29	NEW	DALLANCE	RCA
30	NEW	A MESSAGE TO YOUR HEART	Hollywood
31	17	ANTHEM	Deconstruction
32	40	GONNA CATCH YOU	Supreme
33	24	SEAL OUR FATE	Epic
34	NEW	BABY BABY	AMM
35	30	LONG TRAIN RUNNING	London



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1	1	LAST TRAIN TO BRACKENRILL	21	SPRIGAL SYMPHONY
2	NEW	ANASTHASIA	22	BORN FREE
3	7	TOUCH ME ALL NIGHT LONG	23	RESCUE ME
4	4	GET THE MESSAGE	24	PRYTANIS IS A MYSTERY
5	1	QUADROPHONIA	25	HUMAN NATURE
6	NEW	DALLANCE	26	HER
7	5	HIERE SYND OTHER WAY	27	SIT DOWN
8	1	THE BING BANG BO BO BO!	28	WICKEDEST SOUND
9	1	JUST A GROOVE	29	LONG TRAIN RUNNING
10	10	FOOTSTEPS FOLLOWING ME	30	FATH (IN THE POWER OF LOVE)
11	11	ISAY YEAH	31	WHERE LOVE LIES (COME ON!)
12	10	PUTTING LOVE (EP)	32	THE SEZE OF A COW
13	10	GONNA CATCH YOU	33	THE WHOLE OF THE MOON
14	1	ANTHEM	34	SENSITIZE
15	20	CHILDREN	35	POWER OF LOVE/LOVE POWER
16	11	SILKING ON THE SPINGLAS	36	OOOPS
17	NEW	TAKE IT	37	SINZUA (UNOONA WHINOT A.)
18	NEW	DEVIL'S TOY	38	WAKING UP
19	NEW	LOVE I FEEL KNOW I...	39	BACK SABA
20	X	ANOTHER SLEEPLESS NIGHT	40	MADINE

64	46	MY HEAD'S IN MISSISSIPPI	MCA
65	56	THIS HOUSE	Warner Brothers
66	NEW	I'LL BE WAITING	Capitol
66	42	OOOPS	Mercury
68	NEW	UNCONDITIONAL LOVE	ZTT
69	51	HERE WE GO	Columbia
70	42	SINFULL (SCARY JIGGW' WITH DOCTOR LOVE)	Columbia
71	NEW	SHAME ON ME	Siren
72	49	WICKEDEST SOUND	Tabu
73	61	RYTHM IS A MYSTERY	Dezile
74	NEW	SPRIGAL SYMPHONY	Creed
75	58	WHERE THE STREETS.../...SERIOUSLY?	Kickin

HUE AND CRY, MY SALT HEART

THE NEW SINGLE... ALL FORMATS INCLUDING LIMITED EDITION SPECTRA PACKAGE CD WITH BONUS TRACKS FROM MAY 13

TOP 75 ARTIST ALBUMS

THE OFFICIAL **music week** CHART

11 MAY 1991

This Week	Last Week	Title	Artist (Producer)	Label/Cassette (Distributor)	CDL/P
1	1	GREATEST HITS ★ 2	Run-DMC	RCA PW 74856 (BMG) PW 74856/P 74856	
2	NEW	THE WATERBOYS '91	Ensign ZCHEN (WCCD 18-00)	Warrners Sound/Columbia/Atlantic/Pasha/Talent	CHS 19
3	2	GOLD MOTHER	James Brown/Glenn Goetzels	Fonterra 848954 (F) 848954/848951	
4	5	JOYRIDE	Boyz II Men	EMI TCMW 1519 (E) CDMG 1018/EMD 1018	
5	16	THE WHITE ROOM	The J.J. The KLF	KLF Communications JAMCOC 008 (RT) JAMCOC 006/AMUS 004	
6	3	REAL LIFE	Yes/Union	Virgin TCY 2660 (P) CDV 2660V 2668	
7	NEW	YES/UNION	Yes/Union	Arctic 411558 (BMG) 261589/11558	
8	8	OUT OF TIME	R.E.M. (L.A.S.R.E.M.)	Warner Brothers WY 404C (W) 739324/63/WY 404	
9	15	THE SIMPSONS SING	The Simpsons Lore	Geffen (W) 739324/3384/739324/3383	
10	21	GREATEST HITS 1977-1990	The Stranglers	Epic 4673414 (SM) 4673414/2635411	
11	NEW	VAGABOND HEART	Warner Brothers WX 408C/739358382 (W) Root Steiner (Steiner/Eward/Warner/Fern)	WX 408	
12	7	INTO THE LIGHT	Queen (Queen/Robert M. Egan/Dowdell)	Epic 4673874 (SM) 4673874/2647821	
13	25	THE IMMOCAL COLLECTION ★ 5	Madonna	Various WY 802C (W) 739324/63/WY 802	
14	14	ALBERGE ★	Chris Rea (Rea)	East West WY 407C (W) 801725802/WY 407	
15	6	THE DOORS (OST) *	The Doors/Jay Morrison/Van (Rothchild/Various)	Epic 4747C (W) 729567/46XCT BS	
16	42	PLEASE HAMMER DON'T HURT 'EM	MC Hammer (MC Hammer/Early Patti)	Capitol (E) TCEST 2120C/ST 2120E/ST 212E	
17	15	COMPLETE PICTURE: THE VERY BEST...	Chrysalis (E) Deborah Harry/Bowie (David Byrne)	ZCHR 1817C/CD 1817C/1817C	
18	5	THE BEAST INSIDE	Cou D'Inde (Mark) (RT) Dingo 142C/DUNGS 14	Fonterra 847244 (W) 847244/829436	
19	13	CIRCLE OF ONE	Olivia Adams (Orlando/Bascamini)	BMG 7442/892434 (SM)	
20	11	HOODOO	Alison Moyet (Glenister/Dave/Cox/Stein)	Columbia 486274 (SM) 486274/2682721	
21	27	THE BEST OF ELTON JOHN ★ 6	Rockwell (BMG) (E) Elton John (Decca/Thomas/John/Ferrari/Hall)	88607/88607 (E)	
22	5	SPARTACUS	The Firm (Macherson)	Phonogram MILKUP 1 (P) MILKUC 1/MILKUP 1	
23	NEW	WHIPPOUR	Dedicated (DeMCC) (RT) Christopher Young (Guthrie/Higgin/Lizard/Dagher/Young)	DECCO 901/DECCO 91	
24	26	LISTEN WITHOUT PREJUDICE VOL 1 ★ 3	George Michael (Michael)	Epic 467295A (SM) 467295A/42951	
25	16	WICKED GAME	Crisis (Liz) (Liz)	Reprise WY 406C (W) 467295A/1203V 406	
26	11	INSPECTOR MORSE - MUSIC FROM TV SERIES	Barrington Pheloung (Wark)	Virgin TMS 2972C 2971P (P) 6003623/2171	
27	22	THE BEST OF THE DOORS	The Doors (Rothchild)	Epic 46721C (W) 46721C/46721	
28	10	WORD OF MOUTH	Mick & The Mechanics (Neil/Rutherford/Taiman)	Virgin TCY 2842 (P) CDV 2862V 2862	
29	25	MAMA SAID	Lena Horne (Various)	Virgin America VJ58C 31 (P) CDVJ5 310/SLP 31	
30	6	BRAHMS - VIOLIN CONCERTO	EMI TCMW 31E3 CDVJ5 310E/31		
31	3	FLASHPOINT	Rolling Stones (Krieger/Glimmer/Tenel)	Rolling Stones 481135A (SM) 481135A/2681351	
32	18	THE HISTORY OF THE CLOTH VOL 1	Columbia (SM) The Clash	460244A/60244/4602441	
33	15	BUDDY'S SONGS (OST) *	Chrysalis ZCHR 1812 (E) Chesney Hawkey (Shackleton/Kershaw/Feldman/Fawkes)	CD 1812C/CR 1812	
34	17	THE HISTORY OF THE CLOTH VOL 1	Columbia (SM) The Clash (Various)	460244A/60244/4602441	
35	4	BLUE LINES	Wild Bunch (WBC) (E) Mousse (Massive/Daly)	WBSCD 1938P (P)	
36	6	LOVE CAN DO THAT	RCA PW 74832 (BMG) Elaine Page (Lambert)	PW 74832P 74832	
37	51	SOUL PROVIDER ★ 3	Michael Bolton (Ormanan)	Columbia 48334A (SM) 48334A/2633421	

This Week	Last Week	Title	Artist (Producer)	Label/Cassette (Distributor)	CDL/P
38	42	THE VERY BEST OF THE BEE GEES ★	The Bee Gees (Gibb/Gibb/Gibb/Various)	Polydor 8407394 (P) 8472382/8472381	
39	13	THE SOUL GAZERS	True (Padgham/Singh)	AMM 264524 (P) 264523/26451	
40	2	SING LIFE	Chrysalis ZCHR 1805 (E) Pat Barber (Griddo)	CCD 1805C/CR 1805	
41	NEW	LAUGHTER & LUST	Virgin America VJ58C 31 (P) CTVJ5 310E/31		
42	2	THE BLOOD COL WATER RAIN (FIVE)	400 040C 1007 (RT) DAD 1395C/0402 105		
43	21	SERIOUS HITS... LIVE! ★ 3	Public Enemy (F) FICK 100 (P) 1		
44	NEW	MCMXC AD	Virgin International (Various)	Virgin Int	
45	17	SHIFT-WORK	Cop Singsler 848544 (F) Various	848544/848541	
46	9	EX-CEL	808 State (808 State)	271 ZTT 8C (W) 271ZTT 60	
47	11	MARIAH CAREY	Columbia 4668154 (SM) 4668154/2668151		
48	37	SONGS FROM THE MARDI GRAS	Foghorn (Shelby) (Beckett)	Virgin TCY 2842 (P) CDV 2862V 2862	
49	NEW	THE BEST OF ROD STEWART	WEA (SM) Rod Stewart (Various)	WEA WJ 214	
50	13	INNUENDO ★	Parlophone TC200 119 (E) CDPC20 119/PC20 119		
51	NEW	DOUBT	FOOD/FODDUP (E) Jessi James (Eddowes)	FOOD/FOODUP 5	
52	8	HEAT OF STONE ★	Geffen GEDF 2427C (W) GEDF 2427E/2427C		
53	RE	THE BOOTLEG SERIES VOLS 1-3	Bob Dylan (Various)	Columbia 468094 (SM) 468094/2680961	
54	RE	THE RHYTHM OF THE SAINTS ★ 2	Paul Simon (Simon)	Warner Brothers WY 342C (W) 739324/63/WY 340	
55	2	THE EMOTIONAL HOOLIGAN	Perfecto PK 7495 (BMG) Various (Various)	PW 7495P/81 7495	
56	3	THE OBITUARIES BEYOND THE...	Big Life (Blum) (Sudrock/Selby/Sheriff)	Big Life (Blum) (Sudrock/Selby/Sheriff)	
57	20	PILLS 'N' THRILLS AND BALLYNECHES ★	Factory (P) Roger Hodgson (Glenister/Golomb)	FACT 2302C/FACT 2302	
58	48	LOOK SHARP ★	Epic 467387C (SM) 467387C/263873		
59	2	BRING DOWN THE WALLS NO LIMIT SQUAD	Pyrophone (E) Silver Bullet (Bowie/Edwards)	TCPS 120C/TCPS 120	
60	5	DANCES WITH WOLVES (OST)	Epic 467391A (SM) 467391A/263911		
61	3	X	Nirvana (Thomson)	McECCO 946844 (F) 846692/6468681	
62	5	THE DOORS	Elektra K4202 (E) The Doors (Rothchild)	4202 12C 42012	
63	13	DEDICATION: VERY BEST OF THILLY VERGEO	The City (Various)	848124/248624/8249121	
64	2	SMOKE & STRONG WHISKEY	Newbury Can (00024) (P) Crayke Moore (Samuel/Nabing)	CM 00023/CM 00021	
65	15	ALL TRUE MAME	Talk 458682 (SM) Alexander O'Neal (Limmy/Janis/Lewis/Various)	458682/468682A	
66	25	THE SINGLES COLLECTION 1984/1990	Jimmy Somerville (Brombe/Be/Companys/Various)	Lionel 828274 (SM) 828274/2682821	
67	NEW	NOTHING BUT THE BEST	Casita Communication TCMC 107 (BMG) George (Sullivan) (Various)	TCMC 107/TCMC 107	
68	5	THE VERY BEST OF ...	AMM 26172/26291/222287/7221 (P) Joan Armatrading (Linn/Kay/Armatrading/Sykes/Hall/Geddes/Sheriff)	AMM 26172/26291/222287/7221 (P)	
69	3	RAW	I.R.S. (Various)	1955/1955A/1955	
70	47	GO FODDER	Furdie 4681134 (SM) Emily's Aopic (Dustin/Corcoran/A.D.)	4681134/2681131	
71	38	HITS OUT OF HELL	Epic 456044 (F) Meat Loaf (Various)	456044/2560441	
72	RE	WILSON PHILLIPS	SBK 58K 57C (E) SBK/US 58K/57C		
73	75	VIVALDI: FOUR SEASONS ★ 2	Nigel Kennedy (O'Keefe)	EMI CMCIG 2 (E) TCMIC 2/CMIG 2	
74	6	THE ROAD TO HELI ★ 4	East West WY 317C (W) Chris Rea (Rea)	WY 317C (W) 246250/317C	
75	RE	LABOUR OF LOVE ★ 2	DEF International CDPC 14 (P) URM (U&M)	DEFCD 14/CDPC 14	

This Week	Last Week	Title	Artist	Label/Cassette (Distributor)	CDL/P
1	1	THINKING OF YOU...	Various	Columbia MOCD 15 (SM) MOCD15/15 MOCD15/15 MOCD15	
2	6	NOW THAT'S WHAT I CALL MUSIC 19	Various	EMA/Virgin/Phyram/TNWC 19C/NOV 19C/NOV 19C	
3	NEW	CLASSIC EXPERIENCE III	Various	EMI TCMVTD 59 (E) CEEMTDV 59MTD 59	
4	3	THAT LOVING FEELING VOL 1	Dino 18 (P) Various	DINVC 18/DINVC 18/OINVT 18	
5	2	MARQUEE METAL	Marquee 84541 74 (F) Various	84541 74/84541 71	
6	4	FREE SPIRIT-17 CLASSIC ROCK BALLADS	Various	Columbia MOOD 16/MOODOCD 16/MOOD 16	
7	7	THINE - THE FIRST STEP	Telstar STAC 2500 (BMG) Various	STAC 2500/STAC 2500	
8	12	UNCHAINED MELODIES	Telstar TCD 2480 (BMG) Various	TCD 2480/STAC 2480	
9	7	SOFT METAL BALLADS	Arcade ARC 933504 (SM) Various	ARC 933504/ARC 93350	
10	7	HARDCORE UPROAR	Dino DINMC 20 (P) Various	DINMC 20/DINMC 20	
11	23	THE LOST BOYS (OST) ★	Atlantic 78179674 (W) Various	78179674/78179671	
12	47	PRETTY WOMAN (OST) ★	EMI USA CMTL 1052 (E) Various	CMTL 1052/MTL 1052	
13	NEW	THE BEST OF INDE 20	Beechwood BOTT 1MC (RT) Various	BOTT 1C/BOTT 11	
14	4	RED HOT METAL-18 ROCK CLASSICS (E)	Dover 200 23C 21A00 21		
15	14	DIRTY DANCING (OST) ★	RCA BK 86408 (BMG) Various	BK 86408/BK 86408	
16	11	YOU'RE THE INSPIRATION	Columbia MOOD 15 (SM) Various	MOOD15/15 MOOD 17	
17	12	AWESOME! (E)	EMI TCMV 58 (E) Various	CDMUTY 58/MTV 58	
18	NEW	WAREHOUSE RAVES 5	Remedy ZCRM 105 (P) Various	ZCRM105/RUM105	
19	NEW	MASSIVE HITS	Telstar Various	Star 2505	
20	18	KARAOKE PARTY 2	Trax TATXV 1 (BMG) Various	TATXV 1/TATXV 1	

ARTISTS A-Z

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* Platinum • Gold • Silver
 (E) = EMI (SM) = Sony Music
 (P) = Parental advisory: some lyrics may be offensive
 (RT) = Restricted to 18+ only
 (W) = Warners
 (F) = Fiction
 (M) = Music
 (S) = Soundtrack
 (T) = Television
 (V) = Video
 (W) = Warner
 (X) = X-rated
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CLASSICAL ALBUMS

Label	Title	Composer	Artist	CD	Price
1	CLASSICAL COLLECTION SAMPLER	Various	Cassette/CD, P. (Distri.)	Conifer	CD: DDDCATM; DDDCAT (C) 1991
2	DUETS FROM FAMOUS OPERAS	Various	CFP	4489/TCF 4489 (F)	
3	VIVALDI: FOUR SEASONS	Vivaldi	EMJ	44616/TCF 44616 (F)	
4	HOLST: THE PLANETS	Holst	CFP	44023/ATCF 44023 (F)	
5	INTRODUCING THE MOZART EDITION	Mozart	Philips	438173/SD 438173 (F)	
6	BIZET: CARMEN SINGS AND ARIAS	Bizet	Decca Opera	CD: 4213003/MC 4213003 (F)	
7	ORFF: CARMINA BURANA	Orff	Deutsche Grammophon	CD: 4238864/DC 4238864 (F)	
8	RACHMANINOV: PIANO CONCERTO 2	Rachmaninov	EMI	43837/TCF 43837 (F)	
9	THE WORLD OF GILBERT & SULLIVAN	Gilbert & Sullivan	Decca	CD: 430995/MC 430995 (F)	
10	PUCCINI: ARIAS AND DUETS	Puccini	EMI	44581/TCF 44581 (F)	
11	ELGAR: VIOLIN CONCERTO	Elgar	EMI	4412081/EM 4412081 (F)	
12	TCHAIKOVSKY: 1812 OVERTURE	Tchaikovsky	EMI	4412081/EM 4412081 (F)	
13	SARVAJCO CONCERTO	Sarvajco	EMI	4412081/EM 4412081 (F)	
14	ASMF 20TH ANNIVERSARY JUBILEE SAMPLER	Various	Philips	CD: 4260512/P 4260512 (F)	
15	KING OF THE HIGH C'S	Various	Decca Opera	CD: 4213202/MC 4213202 (F)	
16	PUCCINI: TURANDOT (HIGHLIGHTS)	Puccini	Decca Opera	CD: 4213202/MC 4213202 (F)	
17	ALBINONI/PACHEBEL	Albinoni/Pachelbel	Decca	4418064/18 4418064 (F)	
18	THE COLLECTION - IN CONCERT	Various	Classical Series	CCSLP 288/CSMC 288 (BMG)	
19	MOZART: CLARINET/FLUTE/HARP CONCS	Mozart	Decca	4418064/18 4418064 (F)	
20	ORFF: CARMINA BURANA	Orff	CFP	43837/TCF 43837 (F)	
21	THE WORLD OF MOZART	Mozart	Decca	CD: 430486/MC 430486 (F)	
22	DVORAK: SYMPHONY 9 (NEW WORLD)	Dvorak	CFP	43837/TCF 43837 (F)	
23	ORFF: CARMINA BURANA	Orff	Imp Classics	CD: CIMP 855/MC 855 (P)	
24	MOZART: OVERTURES	Mozart	EMI	440966/MC 440966 (F)	
25	BEEHIVEN: SYMPHONY 6 IN F MAJOR	Beehiven	Decca	415633/DC 415633 (F)	
26	BEST-LOVED CLASSICS 1	Various	EMI	44581/TCF 44581 (F)	
27	BEST-LOVED CLASSICS 2	Various	EMI	44581/TCF 44581 (F)	
28	PUCCINI: ARIAS	Puccini	CFP	44691/TCF 44691 (F)	
29	MOZART: OVERTURES	Mozart	EMI	440966/MC 440966 (F)	
30	BIZET: THE PEARL FISHERS	Bizet	CFP	44023/ATCF 44023 (F)	
31	MOZART'S GREATEST HITS	Mozart	Maestro	GL 8929/IGK 8929 (BMG)	
32	DVORAK: VIOLIN CONCERTO	Dvorak	CFP	44023/ATCF 44023 (F)	
33	HOLST: THE PLANETS	Holst	Imp Classics	CIMP 890/MC 890 (P)	
34	MOZART: REQUIEM	Mozart	Decca	419881/14 419881 (F)	
35	BEEHIVEN: SYMPHONY NO. 9	Beehiven	Decca	417131/14 417131 (F)	
36	PROM: MUSIC FOR THE ROYAL FIREWORKS	Prom	Philips	44023/ATCF 44023 (F)	
37	OPERA HIGHLIGHTS - SAMPLER	Various	Philips	44023/ATCF 44023 (F)	
38	MOZART: OPERA HIGHLIGHTS	Mozart	Decca	419881/14 419881 (F)	
39	VIVALDI FOUR SEASONS, VARIOUS	Vivaldi	EMI	44581/TCF 44581 (F)	

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DISTRIBUTION: INDE SINGLES

Label	Title	Artist	CD	Price
1	LAST TRAIN TO TRANCRANTAL	KLP	KLP Communications KLP 00821 (R)	
2	GET THE MESSAGE	Factory	FACTORY FAC 28717 (F)	
3	JUST A GROOVE	Normal	REMOUR RUMMATT 21 (F)	
4	FOOTSTEPS FOLLOWING ME	Debut	DEBUT DBT10 2109 (P)	
5	DON'T LET ME DOWN	Produce	MLK 1947 (F)	
6	GONNA CATCH YOU	Leslie	SUPRE SUPRE11 185 (P)	
7	WIDEST KESID	Debut	WANTO 40 (F)	
8	HYPERREAL	Shamen	One Little Indian 48 779112 (F)	
9	RHYTHM IS A MYSTERY	Creed	CREED 1121 (S/R)	
10	HOUSE FLY	Warp	72AP 11 (WAP 11) (P)	
11	WAKING UP	Niccotine	SHUT UP AND DANCE - SUAD 5 (A) (F)	
12	PLAYING WITH KNIVES	Stiff	STIFF STORM 25R (STORM 25) (F)	
13	TEMPERATURE RISING	Stiff	STIFF STIFF14 (S/P)	
14	HYPNOTIC/YU-YU	Creation	CRE 0897 (P)	
15	THE SANNY CLASS	Kickin'	KICKIN' KICK 41 (S/R)	
16	OH YES	Sheer	YU SHEER 53/SHEER 13 (A) (F)	
17	CARAVAN	Impulse	IMPULSE IMP 1347 (P)	
18	WIPE THE NEEDLE	Rage	SHUT UP AND DANCE - SUAD 25 (12) (P)	
19	WAKANA GIVE YOU DEVOTION	Adams & Lee	REMOUR RUMMATT 25 (F)	
20	CHUNG KUO (REVISTED)	Debut	DEBUT DBT11 2108 (P)	
21	FACE IT	Factory	FACTORY FAC 3127 (FACE 3127) (P)	
22	RAINBOWS IN THE SKY	Profile	PROF1011 328 (P)	
23	TAKE ME AWAY	Profile	PROF1011 328 (P)	
24	GIVE ME	Dance	DANCE - DANCE 2000 (A) (F)	
25	OVER RISING	The Charlatans	Creation CRE 1007 (P)	
26	TODAY FOREVER (EP)	Situation	SIT 7967 (R) (F)	
27	THE RUSH	Suburban Base	SUBBASE 001 (S/R)	
28	CUSH FORTH MY TEARS	Musa	123MUSE 123 (F)	
29	CHILDRENE DREAM	4AD	4AD 1840 1304 (R)	
30	EVERY HEAVEN (EP)	Rough Trade	RT021 12710 (F)	
31	PULLING MY FINGERS OFF	Factory	FACTORY FAC 2877 (FAC 2871) (P)	
32	BUNFOLD (EP)	ArtXious	ARTXIOUS ARTX17 27 (P)	
33	PEARL	Dedicated	DEDICATED 210E 00271 (F)	
34	EVERYBODY (ALL OVER THE WORLD)	Various	RUMOR RUM 6X (RUFF 6X) (F)	
35	BACK BY DOPE DEMAND	King Bee	1st Base 7R/UR 6X (RUFF 6X) (F)	
36	AM... ETHERAL	KLP	KLP Communications KLP 00501 (R)	
37	GET BETTER	PAS	PAS BAS 1937 (BAS 1937) (A) (F)	
38	SPICE	Vinyl Solution	DISCUM 20 (S/R)	
39	ESQ/SLAVES	Shut Up And Dance	SUAD 12 (S/R)	

* © CEN. Compiled by ERA from Gallup data from independent shops.

DISTRIBUTION: INDIE ALBUMS*

1	THE BEAST INSIDE	Inspiral Carpets	Cow Union 14 (R)
2	THE WHITE ROOM	The L.L.P.	KLP Communications JAMS/P 006 (R)
3	BLOOD	The Musical Cat	DAD DAD 1066 (R)
4	SPARTACUS	The Farm	Produce MLK16 (P)
5	THAT LOVING FEELING VOL IV	The Farm	DINO DINTY 18 (P)
6	HARDCORE UPROUR	Ynglour	DINO DINTY 20 (P)
7	SMOKE & STRONG WHISKEY	Cherry Moore	Newbury CM 00021 (P)
8	PILLS 'N' THRILLS & BELLACHES	The Farm	Factory FAC 320 (P)
9	PURE LOVERS VOL 3	Various	Charm CC 193 (S/R)
10	POSITIVE REACTION	Various	Profile PR 466 (P)

METAL CHART

1	RED HOT METAL-18 ROCK CLASSICS	Dave	220 21 (S)
2	MAINE ATTRACTION	Atlantic	WX 4194 (W)
3	THE TIME UP	Epic	4680204 304
4	MARQUEE UNUS	Marquee	8456174 (F)
5	DEDICATION - THE VERY BEST OF THIS THING	Vertigo	M8135 (F)
6	RAZOR'S EDGE	Atlantic	8456174 (F)
7	IT ALL DUE TO YOU	Warner	Brothers WX 200C 100
8	SOUL DESTRUCTION	Polygram	8472312 (F)
9	EMPIRE	Atlantic	7566225875572291
10	STRIG	Alco	756791837557571626
11	QUEENSY	EMI	USA 15041 1558 (S)
12	ARISE	Roadrunner	RO 21308 (S)
13	CORNERSTONES 1967-1970	Polygram	8472312 (F)
14	YOUNG HURD	Polygram	8472312 (F)
15	RECYCLER	Warner	Brothers WX 200C 100
16	FIVE MAN ACOUSTICAL JAM	Gaffney	GEFC 2011 (BMG)
17	BACK STREET SYMPHONY	CEMC	35705/EMC 3570
18	BLAZE OF GLORY/YOUNG GUNS II	Vertigo	8464724 (F)
19	PORNO GRAFFITI	AAI	395131 (F)
20	SLEEPY WHEN WET	Vertigo	8464724 (F)
21	BAT OUT OF HELL	Columbia	4671964 (S)
22	THE LAW	Atlantic	756791837557571626
23	CHERRY PIE	Columbia	4671964 (S)
24	REMASTERS	Profile	22P 1022 (F)
25	HITS OUT OF HELL	Epic	4650441 (S)
26	APPETITE FOR DESTRUCTION	Guns	WX 120C (W)
27	LIVE AT THE BRITANNIA	Capricorn	8283332 (S)
28	ROCKING ALL OVER THE YEARS	Vertigo	8464724 (F)
29	THE REAL THING	Cherry	8283332 (S)
30	THE WALL	Harvest	CCS1440 (W)

* © CEN. Compiled by Gallup

Rykodisc Lands in Europe Captures Hannibal

In America, Rykodisc is synonymous with quality and marketing expertise. They launched the Zappa catalogue on CD when most labels thought the digital revolution was years away. They have had Gold and Platinum records with their David Bowie classics and out-

side the majors on Jimi Hendrix. This month sees their first 3 UK releases: Dave Stewart & Barbara Gaskin, Texas Rocker Eyan Johns and his H-Bombs, and from New Guinea, Mickey Hart's beautifully atmospheric 'Voices of the Rainforest'. Meanwhile, Rykodisc has also

made available the entire Hannibal catalogue. After a brief gap when some items were unavailable, the great Hannibal collection of world music, folk and jazz is once again in stock. There are also three new Hannibal releases: Ivo Papasov's Balkanology, The Wachman, and Eddie Lejeune's It's In The Blood.

- The Rykodisc approach to quality and marketing.
- The Hannibal commitment to artists and pioneering releases.
- What a way to start a European record company!



Distributed by Pinacole. Rykodisc Ltd, PO Box 2401, London W2 5SF. Tel 071-727 7480. Fax 071-229 4190.

TOP 60 DANCE SINGLES

11 MAY 1991

THE OFFICIAL **music week** CHART

This Week	Last Week	Winks	Title	Artist	Label (12")	(Distributor)
1	NEW		ANASTASIA	T99	XL Recordings	XL 19 (W)
2	7		TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polydora	CATHX 3 (F)
3	1		LAST TRAIN TO TRANCRANTAL	The KLF	KLF Communications	KLF 008X (RT)
4	NEW		NOT EVEN KNOW IF...	Soul Family Sensation	One Little Indian	47 TP12 (P)
5	17		I WANNA SEX YOU UP	Color Me Badd	Giant (USA)	040031 (Import)
6	2		KINDA GROOVY	Cool 2	City Sounds	PROCT 001 (GY)
7	3		HER	Guy	MCA MCST	1528 (BMG)
8	2		RING RING RING (HA HA HEY)	De La Soul	Big Life	BLR 42T (RT/F)
9	3		ANOTHER SLEEPLESS NIGHT	Shawn Christopher	Arista	614186 (BMG)
10	2		WAKING UP	Nicolette	Shut Up And Dance	SUAD 14 (P)
11	3		QUADROPHONIA	Quadrophonia	ARS	6567686 (SM)
12	1		JUST A GROOVE	Normal	RUMOUR	RUMAT 33 (P)
13	NEW		SPIRAL SYMPHONY	Scientist	Kickin KICK	5 (SRD)
14	10		GONNA CATCH YOU	Lennie Gordon	Supreme	SUNPT 185 (P)
15	1		WICKEDEST SOUND	Rebel MC feat Tenor Fly	Desire	WANT 40 (P)
16	5		FOOTSTEPS FOLLOWING ME	Frances Nero	Debut	DEBXT 3109 (P)
17	11		FAITH (IN THE POWER OF LOVE)	Rozalla	Pulse	8 12LOUSE 7 (BMG)
18	NEW		ILL BE WAITING	Clive Griffin	Mercury	STEP 612 (F)
19	12		RHYTHM IS A MYSTERY	K-Klass	Creed	CREED 11T (SRD)
20	20		I SAY YEAH	Sechi featuring Orlando Johnson	Epic	6568466 (SM)
21	NEW		SEASONS OF LOVE	Keith Nunnally	Giant	W00347 (W)
22	48		GET THE MESSAGE	Electronic	Factory	FAC 287 (P)
23	19		HOLD YOU TIGHT	Tara Kemp	Giant	W 00207 (W)
24	8		WHERE LOVE LIVES (COME ON IN)	Alison Limerick	Arista	614208 (BMG)

This Week	Last Week	Winks	Title	Artist	Label (12")	(Distributor)
25	25	6	I GOT YOU WHERE I WANT	Marva Hicks	Wing	WINGX 11 (F)
26	49	2	FORUVE LOVE (EP)	Seal	ZTT ZANG	11T (W)
27	38	3	GOOD BEAT	Deer Life	Elektra	EKR 122T (W)
28	24	2	JUMP AROUND	London Posse	Mango	12MGW 774 (F)
29	15	4	DEEP IN MY HEART	Clubhouse	frir	FX 157 (F)
30	34	3	POWER OF LOVE-LOVE POWER	Luther Vandross	Epic	6568226 (SM)
31	NEW		KEEP THE DREAM ALIVE	Light Of The World	Cooltempo	COOLX 232 (E)
32	21	3	EVERYBODY	Cappella	frir	FX 158 (F)
33	NEW		TO BE FEERING	M.C.J. featuring Sima	Tam Tam	TTT 046 (SM)
34	26	2	BACK FOR MORE	Cash Crew	Whisper To A Scream	WTST 4 (F)

This Week	Last Week	Winks	Title	Artist	Label (12")	(Distributor)
35	30		PLAYING WITH KNIVES	Bizarre Inc	Vinyl Solution	STORM 25 (SRD)
36	37	2	TO NITE	Those Guys	MCA (USA)	MCA 1254089 (Import)
37	23	3	THE SANITY CLAUSE	Zero Zero	Kickin	KICK 4 (SRD)
38	25	3	THIS HOUSE	Tracie Spencer	Capitol	12CL 612 (E)
39	31	2	BACKLASH/REVELATION 928...	Cybersonik	Champion	CHAMP 12278 (BMG)
40	53	3	MY WAY	Mimmo Mix	Whole	WHOLE 91248 (Import)
41	NEW		GET WISE!	Roddy Jones	AS&M	AMY 762 (F)
42	32	6	WIPE THE NEEDLE	Ragga Twins	Shut Up And Dance	SUAD 12 (P)
43	34	3	THE RUSH	Kromozone	Suburban Base	SUBBASE 001 (SRD)
44	41	3	TEMPERATURE RISING		Siress	SST 4 (SP)
45	NEW		PURELY RHYTHM	Rozal	Chill	TLVB
46	32	4	HOUSE FLY	Tricky Disco	Warp	WAP 11 (P)
47	NEW		THAT'S THE WAY (I LIKE IT)	KC & The Sunshine Band	Muscity	FM12FAC2 (BMG)
48	27	6	SWEET SENSATION	Shades Of Rhythm	ZTT ZANG	18T (W)
49	NEW		ENERGY STORM VOL 1	Energy Storm	E.S.P. Group	ESP 9103 (Import)
49	NEW		VICTIM OF LOVE	Gary Vonquest	Debut	DEBXT 3116 (P)
51	28	7	HUMAN NATURE	Gary Clail On-U Sound	Perfecto	PT 44402 (BMG)
52	48	3	OOOPS	808 State featuring Bjork	ZTT ZANG	19T (W)
53	54	3	ANOTHER LOVER	Passadenas	Columbia	6568456 (SM)
54	43	1	MY ALRIGHT	Katherine E	Dead Dead Good	GOOD 2T (W)
55	26	2	MIDNIGHT LOVER	Azizi	Arista	614092 (BMG)
56	42	4	RAINBOWS IN THE SKY	Hypnotist	Rising High	RSN 1 (SRD)
57	45	3	I WANT TO KNOW	A Man Called Adam	Big Life	BLR 38T (RT/F)
57	46	5	OUT THERE	Friends Of Matthew	Pulse	8 12LOUSE 8 (BMG)
59	NEW		BANG (GET DOWN GET DOWN)	Son Of Bazerk	MCA	MCA 1254095 (Import)
60	58	2	LIKE THE WAY (KISSING GAME)	Hi-Five	Jive (USA)	14241 JD (Import)

TOP 10 DANCE ALBUMS

This Week	Last Week	Winks	Title	Artist	Label (12")	(Distributor)
1	1	1	NEW JACK CITY	Original Soundtrack	Mercury	7599244091/7599244094 (W)
2	NEW		MAKE TIME FOR LOVE	Keith Washington	Qwest	7599265281 (Import)
3	2	2	BRING DOWN THE WALLS...	Silver Bullet	Parlophone	PCS 7350/TPCS 7350 (E)
4	3	4	BLUE LINES	Massive	Wild Bunch	WBRLP 1/WBRMC 1 (F)
5	6	5	OMAR CHANDLER	Omar Chandler	MCA (USA)	MCA 10057 (Import)
6	NEW		SO INTENSE	Lisa Fischer	Elektra	EKT 81/EKT 87C (W)
7	4	4	MARVA HICKS	Marva Hicks	Polydora	847209/1847209B (F)
8	NEW		WAREHOUSE RAVE 5	Various	Rumour	RULD 105Z/CRUMD 105 (P)
9	3	3	THE ORB'S ADVENTURES BEYOND...	Orb	Big Life	BLRPL/SBLRDMC 5 (RT/F)
10	5	5	POSITIVE REACTION	Caveman	Profile	FILER 405/FILECT 406 (P)

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REGGAE DISCO CHART			
1	(3)	THE TIME IS SERIOUS	Ebbets/Shabba/Nineman Digital 8 081.3
2	(2)	I DON'T WANNA BE...	Trevor Sparks/Frankie P. AMMD 034
3	(5)	YOUR BODY'S...	Shabba R Home T. Cocoo T. GRED 300
4	(1)	LAMBADA	Wayne Wonder & City Ranks Penthouse PH 87
5	(8)	COOL DOWN	City Ranks Charm CRT 50
6	(9)	THE GOING IS...	City Ranks, Coco T, Home T. GRED 295
7	(7)	LENGTH AND STRENGTH	Super Barry Charm CRT 49
8	(4)	CAN'T WAIT SAREZ	Blue Mountain BMD 112
9	(6)	100% OF LOVE	Beres Hammond Charm CRT 57
10	(14)	RESPECT TO YOU	Beres Hammond White Label PH 10

ADVERTISEMENT

REGGAE ALBUM CHART			
1	(1)	PURE LOVERS VOL. 3	Various Charm CIP 103
2	(3)	RETREAT	City Ranks Radman Rad/Reddy 1.6
3	(7)	SUNSLASH	Nineman Pickout PCLP 1.4
4	(2)	VIGILANTE SQUAD	Various Techniques W&F 27
5	(8)	HAPPY MEMORIES Vol. 2	Klassweave Harmonix Decades DRP 7
6	(11)	DJ OF THE FUTURE	Suede Ice Manango MLP 5 1068
7	(10)	COLLECTION	Barrington Levy Time TOLP 26
8	(9)	ONE STEP DUB	Augustus Pablo Greenedance GEP 137
9	(5)	TWO FRIENDS	Ray & Tony Various Greenedance GEP 155
10	(7)	GUILTY OF LOVING YOU	Gregory Isaacs Jannetty JMLP 005

FOCUS



Kiss FM. 24 hr FM service, launched September 1, 1990. Audience reach: 1m per week.

Age profile: 16-24. Key staff: Managing director Gordon MacNamee, head of music Lindsay Wesker. Music policy: Dance, from almost pop to hardcore. "We've learned a lot in seven months, and we are a touch more mainstream. But we're hardcore by nature and evening and weekend specialist shows cover that." Lindsay Wesker.

Typical show: Dave Pearce (drive-time). Show divided into three sections with different target audiences — school children, office workers, drivers — plus DJ selections: "Rebel MC didn't go on Kiss's playlist at first but was number one on my list, then the record got liked around the station." Dave Pearce.

Typical artists: Bizarre Inc, Quadrophonia, Ragga Twins, Marva Hicks, Urban Soul.

Promotions view: "Invaluable for dance artists. People get sentimental about hardcore but we've gone on from that. Kiss reflects what's happened to dance." Ann Matura, press & promotions; Poole Edwards, Press & Publicity.

Typical ads: Pepsi, Jetstar, EMI, Big Life, PolyGram. Cost per thousand: £4.44 based on peak rate of £200 per 30 sec slot.

Buyer's view: "We make an effort to target records for suitable DJs. High reach among 16-24 adults and cheaper than Capital." Mal Dale, Leisure Process.

Metal's boomtime

Heavy metal has never been the media's darling. Branded loud and tasteless it has been viewed as a publishing ghetto area. Now, as if to raise two fingers to the outside world, the genre is enjoying a media explosion.

June will see four monthly titles where last month there were none. Metal's video sector is also expanding. But as the hard rock media village turns into a boomtown it enters a new era of competition.

"There is not room for all these titles," says Jerry Ewing, deputy editor of *Metal Forces* and executive editor of *Metal XS* video. "Metal fans are very loyal — I fancy the titles that have been around longest to survive."

Deprived of other outlets via mainstream TV or radio, fans embrace all the specialist market can produce. Yet many publishers believe there is still room to target different areas within that market.

EMAP Metro's recent acquisition of the leading title *Kerrang!* prompted speculation of a merger with its own *Raw*. Yet the company insists the pair can co-exist.

Mike Arnold, *Raw*'s ad manager, says: "There would be no sense in merging the two; *Kerrang!* is very strong with weekly news. *Raw* is features led and fortnightly."

While most metal titles have at least 80 per cent male readers, *Raw* returns a 40 per



Bonni (inset): entering metal's publishing ghetto

cent female readership.

In the monthly market the former fortnightly *Metal Hammer* re-enters the fray to find three competitors. Maxwell Consumer Magazine's June-launched *Rock Power* joins the Australian title *Hot Metal* and the rejuvenated *Riff Raff* on the same shelves.

Rock Power European managing editor Ray Bonni says: "What was missing from the market was something taking in the whole lifestyle."

"*Rock Power* is more up-market and measured. We don't have green gunk splashed all over our pictures."

Instead of gunk, *Rock Power* has cult cartoon hero Judge Dredd in a tie-in.

A similar divide fuelled expansion of the video sector. Hard 'N' Heavy, the original

metal video magazine, emphasises fun and vulgarity, says editor Georgie Greene, whereas competitor *Metal XS* bills itself as "the intelligent rock fans guide".

With 60 to 100,000 worldwide sales Hard 'N' Heavy proved the format's potential. Warner Music Vision's recent acquisition of distribution rights for the title from Virgin underlines its clout.

Hard rock's stigma seems to strengthen its fans' feeling of fellowship. "I have seen people looking at metal mags on the tube hiding the cover," says Bonni.

But as more and more publishers discover the secret, metal fans will be unable to keep their passion under wraps much longer.

Matthew Cole



PROMO PLAY SURVEY

Cheesy Hawke's new video leads the pack in *MW*'s promo play survey.

In the four weeks to April 27, The One And Only scooped 24.21 minutes of airtime on UK terrestrial television.

A close second was Bart And Homer Simpson's Deep Deep Trouble with 22.45 minutes

airplay.

Making up the rest of the top 10 were the latest promos from Cher (20.45), Gloria Estefan (13.50), Transvision Vamp (12.49), The Clash (12.14), Oleta Adams (10.16), C & C Music Factory (9.33), James (9.32) and Judas Priest (8.21).

Source: TV Tracking

EXPOSURE

TUESDAY MAY 7
Star Test featuring Betty Boo, Channel Four: 11.45pm-12.15am.
Jazz On A Summer's Night featuring Herbie Hancock, Channel Four: 12-15-1.20am.

THURSDAY MAY 9
Top Of The Pops, BBC1: 7-7.30pm.

FRIDAY MAY 10
Friday At The Dome featuring Lemmy, Whycliffe, Curve, and Christy Moore, Channel Four: 11pm-12.15am.
The Hit Man And Her, ITV: 3.55-4.55am (regions vary).

SATURDAY MAY 11
The ITV Chart Show: 11.30am-12.30pm.
Sound Staff — The Singing Voice, Channel Four: 7-8pm.

A Tribute To Bob Marley featuring concert footage and tributes from Aswad and Eric Clapton, Radio One: 3-7pm.

Country Greats In Concert featuring Lyle Lovett, Radio Two: 3.02-4pm.

In Concert featuring Ride and Blue Aeroplanes, Radio One: 10-11pm.

SUNDAY MAY 12
The Simple Truth — A Concert For Kurdish Refugees featuring Chris de Burgh, Sinead O'Connor and MC Hammer, BBC2: 8-11pm and simultaneous broadcast on Radio One (times may vary).

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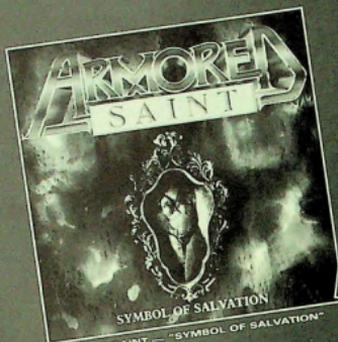
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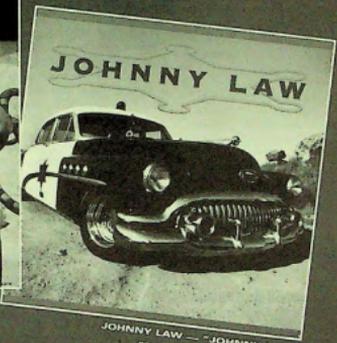
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Loyal fans fuel rock's singles chart lift off

Terminally unfashionable it might be, but heavy metal's increased showing in the charts and its avid fan base augur well for the future, says Kirk Blows

Despite hard rock's reputation as an albums market, the single is still an area in which bands, the industry and the metal record buying public are increasingly active.

Iron Maiden, Little Angels, David Lee Roth, Thunder, Anthrax, Warrant, The Almighty and Megadeth have all penetrated the Top 40 singles chart this year.

This raises two questions: is there a general growth in the hard rock singles market, or conversely a decrease in the general level of singles sales to the extent that metal is finding it easier to compete?

And is radio showing increased signs of accommodating the genre?

Mike Andrews, EMI label general manager, whose Thunder have scored five Top 40 hits from their Back Street Symphony debut LP, believes the answer lies in the music.

"There's a lot of really good, happening British and American rock bands at the moment, causing the genre to do well. People talk about market share, and market this, that and the other; but it's all down to whether you have a great band making great records. The public makes the judgement."

The heavy metal market remains steady and solid, says Andrews. "I think we're seeing the beginning of the end of the dance market, and as soon as the tide goes out what's left on the beach is rock music."

Polydor director of marketing, John Waller, currently enjoying success with The Almighty, Little Angels and Magnum, agrees on both points: the market is reliable



New blood: Megadeth (left) and Thunder are among the bands bringing hard metal to the charts



Boston's hottest act since The Pixies, Extreme are already in the US Top 20 album chart with their second album Pornograffiti. Led by guitar virtuoso Nuno Bettencourt, the band are at the forefront of the new funk metal explosion, and on the cover of Rolling Stone as one of 'Brightest Hopes' of 1991. Although the album is already out, A&M is re-promoting it to coincide with their first UK dates, which started on May 2, with More Than Words released as a single on May 27 to coincide with the second round of dates. Bettencourt is currently on the cover of every American musician magazine, so expect similar drooping coverage here on top of full inkie, monthly and metal press. A&M will be going to town on formats for the single — a picture disc and giant fold-out poster bag among them.

and the new talent is coming through. The role of the single has not changed, however.

"They are there to promote the album from which they come," he says. "You have to use the medium of singles to get the act to the public's attention."

The general view is that there has been no overall shift in emphasis towards the single format. So why more heavy metal hits of late?

"The industry is getting more expert at picking its moments," says Waller. "If your record is good, you set it up and you play the format game, so it has instant appeal so it is bought fairly quickly. The problem with rock singles is that they will get little daytime airplay. Now and again they find one they like, and then of course miraculously it sells."

The subject of formats and radio play brings attention to Iron Maiden, whose Bring Your Daughter To The Slaughter entered the singles chart at number one, where it stayed for

two weeks, despite not being playlisted by Radio One. It was released on Christmas Eve, traditionally the weakest selling singles week of the year, but as Mike Andrews says, "If I see an opportunity to get Iron Maiden to number one, it is my job to grab it."

The Iron Maiden single was simultaneously released in the maximum five formats. "We knew we had a chance of an immediate number one given their fan loyalty, if we gave them good formats, with lots of different tracks," says EMI senior product manager, Steve Davis. The release of several formats of one single obviously exploits fan loyalty. "But it's not how many there are, it's how creative they are," says Andrews. "But it's not something limited to rock, I would do the same number with Cliff Richard."

If hard rock is making greater in-roads into the upper regions of the charts it is not due to any change in philosophy at Radio One at least.

Executive producer Stuart Grundy says: "In the case of Thunder and Little Angels we are talking about two bands that have a couple of singles that everybody felt they could get across in a big way. But the question that all producers ask is, will this fit into my programme?"

Grundy had detected no increased pressure from record companies to get hard rock singles played or playlisted as such, but acknowledges that the better the record the bigger the push.

As for not playlisting the Maiden track: "People did not think it would fit into their

programme. But we are not catering to record buyers (the estimates at less than 10 per cent of their audience) but to the 56 million."

EMI is philosophical about Radio One's neglect of the single. "I find it strange," says Mike Andrews, "but it is their prerogative. It did not get on the playlist, but it still got good plays."

Richard Park, director of programmes for Capital Radio, says: "We tried with Megadeth (Holy Wars and Hangar 18) recently but it just sat in the format."

He feels desperately that hard rock is harshly treated by radio, but he too says his obligation is to his audience as a whole.

Hard rock encompasses a broad range of music, and building a general picture of where it is going within the industry is more a case of pulling together. Key players in the market however, acknowledge that the genre's success at the moment is due to the current crop of talent. But every success scored builds the crossover appeal of rock acts into the mainstream market.

Phonogram rock promotions manager Annrae Waltherhouse says: "It's not just down to marketing, a lot has to do with bands such as Guns N' Roses and Faith No More helping the music to open a lot of new doors. And you have to consider the role of the press. There's never been so many hard rock magazines."

Ultimately, despite the problems metal faces, its fans will remain loyal. The exciting result of the genre's current chart success is that that fan base seems to be growing.



Iron Maiden: leaders of the UK pack

QUESTIONS

- 1 Four acts feature as the 'New Faces Of '91' on the cover of the latest Rolling Stone. Chris Isaak, The Charlatans, De La Soul and....
- 2 Which guitarist has just been voted as 'Best New Talent' in the 1991 GUITAR WORLD Readers Poll ?
- 3 Which LP was voted as best album in the 1991 GUITAR WORLD Poll ?
- 4 Which band has sold out the MARQUEE, on May 2nd, in just 3 days without any advertising ?
- 5 Which band have already sold in the UK, over 11,000 copies of their latest album simply on 'word of mouth' buzz - with no singles yet released ?
- 6 Who release their debut UK single "Get The Funk Out" on 27 May ?

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Music's rock solid base

Martin Aston asks the UK's leading metal heads, what it is that inspires the fanatical loyalty of the leather-jacketed followers of hard rock music

MARK PALMER

MD of Roadrunner UK

"I have dealt with heavy metal for six years and I wish I knew the answer. We would probably sell a lot more records if I did. But one thing that brings metal fans together is that they are frowned upon by everybody else, by which I mean, society in general, and the media, which makes them fight for their music a bit more fervently.

"Like most kinds of music, metal goes through fads and trends, the current one being funk metal, like Faith No More and the Red Hot Chili Peppers. That will go the same way as glam, sleaze, death, thrash, and so on, and only the good bands will survive. But one thing that will always come through on the metal scene is that it's about extremes. It could be slowness, heaviness, whatever — I do not know what it will be, but someone always goes one step further. When Metallica came out, people thought 'this was heavy'. If only they had known a band like *Obituary* was around the corner."

BRUCE DICKENSON

Lead singer of Iron Maiden

"I think the fans see the musicians as fans of the music we all grew up with. We are still doing the stuff we did in front of the mirror with the broomhandle. Punk had the same thing, but the difference with metal is that there is a desire to build something that is lasting, musically speaking.

"The sort of music we play is an escape into another world. I don't particularly want to make people normally depressed. The idea is to stick your head out and have a good time. Heavy metal is a live form of music too. It's a big, loud and brash kind of music, which does not lose anything by



MALCOLM PACKER

Head of marketing and promotions, Castle Communications

"It's music for the 15 to 25 backlash era. It is a really rebellious thing for young people to get into. It upsets a lot of people, which is why it's always there. It is a very music-related thing as well as, and most of the time, fans are in bands as well. Then there is the live aspect. You see Iron Maiden or Motorhead, and it is powerful, you cannot help but be engulfed by the whole

thing. It is a really spectacular music.

"Generally, metal is very much the same today as it was in the Seventies. It is consistent, good, solid music that young people like, and old people too. Buying Bronze Records gave us Motorhead and Uriah Heep's catalogue, which is good business for us, and at £3.99 for albums and cassettes and £5.99 for CDs, we give good value for money. Metal has always stood up throughout, which makes it all very reliable. The product that

fans are buying is the product they want, and they are not cheated by it. You can not mess about with these albums because they are very important to people's lives.

"By taking a short-term view, the industry is shooting itself in the foot by not encouraging new bands. They are only interested in putting a producer in with session musicians, or a Fairlight and drum machine. Consequently, there are no new metal bands being signed up and nurtured and marketed."

transferring from club to arena. All good concerts should be like a ritual, where audience and band feed each other, which is where metal scores big.

"The music is heading the same way as everything else, round in a big circle. It seems to be going back to quality and ideas, with

bands like Living Color, King's X and Queensryche, as opposed to marketing and bullshit. With any luck, people will stop calling it 'heavy metal' and just a good record or a bad one."

ANNRAE WALTERHOUSE

Phonogram rock promotions manager

"Basically, it is still an underground following that comes through. Wolfbane, for example, are a street level band people can identify with. Any kid could get up on stage and be Blaze Bailey, whereas most kids can't feel they're going to be Jason Donovan.

"The music is determined by a fan base as opposed to pop music which is more determined by Radio One. Metal fans know they can help a rock band get along. A lot of bands have gone Top 40, lost their street credibility, and ended up going to America, and their fans have lost touch with what they are doing. A group like Iron Maiden though, comes back and makes a point of playing smaller capacity venues.

Jo Headland, senior product manager at Atlantic Records

"To exploit that loyalty, you have to do it through live shows and the music press as there's very little outlet through radio and TV. You create a vibe through the press, and make people aware of the band and get them along to see them. We also use different formats. The new AC/DC single is a pure packaging exercise, with no extra music between formats. Fans want collectors' items like Angus's Satchel pack, which is one of five formats, three of which are strictly limited editions. Fans like to have collectors' items, although it is getting hard to find of new formats."



Dickinson: 'Metal seems to be going back to quality and ideas'

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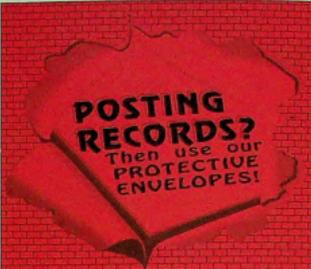
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Typical concert: Young groups breaking into major venue circuit or one-off showcase/charity concerts. **Manager's view:** "It is good for bands at the stage *Blur* have reached, they needed to play in central London. A lot of people are critical of *The Astoria*, accusing it of being dark and dingy with a miserable atmosphere but the fans really seemed to enjoy it. The facilities are all there and the gig is what you make of it. It gave them the chance to put on a good show and the whole thing was well handled. The management and security worked well and were co-operative." Mike Collins, for *Blur*.

Promoter's view: "The Astoria gets a bad press but when the *Town and Country* put restrictions on bands, everyone was booking in there again and stopped moaning. We always use it because it is central and the rock clubs there have strong support. The lights are of a high standard now and the PA is fine." Robert Hayden, of Phil McIntyre Promotions for Cheap And Nasty.

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Martin Talbot on the gigging dilemma for new acts

The great unsigned

For an established act, gigging is an important part of paying back your fans' loyalty. But for the unsigned the reality is very different.

Without record company backing, getting gigs is a pretty tough business — as Keziah Jones has discovered.

"A promoter is not going to put you on unless he knows he is going to fill his club," says Jones' manager Phil Pickett.

It is a Catch 22 situation: you can't get gigs without a fan base and you can't build a following without live shows. To then get a record deal — often dependent on live performance — is almost impossible.

But Jones is one of the lucky ones. His sixth show at the Subterrania in just over a year packed 300 followers into the West London venue; an attendance not uncommon for the 21-year-old guitarist singer-songwriter.

Even on the night of February's worst blizzard, Jones still attracted 200 fans to the club to witness his unique style of "blufunk".

Such a loyal following is the reward of a year's hard gigging since Jones won a support slot to Hugh Masekela at the Subterrania in March last year.

Following that run with a schedule of two or three shows a month in London's smaller venues and a 22-date university tour in England, Scotland and Wales in January, Jones quickly spread his name around the country.

For Jones, having a well-connected manager like Pickett — formerly of Sailor and Culture Club's touring band — has proved crucial.

Promoter for the Mean Fiddler Organisation Dave Phillips adds: "Sometimes it is more important to have a good agent or manager than it is a record deal."



It was contacts which helped line up the Masekela dates and hard work touting demo tapes secured the university tour.

The interest generated has justified both tours, culminating in Jones' first TV appearance on Friday at *The Dome* last week — live, of course.

Live performance remains the key to Jones' raw funk sounds. A live video of Jones

shot during one of the Masekela slots has excited the interest of a procession of record companies.

And whoever decides to sign him will have no need to worry about packaging; Jones has already built up his own image complete with self-designed live backdrop and merchandise.

On sale at the Subterrania was a Keziah T-shirt, designed by Jones, a four-track EP and a live cassette available through Jones and Pickett's Pink Protection Company.

Details of the merchandise are included in a newsletter sent out to the hundreds of people who wanted information about Jones after his university tour.

"People kept coming up and asking if they could get a record, so we started taking a few names," says Pickett.

The list has now grown to 1,200. One thing is for sure, there is definitely a market for this particular act.

BACKSTAGE

Booking agent: Neil O'Brien
Promoter: Mean Fiddler Organisation
Stage manager: Jeremy Smith
PA and lighting: Subterrania, in-house
Merchandising: Pink Protection Company
Venue: Subterrania
Capacity: 600
Tickets: £5, just over 300 sold
Potential gross: £3,000.

ROUND-UP

Acts have been confirmed for the second ICA rock week at The Mall, London. Run in conjunction with ICA-BU, the event takes place between June 10 and June 15. Bands taking part include: The Sandkings; Levitation; Ruthless Rap Assassins; Five Thirty; and Spiritualized... **Magus Productions** is promoting three major events at the Milton Keynes Music Festival. Taking place at Milton Keynes' Campbell Park over the bank holiday weekend, May 25 to May 27, the concerts are three all-day events with bands including Carter, Gary Clai, Manic Street Preachers, Steve Harley And Cockney Rebel and John.

MCP is promoting a selection of dates on the current Bill Pritchard tour. Tying in with Pritchard's new *Play It Again* Sam single, Number Five, the tour started on May 1 and concludes in Sheffield on May 22. Other dates include stops at Brighton, Newcastle, Aberdeen, Manchester, Birmingham and London's Astoria... **Metropolis Music** is promoting *Living Colour's* *May/June* tour. Concluding on June 2 at London's Brixton Academy, the tour takes in dates at Wolverhampton, Newcastle, Liverpool, and Manchester... Two support slots have been confirmed: Steve Booker is the special guest on the Kennedy Street-promoted *Clannad* tour, while Cheap And Nasty get the pre-interval slot on *MCP's* *Enuff' Nuff* May tour. Booker, supporting his new single, *Wedding Day*, will be visiting Manchester, Newcastle, Glasgow, Birmingham, London and Cardiff between May 10 and 16, while Cheap And Nasty's tour includes Bristol, Bradford, Glasgow, Manchester and London's *Town And Country Club* on May 19.

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THE LAST RECORD I BOUGHT

by CAROL DECKER



"I bought REM's *Out of Time* album on the recommendation of friends and because they are such a good live band. "But it's really boring. It's very late night and I expected more of a rage. It's too self-indulgent and there's a lot of instrumental twaddle.

"I think good singles can often be a bit misleading so I don't buy so many albums. Mind you, I hope no-one thinks that about our records."

In general, I buy CDs because you can do really good copies on cassette for your car."

T'Pau, featuring singer Carol Decker, return with the single *Whenever You Need Me* this week.



If a thing's worth doing, it's worth doing twice — that's the motto of pluggers Fleming and Smallman.

The team of exhibitionists were at it again last week, reprising the Billy Idol-inspired *White Wedding* ruse of six years ago (see last week's feature on pluggers).

This time it was a little smoother however, as TV plugger Richard Evans donned top hat and tails to

plug Steve Booker's single *Wedding Day* and "wed" colleague Myles Keller in front of Radio One producer Mick Wilkojo.

"We were organising some wedding cakes to send out as promotion," says Evans. "When I looked up at the picture on the wall, I said to Oliver Smallman, 'If we don't do it again, people will think we're losing our touch.'"

It is not the only stung

pluggers have pulled, however. One single, *Rag & Bone* by Steve Ellis, prompted the imaginative Evans to hire a rag & bone cart to Radio One.

"We went all the way up Regent Street, when the horse died of a heart attack at Oxford Circus," says Evans. "It was terrible."

The single died prematurely too. "For one thing, we didn't get any copies to anyone," says Evans.

Palmer's game for a laugh

At 27, Julian Palmer is one of the youngest big label directors. But that's why he's still a bit of a kid.

Nicknamed *Game Boy*, Palmer — one of the founders of Island's 4th & B'way label and newly-appointed to the seven-man board — is very much a hands-on director. Hands on his Nintendo computer game, that is.

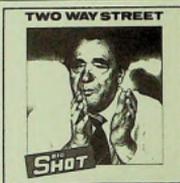
In his spare time (i), he's out at clubs or gigs — the way of life for anyone involved with a dance label.

"I go out as much as possible but to be honest I prefer the clubs in the States," says Palmer, who is even a bit of a DJ himself.

"I was a club DJ in the early Eighties with Jay Strongman and Gary Crowley. Now I do it whenever I can which isn't very often because of my responsibilities at Island," he says.

Those duties have included licensing 4th & B'way's first big hit, *Somebody Else's Guy* by Jocelyn Brown.

He's always on the look out for acts so change your name to Super Mario and he'll be interested...



Mad Max: that picture

MCA faces Bob's wrath

Rarely has a single launch backfired quite as spectacularly as MCA's push for new band *Two Way Street* — but then they did take on the might of newspaper mogul Robert Maxwell.

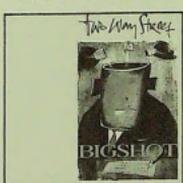
Cap'n Bob hit the roof when MCA released early promo copies of the debut single, *Big Shot*, replete with picture of his rotund face on the sleeve.

Although he refused permission to use it on the official release, MCA had already gone ahead with 1,000 flyposters and 500 advertising boards featuring the picture.

Passers-by were understandably alarmed and complained to Westminster Council.

MCA obediently tore them all down. "They said they would fine us £200 for each poster," says marketing executive Louise Royston, who is quick to deny there was any intention to deliberately provoke the notoriously litigious Maxwell.

"It has been good publicity though," she admits.



Shot down: the sleeve

Meanwhile, the band's manager Simon Davies is also cock-a-hoop, despite waiting nervously for one of Maxwell's famed legal letters.

"Apparently I am going to receive something in the post from Maxwell's company, but I haven't got it yet," he says nervously.

Could this lead to a *Two Way Street* of shame?

Who cares — it is all good press.



New logo: cat a tonic?

Umbrella's animal logic

The animal rights movement might have something to say about the logo for this year's fifth *Umbrella Seminar* on June 22 and 23. It's raining cats and dogs, goddit?

The curious sketch of a pair of plummeting pets was drawn by a couple of former advertising designers for the seminar producer Greg Lynn.

"The seminar logo has been a bit boring in the past in my humble opinion," he says. "We wanted to do something more humorous without just having an umbrella."

It might not be the last you'll be seeing of it either; the logo may be adopted permanently if the reaction is positive, Lynn promises.

If laughs are considered positive, it could be around for some time.

MUSIC WEEK

Incorporating Record Mirror

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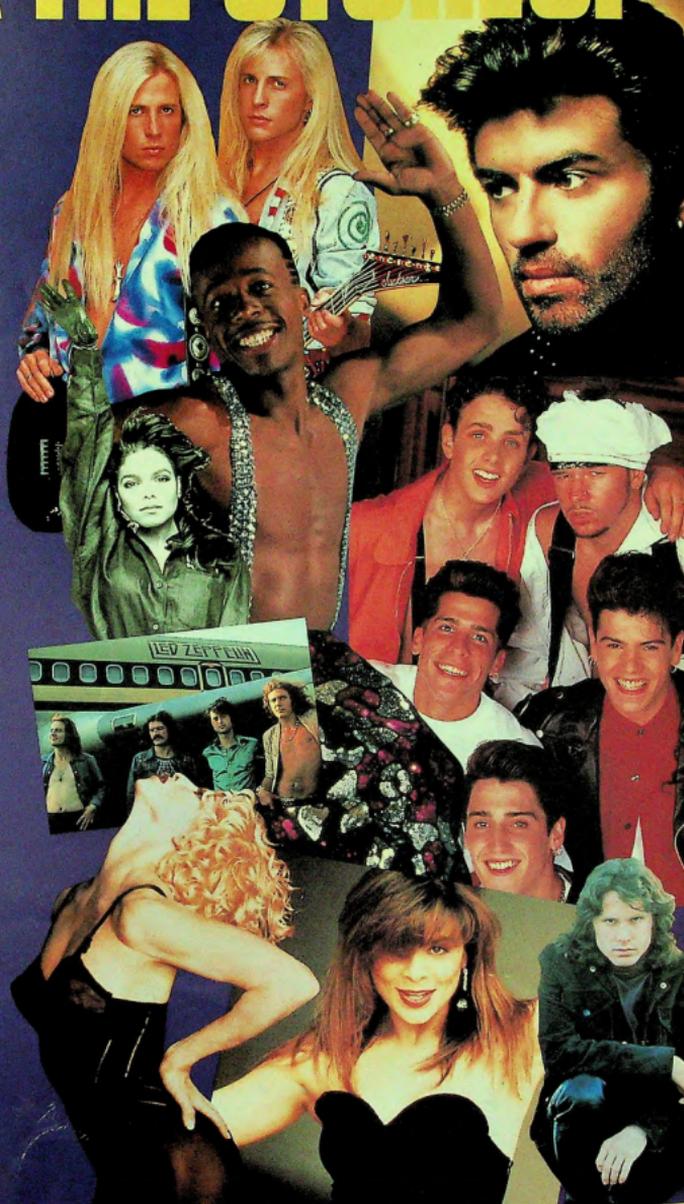
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