

MUSIC WEEK



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BARD: 'stand by us for your sake'

A CALL for retailers to save themselves by rallying around their trade association was made at the second annual general meeting of the British Association of Record Dealers on Friday.

Said chairman Steve Smith: "Without such an organisation as BARD, we may very well be at the mercy of the manufacturers forever." Smith also appealed for people's patience in BARD's devel-

opment. "BARD is a fledgling but extremely important concept, as was the original NARM group in the US. BARD, like NARM, needs time to be nurtured and to grow into an organisation of viability, strength, commitment and, thus, accomplishment.

"I can't be emphatic enough about the importance of establishing BARD as a strong retail presence within the UK record business. "BARD must survive on its own merits — and it will. The very first step is to band together and make the voice of the retailer heard."

Azoff to go? MCA mute

LOS ANGELES: Rumours continue to abound that MCA Music Group chairman Irving Azoff is seeking to extricate himself from his contract with the company. It is being suggested that MCA Records president Al Teller would replace him.

Speculation is growing that Azoff is looking to start a new label, to be funded either by PolyGram or investment bankers. No comment has been forthcoming from Azoff or MCA.

'Traumatised' Our Price rallies round

OUR PRICE is adopting a determined 'business as usual' policy as the chain continues to pick up the pieces after the most publicly traumatic week in its history.

After the dismissal of four of the company's most senior directors and the suspension of one other, former managing director David Clipsham is back in charge and he says: "For 99 per cent of what we

do, nothing changes."

Clipsham was promoted from the operating head of Our Price to director of specialist chains for parent company WH Smith earlier in the year. However, he picked up the reins again when Our Price deputy chairman Garry Nesbitt, co-founder Mike Isaacs, managing director Barry Hartog and operations director David Cain were dis-

missed from the company. Buying manager Frank Dorojano remains suspended pending further investigation.

The men were dismissed after Smiths obtained High Court injunctions against them preventing their working for a competing group within 12 months or taking advantage of any breach of their contracts. Although still a Smiths employee, Dorojano is also injunctioned.

Clipsham says now, though, that the incident has brought a comprehensive expression of unity and resilience from those who remain with the chain at all levels.

He says he is particularly encouraged by letters from branch staff who write that they are determined to successfully work through the difficulties.

Clipsham aims to put the matter into perspective with "We've got 2,000 people in the business and we've lost three full-timers and two part-timers."

"What actually happens, happens to PAGE FOUR ▶

D'Arcy — hungry for talent

DEPARTING CHRYSALIS Records worldwide president Doug D'Arcy is leaving administrative headaches behind and is getting back to the role he loves best — that of nurturing the long-term recording careers of a few select artists in a small label environment.

As the older generation of independent labels becomes absorbed into the majors' mainstream, D'Arcy senses a gap to be filled by young, hungry outfits and says: "I want to be there as one of that new generation of independent companies."

He is keeping the label identity to himself at present and has yet to firm up a deal with a larger partner company which will service his label's manufacturing, distribution, marketing and promotion requirements. A "split" deal with Chrysalis, whereby both companies' logos would feature on product, is reckoned to be a favoured option, though D'Arcy would not confirm this.

What is clear already is that D'Arcy will be seeking to establish an A&R base on each side of the Atlantic with no more than a head of A&R, a scout and an assistant in London, plus a representative — possibly with an assistant — in the US. Artist signings will be restricted



DOUG D'ARCY: out of Chrysalis and back to street level

to no more than "three, four or five a year on each side of the Atlantic — perhaps six per year in all", he says.

Naturally tempered by the need for some tangible success, D'Arcy intends to adopt a long-term career-oriented stance in developing artists — "an approach sadly lack-

TO PAGE FOUR ▶

Clipsham: 'vinyl safe with us'

RUMOURS OF the death of vinyl within Our Price are greatly exaggerated, according to the chain's acting managing director, David Clipsham.

He believes speculation has arisen because of recent analysis of dead stock, but he says emphatically: "We are not dropping vinyl.

"Our basic approach is to say we want to stay in vinyl because others are coming out too fast. On the other hand, we have to arrange our stock and our space, so

the trick is to get the proper balance.

"But, it is our intention to have an increasing share of the vinyl business because other people are pulling out. We feel their customers will then come to us."

Two Our Price outlets are, though, now without vinyl: Tottenham Court Road in the heart of London's music hardware retail centre — "that will come as no surprise to anybody," says Clipsham — and the new shop at Heathrow.



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Traumatised Our Price

► FROM PAGE ONE

pens at the sharp end of the business — in the stores. The people in the shops run the business and nothing changes there. As far as our suppliers are concerned, all the people they deal with on a day-to-day basis are still in place."

He adds that his over-riding consideration is to have a new managing director in place as soon as practical. He says he does not have a name in mind yet but he does have a list from which that name will come. All those on the list are current employees of Smiths or Our Price.



OUT, OUT ... BACK: pictured in happier times, Garry Nesbitt (left) and Barry Hartog (centre) are among those Our Price directors first suspended and then dismissed, while W H Smith's director of specialist chains David Cliphsham is back temporarily to take up the reins

Cliphsham hints at U-turn on BARD decision

THE WITHDRAWAL of Our Price from the British Association of Record Dealers is to be reviewed once the chain has a new management structure in place.

Cliphsham says he will be discussing the matter fully with Our Price's new managing director once that position has been filled.

Cliphsham has been a consistent supporter of BARD and played a significant role in its foundation while managing director of Our Price. His decision, though, to take membership of the organisation was reversed once Hartog took over at the head of the company.

Industry observers have seen this as an unilateral decision on Hartog's part, although Hartog said at the time that he was "at one" with Cliphsham.

However, without referring directly to Hartog, Cliphsham comments: "In the end, I have to support the day-to-day management of the business. If they don't believe they can get along with the way BARD is being run, I have to support them."

● A JUDGE has ordered Victor Musical Industries of Japan to pay a British record company £13,500 in royalties. The High Court judge sitting in London made the order on application from Spellbound Records for monies owed from a 1985 licence deal.

Music museum plans to put Denmark St back on the map

PLANS ARE underway to renovate London's Denmark Street to make it the centre for the UK music publishing industry once again, and to incorporate a new museum of popular music.

Affectionately known as the Tin Pan Alley of London, the buildings in Denmark Street have more recently fallen into disrepair and property company London & New York Estates intends to recreate the reputation the area had up until the late Seventies.

The aim is to redevelop the area with retail, commercial, studio and residential uses. "The area has lost its edge," says LNYE chairman Lu-

nel Kustow.

"Music activities will be the focal point for this element of the project and I would very much like to include a new museum, to be known as The Museum of Popular Music, which would be a wonderful catalyst for all types of activities."

Kustow intends to set up a Music Foundation to handle the creation and running of the museum and is now contacting companies within the music industry.

He has already contacted the Music Publishers Association and the Music Retailers Association but had little response. "Since the press release and letters went out, the re-

sponse has been surprisingly limited," says Kustow.

A formal planning application for the development will be made in September.

D'Arcy

► FROM PAGE ONE

► also wants the resources of a larger company on tap.

"That's the trick," he says. "You need to be sheltered by the larger partner, but you also have to be distanced from it. You can't be a mirror-image of the majors, or else you won't attract many artists."

D'Arcy maintains that his change of direction became inevitable as far back as last summer when it became clear that Chrystals would have to strike a "strategic deal" with a major, and that he has been formulating ideas for his own label since January.

"I wanted to redefine myself — put my mark on something," he says. "My job was already too administrative and I was frightened that it was drifting even further that way. I thrive on 'hands-on' responsibility and I didn't consider any other option."



RANK VIDEO Services managing director Nick Watkins is to join Chrystals as the new deputy group managing director. Watkins, who has been with Rank for four years, is set to join Chrystals in October. He is pictured (above, left) with Chrystals chairman Chris Wright.

World BRIEFING

BRUSSELS: BMG Music Publishing Worldwide has acquired World Music Publishing Group based here. In addition, BMG has bought Christopher Cross's Pop 'N' Roll Music and Another Page catalogues. World, with branches in the UK, France and Italy, controls numerous rock and country standards, copyrights by Jacques Brel, Toots Thielemans and Ted Heath and, through sub-publishing agreements, the work of Michael Legrand. It also owns a half share and manages Editions Acuff-Rose Belgium.

NEW YORK: Group 900, a telephone promotions company, and PolyGram are sponsoring a National Rap Talent Search where would-be rappers can call a 900 telephone number and leave a two-minute rap. Also partnered in the venture is Rap It Up, a weekly syndicated rap radio show which provides judges and promotes the contest on-air. "We're hoping to find the next rap star out of this," says PolyGram's Dan Savage. The company is also looking to strengthen its position in the black music market. "The nice thing about doing it through a 900 number" where the caller pays about \$2.50 "is we can get down to street level. A lot of talented kids who don't have access through more conventional channels can call."

FORT LAUDERDALE: Music Systems has launched a 900 number (89-cents per minute charge) that enables callers to sample 10-15 second snippets of each song on some 100 current albums; the system has the capacity to allow for sampling of as many as 300 albums. Print ads (and a future magazine-cum-catalog) list the selections with four digit numbers; the caller inputs the code and then pushes one to switch to the next song or two to change to a different album. A test in Los Angeles, generated more than 2,000 calls.

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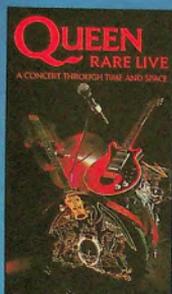
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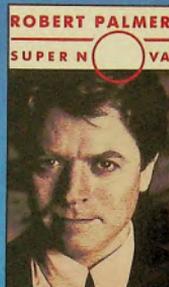
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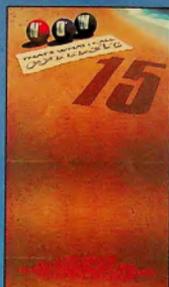
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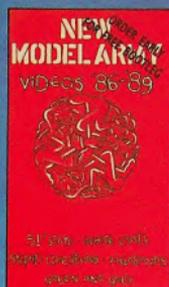
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Crossing the River

by Andrew Vaughan

COUNTRY MUSIC record sales are climbing (supposedly doubled in the past two years), the hickville tag is slowly in retreat and quality recordings are pouring out of the Nashville machine. But what the UK market desperately needs is a country hit that will break into Radio One and short territory.

Ricky Skaggs seemed the most likely to succeed two or three years ago and Randy Travis gave it a stab last year. But still the act most likely to achieve this, so far, daunting task is The Judds.

Since their rise to prominence in 1985 the mother and daughter duo with a string of US number ones, a slew of industry awards and a hefty collection of gold al-



THE JUDDS, looking to UK success

bums, have put a great deal of time and effort into building their UK audience.

Judds' manager Ken Stiltz is adamant that "the UK and European marketplace is very important to The Judds. There's a vast potential out there".

Two concert visits in four years suggests that the profitability of the US concert circuit is still The Judds' main priority but compared to their top selling American cohort George Strait, who's yet to step foot on British soil, their efforts are admirable.

Wynonna Judd, exhibiting not a little business acumen states clearly that, "We don't want to just rely on our American support. British fans have been very important to us and when we have come over we've done as much press and TV as possible".

While many of Nashville's newer acts, say, Lyle Lovett, Nancy Griffith and Dwight Yoakam, appeal to a primarily rock-based audience, the Judds have won support from both the newer crowd and the country faithful, resulting in 1987 appearances on both Wogan and the now defunct Whistle Test.

Their latest album, *River Of Time* continues their crossover sound; high mountain harmonies, traditional country instrumentation and a crisp rock production. Carl Perkins pops up as co-writer on one track and Mark Knopfler contributes a lute and deft guitar work.

Says Wynonna, "I grew up in LA, listening to West Coast rock like Bonnie Raitt and Jackson Browne. Right now one of my favourite bands is Dire Straits. I know country artists who really do only like listening to country music but that's not the way with us at all".

Like previous albums there are a number of tracks with potential crossover appeal on *River Of Time*. Top Nashville writer and husband of Emmylou Harris, Paul Kennerly contributes some meaty rock-influ-

enced tunes, something he's done since the impressive *Have Mercy*.

Besides the new album the Judds have a TV special aired by Channel Four on August 23. *Across The Heartland* is hooked around the idea of Wynonna Judd's younger sister Ashley making a home movie of life on the road with the Judds.

The show reinforces the importance of image in the Judds' career. Sassy rock'n'roll loving daughter in tandem with a delicate cabaret-lined mother. Their on-screen performance (honored by *Country* for barbecue sauce and Oldsmobile) is comfortable and stylish.

If programmers could forget their country prejudice and listen to The Judds on merit, the duo have the potential to fill that crossover role so successfully played by Linda Ronstadt in the mid-Seventies.

NEW PRODUCT

RICKY SKAGGS steps out of the shadows of production work on Dolly Parton's latest *White Limozeen* LP with an offering of his own. *Kentucky Thunder*, on Epic, sticks firmly within the traditional country idiom with its attendant lyrics (yearning for daddy's farm and the fields of home etc) but Skaggs' nasal, Southern twang combines agreeably with the rich instrumentation featuring fiddle, mandolin, steel, electric and acoustic guitar. The album's main strength is its memorable melodies and strong hooks, evident on the upbeat title track and other strong contenders such as *When I Love*, *Hummingbird* and *Loving Only Me*.

EQUALLY POLISHED is Lorne Morgan's RCA debut in the US — *Leave The Light On* — which has yet to be scheduled for release in the UK. Morgan balances tenderness and sentimentality without going over the top in either departments and brings credibility to songs that run the gamut of female dilemmas. Particularly impressive is the haunting melody of *Dear Me* and aubade vocals on the drama packed *Five Minutes*. Morgan's is definitely a name to watch for. **KF**

TOP • 20 • ALBUMS

COUNTRY

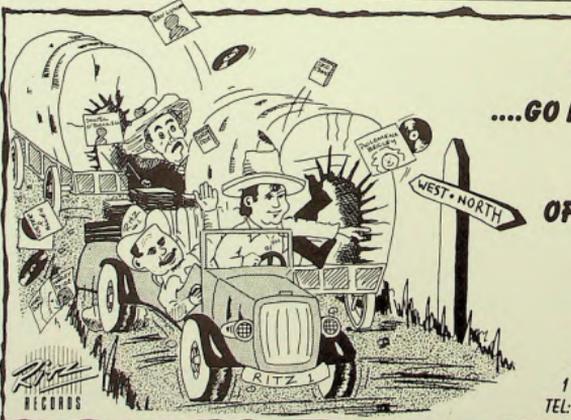
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TOP-10 COMPILATIONS LPs

- 1 THE COMPLETE GLEN CAMPBELL
Glen Campbell
SWS 588799 (37)
- 2 THE KENNY ROGERS STORY
Kenny Rogers
Liberty LMY97 (F)
- 3 20 GOLDEN GREATS
Glen Campbell
Epic EMV2 (E)
- 4 THE COLLECTION
Jim Reeves
Collector Set CCS3P183 (BMG)
- 5 VERY BEST OF DON WILLIAMS
Don Williams
MCA MCG407 (4 F)
- 6 VERY BEST OF DOLLY PARTON
Dolly Parton
RCA R10907 (BMG)
- 7 THE VERY BEST OF JIM REEVES
Jim Reeves
RCA R10901 (BMG)
- 8 DOLLY PARTON'S GREATEST HITS
Dolly Parton
RCA R14423 (BMG)
- 9 THE BEST OF WILLIE NELSON - ACROSS THE MILES
Willie Nelson
Telstar STAE237 (BMG)
- 10 THE BLUE JO SINGLES ALBUM
Blue Jo Spears
United Arts UAC3231 (E)

- 1 3 COPPERHEAD ROAD
Steve Earle
MCA MCF3426 (F)
C.MCFC3426/CD.DMCF3426
- 2 14 LYLE LOVETT & HIS LARGE BAND
Lyle Lovett
MCA MCG6037 (F)
C.MCFC6037/CD.DMCF6037
- 3 1 WHITE LIMOEZEN
Dolly Parton
CBS 4651301 (C)
C.4651354/CD.4651352
- 4 5 I NEED YOU
Daniel O'Donnell
Ritz RITZLP0038 (SP)
C.RITZL0038/CD.RITZCD104
- 5 4 FROM THE HEART
Daniel O'Donnell
Telstar STAE2327 (BMG)
C.2327272/CD.2327273
- 6 2 RIVER OF TIME
Judds
RCA/Curb ZL741 27 (BMG)
C.ZK74127/CD.ZD74127
- 7 6 DON'T FORGET TO REMEMBER
Daniel O'Donnell
Ritz RITZLP0034 (SP)
C.RITZL0034/CD.RITZCD105
- 8 2 ONE FAIR SUMMER EVENING
Nanci Griffith
MCA MCF3435 (F)
C.MCFC3435/CD.DMCF3435
- 9 9 ABSOLUTE TORCH AND TWANG
K d lang & The Reclines
Sire WX259 (W)
C.WX259CD/CD.WX259CD
- 10 NEW 11 ONCE IN A VERY BLUE MOON
Nanci Griffith
MCA MCG6054 (F)
C.MCFC6054/CD.DMCF6054
- 11 NEW 11 KENTUCKY THUNDER
Ricky Skaggs
CBS 4651441 (C)
C.4651444/CD.4651442
- 12 18 SOMETHING INSIDE SO STRONG
Kenny Rogers
Reprise 9257921 (W)
C.9257921/CD.9257922
- 13 8 OLD 8 X 10
Randy Travis
Warner Bros WX162 (W)
C.WX162CD/CD.K9254662
- 14 11 BLUEBIRD
Emmylou Harris
Warner Bros 957761 (W)
C.9257764/CD.9257762
- 15 11 LONE STAR STATE OF MIND
Nanci Griffith
MCA MCF3364 (F)
C.MCFC3364/CD.MCAD5927
- 16 10 WILL THE CIRCLE BE UNBROKEN 2
Nitty Gritty Dirt Band
MCA MCF9001 (F)
C.MCFC9001/CD.DMFD9001
- 17 NEW 11 POET IN MY WINDOW
Nanci Griffith
MCA MCG6053 (F)
C.MCFC6053/CD.DMCG6053
- 18 RE 11 PONTIAC
Lyle Lovett
MCA MCF3389 (F)
C.MCFC3389/CD.DMCF3389
- 19 14 LITTLE LOVE AFFAIRS
Nanci Griffith
MCA MCF3413 (F)
C.MCFC3413/CD.DMCF3413
- 20 13 ALWAYS AND FOREVER
Randy Travis
Warner Brothers WX107 (W)
C.WX107CD/CD.WX107CD

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Brought to you by the agent's story

Although they represent an essential link in the music business chain, agents are seldom in the spotlight. Anette Peterson explains their changing role

WITH PETE Nash and managing director John Jackson at the helm, Jeff Craft set up Fair Warning 10 years ago. It now handles an impressive top layer to major acts including Brno, Iron Maiden, Terence Trent D'Arby and the Pet Shop Boys.

Craft says that like other areas of the industry, "the agency business is incredibly competitive and the percentage of bands that become successful compared to the amount of bands that start off is minute. One of the ways of ensuring that the band at least has a chance to do the right gigs. You can destroy a band by putting them in the wrong situations and that is why such a high percentage actually end up to become a long-term success. The ones that do succeed have the right people working for them, including the right agent."

"A manager has a million and one duties to fulfil but one of the most important is to employ an agent to enable his act to be seen in a live environment. Sometimes solo artists have their manager working as their agent as well, but this is something Craft advises strongly against.

"Agents and managers have a day-to-day relationship whether the band is touring or not. A band can have a year off the road but in that year we do not stop working. We are constantly selling things up, monitoring the band's

'It's very important to have a good team when dealing with tours and live work since we all have to rely on each other, and one key person failing could become a major disaster'

position and keeping the promoters aware. It's a continual process of keeping people motivated so when it's time for the band to tour again everyone is already prepared."

Being listed in the phonebook under Booking Agencies, often Fair Warning and the other majors get numerous phone calls from people wanting to buy tickets to see the artists they represent. To clear up the misunderstandings Craft continues:

"The main function for an agency is to book an act as a live attraction in as many territories as possible, irrespective of whether they have record success or not. If the band is good enough and we are good enough at putting the band in the right place at the right time, it is possible to open up single territories without them necessarily having had previous record success.

"Contrarily, if a band is relying entirely on the record company to book records for them, and there are some record companies who in particular territories are useless, and if we left it up to them, the act would never happen anywhere. We will actually go in and start the ball rolling. So the idea is ultimately for the band to have an almost independent life from the record company. This way we can create an alternative career for the bands in some ways. It gets to the point in the case of the really big acts where they say 'Right, we're done, we've had our success in a while, we're just aiming to work live.' In that way they can be completely independent and are not fully linked to the record company."

But when it becomes necessary for record sales and live shows to coincide, the link between record companies and agents is vital but often subject to breakdowns. Craft continues:

"The object is normally to work live on the back of a record release, and we have to work several months upfront to set up tours on projected release dates. One of the problems we face is that time after time albums come out late or in the middle of a tour, so consequently the full potential of the tour is never realised, especially for relatively unknown bands. There are very few people in record companies who know what we do and who actually understand the value of what we do."

Peterson, top agent and managing director of Asgard, explains the profitable aspects for both sides in an ideal world, but also in reality:

"I was just played the Judds in London. Their single was released two weeks prior to the tour, the media coverage was phenomenal, we sold out and everybody knew the Judds had been in London. That is what we are trying to achieve, a campaign worked out to its full extent in conjunction with the record company."

For an agency the name of the game is commission whatever currency it takes, and as in a lot of other fields the contrasts between the UK and the US are vast as Craft explains:

"We are one of the top agencies

here but if we were one of the top agencies in America, we would have a 25 store building and 200 employees. Also most agencies in the US have film departments and A&R departments plus there is a massive cabaret circuit which brings in a fortune. All this makes American agencies multi-million dollar corporations, nothing like the situation here. The point being is that the income of the disposal of American touring acts is far greater than here, in that our biggest indoor venues, and those in Europe, are like club gigs in the States. As an agent your only source of income is the commission, and the amount of commission from having a major act touring the UK is absolutely peanuts in comparison. An agent would earn more money on one gig from a major touring act in America, than we would from a whole tour here in England."

Asgard differs slightly from the other agencies in that it is also a promoter and has a roster which requires a distinguished taste, with artists like Tom Waits, Randy Travis, Mary Coughlan and Dwight Yoakam, but also more commercial stars as well such as Level 42 and Tonita Taboran, who incidentally is also managed by Asgard. On leaving school, Paul Fenn started the company, which was then joined by partner Paul Charles. The decision to become a promoter as well as an agent emerged 10 years ago, as Fenn explains:

"We were very disappointed with the service from the promoters we were dealing with. Having worked with and sold shows to all the major promoters, we found that the service wasn't what I don't think they knew what they were doing and they certainly did not stick it up with a service to the artist, particularly in view of the accounting. We continually had problems giving our artists accounts, because we could not get them from the promoters, so we started promoting shows ourselves, and we have been very successful."

"We were in there first with a long list of acts that we were promoting before anybody else had heard of them. We did not have any competition with Mary Margaret O'Hara or Bobby McFerrin, and when we did the first offer for Anita Baker, nobody had heard of her at the time."

Asgard acts as an agent all over the world, but it does not promote shows outside Europe, and as a promoter it rarely buys from other agencies in England.

"You will find that out of the 10 major agents, more than half promote live shows anyway, so we all have the same duty to perform, but the other half, who are strictly agents, will point a finger at us, saying we have a conflict of interest. They do not have any and we have not lost any clients to somebody who is solely an agent, on the grounds that we were abusing any contacts."

In the second year running Asgard promoted the country festival Route 89, at which numerous country artists performed in a variety of venues and then all over London, from the royal Albert Hall down to the smaller clubs.



JEFF CRAFT: staying on top at Fair Warning

Performance magazine, the live entertainment industry's business journal, has for the first time in seven years added a new category to its prestigious annual awards.

The new award, International Booking Agency of the Year, was nominated and voted for by the subscribers and was won by Neil Warnock and his company The Agency.

The Agency has been in existence since 1980, but Neil Warnock's track record goes back a lot further:

"At the age of 16 and in the middle of the Sixties, Warnock was quite happy playing drums, but soon discovered an aptitude for getting the band the gigs. With his newly found talent, and being a printer by profession, Warnock opened a small office in the heart of London, and had fairly soon earned recognition."

"The college scene in London was thriving in those days," he says. "And through my connections I became a top promoter for the whole college circuit. When the major booking agencies found they had to go through me to have any of their acts performing in these halls, they were not too pleased and they all tried to buy me out in one way or another."

Since Warnock was a Beatles fan, he decided to join the team at NEMS, the leading agency of the Sixties. Warnock rose rapidly from booking agent to director of the contemporary music division.

In 1971, Gerry Bron, of Bron Records, asked Warnock to join him as managing director for Bron Agency, but in 1980 it was time to drop the Bron and Warnock became his own man with The Agency.

Today The Agency has 90 acts on its roster and while retaining the good team work is trying to develop further.

"It's very important to have a good team when dealing with tours and live work, since we all have to rely on each other, and one key person failing could become a major disaster."

"With Pink Floyd, our biggest act and who I have to thank for this award, it's dealing with 100s of people, having 40 trucks on the road going from country to country, currency problems, booking the right hotels, venues and everything else that keeps this whole circus moving. You're juggling with three phones on the go all the time, and it also involves a lot of travelling to make sure venues are up to standard and generally keeping an eye on things."

Although Pink Floyd are the flagship of The Agency, there are other acts on the roster to take into account. Last year Transvision Vamp and Saffin'Peppa had major success, and there is hope for newcomers Dogs D'Amour, who recently supported Hunter & Ronson on the European leg of their tour, part of which was also organised by The Agency. Warnock continues:

"I have to give credit to agents like Paul Boswell and Derek Kemp, who three years ago took on so-called 'babybands' like 10,000 Maniacs, The Pogues and The Christians, and these bands have developed into major acts."

1989 has seen Pink Floyd touring again and The Agency is also responsible for another major event, the European tour by Anderson, Wakeman, Bruford & Howe, the original line-up of Yes, who have not toured since 1973.

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THE GUARDIAN 17.2.89

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NME 25.2.89

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REVIEWS

Rebel with a cause

by Sarah Davis

TONY BLACKBURN likes to be controversial, "a rebel", as he calls it. During his 25-year career in radio, which spans pirate radio and both local and national BBC Radio, he promoted black music, often against considerable resistance, and made free with risqué chat lines. Now, happy at Capital Gold presenting the daily Breakfast Show and a Matown Show on Sundays, he's taken to rebelling against the "overall broadcasting system."

Blackburn feels "the country has outgrown national radio." In his experience, people exhibit different musical tastes in different areas of the British Isles and no one national station can adequately deal with these needs. Consequently, he suggests the closure of Radio One and Two and BBC local radio. "I think it's too much for the BBC to keep Radio One and Two and all those local radio stations going. BBC local radio stations have never really understood what they were meant to be doing; they've got no sound, they've got no image, they're not really fulfilling any useful function. Why not put all their resources into BBC television and Radio Four, which is the voice of BBC Radio anyway?"

"I also believe that Radio Three is far too expensive for the BBC to run, and it can be done on a local basis all round the country, on subscription as they do in the States. If they want to go on broadcasting, best of luck to them, but I think they're wasting their time."

Blackburn thinks there should be a minimum of 20 to 25 stations in London broadcasting different types of music and entertainment: "You could have a soul station, rock station, country and western station, a station like Radio Two for the 50s and overs, any station you wanted to." He says there would be enough advertising revenue "because all the stations would operate on a much more competitive basis."

He explains that personnel could be cut to a minimum. "There would only need to be a DJ for each show. At Capital I have somebody who gives me the weather, travel and other stuff and answers the telephone but it's not like Radio One where you have a producer



TONY BLACKBURN: rebelling against the 'overall broadcasting system'

with every programme. Capital Gold is a modern station, run more on American lines, and it's set up economically. We've got some excellent people who work behind the scenes; we have somebody in charge of Selector, the computerised system which programmes things for us.

"That would take the place of all those people at the BBC. Also, if you have a producer with every individual programme you don't get an overall sound of the station. At the BBC the producers don't care what happens outside their own two or three hours. It's a very, very bad way of running a station. It's uncommercial and old-fashioned."

But perhaps the BBC would allow shows to be more individual and interesting? You don't think Capital Gold could be considered too homogeneous?

"No. And I think every station should have its overall sound. With Capital Gold, as with the Capital FM station, you tune into it and you find the know exactly what you're going to get. If you don't like it you don't listen to it. With Radio One there's no overall feel to it, it's disjointed and the way they run it, with all those people, is quite ludicrous. Nobody works that way. It's a joke. We don't have all this massive structure and bureaucracy. Here we have Richard Park who's an excellent programme director. He really knows what he's doing. At the BBC it's red tape gone wild. People giving themselves titles,

There's no need for it, radio's very simple to put together."

Otherwise you couldn't have so many pirates.

"Exactly. You've put your finger on it."

What prospects do you see for radio in the future?

"You never know in this country. Projecting 10 years ahead I'm sure that the lack of stations we have now will be laughable. The best thing the IBA or the Government can do to get pirates off the air is legislate. I don't think they realise how important music is to the black community and legislation is the most sensible thing they can do to take the heat off. What harm can it do to give people what they want?"

"I was amazed that the new London FM was a jazz station, I think Kiss FM should have got the licence. I would have thought it would have been a soul station. If I'd been the IBA that's the one I would have given. The problem is if they don't give a proper legalised soul station soon there's going to be more and more pirate radio stations."

"When they want a 24-hour soul station the same power at GLR and Capital Radio. But not only for soul, for rock music, anything commercial, that can make money. Kiss FM should have got the licence and any of these stations on they don't succeed then they close down. That's far enough. Soul music will be enormously successful if it's programmed properly."

You've always championed black music. Do you think it's still a struggle to get black music on?

"I think it's better than it was but until we get black music on locally it will be difficult. Radio One's never done very well for black music. When I was there I used to really struggle to put more black music in. Radio London was no easier, he adds. "They didn't understand. I made tapes up for them but I couldn't get through to either elderly, middle class gentrifier who didn't understand what I was on about. It's regrettable that I was trying to preach to people who are meant to be in radio, but more quite honestly should be out there with a dustcart or something. They're not radio people really, they don't have a deep love of it. Audiences don't matter to them. And I'm afraid they don't have to justify being there."

R E V I E W

STEVIE WONDER's Birthday Celebration. Saturday July 29 and Saturday August 5. A BBC and Mobile Mill Production. Produced and directed by Terry Jerry. BY ALL accounts a complete surprise to the man himself, and the first time that one of his UK shows has been recorded, this two hour package of in-concert footage from Stevie Wonder's 39th birthday gig at Wembley Arena last May was an absolute treat.

After a comfortably brief introduction to the man and his music via archive footage, facts, figures and joyfully given testimonials from familiar stars of today, a scuzzily dressed Stevie was shown belted out to a huge, centrally-positioned, Africa-shaped stage to start a

show which hit a high, celebratory note from the outset. Sound quality was excellent and direction sharp and largely unobtrusive, it needing only a little time to adjust to the sight of a constantly moving crowd as a backdrop for the performance on their revolving stage.

By the end of the second programme and the arrival of a huge birthday cake and chorus of stars on stage to sing Wonder's own Happy Birthday, the Arena audience had long forgotten their seats. The atmosphere of a mammoth party had been successfully captured on camera, and the idea of a visit to the local record store had no doubt been firmly implanted in more than one or two watching minds. DAVID ROBERTS

A & R INDIES

TRACKING

by Dave Henderson
PSYCHE AND liquid lightning herald the arrival of **The Fuzztones'** second single from their *Heat* album on Situation Two through the Cartel. Wow, gok and stuff as we greet a 12-inch version with Ion Astbury (his low album) on vocals on a live cut of *The Stragges' Down On The Streets*. Oh, yes, the single is called *Nine Months Later* and will be supported by selected dates it much religious questioning no doubt. Also from Sit Two, the long missing and long-named **Red Lovry, Yellow Lovry** have a new single called *Temptation*, which is culled from a brand new album that's scheduled for September release under the title *Don't Know Why*.

THE SOUND that abounds in Tracking HQ is **Funk Eddie's** Master Mix. A strange disc, indeed, with some heavy-handed scappling that doesn't always cut it. The burning question is, who is the squealing woman who loops for 10 minutes? Apart from that, Tracking devotees are probably wondering why I've been mentioning so much dance material recently. Well, it's happening man. The guys have left the guitars in the cupboard, splashed out on a drum machine and the whole world is being sampled! See *De La Soul Vs. The Turfles* low cut, *Statiscs* for references. Labels are popping all over, in fact, and the dancefloor seems like the place to be this summer.

TRACKING'S OBSERVATION point of an adjacent bar reveals that BCM has the soulful **Duane Allen** with a 12-inch called *Can We Talk* (and not a Joan Rivers loop in sight), while **Cry Sisco** unleashes *Afrodisiac* on Escop,

with more than a few chants of soul tied in the grooves. The *Savage* label has just released **Company 2's** *Tell It Like It Is* and plan to follow that with **Dubble Mackey's** *Need Yo Lovin'* and **JIM's** *Rock On* (the month's out, it's er, like, dance crazy, motel but, there are a few spinners in the works...)

HOT TIP, flogging the charts and mentioned by people who mention things have to be **Family Cat**. A five-piece formed in a London pub last year, they debut with Tom Verlaine on the *Bad Cat* label through Rough Trade and the Cartel. Tracking's non-dance department says it's "teardrop Ex-Bunmeny peaced rock pop with a lithe, ritalo rock guitar that perhaps signals the revival of something that doesn't have to be 'waterwardy energetic'." Yes, the *Family Cat* have a great record here, a great (surreal) sleeve and a social comment in the bargain. Anything more and they'd have their own TV series. (For the uninitiated Tom Verlaine was the guitarist with Television... the group.)

AD DISTRIBUTION'S Fox machine did some re-issuing of its new release list, but I can still just about make out that it's got a reissue of *The Stone Basses'* *Imaginary*. With the *Roxas* finally making chart headway with their *Silverstone* album that should be one to watch. *Imaginary* also has its tribute to Syd Barrett compilation, *Beyond The Wildweed* released on CD. The *Buckdaff* *Of Britain* magazine has a compilation album/CD on the track a compilation album/CD *Who the Wiser*, with tracks from *Thin White Rope*, *The Bears* and *Miranda Loring* among others. **Guys White On**

Aid have their first two singles released on one side of an album called *Amnesia*. **Dead Horse** on *Bleed*, with an etching by The Mekons (Jon Langford on the flapside). **The Superstard's** *Gift* is released on CD. **Byron** has called up a new single for in Tape called *Unquenchable* and **Al Oromeh** have an album/CD on Play Records called *Hard Days Knight*. The rest of A1P's news is jammed in the artist's between the ozone layer and the greenhouse effect. Technology, don't you just love it?

THE **SOUP Dragons** return to their independent roots with a new single on Row TV. Billed as being "perverse without being sensational" it's called *Backwards Dog* and it's available through the Cartel. More chryso guitar-pop comes from the devotely serious-looking **Sub Davids** who debut on Harmony Records with Scandinavian Queen and her's also a debut for *Hulabaloo* Records which brings us **Cleaver Rarities**.

JONATHAN RICHMAN returns with a new album on Special Delivered, titled simply *Jonathan Richman*. Licensed from Rounder in the States it's out on an album/cassette/CD and it features a couple of multi-platinum singles among Richman's vinyl rapport. It's available through New Routes and also through the Cartel, as a bundle of the *Rogue* releases including **Abdul Tee-Jay's** *Robots* with *Kanka Kuru* (album/cassette/CD), **The Mighty Clouds Of Duff's** *Champion The Wonder* (album [single] and **The Delphines Family's** *Acoustic* (album/cassette/CD). *Two To Six* Most Occasions (their 17th debut now on CD).

LEEDS-BASED reggae/ska band **Mini Chief** released a four song mini-album (very mini) called *Loung* on the ska-friendly *Lincoln* label through Nine Mile and the Cartel and the **One Big Guitar** label packs itself into an action with **Magic Mule's** *Two set One Hundred Miles* below through the Cartel. **King Blank** are no mortal. The groovy rock blues combo have become **The Ins Lowrey** group and have a new single to broadcast with their name in the guise of *Need*. The *Situation Two* label through Rough Trade and the Cartel.

THERE'S AGRO in the air as **Mudhoney** launch a new 12-inch out the streets. **Burn In Clean** sees the honeys covered in mud on the cover. *It's a Situation Two* label and it comes in 12-inch vinyl only with two additional tracks. It's on Distribution through Southern Record Club. **Meatwaffle**, back on the night, the *Situation Two* Organization releases an eight track mini-album called *The Charlottes* called *Loveshops* which comes in a simply stylish package. The *Charlottes* also have a mini-EP for interested parties and seem a worthwhile crew to pursue. Also from *Situation Two*, there's the electronically generated **Kareem Hiller** band who release their second single *Do It Again*. That and the *Charlottes* are available through *Revolver* and the Cartel.

THE VERY interesting in retrospect award" this week [we don't always have it], goes to **Frank Tovey** aka *Fad God* for his notologic return to roots with *Sans Hal*, a new 12-inch on *Mule*, which costs a tune towards his new album. *Mule* has also revealed that from the end of August it will be distributed by Rough Trade and the Cartel only, certainly cementing its position in world terms, adding some distribution of *Mule* to that of its top-groovy-happening labels like *A&D*, *Er*, back to the cartel, yes, yes, I remember, the best of the recent releases list should include: **KLF** and **Michael** to Jason on *KLF* Communications through Rough Trade and **Big Logo's** version of the sexy *Slomper* *Frank*. Kiss on *Living Beat* through *Fennec*.

DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	2	WOULDN'T CHANGE A THING	PWL (PT) 21 (2)
2	3	PURE	Ghetto (GT) 20 (4)
3	NEW	HEY D! CAN'T DANCE TO...	Mythen King (MY) 21 (2)
4	22	WOODOO KAT (EP)	Rhino (R) 21 (2)
5	4	SAY NO GO	Real Gone (RG) 21 (2)
6	6	LET ME LOVE YOU FOR TONIGHT	Shining Star (SL) 21 (2)
7	5	SHE BANGS THE DRUMS	Shoreline (SR) 21 (2)
8	3	MICHAEL MANIA MEDLEY	Acid/Rock (RAC) 21 (2)
9	2	FOREVER TOGETHER	Rebel (R) 21 (2)
10	7	JUST KEEP ROCKIN'	Devon (D) 21 (2)
11	NEW	FRENCH KISS	Living Beat (LB) 21 (2)
12	NEW	GONNA GET ALONG WITHOUT YOU...	Music Man (MM) 21 (2)
13	6	BLUE MOON REVISITED	Cooking Vinyl (CV) 21 (2)
14	9	SEALED WITH A KISS	PWL (PT) 21 (2)
15	NEW	THE KING IS HERE/900 NUMBER	Devon (D) 21 (2)
16	NEW	TV TV TV	Crestone (CR) 21 (2)
17	NEW	KYLE SAID TO JASON	KLF Communications (KLF) 21 (2)
18	34	MASTER MIX	Radioactive (RAD) 21 (2)
19	NEW	CASANOVA (PASSION HERO)	Production House (PH) 21 (2)
20	11	JOY AND PAIN	DCM (DC) 21 (2)
21	NEW	WATCHA SATIN	Shining Star (SL) 21 (2)
22	11	BRIGHT BACK WHERE WE STARTED...	Fantasy (F) 21 (2)
23	NEW	TELL IT AS IT IS	Team Tam (TT) 21 (2)
24	5	DO IT TO THE CROWD	Prophet (PR) 21 (2)
25	16	HAND ON YOUR HEART	PWL (PT) 21 (2)
26	NEW	SUNSHINE '89	AWM (AW) 21 (2)
27	26	SALLY CINNAMON	Block (B) 21 (2)
28	5	PARADISE	Blue (BL) 21 (2)
29	NEW	GONNA GET ALONG WITHOUT YOU...	Blue (BL) 21 (2)
30	19	HELOM HALLS	Music Man (MM) 21 (2)
31	4	WHAT TIME IS LOVE?	KLF Communications (KLF) 21 (2)
32	17	I GO TO PIECES	License (LI) 21 (2)
33	16	DEFINITION OF LOVE	Knot Knot Records (KN) 21 (2)
34	27	LOVE BOMB BABY	Music For Nations (MFN) 21 (2)
35	7	WEE COMES YOUR MAN	AWM (AW) 21 (2)
36	32	SIT DOWN	Rough Trade (RT) 21 (2)
37	23	I'M A MAN/YE KE YE KE	License (LI) 21 (2)
38	4	COCCON (FROM 'HITMAN AND HER')	Music Man (MM) 21 (2)
39	31	HYPNOTIZED	License (LI) 21 (2)
40	NEW	YOU GOT IT (KEEP IT OUTTA...)	Gilmer House (GH) 21 (2)

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2	5	THE HIT FACTORY VOL 3	Fantasy (F) 21 (2)
3	21	3 FEET HIGH AND RISING	Real Gone (RG) 21 (2)
4	14	STONE ROSES	Shoreline (SR) 21 (2)
5	5	KYLIE	PWL (PT) 21 (2)
6	7	THE INNOCENTS	Music (MU) 21 (2)
7	NEW	RHYTHM ZONE VOL 1	Big Logo (BL) 21 (2)
8	11	THE CIRCUS	Music (MU) 21 (2)
9	16	DOOLITTLE	AWM (AW) 21 (2)
10	4	I CAN MAKE YOU DANCE	One Six (OS) 21 (2)
11	6	THE TRINITY SESSION	Cooking Vinyl (CV) 21 (2)
12	5	MIAMI	Mythen King (MY) 21 (2)
13	7	ANTWYAWANNA	Mythen King (MY) 21 (2)
14	7	TECHNIQUE	Fantasy (F) 21 (2)
15	13	2 SURFER ROSA	Fantasy (F) 21 (2)
16	8	GRINDCRUSHER - EARACHE SAMPLER	Radioactive (RAD) 21 (2)
17	NEW	TWO COMPLETE SESSIONS	Shining Star (SL) 21 (2)
18	15	WANTED	Big Logo (BL) 21 (2)
19	16	LES MISERABLES	Real Gone (RG) 21 (2)
20	3	ROCKY HORROR PICTURE SHOW	One Pacific (OP) 21 (2)

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The Week	Last Week	Title	Artist (Producer/Publisher)	Label (7) (12) Number (Distributor)	W/W
1	6	SWING THE MOOD	Music Factory (MOT) 801 (BMG)		
2	3	FRENCH KISS	Hi/London (Hi) 115 (F)		
3	2	WOULDN'T CHANGE A THING	PWL (PWL) 42 (P)		
4	5	POISON	Alice Cooper (Diamond Child) Era/Kat & Moseley (FIM/CA)		
5	4	TOP SOLDIER	CBS 455447 (17-455447) (C)		
6	7	LOKING MY MIND	Epic 27411 (C)		
7	12	YOU'RE HISTORY	Hi/London (Hi) 112 (F)		
8	13	BLAME IT ON THE BOOGIE	Jive (JIVE) 217 (BMG)		
9	6	DO WHAT U WANNA LOSE YOU	Epic 455052 (17-455054) (C)		
10	9	YOU'VE NEVER STOP ME LOVING YOU	Chryslis (CHS) 3355 (C)		
11	28	RIDE IT DOWN	DeConstruction/CA/PS 43555 (17-43556) (BMG)		
12	8	ON OUR OWN FROM 'GHOSTBUSTERS'	MCA (MCA) 1320 (P)		
13	5	DO THE RIGHT THING	10/10 (TEN) 221 (F)		
14	25	HE'D JUMP CANDANCE.../SKA TRAIN	Rhythm King (LEF) 3471 (J/RT)		
15	4	TOO MUCH	CBS (CMT) 271 (C)		
16	13	PURE	Ghetto (GTG) 4 (J/RT)		
17	3	THIS IS THE RIGHT TIME	Arista 112512 (12-412513) (BMG)		
18	14	LANDSIDE OF LOVE	MCA (MCA) 817 (F)		
19	11	WIND BENEATH MY WINGS	Arista 8 (A) 28071 (F)		
20	10	AINT NOBODY	Warner Brothers (W) 29071 (F)		
21	17	DO YOU LOVE WHAT YOU FEEL	10/10 (TEN) 237 (F)		
22	18	THIS ONE	Parlophone (12) 8222 (E)		
23	15	KISSES ON THE POND	Circus (Virgin) 1131 (J)		
24	3	SELF	WEA 72 4807 (T)		
25	5	ON AND ON	Mangalfield (12) 967 (F)		
26	NEW	THE INVISIBLE MAN	Parlophone (12) 926 (E)		
27	8	LONDON NIGHTS	Telstar/WEA 72 4931 (W)		
28	15	Kirsty MacColl (Howe Lillywhite) Davroy Music/Carlin Music	Virgin (KMA) 72 (F)		
29	11	BACK TO LOVE (SHOULD YOU WANT ME)	10/10 (TEN) 245 (F)		
30	1	BATDANCE	Warner Brothers (W) 29241 (W)		
31	2	FRIENDS	MCA (MCA) 1232 (F)		
32	NEW	MENTAL	RCA BR 43207 (17-43208) (BMG)		
33	NEW	SUPERWHIM	Warner Brothers (W) 29201 (F)		
34	2	A NEW FLAME	WEA 72 4941 (W)		
35	7	SATISFACTION	Virgin (V) 2746 (F)		
36	4	WARNING!	Chepperm/Chryslis (COU) 183 (C)		
37	1	KICK IT IN	Virgin (SMA) 17 (F)		

TITLES A-Z (WRITERS)

1-2	The Charm...	85	Harold Falicki/MC/Ving...	37
3	A Bit Of Heaven...	85	Collyer	37
4	Am I A Hobnob...	85	Harold Falicki/MC/Ving...	37
5	Am I A Hobnob...	85	Harold Falicki/MC/Ving...	37
6	Back Street...	85	Harold Falicki/MC/Ving...	37
7	Back Street...	85	Harold Falicki/MC/Ving...	37
8	Back Street...	85	Harold Falicki/MC/Ving...	37
9	Back Street...	85	Harold Falicki/MC/Ving...	37
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57	Back Street...	85	Harold Falicki/MC/Ving...	37
58	Back Street...	85	Harold Falicki/MC/Ving...	37
59	Back Street...	85	Harold Falicki/MC/Ving...	37
60	Back Street...	85	Harold Falicki/MC/Ving...	37

THE NEXT 25

76	80	MICHAEL MANIA	Island/RCA (Island) 808 (P)
77	81	BEYOND	Island/RCA (Island) 808 (P)
78	67	WHEN THE PROUD...	Island/RCA (Island) 808 (P)
79	91	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
80	81	CAN WE TALK	Island/RCA (Island) 808 (P)
81	81	MY FANTASY	Island/RCA (Island) 808 (P)
82	81	IF ONLY YOU COULD	Island/RCA (Island) 808 (P)
83	81	HONEY BE GOOD	Island/RCA (Island) 808 (P)
84	89	TWO WINGS (DON'T J...)	Island/RCA (Island) 808 (P)
85	76	THAT'S HOW IT	Island/RCA (Island) 808 (P)
86	77	I NEED A RHYTHM	Island/RCA (Island) 808 (P)
87	89	KING THERESA (NUMBER)	Island/RCA (Island) 808 (P)
88	89	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
89	89	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
90	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
91	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
92	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
93	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
94	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
95	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
96	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
97	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
98	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
99	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)
100	90	THE BROTHERHOOD	Island/RCA (Island) 808 (P)

IAN MCCULLOUGH

Proud To Fall

OUT NEXT WEEK

TE417/TC/D/C

DISTRIBUTED BY **LIBRO RECORDS LTD.** A WARNER COMMUNICATIONS CO.
ORDER FROM THE **LIBRO** TELE-ORDER DESK ON 01-988 9299 OR FROM YOUR **LIBRO** SALES PERSON.

38	46	SUGAR BOX	Ten Jetic (Kowals) Ten Songs/Djames	London (LON) 225 (F)
39	NEW	STARLIGHT	Chobot/Beggs/Bonnet CBE 742 (CBE) 1242 (W)	
40	NEW	I NEED YOUR LOVIN'	Del Jive 65143 (12-45543) (C)	
41	NEW	DON'T LOOK BACK	Fine Young Combats (Cos/Steak/GH) Virgin Music	
42	NEW	THE TIME WARY (Sax Remix)	Jive (JIVE) 219 (BMG)	
43	NEW	SOMETHING'S JUMPIN' IN YOUR SHIRT	Malcolm McLaren (Kluge/Kessler/Romano/Collins) Varity	
44	5	EVERYDAY NOW	(Tim Palmer) 10 Music	
45	29	YOODAO RAY	A Guy Called Gerald (Chapler/Gerald) Skywave Music	
46	NEW	WE CAN BE TOGETHER	Public Citizen (Fred Zarr) EMI Music	
47	26	SATELLITE KID	Chao China 1712-CHN17 (F)	
48	36	SICK OF IT	The Primitives (Paul Sampson/Wayne/Morris) Complete Music	
49	4	IT'S ALRIGHT	Rat Spaz (Trevor Horn) EMI Music	
50	33	LICENCE TO KILL	Gladys Knight (Narado Michael Walden) EMI Music/Virgin Music	
51	24	CHOICE?	RCA BR 4285 (12-PT 4288) (BMG)	
52	6	BETTER DAYS	Gun (Kenney Macdonald) Ronda Music	
53	NEW	KNOCKED OUT	Paul Simon (A/Babyface) Kerry Music/Hip Top Music	
54	50	THE END OF THE INNOCENCE	Chiffon (Epic) 5717 (W)	
55	48	STAND	R.E.M. (Scott Lin/E.M.) Warner Chappell Music	
56	13	MY FIRST NIGHT WITHOUT YOU	Cyndi Lauper (Cyndi Lauper/Lennie Pats) Warner Chappell Music/RCA	
57	4	BAD LUCK	Paul McCartney (Paul McCartney) Epic 65521 (12-45521) (C)	
58	7	RUNNING DOWN A DREAM	Tom Petty (J Lynne/T.P.M Campbell) EMI Music/Virgin Chappell/MCA	
59	40	SAY NO GO	Tenney Boy (Big Bear) (RT) (RT)	
60	44	CRY	The Lou (Paul Prine) Island/Hotch/Unichappell/Puttabuzzo	
61	52	CHAINS	Robert De Niro (Gene Skinner) EMI Music	
62	NEW	DON'T MAKE ME OVER	Sybil (James Broton/Dalores Drew) Warner Chappell Music	
63	74	YO	Ar On Noise/Malhotra (Dudley/Jaccolli/Hayton) EMI Music/Warner Chappell	
64	NEW	OH WORLD	Paul McCartney (Paul McCartney) Epic 65521 (12-45521) (C)	
65	NEW	A BIT OF U	The Chimes (Jazzie/B.Nelsoe/Holter) CBS Music/Epic	
66	NEW	THE RIGHT SPOT	Vinny White (Rex Solly) PolyGram Music	
67	NEW	LIBERIAN GIRL	Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell (C)	
68	NEW	MOVE YOUR FEET TO THE RHYTHM OF	Hilhouse (Peter Staghuis) Supreme Songs/Virgin Music	
69	NEW	WHAT'S WRONG WITH DREAMING?	River City People (Don Gehman) BMG Music	
70	NEW	LONG WAY TO GO	Steve Nieve (Nieve) Warner Screen Gems/EMI (Charles Judge)	
71	NEW	KISS THIS NIGHT GOODBYE	Dal Arim (Mark Frangopol) PolyGram Music	
72	NEW	GRANDPA'S PARTY	Monie Love (Danciz) Danny Di/Richie Fennia) MCA Music	
73	NEW	KING OF THE NEW YORK STREETS	Ardo (Dave Edmund) County Line/Skinny Zoo	
74	NEW	BLAME IT ON THE RAIN	Mani Vankil (Frank Finley) EMI Music	

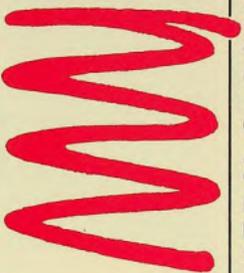
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TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

19 AUGUST 1989

INCORPORATING LP, CASSETTE & CD SALES



No1	1	CUTS BOTH WAYS CD	Epic 4651451
		Glenn Edlin	
2	3	TEN GOOD REASONS ★★ CD	PML 147
		Jason Donovan	
3	2	A NEW FLAME ★★★ CD	Echivo/WEA WT242
		Simply Red	
4	4	THE TWELVE COMMANDMENTS OF DANCE ● CD	WEA WT 228
		London Boys	
5	6	VELVETEEN ● CD	MCA/MCA 4650
		Transvision Vamp	
6	5	DON'T BE CRUEL ★ CD	MCA/MCF 3425
		Bobby Brown	
7	7	CLUB CLASSICS VOL ONE ★ CD	10/10high DNE42
		Soul II Soul	
8	14	RAW LIKE SUSHI ● CD	Great/Virgin GIKCA 8
		Neneh Cherry	
9	10	BATMAN (OST) ● CD	Warner Brothers WT 281
		Prince	
10	9	STREET FIGHTING YEARS ★ CD	Virgin HIND51
		Simple Minds	
11	27	JUMP - THE BEST OF THE POINTER SISTERS CD	KCA & W319
		Pointer Sisters	
12	8	APPETITE FOR DESTRUCTION ★ CD	Globe WT155
		Gunz N' Roses	
13	12	ANYTHING FOR YOU ★★★ CD	Epic 46112-1
		Glenn Edlin & Miami Sound Machine	

waterfront

Debut Album includes the hit Cry
Plus the next single
Nature of Love

35	31	LIFE IS A DANCE - THE REMIX PROJECT ● CD	Mersey/Phonogram MEN 114
		Clare Kilson	
36	39	KICK ★★★ CD	Mersey/Warner WT 286
		NMS	
37	37	BAD ★★★★★★ CD	Epic 452706-1
		Michael Jackson	
38	35	KITE CD	Virgin KMA 1
		Kirry MacColl	
39	36	3 FEET HIGH AND RISING ○ CD	Big Top DUC 1
		De La Soul	
40	NEW	PRACTICE WHAT YOU PREACH CD	Admic WT 297
		Teddemer!	
41	38	THE OTHER SIDE OF THE MIRROR ● CD	EMI EMD 1008
		Steve Nicks	
42	NEW	SINGALONGAMAYEARS CD	Parlophone MCA 2081
		Max Bygraves	
43	40	INTROSPECTIVE ★★ CD	Empireline PCS 3725
		Pat Sharp Boys	
44	43	GIPIRY KINGS ● CD	Telstar STAR 2035
		Gipty Kings	
45	54	THE BIG AREA CD	London 4281121
		Thun Bairro	
46	48	WALTZ DANCING CD	Epic 460753-1
		Melcolm McLaren/Boyz IIa Orch.	
47	42	KING OF STAGE CD	MCA/MCA 1886
		Bobby Brown	
48	49	TAKING ON THE WORLD CD	AAJ AAJ 2807
		Gun	
49	52	AVAJON SUNSET ○ CD	Poplar 8376241
		Van Morrison	
50	56	RATTLE AND HUM ★★★ CD	Island U 27
		U2	
51	61	GREEN ● CD	Warner Brothers WT 234
		R.E.M.	
52	NEW	BATMAN (OST) CD	Warner Brothers WT 287
		Danny Elfman	
53	47	THE STONE ROSES CD	Siamese ORES 902
		The Stone Roses	

Silva
"god"

by Jane Headon

INTUITION IS the name of the game. Reynolds D'Silva is no film buff, but having secured a job as a buyer with HMV, he spotted an opportunity (along with colleague James Fitzpatrick) to fill the soundtrack gap.

"At that time all the James Bond soundtracks were unavailable in this country," explains D'Silva, "so we started importing them from Italy. At other times a soundtrack would be unavailable on cassette so we imported the cassettes. We found that we were giving a lot of advice to people on the subject of this made us think why it's well don't we start our own labels?"

The Bombay-born businessman already had his own label which distributed titles such as 50 Classic Pop Songs and Sleep Gently in the Womb, intended to calm unborn babies.

But when Fitzpatrick spotted the golden god D'Silva acquires the rights to the film *High Road to China* and Silva Screen Records was born.

Soon after came a major coup. Having seen the film or heard the Paul Ben-Dor soundtrack, D'Silva bought the rights to *Crocodile Dundee*. "Maybe if I had listened to it we would have passed the five checks, it contains a biggest seller. Well over 30,000 copies have been sold to date."

Silva Screen Records now has a back catalogue of 50 titles including the *Godfather*, *Alien* and *Harrison*. It always goes for the European rights as "the UK is a terrible market". In fact 75 per cent of its sales are in Europe, and this brings its fair share of problems: the availability of the music before a film (considerably earlier) European release; sleeves often don't complement the (different) Euro-poster campaign for the film.

D'Silva spreads worldwide his fondness for attractive packaging. He scans most record companies "vested interest in mediocrity" and puts extra money and effort into making the "look" of a product; the CD version of Silva Screen's new *Lawrence Of Arabia* soundtrack has the same examples on a 20-page explanatory booklet.

Lawrence is Silva's second biggest success story since "Croc". D'Silva is re-recording music from the Big Country when he heard the plans for re-cutting David Lean's 1962 film. He thought of re-recording the music digitally, in Dolby Stereo, and exciting the recording from 20 to 52 mins. Maurice Jarra proved enthusiastic and Columbia pictures liked the idea so much that they took D'Silva onto the film.

Silva Screen Records has recently spawned a sister label — Silva International. It takes care of other international non-soundtrack releases. Umberto Tozzi, Italy's former male artist, had his greatest hit distributed by Silva International. Plans are afoot to distribute his next album and also that of an-

other Italian artist.

Meanwhile the soundtrack market is slowly growing. "Soundtrack sales are limited. We have to get involved in competitions, invite dealers to previews in order to boost marketing. But in a way we're lucky because soundtracks have a long life. There is the cinema release, video, television and now cable and satellite. We're trying to do something with the cable people. I'm not sure what yet, but we're working on it."

D'Silva plans to record some of the music from the Hammer Horror classics and open to new office in LA. His UK sales remain rooted in stores such as Forbidden Planet, Fantasy World and The Sheffield Space Centre. "Soundtracks," as D'Silva says, "are a strange market."

Talking
tango

by Martin Aston

IT'S 8.30am on a Friday. Early for so many, but not 67-year-old Astor Piazzolla who used to be a busy schedule. So let's get straight on and talk tango. Or more to the point, *Nuovo/New Tango*, which the Argentinian composer and bandoneon (button accordion) player has made totally his own since 1955, when he turned traditional tango on its head.

By stretching and modifying the form with jazz and classical approaches, Piazzolla has long had a great reputation in jazz, film scores, opera and television music circles, and now he's starting to cross over by way of world music's encompassing influence.

His first UK appearance was in 1985, his first mainstream UK release care of Sling, whose Pangea label released *Tango: Zero Hour* in 1988. What Piazzolla calls "problems and misunderstandings" severed his ties with the label. And he's no longer in good terms with Sarah's American Clave label.

Jara/Fuego has just licensed the marvellous *The Rough Dancer And The Cyclical Night*. "Now I'm free on cassette, and now he's starting to cross over by way of world music's encompassing influence."

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BRENDAN CROKER AND The Five O'Clock Shadows: 'all the songs were inspired by realistic medues'

more to American and European ballets picking up on his music and to the fact he has totally abandoned any compromising with synthesizers or symphonies as in the mid-Seventies.

"I don't know how to classify my music — tango or classical or chamber music. In jazz shops, they have me under jazz, or the Brazilian section, and tango of course."

Piazzolla's recent London concert was a testament to the man's courage in sticking to beliefs, especially after recently recovering from major heart surgery to "add 20 years to my life". Sadly, no *Nuovo* blood has turned up to lend a hand. "The young kids who are playing rock'n'roll in Argentina could be the future of tango, because to me, rock'n'roll has an age, and they might get bored when they're 25. Right now, they're imitating English and American rhythms, although they call it 'national rock'n'roll' because they sing in Spanish. But when I check out the tango shows on television, they're starting to copy my licks. So I think, if the bad ones are into this, then the good ones are coming up soon." It's been so long doing this by myself.

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But where's the development in just doing one kind of song?"

Croker is happy at Silverstone, whose Andrew Lauder he describes as "very supportive. Never any negativity. He's such a keen musical nut." When asked about the diversity of styles on the album, Croker claims: "All the songs were inspired by realistic medues."

Croker has also recorded an album with his old friend Mark Knopfler, who, along with Eric Clapton, makes a guest appearance on the album. But his latter record is in the form of a tribute, featuring songs by the likes of Lonnie Johnson and The Delmore Brothers — "Stuff we grew up listening to," says Croker. "We're just paying a little respect and enjoying it at the same time. I don't know what label it'll appear on. We just did it for the hell of it."

Croker and his band tour the US this month, their first, and after that, "We'll just gig around, and let the songs develop live. You get to show off a bit live. It all happens in a spirited fashion."

Seven up

by Nicolas Soames

IT WAS appropriate that the band chosen to play as a curtain raiser to the Royal Command Performance of Indiana Jones And The Last Crusade was The Temperance Seven. Although in terms of age they probably have more in common with Sean Connery, they can hardly do to death off to Chichester to play on Radio Two's *Around Midnight* program.

After a typical Temperance Seven set, full of antics, they had no time to see the film because they had to dash off to Chichester to play on Radio Two's *Around Midnight* program.

Although they had their record heyday in the early Sixties with their great hits *Pasadena* and *You're Driving Me Crazy*, they have, like many Sixties bands, been active on the live circuit. But in the last 18 months new management and the resurgence of interest in Sixties personalities have reawakened demand for The Temperance Seven whose music was 40 years out of date 30 years ago.

In fact, *Upbeat Management* was so convinced of public appeal for the Seven's unique brand of syncretism and megaphone vocal that the company itself decided to go into the record business. "None of the big companies

wanted to record them but we knew there was a demand," says Liz Buddle, partner in *Upbeat Management*. *Upbeat* has secured the Far East on the *Upbeat* label distributed by PRT has proved her right.

The album — including *Waterloo Road*, *Charleston*, *Hard Hearted Hannah* and other tunes of the same ilk — has appeared in all three formats and within months the tape version (URMC 101, dealer price £3.95) has already been through one re-pressing. Sales have been helped by extensive Radio Two airplay, and *Upbeat* is planning a second release next year containing some of the old big hits for which they are constantly asked: numbers such as *Pasadena* and *You're Driving Me Crazy* are available only on compilations.

The eight members of the band have played with other groups but this is becoming increasingly difficult as *Temperance Seven* work increases — in August, they go on a mini-tour of Scotland.

Back tracking

Record Retailer, 20 August 1984

In his closing speech at Pye's sales conference, MD Louis Benjamin declares "whatever the future of this industry, Pye Records will be in the forefront". In a bid to take the reins of the coming autumn, EMI deputy MD Geoffrey Bridge talks of promotion plans "so confidential that even the staff don't know of them". Three years after his death, Liberty prepares final batch of previously unused Eddie Cochran releases... New technology permeates music industry as Keith Proeve distribution proudly installs an Anafone service and Philips sales manager Darcy Glover tours dealers with his tape recordings, display material and colour slides of new product.

Music Week, 17 August 1974

Peter Knight jnr appointed general manager of new Private Stock label, formed by former Bell president Lury Ural with backing from EMI... The Government authorises the establishment of a national music centre, Bradford, Ipswich, Portsmouth, Reading and Wolverhampton, expected on air by late 1975... *Pickwick* launches into Euro market with the release of 50 albums in France... Warner Bros acquires new Film Sector label, named Warner-Spector, to re-release product old and new.

Music Week, 18 August 1984

George Martin accepts invitation to become APRS president, taking over from Sir George Solti... In his keynote address to the NMS in New York, Trevor Horn urges: "We must sit back and think about the number of record releases every week and how many are just rubbish and express disgust at this terrible waste"... In its biggest operation yet, BPI anti-piracy unit seizes counterfeit cassettes capable of generating £1.5m annually. Several names needed to remove evidence.

MARK LEWISOHN

Midnight cowboy

LYLE LOVETT takes a perverse pleasure in confounding expectations. For a man who rode into town on the back of the new country wave, he's taken a wide interpretation of the territory. He's as likely to launch into smoky bar room jazz or jump band blues as any song with the word cowboy in it.

Opening at a packed **Dominion Theatre** was veteran guitarist **Leo Kottke**. A large, amiable guy who hasn't changed his hairstyle, let alone his music, in the past 20 years, he soon won over the audience with his self-deprecatory humour and his impressive mastery of acoustic, six and 12 string guitar over a range of rag-time, blues, and jazz guitar pieces.

From the moment Lyle Lovett and his band took to the darkened stage it was obvious we were in for something different. He, sober-suited, an unarty quiff adding at least six inches to his not inconsiderable gawky height. His band, suitably attired in suits no less sober, came over like the lost rhythm section of a big band. Fretless bass, a stand-up drum kit and a cello provided a backdrop pocked with atmosphere for Lovett's sparse acoustic guitar.

No holds barred, the band immediately launched into... a classical cello solo. This was immediately followed by Here I Am, Lovett's surreal bebop-style spoken section, interspersed with a slow blues riff.

John Hagen's haunting cello brought a rare intensity to the sound, occasionally intersecting a pizzicato solo which would have put most jazz guitarists to shame. Matt McKenzie's fluid bass and Dan Tomassoni's subtle brushwork emphasised the jazzy side to Lovett's music while adding a new dimension to the country-lined songs. On a couple of the pieces, Leo Kottke ambled back on stage to interject some bluesy lead guitar.

If you think country music is either all macho Steve Earle clones or all sequins and glitz, Lyle Lovett is the perfect antidote.

ALASDAIR CREWE



A CUT above the rest: Lyle Lovett confounds expectations

The finest worksongs

THE SANDKINGS aren't content just to turn heads — they set them spinning. Showcasing their outstanding collage of sound at **The Barbican** this impressive vinyl, Wolverhampton four-piece sparked with dizzying energy.

On their way up the Sandkings will most frequently be compared to REM, but for any pliancy they borrow their mastery of a thrilling rocksteady sound, always creative but borrowing from everywhere. There seems almost too much to compress into each four minutes as singer and guitarist flick through their encyclopaedia of references.

American vocalist **Jack Mann** performs wonders to wrap his stirring melodies around the bucking, plinking sound of a band always doing the unexpected. Songs leave you begging for a hook like that never comes, or fit you with one unannounced.

The straightforward up-beat rock of All's Well With The World makes it an obvious choice for a single, though if that comes through **The Sandkings'** guitar leads. Get a shot of it soon.

MATTHEW COLE

Welcome to bloom town

THE FEYMOUR were never going to have it easy as sole Southern support to two of Manchester's hotter names. This ungrained and unheard-of Colchester band played a blinder which swiftly endeared them to the **Dingwalls** disaffected. Wonderfully wild and wacky, they came across as a poppy bohemian wrapped around a demented undertone.

The opening number, imaginatively titled Opening, was a special treat with vocalists Damon battering the worries against the post-psychedic squall of the others. There could well be a gap in the goofy market and The Feymour have the charm to fill it.

In contrast, **Too Much Texas** left the stage to yowling silence despite turning in an effective, high voltage set. But then you can't expect kids to be doing mid-song breaks and slugging off the crowd. The old-fashioned-cockney routine has been done before.

Fast Automatic Daffodils are the latest Manchester act to capture the heart of the music press — and it's not hard to see why. Their current single Lions, given superior treatment tonight, is a doozy and on stage they exude confidence and class beyond their years.

There wasn't a duff track in the set and there was plenty to get the old hair shaking. On the evidence of this gig they've enough songs for a superior debut album and, as important, the presence to make themselves heard.

They're new, fast, far from automatic and about to bloom. Watch out for them. LEO FINLAY



BUDDING TALENT: New Fast Automatic Daffodils

Gun lore

WHILE MANY hard rock bands are as musically adventurous as the missionary position, **Gloweign** rockers **Gun** are akin to being tied up and whipped by a leather-clad bimbo.

Couple their tenacity with a sweltering and swelling **Marquee** — closer this hot summer season to the fourth level of Dante's *Inferno* — and the mix is right for one of this year's most stunning live performances.

Signed two years ago by A&M and given that time to develop and write, **Gun** have already produced an accomplished debut album, *Taking On The World*, and have scored chart success with the single *Better Days*.

They are thus set to fill the void in the pop/rock crossover market left vacant by the sad demise of Thin Lizzy, a somewhat precocious achievement considering three of the band are still in their teens.

With the look of a **Garbols** street gang (and attitude to match the bikers' jackets and torn jeans) they hurled out a frenetic energy reminiscent of early AC/DC — all head shaking and arm pumping guitars and a singer with sweat-soaked hair like a man caught in a hurricane.

After the searing versions of Lizzy's *Don't Believe A Word* and a frantic rendition of Prince's *Let's Go Crazy*, **Gun** departed leaving the impression of having witnessed a rather special event — the next tour will surely see them playing to capacity venues such as London's **Hammersmith Odeon**.

To echo the sentiments of **Gun's** set intro theme — Alex Horley's (Ain't) Nothing Like A Gang Bang — this kind of musical promiscuity should go unencouraged.

ANDREW MARTIN

Tora Tora

YOU FIND tomorrow's stars in the seediest of places and the **Lesley Owen Arms** has got to be one of the seediest. But, despite comprising little more than a small bar with a very small stage, it still played the host to a heartening row of new talent.

The Banzai Babies' indifference is overwhelming. Pervergers of fuzzy guitar pop in the **Darling Buds** vein, they understand themselves dramatically, their music a mixture of half sung vocals and limp wristed guitar

changes. Their finest track is untitled. They can't, it seems, even be bothered to think of a name for it — this approach fits in well with their dreamlike images and uncertain melodies.

There are a lot of rough edges but more experience, a full line up and several good sharp kicks up the backside should set them in the right direction.

No such problems with support band **HeavyMetal**, however. A frantic six-piece with a love for Seventies funk and soul, their singer's star in the making, like a rare groove Terence Trent D'Arby, he's the kind of frontman who's dancing when he's not singing and when he's not dancing he's setting up cultural exchanges with the audience: "We give you the music, you've gotta give us the vibe."

The slap bass and funk guitar complement each other perfectly weaving all the appeal of classic soul cuts with the approach of modern acid jazz.

It's a ramsack affair but this kind of natural looseness creates the most compelling dance music. A bundle of raw talent just waiting to explode. **Honeychild** are convincing enough to turn what sounds as dull as a Stanky and Hutch soundtrack into a totally contemporary groove experience.

IAN WATSON

KAY SINCLAIR

Ivory coast

UNIQUE — A hackneyed phrase, but the only one which can adequately describe the talents of **Michael Camilo**, making his London debut at **Rouble Scott's**.

Showing all the virtuosity of the concert pianist he also is, Camilo held the audience in the palm of his hand from the opening number, Suite Sandrine Part I, defying anyone to sit back and not tap their feet. With Michael Bowie on acoustic bass and drummer Ignacio Berroa, the trio added new twists to the old jazz drum break/solo trick.

In Yarey from Camilo's eponymous new album, for instance, they leapt from ballad to frenetic improvisation to straight ahead swing and back without hesitation, Bowie displaying some clever choice of harmonics, fast fingering and sliding fretwork to coax out some weird (but very wonderful) sounds, while Camilo and Berroa bounced off each other like rubber balls.

Opening the second set with a gloriously acoustic version of his Grammy award-winning *Why Not?*, Camilo seemed to positively feed off the whoops of an especially polite British audience and responded with even more running arpeggios and rhythm changes.

Camilo has been labelled the **Chuck Corea** of the Nineties. But apart from more than matching Corea for technical brilliance and artistry, it is to the sheer tenaciousness and joy of Camilo that the audience responds. Corea appeals to the jazz enthusiast, but Camilo — who can never wipe the smile from his face — can also reach the layman with his melody.

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1	SWING THE MOOD	10 •	Music Factory WDR70.00 (BMG)
2	FRENCH KISS	10 •	Mer/London FQ1 115 (F)
3	WOULDN'T CHANGE A THING	10 •	PAW PAK (D) 42 (F)
4	POISON	10 •	Epic 6556817 (7"-4556818) (C)
5	TOY SOLDIERS	10 •	CBS 6556847 (7"-4556848) (C)
6	LOSING MY MIND	10 •	Epic ZEP77 1 (C)
7	YOU'RE HISTORY	10 •	Mer/London FQ1 112 (F)
8	BLAME IT ON THE BOOGIE	10 •	Mer JHE71 2 (7) (BMG)
9	DON'T WANNA LOSE YOU	10 •	Epic 6556540 (7"-4556548) (C)
10	YOU'LL NEVER STOP ME LOVING YOU	10 •	Chrysalis CHR12 1385 (C)
11	RIDE ON TIME	10 •	Mer/Communications RCA R4 42555 (72"-PT 42556) (BMG)
12	ON OUR OWN (From 'Ghostbusters II')	10 •	MCA/MCA (D) 1356 (F)
13	DO THE RIGHT THING	10 •	10 • Virgin TMX021 (7) (F)
14	HEY DJ I CAN'T.../SKA TRAIN	10 •	Rhythm King LEFT 31 (D) (RRT)
15	TOO MUCH	10 •	CEA/TOMY 7 (C)
16	PURE	10 •	Glass GTC01 1 (RRT)
17	THIS IS THE RIGHT TIME	10 •	Atco 11573 (12"-41574) (BMG)
18	LANDSLIDE OF LOVE	10 •	MCA TW17 8 (F)
19	WIND BENEATH MY WINGS	10 •	Atlantic A 8727 (D) (W)
20	AIN'T NOBODY	10 •	Warner Brothers W 2882 (W)
21	DO YOU LOVE WHAT YOU FEEL	10 •	10 • Virgin TMX021 (7) (W)
22	THIS IS A MAN'S MAN	10 •	Mer/Communications RCA R4 42555 (72"-PT 42556) (BMG)



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41	DON'T LOOK BACK	10 •	Time Young Combats
	London LGM 226 (F)		
42	THE TIME WARP (SAW Remix)	10 •	Mer JHE71 207 (BMG)
43	SOMETHING'S JUMPIN' IN YOUR SHIRT	10 •	Epic WAI1271 3 (C)
	Malcolm McLaren/Boyz IIa Orch./Lisa Marie		
44	EVERYDAY NOW	10 •	Mercury/Phonogram TEL312 (F)
45	VOODOO RAY	10 •	Mercury BS 664 (72"-33 666) (F)
	A Clay Called Gerald		
46	WE COULD BE TOGETHER	10 •	Atlantic A 894 (D) (W)
	Dabbs Gibson		
47	SATELLITE KID	10 •	Chine CHINA 17 (72"-CHINA 17) (F)
	The Dogz D'Amour		
48	SICK OF IT	10 •	Mer RCA R4 42447 (12"-PT 42448) (BMG)
	The Primitives		
49	IT'S ALRIGHT	10 •	Parlophone 12 (R 4220) (E)
	Pet Shop Boys		
50	LICENCE TO KILL	10 •	MCA/MCA (D) 1359 (F)
	Graeme Knight		
51	CHOICE?	10 •	Mer RCA R4 42685 (72"-PT 42686) (BMG)
	Blow Monkeys feat. Sylvia Tella		
52	BETTER DAYS	10 •	ARM AMNY 265 (F)
	Gun		
53	KNOCKED OUT	10 •	Mer/Virgin SMD10 12 (F)
	Paula Abdul		
54	THE END OF THE INNOCENCE	10 •	Geffin GEF 51 (D) (W)
	Dan Henley		
55	STAND	10 •	Warner Brothers W 2832 (D) (W)
	R.E.M.		
56	MY FIRST NIGHT WITHOUT YOU	10 •	Epic CND1 5 (C)
	Cyndi Lauper		
57	BAD LUCK	10 •	Epic 65503 7 (72"-45503 6) (C)
	FM		
58	RUNNIN' DOWN A DREAM	10 •	MCA/MCA (D) 1358 (F)
	Tom Petty		
59	SAY NO GO	10 •	Mer/Phonogram Life RLR 10 (D) (UK)
	De La Soul		
60	CRY	10 •	Mer/Warner Bros W 2832 (D) (W)
	Waterfront		
61	CHAINS	10 •	Mer/Warner Bros W 2832 (D) (W)
	The River DeScribes		
62	DON'T MAKE ME OVER	10 •	Mer/Warner Bros W 2832 (D) (W)
	Chaka Khan		



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metal," points out Phonogram's Dave Thorne, "which do not apply so much to marketing various other kinds of acts. And there are certain criteria when marketing metal acts that you must take account of, which do not necessarily have to with other acts."

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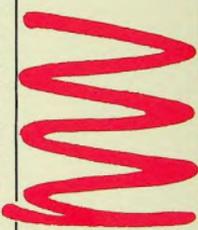
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|-----------|---|-----------|--|
| 1 | SWING THE MOOD
Big Fun
Epic 655841 | 2 | FRENCH KISS
L.L.Cooler
Mer/Island/FX 115 (P) |
| 3 | WOULDN'T CHANGE A THING
Kylie Minogue
Mer/Island/FX 115 (P) | 4 | POISON
Alice Cooper
Epic 655841 (12-655841) (C) |
| 5 | TOY SOLDIERS
Marrika
CBS 655847 (12-655848) (C) | 6 | LOSING MY MIND
Lizzo Minnelli
Epic 2827 (12-655849) (C) |
| 7 | YOU'RE HISTORY
Shakazzie Sister
Mer/Island/FX 112 (P) | 8 | BLAME IT ON THE BOOGIE
Big Fun
Mer/Island/FX 112 (P) |
| 9 | DON'T WANNA LOSE YOU
Gloria Estefan
Epic 655841 | 10 | YOU'LL NEVER STOP ME LOVING YOU
Sonia
Crysmel (C) |
| 11 | RIDE ON TIME
Black Box
@Columbia/PCA 88 4855 (12-PT 4856) (BMG) | 12 | ON OUR OWN (From 'Ghostbusters II')
Bobby Brown
MCA/MC |
| 13 | DO THE RIGHT THING
Redubbed Original & The Fix
10 Virgin/TL | 14 | HEY DJ I CAN'T.../SKA TRAIN
Beastmasters feat. Betty Boo
Brylcreem/EG (UFT) |
| 15 | TOO MUCH
Bros
CBS/ATO | 16 | PURE
The Lightning Seeds
Gleason/GIGI |
| 17 | THIS IS THE RIGHT TIME
Lisa Stansfield
Arista 112512 (12-413517) | 18 | LANDSIDE OF LOVE
Transvision Vamp
MCA/TW |
| 19 | WIND BENEATH MY WINGS
Bette Midler
Atlantic A 8927 (C) | 20 | AIN'T NOBODY
Rufo & Chaka Khan
Warner Brothers W 2880 (C) |
| 21 | DO YOU LOVE WHAT YOU FEEL
Inner City | 22 | THIS ONE
Paul McCartney |



41 DON'T LOOK BACK

Fine Young Cannibals
Leadin' (LON) 220 (P)

42 THE TIME WARP (SAW Remix)

Dancin'
Epic 116271 201 (BMG)

43 SOMETHING'S JUMPIN' IN YOUR SHIRT

Milohom/McLennan/Bozzatella Orchi/Laser Monte
Epic 116120713 (C)

44 EVERYDAY NOW

Teates
Mercury/Phonogram 123.212 (P)

45 VOODOO RAY

A Gay Called Gerald
Bluesy BS 804 (12-84 8804) (P)

46 WE COULD BE TOGETHER

Dabbie Gibbon
Atlantic A 8967 (W)

47 SATELLITE KID

The Dregs D'Amour
Close CHINA 71 (12-CHINA 71) (P)

48 SICK OF IT

The Primatives
Lazy/PCA PR 4250 (12-PT 4250) (BMG)

49 IT'S ALRIGHT

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Majors and metal re-tie the knot

Heavy metal has firmly re-established itself as a chart force to be reckoned with — due mainly to the indie labels keeping faith with the bands. Now the majors are again investing in the genre, as Paul Henderson discovers

SINCE ITS emergence as a chartable commodity a couple of decades ago, with the likes of Led Zepplin, Black Sabbath and Deep Purple (each having had a dozen or more UK top 10 albums in the space of five years), heavy metal may have walked the perimeter of the graveyard more than once, but it has steadfastly refused to die.

In its early days it was a force to be reckoned with. In its bleak periods, many a metal band in search of a deal had their Marshall stacks silenced as far as the majors were concerned, with all but the biggest having their marriages to the major labels dissolved, and all but the most promising new bands looking to tie the knot were forced to do so with the indies.

Now, 20 years after first power-chording its way into the limelight, heavy metal, for want of a better term (sub-divided into a multitude of sub-groups, ranging from thrash metal to the sometimes confusing inclusion of AOR and beyond, it is proving progressively more difficult to define), has firmly re-established itself — via much spadework from the indies, it has to be said — as a gill-edged security. The majors are again investing, and it would appear that their marketing men are either turning to the dust-covered pages of their manuals or writing new ones.

"There are definitely some specifics involved with marketing metal," points out Phonogram's Dove Thorne, "which do not apply so much to marketing various other kinds of acts. And there are certain criteria when marketing metal acts that you must take account of, which you do not necessarily have to with other acts."

A consensus exists which suggests that "but there" is an in-built, ready-made audience for heavy metal who are potential purchasers of anything that falls into the category. In which case (so the theory goes), when marketing a metal act you can at least sell a certain number of records by following even a fairly basic marketing strategy, such as simply creating an awareness within the market that a record is available.

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"A TASTE OF ARMAGEDDON" — THE DEBUT RELEASE FROM THE UK'S NEWEST METAL LABEL: MASTER RECORDS, FEATURING THE 10 FINEST YOUNG UNSIGNED THRASH METAL BANDS IN BRITAIN.

MASTER is currently co-ordinating live work for these bands — contact FERGUS O'LOONEY. Also MARTIN STEWART (A&R), RUSSELL BROWN (Press), IVAN PURVIS (Promotions) and BUSTER BLOODVESSEL (Mega-Corporate Troubleshooting & Public Interface).

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AND look out for "ELEMENTALS" — an equally thunderous collection of UK Heavy Metal talent, including PAUL DIANNO (ex IRON MAIDEN), WORLD EXIT, JEZEBELLE and others. Released October 2.

'Announcing' a metal act or record via the press comes relatively painlessly. Advertising in a mere handful of magazines will reach the vast majority of potential purchasers. And the thoroughness with which information in these magazines is consumed by metal fans means that an initial campaign of only two or three weeks can be sufficient

► FROM PAGE ONE

fore it's released, then you can sell a certain quantity of records, irrespective of any kind of commercial success."

"Announcing" a metal act or a record via the press comes relatively painlessly in terms of cost and decisions on placement. Advertising in a mere handful of magazines — headed by *Kerrang!*, *Metal Hammer*, *RAW* and *Sounds* — will reach the vast majority of existing potential purchasers. And the thoroughness with which information (advertising as well as editorial) in these magazines is consumed and digested by metal fans means that an initial campaign of perhaps only two or three weeks is sufficient in order to attain product awareness in close to the total readership. This handful of "specialist" magazines also provides a small yet "high-scoring," very definite target area for the record company press office in its aim for editorial (to hopefully) support the advertising.

EMI's Mike Andrews explains: "It's not easy to get music like that played on radio, because it doesn't fit with daytime programming. So yes, we do rely very heavily on the rock press, which does appear to have a stable readership, and a readership that seems to trust the reviewer.

"We don't have to make these eulogistic claims and have these fantastic fashion shots that make you lust for the personality. We don't have to — to put it bluntly — polish a lurd! To me, the key is integrity. And therefore your ads and your marketing campaign can be very honest — here it is, it's great, we know you've got taste as an audience, so check it out.

"Consumer press ads are very high on the list, the actual merchandising of formats, fly-posters stand out, again because metal bands often have very good visual images and their posters tend to stand out and catch your eye," he adds.

Once the metal fans are aware of a band, then it is a case of them



WOLFSBANE — AIMING to cash in on what Phonogram's Thorne describes as the fans' 'total allegiance'

hearing it and liking it. But they will not actually commit to the band until they have seen them live. Most marketing people agree that playing live is really the benchmark for all of these bands. Unlike the pop field, if a rock band do not cut it live, any success on scales is going to be short-lived. But with a rock band who can back up a good record with equally good live performances, you are looking at a band with potential for tremendous durability. Getting a metal band "out there," therefore, is of the utmost importance.

Continues Andrews: "Absolutely. Without a shadow of a doubt. It's an integral part of our development plan for a new band. The history of pop is littered with bands that didn't play on their records, were taken out and bought some clothes... all that sort of thing. That's a phenomenon that I've

never been aware of happening in rock. I think you can manufacture a pop group; I don't think you can manufacture a successful rock band that will have some longevity. The audience are so astute that they see through it. Unless the band has good songs and can really play, you don't have that longevity."

As a band is developed, and as they become successful, the nature of metal fans as the most avid consumers gives marketing departments a wider than usual area of operation. The fans are likely to want to buy the album, all the formats of the single (prolonging the chart-life and chart-profile of a record while you're trying to get it on the radio), all the T-shirts, all the merchandising...

"They're total consumers," asserts Dave Thorne. "It's total allegiance. And that's what heavy metal is all about. It's a way of life for them. You don't get that with any other major generic form of music."

"You may call it less subtle; it certainly isn't less sophisticated. I don't think there's any major record company who is breaking metal acts right now who doesn't have to go to the most extraordinary lengths in terms of creative marketing and packaging to be able to sell those bands — particularly on singles. And I think you will find that many of the most creative and imaginative campaigns, particularly on singles, are with metal bands.

"I wouldn't say it's complex, but there's a lot more to it than I think many majors realise. And I think that's one of the reasons why many of them are not successful with it. They don't have people who care about it and who understand it, — realised that metal is by far the most productive, durable, and ultimately the most successful music that's made on the planet."

The majors and metal — the honeymoon continues.



Thunder (left), signed to EMI. 'I think you can manufacture a pop group,' says EMI's Andrews. 'I don't think you can manufacture a rock band. The audience see through it. Unless the band has good songs and can really play, you don't get that longevity'

Little
Angels

Kingdom
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STAGEDOLLS

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Showing no sign of metal fatigue

Kirk Blows casts an eye over the current crop of young UK hopefuls on the hard rock scene and looks to the future with optimism

THERE CAN be no other form of music that has such challenging demands put upon it than heavy rock or heavy metal, call it what you will. Its very nature dictates that rock bands have to prove themselves within a live format, the ultimate result being that it can often be a long and hard apprenticeship for so many — and because of that not too many make it all the way.

It seems, however, as if the tide is slowly turning, with 1989 witnessing both a more instant form of success for the likes of Gun, Dare and Wolfsbane, and at long last, rewards for the tenacity and endurance of the likes of the Dogs D'Amour and the Quireboys. Elsewhere within the genre there are other bands that are now seeing their endeavours come to fruition, making for a promising 1990.

Perhaps one of the most reassuring tales of recent times has been that of FM, one of the "Great White British Hopes" a few years back, who have seen some three-and-a-half years elapse since their indiscreet debut on Portrait/CBS. In a rare display of record company loyalty, CBS has not only stuck by the band throughout a troubled period of management and production problems, but actively fought on their behalf.

"The record company has been absolutely brilliant," says the band's Pete Jupp. "I think a lot of it is down to the fact that most bands would probably have split up with all this problems that we've had, because that would have been the easiest thing to do. But we had so much belief in what we were

doing that we weren't going to allow the situation to break up the band, and I think CBS has a lot of respect for us because of that."

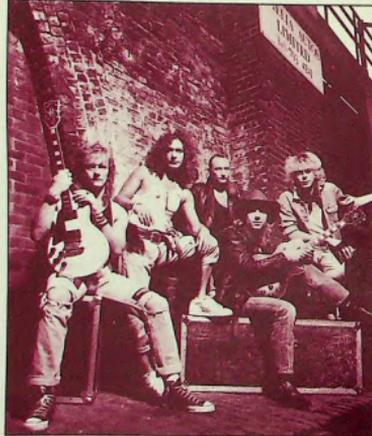
The band are now firmly back in gear, the evidence being the Tough It Out LP (Epic), displaying a slightly harder, more representative sound courtesy of producer Neil Kernon.

There's no reason why FM can't follow in the footsteps of Gun, already with a hit single under their belts, in spite of their obvious youth. This Glaswegian outfit have seemingly emerged from nowhere, although the sudden impact shouldn't disguise the two years' worth of behind the scenes work in formulating the entity that is Gun.

"We want to be seen as the first rock band to emerge from Glasgow since the Sensational Alex Harvey Band," states vocalist Mark Rankin. And like SAHB, the band are intent on proving themselves where it matters: on stage, having put in some rather impressive performances. A&M has given the band the space to develop and results are now there for all to see.

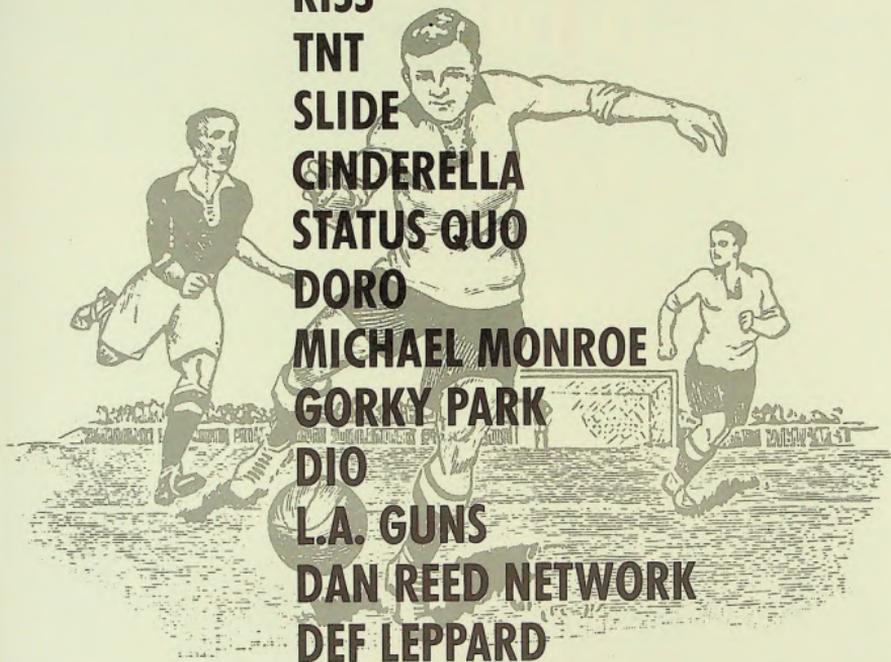
Label stable-mates (no, not Horse!) are Dare, a five-piece from Manchester, put together by ex-Lizzy keyboard man Darren Wharton. Like Gun (with their Taking On The World debut), Dare have an impressive first album in the shape of Out Of The Silence. But what is really admirable is the commitment the band are showing to their cause, having been touring non stop since the LP's release at the end of 1988. Support roles with Europe and others, along with many dates of their own, have established Dare's live credentials, and it is a credit to the band's attitude that they appreciate the worth of building up solid basic support through continuous club gigs (I've lost count of the number of packed Marquee dates), when bigger venues could have been attempted. Success guaranteed.

FM, Gun and Dare represent the cream of the melodic end of the hard rock spectrum and there are others, such as Midnight Blue and After Hours, currently waiting in the wings. It is early days yet for Midnight Blue — they have impressed with some live shows and secured publishing with Chrysalis Music. It is currently a case of lining up the right recording deal while the initial impetus is still there. After Hours, who currently need to boost their live profile in London at least, have just completed their second

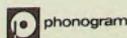


THUNDER: rising from the ashes of Terraplane

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BLVDGON RIFFOLA



▶ FROM PAGE FOUR

album (their first appeared through FM/Revolver in mid-1988) and will receive a worldwide release [the deal to still be announced] at the end of the year.

There's always going to be stiff competition at the more commercial end of hard rock but one of the good things when surveying the current scene is in becoming aware of the amount of diversity on offer. In stark contrast to the aforementioned quintet of bands come Wolfbone, like Sabbath and Priest before them, emerging from the sprawling, smoke-polluted Midlands, intent on creating serious carnage, with no mucking about.

Wolfbone come from the "we're a heavy metal band and we're proud of it" school, and with Live Fast, Die Fast (Def American) they go all out to prove it, delivering downright dirty metal with help from producer Rick Rubin. You either love it or hate it. Whatever. Wolfbone are here, and for that we should be thankful.

Another name worthy of mention while talking of truly metallic Midlands are Marshall Law, a sort of Eighties Judas Priest, and likewise they will develop in time. Time is something The Dogs D'Amour have had plenty of, 1989 representing their sixth year in business despite controversy, rejections, numerous setbacks and bans, not forgetting their inimitable lifestyle. The forthcoming Erol Flynn LP (China/Polydor) is set to finally establish them once and for all, and it has been a hell of a struggle. "We're still doing all the same things as we used to," says guitarist Jo Dogs. "It's just that we've now got people behind us who believe in us."

And likewise, the Quireboys have seen this year reward them substantially, with an EMI deal and

"There's always going to be stiff competition at the more commercial end of hard rock but one of the good things is the amount of diversity on offer"

management in the shape of Sharon Osbourne. "The band have just completed the recording of the album at Cherokee in Los Angeles," explains Osbourne. Entitled A Little Bit Of What You Fancy and produced by Jim Cregan and George Talco, with Ron Nevison receiving an executive producer's credit, the recording sessions also encouraged the sacking of long-time drummer Cozy. "It just wasn't working out in the studio," Osbourne says.

Also currently in the studio are Thunder, formed from the ashes of the ill-fated Terraplane. EMI has not been slow in picking the band up, the album can be expected early in the new year, and a harder, bluesier feel is suggested by the early demos.

Another ex-Terraplane man, Rudi Riviere, is also set for big things with his new project Bam Bo Lam. The four-piece have kept the whole thing under wraps until now, with a couple of recent support slots unveiling a Thin Lizzy meets

Prince direction. A name to watch for.

The time must surely come for The Grip. A succession of sell-out shows in London and around the country is evidence of their appeal, merging their spirit of eternal optimism with some of the most beautiful rock songs put down. "With Teenage Bide [their first product for Survival Records] we actually carved the niche into the record buying public's awareness that we're always needed. In fact, it achieved more than we could have hoped for," states mainman Willie. If there's any justice, the follow-up, Look What You Done, will be one to crack it for the band.

Another name that steadfastly refuses to go away is that of Tigertailz, the hairpray-odded glam-rockers who, having ejected former vocalist Stevi James and replaced him with the far superior Kim Hooker, illustrate an overwhelming improvement with their second album for Music For Nations, titled Bezerk and scheduled for an October release.

In a more traditional vein are, of course, the much-touted Little Angels, who have just completed work on their debut album for Polydor. Produced by Owen Davies (Then Jerico) and scheduled again for October, the band will support the LP with a full UK tour and will get full backing from the label.

Horse (London) are a name who are currently attracting a buzz, prompted by some sizzling shows at the Marquee. They follow in the footsteps of AC/DC musically but they do it well and there's a demand for it, on the live circuit at least. Patience is the key word though, both on the part of record companies — who should allow for their development — and on the band themselves, who need to calm their brash instincts.

Also on the cub circuit are Passion — featuring ex-Jagged Edge members Rob Arnidge and Steve Hoggood — who have spent time recently touring extensively in support of Warlock in Europe, and in First Strike, featuring — again in true HM musical chairs fashion — Mick White (ex-Samson) and ex-members of Jagged Edge and No Favors. It's very early days yet, but initial gigs have sparked interest already. UK rock is set for an interesting time indeed.



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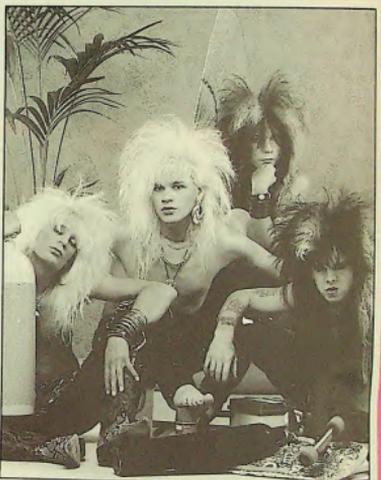
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GUN: THE band most likely to (top), the glam end of the scale, Tigertailz (middle) and taking a firm hold, The Grip



HORSE: SIZZLING at the Marquee



**SLAYER
MASTERS OF REALITY
DANZIG
ANDREW DICE CLAY
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WOLFSBANE**



EXTENDING THE BOUNDARIES OF METAL

★ DEF ★ AMERICAN ★



★ AMERICAN ★ DEF ★

Thrash metal was spawned in the UK, but found its first fans in the US. Now it has crossed back over the Atlantic and — led by the likes of Metallica and Megadeth — is outgrowing its underground status to become commercially successful. Valerie Potter traces the rise and rise of thrash

There's cash in that

THRASH IS to the rock scene of the Eighties what New Wave was to that of the Seventies. Loud, fast, angry and occasionally repulsive, it offers an alternative to traditional mainstream rock that forces its audience to adjust their critical response to its musical ferocity and barbed lyrics.

Thrash developed out of the death throes of punk, liberally fertilised by the new wave of British heavy metal, and although its origins lie in the UK, it first found some measure of popularity in the US through bands like Black Flag and The Dead Kennedys. When it crossed back over the Atlantic, it initially found acceptance in Germany, where it inspired the foundation of independent labels like Roadrunner and Noise International, companies that have in recent years set up offices in the UK where the market has been relatively slow to pick up on the thrash phenomenon.

However, last time has been made up in the last few years which have seen thrash outgrowing its underground status and developing into a commercially successful music genre, and bands whose music was recently only available on demo cassette from ads in fanzines are now being courted by major record compa-

nies offering long-term deals.

It is a development that is viewed with some scepticism by the independent labels. Traditionally, major record companies have been reluctant to commit wholeheartedly to thrash, preferring to either licence/distribute product from successful US specialist labels like Megaforce, Caroline and Mechanic or to sign thrash bands only after they have achieved some

measure of success with an indie label. The product of the most successful standard bearers of thrash is now handled by major record companies in the UK — Metallica and Slayer product is released through Phonogram, Anthrax by Island and Megadeth via Capital — but these bands were originally introduced to the British market by independent labels.

Of the aforementioned bands,



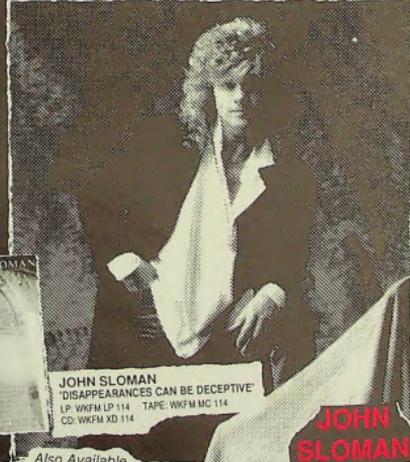
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rash, brash thrash!

Metallica are currently the most successful thrash band in the world; the latest album *And Justice For All* charted number four in the UK national charts and has sold around 95,000 copies. Phonogram International marketing manager Dave Thorne defends the action of the major companies in skimming off the cream of thrash after the indies have done the groundwork; although he ac-

knowledges the debt that is owed to the smaller labels in fostering thrash at its conception, he feels that as the bands' careers develop, there comes a point when the indies can no longer offer them the level of support that they need.

This major company involvement has helped thrash overcome a significant obstacle in the path to widespread acceptance by securing radio plays, few and far be-

tween they may be, but they would have been inconceivable a few years ago. Metallica's *One* was a recent top 20 single and their video was shown on *Top Of The Pops*. However, in broadening their appeal, thrash bands may also conversely shed some of their fan base along the way.

WEA marketing director Andy Murray, who is involved in the marketing of San Francisco thrashers Testament, notes: "One of the reasons why people like thrash is because it's perceived as being very 'alternative' and still 'pure' and a certain amount of rabid fans don't want their stars to cross over. Unfortunately, with success, you are going to lose a few hardcore fans, but artists have to develop, as long as they maintain the essence of why they started in the first place. They shouldn't sell out to radio, but they should keep an open mind towards being broadcast."

Dave Thorne adds a warning to other UK labels hoping to emulate Metallica's single success. "You target your marketing to the audience that's there; with Metallica and Anthrax, it's been there because they've made three or four albums already, but you can't market a single to a non-existent audience."

Nevertheless, major record companies are continuing to sign

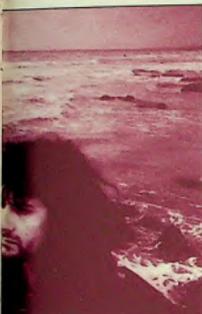


ANNIHILATOR — AMONG the best of British thrash

new British thrash bands. Colin Barlow, who this year signed Slammer to WEA, denies that the company is jumping on a bandwagon. "We look for bands that are going to cross over and have major appeal, and I feel that Slammer are going to be one of the biggest rock bands in the world; I don't think the term 'thrash' will actually be with them for too long."

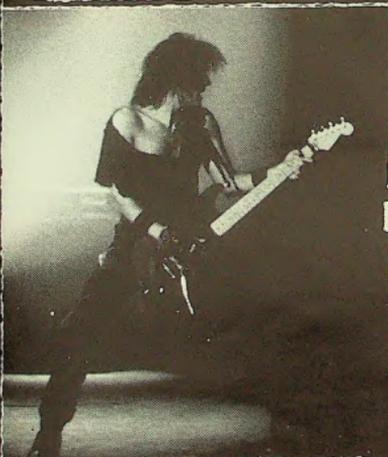
Despite this current interest in home-based acts, one of the most striking features of the rise of thrash in the UK has been the fact that British bands have played a negligible role in its progress. Noise International have just one British thrash band, Sabot, who are one of their most successful acts, along with German bands Helloween.

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Slammer (left) were signed to WEA this year as its UK 'white hope' in the thrash market. 'We look for bands that are going to cross over and have major appeal,' says WEA's Colin Barlow

WE'RE NOT SCARED TO SAY IT **LOUD**



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▶ FROM PAGE NINE

Kreator and Running Wild, while Roadrunner made their first UK signing this year with Xenix from Preston.

Martin Hooker, director of Music For Nations, the British indie that has been active in the thrash field since its early days, states bluntly that this is simply because there are very few good British thrash bands. "We've got two at the moment — Acid Reign and Re-Animator. I consider those two to be the best and they're both coming through the ranks so quick-

ly that I believe that's been proved to be correct."

Chris Farmer of Metal Works, the two-year-old indie label with the avowed aim of promoting the best of British thrash acts — which includes Virus, Deliverance and Annihilator among its roster — would disagree with that view. He feels that American bands have been hyped by the London-based media and that there is a substantial untapped groundswell of support for British thrash bands outside the capital.

So what lies in the future for

thrash? Roadrunner's Rudy Reed believes that the success level of "pure" thrash has peaked and that the bands that will enjoy any longevity in their careers are those with the ability to progress and cross over into the more mainstream arena of rock through a natural maturing process, in the way that the music of Metallica and Slayer has developed.

From the Roadrunner roster, he picked out "progressive" thrashers Annihilator, Obituary and Brazil's Sepultura as possessing this crossover potential in particular. Noise

is also currently renegotiating with three British thrash-influenced bands who, it believes, have the ability to take the genre "one step further".

Whatever mutations thrash may undergo, there seems to be no doubt that its commercial possibilities will continue to expand as it becomes assimilated into the rock mainstream. Russel Stone, who signed Onslaught to London Records, affirms: "You'll always sell to a rock base, but thrash can grow much, much larger in terms of sales within the UK rock scene than it is now."

Certainly, there seems to be plenty of activity to support the view that the irresistible rise of thrash is by no means over: apart from the major company interest, the independent labels continue to make their presence felt in the field. FM-Revolver is about to release on its relaunched Heavy Metal Record Co label, Losing Control, the new album from Broken Bones, a band led by the former guitarist of Discharge who were an important post-punk influence on many of today's thrash metallers. Meanwhile, on July 31, Master Records, an offshoot of Blue Beat, released a compilation entitled A Taste Of Armageddon, featuring the best unsigned British thrash bands, among which — who knows — a future Metallica may be lurking.

Thrash may be passing through an inevitable shakeout process as it emerges from the underground and acquires respectability in the UK music industry, but one thing is for sure — in one form or another, it is here to stay.



ANOTHER UK thrash band hoping to cash in on the surge in interest is London signing, Onslaught



THRASH HASH — from top, Testament, Sepultura (all the way from Brazil) and Obituary

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'WHATEVER IT TAKES'
LLP 119



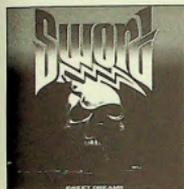
HAWKWIND
'THE XENON CODEX'
GWLP 26



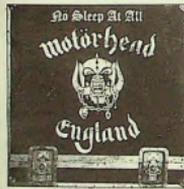
TANK
'TANK'
GWLP 23



MOTORHEAD
'ROCK 'N' ROLL'
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23	KISSES ON THE WIND	REPUBLIC RECORDS	Capitol/Virgin (W) (D) 333
24	SELF!	REPUBLIC RECORDS	WEA (Z) 48071
25	ON AND ON	REPUBLIC RECORDS	
26	THE INVISIBLE MAN	REPUBLIC RECORDS	Merge/Blaird (I) 12/WMG 298
27	LONDON NIGHTS	REPUBLIC RECORDS	Parlophone (I) 2/QUEEN 12
28	DAYS	REPUBLIC RECORDS	Teldec/WEA (Z) 29211
29	BACK TO LIFE (HOWEVER DO YOU WANT ME)	REPUBLIC RECORDS	Virgin (K) ART 2
30	BATDANCE	REPUBLIC RECORDS	10/Virgin (EM) 236
31	FRIENDS	REPUBLIC RECORDS	Warner Brothers (W) 29201
32	MENTAL	REPUBLIC RECORDS	MCA (M) 11135
33	SUPERWOMAN	REPUBLIC RECORDS	REAR 83027 (I) (Z) (PT) 43038 (I) (P)
34	A NEW FLAME	REPUBLIC RECORDS	Warner Brothers (W) 29201
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US TOP FORTIES

SINGLES

1*	1 RIGHT HERE WAITING, Richard Marx	EMI
2	2 ON OUR OWN, Boyz II Men	MCA
3	3 GOLD HEARTED, Paula Abdul	Virgin
4*	9 DON'T WANNA LOSE YOU, Gloria Estefan	Epic
5	5 ONCE BITTEN TWICE SHY, Great White	Capitol
6*	11 HANGIN' TOUGH, New Kids On The Block	Columbia
7	7 LIKE IT, Dinos	4th
8	8 BATTLEDANCE (FROM BATMAN), Prince	Warner Brothers
9*	12 SECRET RENDEZVOUS, Karyn White	Warner Brothers
10	4 SO ALIVE, Love & Rockets	RCA
11*	14 THE END OF THE INNOCENCE, Don Henley	Geffen
12*	13 FRIENDS, Jody Watley With Eric Burdon	MCA
13*	18 ANGEL EYES, The Jeff Healey Band	Arista
14*	20 SACRED EMOTION, Donny Osmond	Capitol
15*	22 KEEP ON MOVIN', Soul II Soul	Virgin
16	10, 101 SO FORTH, Maritina	Columbia
17	25 SHOWER ME WITH YOUR LOVE, Surfzoo	Columbia
18	8 LAY YOUR HANDS ON ME, Boyz II Men	Mercury
19	11 HATED FOR A HEARTBREAK, Wings	Atlantic
20*	26 18 AND LIFE, Skid Row	Geffen
21*	27 IF I COULD TURN BACK TIME, Cher	A&R
22*	30 HEAVEN, Warrant	Capitol
23	15 I'M THAT TYPE OF GUY, LL Cool J	Def Jam
24	23 HOOKED ON YOU, Sweet Sensation	Alto
25	16 IF YOU DON'T KNOW ME BY NOW, Simply Red	Elektra
26	17 NO MORE RHYME, Debbie Gibson	CBS Assoc.
27	19 HEY BABY, The Notorious B.I.G.	Arista
28*	35 GIRL I'M GONNA MISS YOU, Milli Vanilli	Arista
29*	33 TALK IT OVER, Grayson Hugh	RCA
30*	40 ONE, Bae Gas	Warner Bros.
31*	36 SOUL PROVIDER, Michael Bolton	Columbia
32*	38 KISSES ON THE WIND, Neneh Cherry	Virgin
33	31 COVER OF LOVE, Michael Damian	Cypress
34*	38 THE PRISONER, Howard Jones	Elektra
35*	34 THAT'S THE WAY, Katrina And The Waves	Sire
36	24 EXPRESS YOURSELF, Madonna	S&W
37*	36 CHERISH, Madonna	Sire
38	32 BARRY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
39	29 DRESSED FOR SUCCESS, Rosette	EMI
40*	40 PUT YOUR MOUTH ON ME, Eddie Murphy	Columbia

ALBUMS

1	1 BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros.
2	3 REPEAT OFFENDER, Richard Marx	EMI
3	2 HANGIN' TOUGH, New Kids On The Block	Columbia
4*	7 FOREVER YOUR GIRL, Paula Abdul	Virgin
5	5 FULL MOON FEVER, Tom Petty	MCA
6	4 THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
7	8 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
8*	6 DON'T BE CRUEL, Boyz II Men	MCA
9	11 SKID ROW, Skid Row	Atlantic
10	10 TWICE SHY, Great White	Atlantic
11	9 WALKING WITH A PANTHER, LL Cool J	Def Jam
12*	12 THE END OF THE INNOCENCE, Don Henley	Geffen
13*	18 CUTS BOTH WAYS, Gloria Estefan	Epic
14	13 LIKE A PRAYER, Madonna	Sire
15*	17 MARTINA, Maritina	Columbia
16	15 LOVE AND ROCKETS, Love And Rockets	RCA
17*	20 DIRTY RHYME, The Notorious B.I.G.	Arista
18	15 BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
19*	9 PAUL'S BOUTIQUE, Beante Boys	Capitol
20*	6 GHOSTBUSTERS II, Original Soundtrack	MCA
21*	23 KEEP ON MOVIN', Soul II Soul	Virgin
22*	31 BIG GAME, White Lion	Affinity
23	21 NEW JERSEY, Bon Jovi	Mercury
24	22 A NEW FLAME, Simply Red	Elektra
25*	27 BIG TRIMS, Heavy D & The Buzys	MCA
26	25 SONIC TEMPLE, The Cult	Sire
27	29 DISINTEGRATION, The Cure	Elektra
28	24 BEACHES, Original Soundtrack	Affinity
29	30 BIG DADDY, John Cougar Melencamp	MCA
30*	32 INDIGO GIRLS, Indigo Girls	Epic
31	26 THE OTHER SIDE OF THE MIRROR, Stevie Nicks	Modern
32*	31 LET'S GET IT STARTED, M.C. Hammer	Capitol
33	28 CYCLES, The Doobie Brothers	Capitol
34*	35 WINGER, Winger	Affinity
35	33 WHAT YOU DON'T KNOW, Topaze	Arista
36	36 GHETTO MUSIC THE BLUESPIRIT, Boogie Down Productions	Funk
37	38 IN STEP, Steve Fori Vaughan	Funk
38	34 ANDERSON BRUFFALO WAKEMAN HOWE, Anderson Bruffalo	Arista
39	39 ELECTRIC YOUTH, Debbie Gibson	Affinity
40*	37 KNOWLEDGE IS KING, Kool Moe Dee	Jive

Charts courtesy Billboard, 19 August, 1989 * Bullies are awarded to those products demonstrating the greatest airplay and sales gain.

LP REVIEWS

FUZZBOX: Big Bang! WEA 2292-4666-1. The meaty bits are the best on this lushly-produced debut. The parts where the guitars really kick knock the bollocks flying, while the initial pop of the whole sports less wit than we could have hoped. That said, Fuzzbox's loads-of-wards-to-the-line songwriting technique remains pretty workable and this should do much to recoup the cost of those expensive videos. **SW**

STOCK IT

BLOW MONKEYS: Choices. RCA PL74191. Certainly one of today's most palatable pop successes. The Blow Monkeys prove that they are a multi-leveled and multi-talented pop production outfit on this 10 track greatest hits collection which spans '86 to '89, from Digging Your Scene through to the politically direct Choices? With guest appearances from Curtis Mayfield and Kyrin Deshaun and Sylvia Fallo, The Blow Monkeys stand as every thing Walter's Style Country intended to be, with accessible melodies and agit-prop prose. **DEH**

STOCK IT

ARROW: O'La Socca. Mango MLP5 1009. Famous for the carnival classic *It's Hot Hot*, whether Caribbean sea (as in soul-music calypso) superstar Arrow's second album for Mango should ensure socca spreads it's gospel across the world music front. This 5 track set served for Notting Hill and the local clubs is probably because it lacks a figurehead like Arrow, but not without the wit. With Arrow's forthcoming UK tour, he could be up for a serious hit show. **MA**

MATILTHINI & THE MAHOTELLA QUEENS: Paris Soweto. Urban Africa/Polydor. Recorded during their European tour in 1987 but licensed for release to coincide with the current Art Of Noise/Matlothini single, Paris, Soweto is what happens when South Africa's originators of the irresistible "mbaqanga" rhythm mix out best dance experiments meet Paris' sophisticated social treatment and effortlessly surge the match. Stock well up. **MA**

ASYLUM PARTY: Borderline. Lively Art ARTY 9. Distribution: Pinnacle. You'd think the French would be experts of this kind of delirious gonzo guitar introspection — a thick slice of Joy Division, a thick slice of The Cure — but we've had to wait until 1989 and Asylum Party. While they're certainly low reverential, the mood isn't in any way artificial. If Asylum Party were English, then they might get the airplay; as it is, Borderline's black overcast gonzo introspection have waited until summer had long gone away. **MA**

SLAVES OF NEW YORK Original Soundtrack. Virgin VZ597. Even though this album bears the reggae name, it's more a "Slaves Of New York" than a Barry or Morrisonic masterpiece. Instead you're treated to contemporary pop music as a backing to Jamaican reggae's screenplay of Big Apple yuppie turmoil. Better than most, with Neneh Cherry, Inner City, Pili and Les Rita Mitsouko, its

success depends entirely on the films reputation as it's nothing more than yet another contemporary pop compilation. Expected renewed interest when Slaves hits video rental stores. **DEH**

STOCK IT

VARIOUS ARTISTS: The Mixdown Part One. Sleeping Bag Records SUBUKLP6. Tracing the progress of New York's Sleeping Bag label, this double offers 16 incisive dance cuts that show the versatility and production creativity of a stable of artists who broach sweet soul, house, rap, garage and hip hop styles, making a broad spectrum of evocative and energetic sounds. With a roll call boasting last year's production master Todd Terry, along with Cash Money, Anoush and Marvellous, EPand, Just-ice, T La Rock, The Jamaica Girls and Kariva this is an essential collection of elongated body music. **DEH**

DEAD OR ALIVE: Nude. Epic 485079 1. Pate Burns' androgynous shuffly continues with a nine track blast of Hi-NRG music that's riddled with tacky Euro electronics and simplistic nursery rhyme lyrics. Camp and coy but somehow uncomfortable, Nude will appeal to middle-class European disco-goers but it's all a little too frivolous for UK audiences. It's doubtful that *Nude* can recapture his UK audience, the least isn't to rule this country out and Nude needs a killer single to carry it up the charts. **DEH**

STOCK IT

ONE NATION: Strong Enough. IRS. EIRS 1008. At last a return to things melodic in the closed-out world of pop. A quite stunning debut in the soul/rock mode of Hall And Oates. The singing, play and production talents of front man Kipper single him out for future success. From quality ballads (This Is Different) to strident rockers (Strong Enough) this record has it all. Play it in store and watch it sell. **AM**

VINYL COUNTDOWN: Martin Aston, Dave Henderson, Duncan Holland, Andrew Martin and Selina Webb.

STRAIGHT IN at number one come The Pogues, original players in the "it is folk, what is folk?" game. Their position as cross-over leaders is now beyond dispute. Representing UK number eight is Les Negresses Vertes, proving Folk Roots knows no boundaries. The message here would seem to be that with a spot of astute marketing you an still put home with what's the most diverse product. Leo Katke represents the old guard, and Tommy Earl makes a welcome label return with Kanda Bongo Man. Too early to judge the influence of Cambridge, but next month should see the first fruits. **DM**

FOLK & ROOTS ALBUMS

Label/Catalogue No. (Distributor)	Title/Artist
WEA W9247 (9)	1 PEACE AND LOVE, The Pogues
RCA PL74074 (BMG)	2 PAST, Present, Glanad
Real World/VIRG/RMPLP (E)	3 PASSION, Peter Gabriel
Elektra EXT 57 (9)	4 BLIND MAN'S ZOO, 10,000 Maniacs
WEA WA139 (E)	5 WATERMARK, Eno
Telstar STAR235 (BMG)	6 GIPSY KINGS, Gipsy Kings
Virgin V2584 (E)	7 THE LION, Youssou N'Dour
Rhythm King LEFTPL1 (9)	8 MLAH, Les Negresses Vertes
MCA W9238 (9)	9 WILL THE CIRCLE BE UNBROKEN? 2, Various Artists
WEA W9238 (9)	10 SPIKE, Ivo Costello
Cooking Vinyl COOK001 (9)	11 THE TRINITY SISTERS, Cowboy Junkies
WEA W9219 (9)	12 ANCELYN HEART, Tanta Tikaram
Elektra EXT 64 (9)	13 TRACY CHAPMAN, Tracy Chapman
Real World/VIRG/RMPLP (E)	14 SHAHEN-SHAH, Nusrat Fateh Ali Khan
Emerald/Crysalis CHENS (E)	15 FISHERMAN'S BLUES, The Waterboys
Green Linnet SIF 1095 (CMI)	16 SIDEWALK, Capercallies
DK DR161 (SFF)	17 DOLORES KEANE, Dolores Keane
Green Linnet SIF 1095 (CMI)	18 HORSE WITH A HEART, Alan
Imaginary LILLUSIONS (9)	19 TIME BETWEEN - BYARDS TRIBUTE, Various Artists
Special Delivery SET 1022 (9)	20 A CHANGE IN THE WEATHER, Gregson & Collier
Private 209150 (9)	21 MY FATHER'S FACE, Leo Katke
Silverstone ORMLP50 (9)	22 SILVERTOWN, The Men They Couldn't Hang
Black Crow CR0220 (CMI)	23 COMMON GROUND, Kathryn Tickell
Capitol EST2095 (E)	24 NICK OF TIME, Bonnie Raitt
Hanibal HAN1343 (BMG)	25 KWASSA KWASSA, Kanda Bongo Man
RCA R62758 (BMG)	26 CELEBRATION, The Chieftans
Cooking Vinyl COOK020 (9)	27 RIDE, The Oyster Band
Cooking Vinyl COOK 020 (9)	28 THE TEXAS CAMPFIRE TAPES, Michelle Shocked
Reggae FMS1204 (9)	29 DJAM LEELEI, Basia Mwal & Mwanoo Seck
Mango MFL601 (9)	30 YO-YAN, Sali Keta

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

DION: King Of The New York Streets. (Arista 12 112 556). Dave Edmunds has left his stamp clearly through the production here, notably the shuffling rhythm and pub piano. The most noteworthy thing is Dion's languid vocal, perfectly suited to the ever-slightly-leazy lyric.

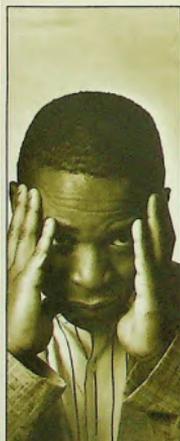
STARLIGHT: Numero Uno. (Citybeat/Beggars Banquet 12 CBE 1242). Apparently the latest dance-floor "rave", this is an Italian creation depending on a repeated ascending bassline for its appeal. Slapped on top is the usual [disjunct] of samples and the ubiquitous house piano.

STOCK IT

MC DUKE: Throw Your Hands In The Air. (Best Of Life 12 NOTE 27). Most offering so far from one of London's premier rappers. The vocal is breathlessly manic, bristling with urgency, and the chorus is peppered with a comical sax samples and enough "yo's" to suggest some serious partying.

SIGUE SIGUE SPUTNIK: Rio Rocks. (EMI 12/CD) 5556). More from the Sputnik camp, featuring a lyric that isn't sure whether to commit itself to the state of the Brazilian economy or the vital statistics of the local women, over a Mafioso version of La Bamba. Surely the final croak of a dying beast.

ZEKE MANYIKA: Runaway Freedom Train. (Some Bizarre/Parlophone 12/CD) R 6206). Rather odd successor to last year's fine Bible Belt single. The song itself is a cheerful romp through some old Seventies Philly-style melodies, but the heavy-handed synth backing track is rather cumbersome and the result is two styles clashing awkwardly.



ZEKE MANYIKA, cheerfully romping through the Philly sound

FM: Bad Luck. (Epic 12) 655031 (7). Opens with a hoarse "oh yeah" which is distinctly unpromising, but some smart bursts of Thin Lizzyish dual guitar and a forceful melodic chorus lifts it above the mundane.

STOCK IT

BILL PRITCHARD: Invisible State. (Play It Again Sam 12 BIAS 132-7) A bit of a departure for the Belgian "body beat" label. Already picking up radio plays around the country, Pritchard's melodic melancholia is reminiscent of Matt Johnson's earlier work, with understated vocals, despondent lyrics and a powerful, evocative tune.

THE JEREMY DAYS: Julie Thru The Blinds. (Polydor 12) 889 4787. Chirpy and cheerful second single from German quintet, firmly in the mould of melodic indie pop. They sound — particularly the singer — not dissimilar to labelmates the Cure in one of their happier moments.

MUDHONEY: Burn It Clean. (Globehouse 12) GR 00649). Treats a thin line between sub-Motorhead thrash metal — with a singer who sounds like Lemmy with bronchitis — and US art/noise merchants like Sonic Youth. Demented and dangerous with lots of juicy fuzz guitar.

CLIFF RICHARD: I Just Don't Have The Heart. (EMI 12/CD) EM 101). Having barely been a foot wrong (musically) in over 30 years, Cliff crashes to earth with a bump and teams up with SAW. The result is a standard SAW romp, putting one of pop's great legends on a level with Sonia.

CHERRY: Magic Holiday. (Sublime 12) LIME 107). A distant cut above the vast majority of Euro-discos records, perhaps because the young Italian vocalist can actually sing. Remixed by Pete Hammond, it could very well take on PWL's UK output and beat them all to the top honour.

STOCK IT

GREGORY ISAACS: Too Good To Be True. (Greensleeves 12) GRE 250). Delicious offering from the long-standing reggae singer. He chooses to bypass the feet and has gone straight for the heart with a fine soul-pop ballad that should cross over massively thanks to his exquisite, dreamy vocals.

ARETHA & WHITNEY: It Isn't, It Wasn't, It Ain't Never Gone Be. (Arista 12) 612 542 D). A whistling duet sounding like nothing so much as The Weather Girls' It's Raining Men. Franklin and Houston indulge in a lot of howling and vocal acrobatics that hardly manage to disguise a desperately plain song, not enhanced by the unimaginative production.

JOE STRUMMER: Gangsterville. (Epic 12) STRUM 1). Incorporates a lot of the old Clash elements,



CLIFF RICHARD: given the SAW treatment

such as the ham-fisted attempt at a reggae chorus. There's a very odd guitar solo towards the end, and full marks to Strummer for not going for the obvious R&B outfit with his first release after the embarrasing Rock Against The Rich tour.

ELTON JOHN: Healing Hands. (Phonogram/Rocket 12) EJS 1912). Not quite up to the standard of some of the Reg Strikes. Rock material, but nevertheless a punchy, upbeat number with gospel overtones, especially in the chorus. In a week when idols are tumbling like ninetees, a resounding success.

RUTHYO: Don't Push It. (MCA 12) RJ0Y 1). Mantronic produces, and produces very well. Ruthyo's plaintive vocal is supplemented by the borest of sparse backing tracks, with a bass drum pounding away fatihms underneath. A club rocker with soul, for a change.

ONSLAUGHT: Welcome To Dying. (FFRR/London 12) ZPMSC 12011). Seems to be an anti-drug number from a HIM band, which is a novelty in itself. Like Metallica's One, it builds up nicely from a subdued first verse into a full-blown blatanty chorus. Like Metallica's One, however, it is far too long to gain much airplay.

MACH-1: What is it. (Ghetto 12) GTST 5). A thoroughly modern dance record that still manages to appeal to both torso and heart. A taut rhythm is woven round what appears to be a guitar sampled from a James Brown hit, and the vocal is delivered with both emotion and yearning.

TOP 40 SINGLES

1	4 YOU'RE HISTORY	London 1112 02
2	1 LANDSLIDE OF LOVE	MCA TV09 02
3	3 PURE	Cherry 0754 03
4	3 DAYS	Virgin 0942 03
5	2 SICK OF IT	BCA PB4497 09A2
6	8 SELLS	WEA V248 08
7	5 BETTER DAYS	A&M AN50 07
8	8 STAND	Warner Brothers W032 08
9	13 WHEN THE HOODOO COMES	RED 0500 02
10	7 SHE BANGS THE DRUMS	Shirazee 0285 03
11	10 GRAVITATE TO ME	Epic 0940 02
12	23 KISS THIS THING GOODBYE	A&M AN51 03
13	8 SO ALIVE	Beggars Banquet BE0270 06
14	17 BLUE MOON REVISITED	Cooking Vinyl PV031 03E8
15	9 YOU'VE GOT TO CHOOSE	Epic 012040 02
16	12 GODDWILL CITY	Capitol CL358 03
17	17 IVY IVY IVY	Crestone CRE047 08T
18	11 JOE (CAGH BABY)	Beggars Banquet BE0280 03
19	8 RIO ROCKS	Parlophone 5556 03
20	8 KYLIE SAID TO JASON	KLF Communications KLF010 03T
21	18 AMERICAN EYES	Fremont 0540 03
22	16 SONG FOR WHOEVER	Gold Discs G002 02
23	14 NEVER ENOUGH	Virgin V51 184 03
24	6 CHOICE?	Foed F00201 03
25	20 LONDDENDRY ROAD	MCA PH4838 08G3
26	10 BURY ME DEEP IN LOVE	Island 5424 03
27	30 FARE ID	Virgin V51 198 03
28	19 SLOPPY HEART	Lava 14274 03
30	21 HOW DOES IT FEEL THE MORNING AFTER?	Virgin V51 191 03
32	23 MISTY MORNING, ALBERT BRIDGE	Progeny Mobina WEA 7240 06
33	25 HERE COMES YOUR ALBUM	A&M AD099 03E1
34	29 SITT DOWN	Brang Trade B0272 03T
35	28 HOW WE WERE MEANT TO BE	Island 5423 03
36	28 HYPNOTIZED	Fine 014226 03
37	3 YOU GOT IT	Globehouse 9733 08C5
38	10 TOM VELVAIN	Red Girl RB0481 03T
39	31 CLOSER TO FINE	Epic 044997 02
40	33 THE FEEL SESSIONS	Strong Fruit SF9724 03

TOP 20 ALBUMS

1	1 VELVETEN	MCA MC6450 03
2	2 PEACE AND LOVE	Progeny Mobina WEA301 06
3	3 KITE	Virgin RM47 03
4	4 THE RED ROSES	Silverstone 03E020 09
5	5 TAKING ON THE WORLD	A&M AN4700 07
6	6 GREEN	Warner Brothers W0324 08
7	7 THE INNOCENTS	Mars ST0485 03
8	8 POP ART	Epic 014721 03
9	9 GREEN ON RED - LIVE	MCA HCF241 03
10	5 BEOP MOPTOP	China 84130 03
11	20 WAKING HOURS	A&M AN4906 06
12	7 SONIC TEMPLE	Beggars Banquet BE0498 06
13	11 DOOLITTLE	Def Jam 03E18 08
14	16 SHOOTING RUBBER BANDS AT THE MOON	Some Bizarre 063319 03
15	10 MIND BOMB	Some Bizarre 063319 03
16	14 DISINTEGRATION	Fishes F0014 03
17	12 BLIND MAN ZOO	Fishes WY240 06
18	8 TECHNIQUE	Fremont 0540 03
19	18 THE REAL THING	London 03E141 03
20	2 KYLIE SAID TO JASON	K.L.F. Communications KLF010 03T

Compiled by Music Week from Gallup Data

TOP • 20 • COMPILATIONS

No 1	1	NOW DANCE '89	CD	EM/Virgin MD3 3	Various
2	2	HEART AND SOUL	CD	Heart & Soul/PolyGram H45T1 1	Various
3	3	DEEP HEAT 3	CD	Virgin STAR 2344	Various
4	4	HOT SUMMER NIGHTS	CD	5th+ SWR 80	Various
5	5	DIRTY DANCING (OST) ★★	CD	ICM RL 8448	Various
6	6	THE HIT FACTORY VOL 3	CD	Fredette/PWL HR 8	Various
7	7	THIS IS SKA	CD	Timeo STAR 2346	Various
8	8	GLAM SLAM	CD	K/T/NL 1214	Various
9	9	NITE FLITE 2	CD	CEJ MOON 8	Various
10	10	THE HITS ALBUM 10 ★	CD	CEJ/WEA/IMG HITS 10	Various
11	11	PRECIOUS METAL	CD	5th+ SWR 79	Various
12	12	PROTECT THE INNOCENT	CD	Timeo STAR 2345	Various
13	13	GOOD MORNING VIETNAM (OST) ★	CD	AMMAMA 312	Various
14	14	RAINBOW WARRIORS	CD	RCA NR 7465	Various
15	15	THE BLUES BROTHERS (OST)	CD	Americ 4 89715	Various
16	16	THE 2 TONE STORY	CD	2 Tone/Crymex CHRITS 507	Various
17	17	SUNSHINE MIX	CD	5th+ SWR 786	Various
18	18	REGGAE HITS VOL 6	CD	Jarvis EEP 106	Various
19	19	TOP GUN (OST) ★	CD	CEJ 7079	Various
20	20	BUSTER (OST) ★★	CD	Virgin V 2544	Various

54	54	Transmission Temp	CD	MCA MCA 7421	Various
55	55	THE INNOCENTS ★★	CD	Mus-STAR 55	Various
56	56	WALKING ON SUNSHINE (BEST OF ...)	CD	EMI WEA RCD 108	Eddy Grant
57	57	WATERFRONT	CD	PolyGram 83701	Waterfront
58	58	BEEROP MORTOP	CD	Virgin V 2554	Danny Wilson
59	59	FOREVER YOUR GIRL	CD	5th+ Virgin 5MUP 19	Rubin Abidi
60	60	ELECTRIC YOUTH	CD	Americ W 227	Debbie Gibson
61	61	DISINTEGRATION	CD	Fredette/PolyGram HR14	Cure
62	62	MONEY FOR NOTHING ★★ ★★	CD	Virgin/PolyGram VBR14	Dire Straits
63	63	LOGGED AFTER DARK	CD	Delicious/land RBL 526	Tone Loc
64	64	BLAST ★	CD	MCA MCG 642	Holly Johnson
65	65	TRACY CHAPMAN ★★ ★	CD	Island 837 44	Troy Chapman
66	66	LIVE IN THE CITY OF LIGHT ★	CD	Virgin 5MUL1	Simple Minds
67	67	ANYWAYMANNA	CD	Klym-King LITP 10	Beastie Boys
68	68	PHANTOM OF THE OPERA ★★ ★	CD	Polygram FOU13	Various
69	69	REMOTE ★	CD	Capri/Virgin CICA 6	Hue And Cry
70	70	MYSTERY GIRL	CD	Virgin V 2576	Roy Orbison
71	71	BEST OF EAGLES ★	CD	Aylen/Rakoc 837 5	Eagles
72	72	Hysteria ★★ ★	CD	Blipgram Ektico/mon 11512 1	Dani Delpoid
73	73	THE JOSHUA TREE ★★ ★★	CD	Island 105	U2
74	74	EARTH MOVING	CD	Virgin V 2818	Make O'Hfield
75	75	BRANN DRAIN	CD	Crysmex CRI 175	Ronniees

*The British Record Industry Association's chart is based on the sales of the album in the UK. The album's position in the chart is indicated by the number in the top right corner of the box.

15	11	THEMES	CD	Polygram VCTV 1	Various
16	21	THE RAW AND THE COOKED ★	CD	London 8281891	Fine Young Cannibals
17	13	FLOWERS IN THE DIRT	CD	Polygram RCD 106	Paul McCartney
18	16	WHEN THE WORLD KNOWS YOUR NAME ★	CD	CEJ 8432111	Deseon Blue
19	22	A NIGHT TO REMEMBER	CD	Epic 454991	Grind Luper
20	20	THE MIRACLE ★	CD	Pandemon RCD 107	Queen
21	17	THE END OF THE INNOCENCE	CD	Geffin W 253	Don Henley
22	23	ESPECIALLY FOR YOU	CD	Timeo STAR 2345	Joe Longthorne
23	30	FULL MOON FEVER	CD	MCA MCG 604	Tom Petty
24	18	PAST PRESENT ★	CD	RCA NR1074	Clonard
25	28	LIKE A PRAYER ★	CD	5th+ SWR 239	Madonna
26	24	KYLE ★★ ★★ ★★	CD	PWL HR 3	Kylie Minogue
27	33	IMAGINATION	CD	5th+ SWR 385	Imagination
28	26	KARYN WHITE	CD	Wesley Broken WK 232	Kerri White
29	25	BEACHES (OST)	CD	Americ 781931	Bette Midler
30	29	WATERMARK ★★	CD	WEA W 119	Eryq
31	41	SOUTHSHIDE	CD	Mercury/Polygram 838111	Texas
32	19	PEACE & LOVE	CD	Pygmy/Madon WEA W 1247	The Pogues
33	32	EVERYTHING ★	CD	CEJ 843791 1	Bongles
34	34	G N'R LIES ...	CD	Geffin W 218	Guns N' Roses

★ ★ ★ Triple Platinum (150,000 units) ★ ★ Double Platinum (100,000 units) ★ Platinum (50,000 units) ● Gold (100,000 units) ○ Silver (50,000 units) [Logo] New Entry [Logo] Re-Entry

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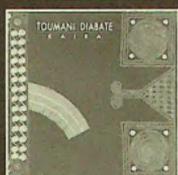
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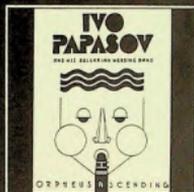
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TOP DANCE SINGLES

19 AUGUST 1989

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

THIS WEEK	LAST WEEK	TITLES	ARTIST	RECORD LABEL
1	1	FRENCH KISS	Lil Louis	London FX115 (F)
2	5	SWING THE MOOD	Jim Bassy/Mastersham	Music Factory MFD1001 (BMG)
3	3	DO THE RIGHT THING	Redhead Kingpin/FBI	10/Virgin TENX0271 (E)
4	4	RIDE ON TIME	Black Box	De/Construct PB43055/PD43056 (BMG)
5	5	MENTAL	Manic MC/Sarah Caruso	RCA PB43021/12/P43038 (BMG)
6	8	WARNING!	Adava	Cooltemp COOLX1185 (C)
7	7	WOULDN'T CHANGE A THING	Kylie Minogue	PWL PWL142 (P)
8	11	BLAME IT ON THE BOOGIE	Big Fun	Jive JIVE11212 (BMG)
9	12	HEY DJ! CAN'T Y.../SKA...	Beebeaters/Betty Boop	Rhythm King/Mute LEFT 34T (I)
10	10	FRIENDS	Jody Watley/Eric B & Rakim	MCA T1352 (F)
11	NEW	NUMERO UNO	Starlight	CityBeat CBE742 (12/CBE1242) (W)
12	27	KISSES ON THE WIND	Neneh Cherry	Circa/Virgin YR1233 (EMI)
13	15	THIS IS THE RIGHT TIME	Lisa Stansfield	Arista 112512 (12/12517) (BMG)
14	14	YOUR HISTORY	Shabazzky's Sister	London FX1112 (F)
15	4	DO YOU LOVE WHAT YOU FEEL	Inner City	10/Virgin TENX0273 (F)
16	NEW	I NEED YOUR LOVIN'	Alyson Williams	Def Jam/CBS 6551437.../6551436 (C)
17	9	YOU'LL NEVER STOP ME LOVING...	Sonia	Chrysalis CHS11213385 (C)
18	16	ON AND ON	Axwell	Mango/Island (12/MNG 708) (F)
19	10	ON OUR OWN	Bobby Brown	MCA MCA1171350 (F)
20	17	DON'T MAKE ME OVER	Sybil	Champion CHAMP 1121213 (BMG)

THIS WEEK	LAST WEEK	TITLES	ARTIST	RECORD LABEL
21	NEW	THE RIGHT STUFF	Vanessa Williams	Wing/Polysdor WIN/G193 (F)
22	28	SATISFACTION	Wendy & Lisa	Virgin VS111194 (F)
23	NEW	LOSING MY MIND	Lisa Minelli	Epic ZEE111 (C)
24	30	THAT'S HOW I'M LIVING	Tim Scott	Champion CHAMP12197 (BMG)
25	18	EVERYTHING BEGINS WITH AN 'E'	E-Zee Possee	More Protein/PRO11212 (F)
26	NEW	THE TIME WARP	Domion	Jive JIVE11209 (BMG)
27	22	I NEED A RHYTHM	23TMS St Crew	A&M USA1121666 (F)
28	31	FOREVER TOGETHER	Raven Maize	Republic LIC10714 (I)
29	21	I'VE GOT NOBODY (REMIX)	Rufus And Chaka Khan	Warner Brothers W 2880T (W)

THIS WEEK	LAST WEEK	TITLES	ARTIST	RECORD LABEL
30	NEW	KNOCKED OUT	Paulo Abdul	Siren/Virgin SRN11292 (F)
31	34	I'M GLAD YOU CAME TO ME	Bas Nair	10/Virgin TENX0282 (F)
32	33	OH WORLD	Robertford	4+B-Way/Island (12/BW136) (F)
33	19	BACK TO LIFE	Soul II Soul/C. Wheeler	10/Virgin TENX0265 (F)
34	NEW	CAN WE TALK	Danna Allen	BCM BCM271203 (F)
35	30	VOODOO RAY (EP)	A Guy Called Gerald	Rhimi! RS804 (12/RX8004) (F)
36	19	LET IT ROLL	Dogg Lezzy	Atlantic AB86421 (W)
37	NEW	MY FANTASY	Teddy Riley Fast Guy	MCA MCA112353 (F)
38	NEW	CASANOVA (PASSION HERO)	Jazz & The Brothers Grimm Production House	PNP 0001 (F)
39	NEW	COME GET MY LOVIN'	Big Shot	BR1266353 (Imp)
40	25	LET ME LOVE YOU FOR TONIGHT	Kerry	Sleeping Bag SBUK 40T (I)
41	NEW	MOVE YOUR FEET TO THE RHYTHM...	Hibhouse	Suprema SUPE1149 (P)
42	NEW	MICHAEL MANIA MEDLEY	Replay	Radical RADCS (12-RADICALS) (SP)
43	NEW	BEYOND THE 16TH PARALLEL	4MS38	12/12BRW139 (F)
44	37	SAY NO GO	De La Soul	Big Life BLR 101T (I)
45	12	SUNSHINE 89	Yax Yourself	AVM 75087 (12-125087) (SP)
46	NEW	A BIT OF...	Kiss AM	Syncope/EMI (12)5297 (E)
47	23	SPYROMAN	Karen White	Warner Brothers W2920T (E)
48	40	TWO WRONGS (DON'T MAKE...)...	David Peaston	Geffen GEFS87 (T)
49	39	BATDANCE	Prince	Warner Brothers W2920T (I)
50	30	I CAN'T GET OVER YOU	Maze feat. Frankie Beverly	Warner Bros W2895T (W)

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REGGAE CHART

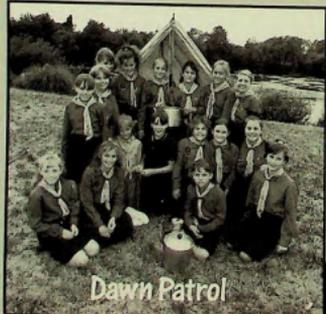
THIS WEEK	LAST WEEK	TITLES	ARTIST	RECORD LABEL
1	(11)	ON AND ON	Neneh Cherry	12/12517 (BMG)
2	(6)	MARKING LOVE	Bunny Brown	Five Star FS104 (F)
3	(1)	MY COMMANDING WIFE	Bunny Gooden	Charm CH132 (F)
4	(3)	CLOSE TO ME	Scaly	Gemini GWT 53 (F)
5	(7)	RAG GAMUFFIN	Himel P/Himel/T. Lion/Cherry	Billye CR 001 (F)
6	(7)	STEP UP IN LIFE	Shabazzky's Sister	Base One Records TON 29 (F)
7	(4)	BABY CAN I HOLD YOU TONIGHT	Concha	Charm CH134 (F)
8	(8)	BABY CAN I HOLD YOU TONIGHT	Fanny Brown	Charm CH133 (F)
9	(9)	CRUISING IN LOVE	India Authority	Manya MEX 003 (F)
10	(14)	ONE BLOOD	Junior Reid	Overman MEX18 (F)
11	(12)	OVER SIZE	MAAFIE/Concha	Steady + Queens VPO 438 (F)
12	(13)	TOO GOOD TO BE TRUE	Concha/Concha	Charm CH135 (F)
13	(5)	NICE EVERY TIME	Carlene Inn	So George SG 07 (F)
14	(10)	COME BACK TO ME	Anthony Melis & Tiger	Techniques WRT 47 (F)
15	(16)	I WANNA GET NEXT TO YOU	Mustafa	Carson CARSON1001 (C)
16	(21)	IT'S OVER	Michael Prophet	Prophet PS 2 (F)
17	(29)	BODY FIGHT	Michael Prophet	Overman CHD 148 (F)
18	(36)	FAST CAR	Easy Brown	Charm CH135 (F)
19	(22)	OUT OF YOUR MIND	Frankie Paul	Techniques WRT 47 (F)
20	(15)	ROUGHNECK FASHION	Taser/Puff/Bloogun	Blacka Dread BK 8909 (F)

TOP 10 ALBUMS

THIS WEEK	LAST WEEK	TITLES	ARTIST	RECORD LABEL
1	1	CLUB CLASSICS VOL. ONE	Soul II Soul	10/Virgin D1X82/CD182 (E)
2	4	DON'T BE CRUEL	Bobby Brown	MCA MCF 3425/MCF 3425 (F)
3	5	DEEP HEAT 3 - THE THIRD DEGREE	Various	Telstar STAR2364/STAC2364 (BMG)
4	8	BATMAN	Prince	Warner Brothers WX281/WX281 (C)
5	NEW	CAPITAL CLASSICS VOL. 2	Various	Capitol EMS1338/TCMS1338 (E)
6	1	PARADISE	Inner City	10/Virgin D1X81/CD181 (F)
7	4	NOW DANCE '89	Various	EMI/Virgin NOD3/TCNOD3 (D)
8	NEW	TWIN HYPE	Twin Hype	Profile FILER281/FILE281 (P)
9	NEW	GHETTO MUSIC: THE BLUEPRINT	Boogie Down Productions	Jive HYP8/HP8 (BMG)
10	2	INTRODUCING...DAVID PEASTON	David Peaston	Geffen 9242281/9242284 (W)

TOP 10 BUBBLERS

THIS WEEK	LAST WEEK	TITLES	ARTIST	RECORD LABEL
1	1-2-3	READY 4 LOVE	CBS 6551667	(12-6551666) (C)
2	NEW	FRENCH KISS	Big Louis	Living Beat/SCAM1 (P)
3	NEW	MASTER MIX	DI Fast Edda	Radical RADCS 5 (12RADICALS) (SP)
4	NEW	IF ONLY I COULD	Sybil	Champion CHAMP11226 (BMG)
5	NEW	I GIT MINZE	Too Nice	Arista 112437 (12-612437) (BMG)
6	NEW	GONNA GET ALONG WITHOUT YOU...	Viola Wills	Music Man MMP57006/(MMP112006) (P)
7	NEW	SO GOOD	Deluxe	CityBeat/BC1240 (W)
8	NEW	TELL IT AS IT IS	Company 2	12/T10T10 (P)



Dawn Patrol

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WITHOUT WANTING to seem sexist, it has to be said that it's the girls who dominate the more pop-oriented UK dance releases this week, the ones that radio will make into hits. First up has to be the gloriously romping **ARETHA & WHITNEY II** (Arista 612 545), surprisingly successfully transformed by **Teddy Riley** (and, separately on the same pressing, by **Civiles & Cole**) into several swing-beat-ish remixes, while already hitting is the typically **Pot Shop Boys** produced **LIZA MINELLI** Losing My Mind (Epic

ZEE T1). Up and coming are the fiercely flurrying though typically tuneful **Stock Aitken Waterman** created centering **DONNA SUMMER** Love's About To Change My Heart (WEA U74941), plaintively

pitched swirling **MADONNA** Chenis (Sire W28331), **Steve "Silk" Hurley** chunkily remixed house-ish **DEBBIE GIBSON** We Could Be Together (Atlantic A88961), and SAW-style (though only **Pete Hammond** remixed) **Mixon** recorded routine clompingly chugging Eurodisco **CHERRY** Magic Holiday (Sublime Records LW1E1 07); this latter a probable hit though far from the cutting edge of Italian disco that is currently getting trendier by the minute. Fuller details of the newest hot Italia imports next week!

Meanwhile, look out also while in a pop oriented frame of mind for the **Marvin Boer** remixed exciting samples woven revamp of 1984's Danish **LAID BACK** White Horse '89 (Sire W28361); reissued (with a remix on the flip now) **Jimi Hendrix** guitar introed then ragamuffin-ish girl rapped jauntily chugging **E-ZEE POSSE** Everthing Begins With An "E" (More Protein PROX 112, via Virgin); fairly clichéd but brightly simple Belgian hip house-ish **TECHNOTRONIC** featuring **Folly** Pump Up The

Jam (Swanyard Records Limited SYRT 4, via RCA/BMG), sneaky samples qualling girl group strutted **EXPOSE** What You Don't Know (Arista 612 354); plaintive girl squawked jittery latin hip hop **So-FREE** Gonna Make It (Mercury MRX 298); bizarre **Mike Pickering & Graeme Park** remake now blandly bubbling pop-house **KARL DENVER MEETS PICKERING AND PARK** Wimowah 1989 (Factory FAC 228).

More in a club bag and out here are the **Herbie Hancock/Quincy Jones**-ish jerkily leaping girls cooed jazz-funk/house **BAS NOIR** I'm Glad You Came To Me (10 Records TENX 282); **Eddy Grant/Rockers Revenge** oldie remaking cheerful Belgian **FAK YOURSELF** Sunshine 89 (AWM/Sound Of Belgium SOB 127, via Spartan); **Soul II Thomas** oldie remaking gruffly soulful subtly undulating **JOLLY ROGER** featuring **E-MIX** Why Can't We Live Together (Desire WANX 17, via Pacific); **Soul II Soul**-ish sultrily joggling **GINA FOSTER** Love Is A House (Remix) (de/Construction PT 43074);

Jolley Harris Jolley created snappily hitting sparse soulful house-ish **CIRCUIT** (featuring **Chris Patrick**) Stand For Nothing (Collision 1 ZCR 2); **Hardrock Soul Movement** remixed jerkily jiggling London rap **DIZZY HEIGHTS** Gangster Boogie (Viceroy Records 12 VICE 5, via RCA/BMG); **Rory Parker Jr** movie theme adopting fast rap **RUN-D.M.C.** Ghostbusters (Profile PROFT 262), selling to the club crowd though for the flip's b-boy dance craze related **Flap's** (almost) entire family sung sweetly tender slow **THE JACKSONS** 2300 Jackson Street (Epic 659206 6); **Phil Harding & Ian Currow** co-produced blatantly **Soul II** copying **KELLY CHARLES & JAMES BRATTON** Keep On Reachin' (Champion CHAMP X 12-214); sweetly sultry **Dolores Springer** moaned striding street soul **DELUXE** So Good (Remix) (Unique Artists UNQ 1061, via Spartan); New York recorded rambling repetitive girls nagged techno **CYBERIA** Let Me Now (Avenue X Records AXV 101, via Greyhound); **Teddy Riley** produced **Timmy Regisford** remixed, whoopingly buoyant swingbeat **DEJA GOIN'** Crazy (10 Record TENX 275); typically soulful but specialist weavin slow **MAZE** featuring **FRANKIE BEVERLY** Can't Get Over You (Warner Bros W28951); girls sung boss pumped centering **BIDDU ORCHESTRA** featuring **ERICA** Foundation Of Love (Trax 12TX 10).

James Hamilton

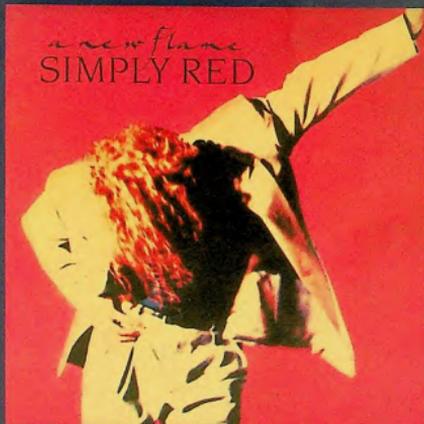
C O L U M N



DEBBIE GIBSON: house-ish via Hurley

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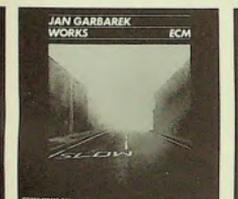
Kicking off MW's new coverage of jazz, Stan Britt provides a starter pack of releases for August and September to keep the aficionado happy

GEORGE ADAMS: The Nightingale. Blue Note. CD.CDP7 91984-2, LP.1984 (EAI)
 JUSTO ALMARIO: Family Time. NCA. CD.MCAD6271 LP.MCA5271 (New Note)
 LOUIS ARMSTRONG: The Louis Armstrong Story. Decca. VJ. CD.DVRE.04 CD.4 MC.DVRE.04 (Counterpoint)
 ART ENSEMBLE OF CHICAGO: AACM Great Black Music 3/A Jackson in Your House/Message To Our Folks. Affinity. CD.CDAFF752 (Charly)
 HANCO AHEBY: The Viking Grains. CD.CMCD04 LP.CMCF60 (Cadillac)
 CHET BAKER: Live in Chateaufort 1978. Francis's Concert. CD.CDCD134 LP.134 (Parthen Music)
 BE RESURRECTE: The Be Resurrecte Story. Decca. VJ. CD.DVDR.EC214 MC.DVRE.14 (Counterpoint)
 LAURIE BELL: Everybody Wants To Win. JSP. CD.JSPCD227 (Chris Wallford)
 CARLA BELY, PAUL HAINES: Escalator Over The Hill. ECM. CD.CD.839102 LP.CD.8391 (New Note)
 RAY BARRETO: Live in New York. Messidor. CD.15950 LP.115948 (New Note)
 DOLLAR BRAND: Duke's Memories. Black & Blue. CD.598 532 (Koch International)
 DONALD BYRD: 'I'm Tryin' To Get Home. Blue Note. CD.BN227 (EAI)
 CUB CALLOWAY: The Cub Calloway Story. Decca. VJ. CD.DVRECD22 MC.DVRECD22 (Counterpoint)
 MICHEL CAMILO: Why Nuff King. CD.PK289631 LP.K289631 (New Note)
 OSCAR CASTRO-NEVES: Maracajó. JVC. CD.DJ317 LP.DJ317 (New Note)
 RAY CHARLES: The Ray Charles Story. Decca. VJ. CD.DVRECD02 MC.DVRECD02 (Counterpoint)
 DONALD CHERRY: Art Deco. A&M. CD.395 2582 LP.AMAA395 2581 (PolyGram)
 ARNETT COBB: The Wild Man From Texas. Black & Blue. CD.591 062 (Koch International)
 JOHN COLTRANE: A Love Supreme. Francis's Concert. CD.FCK106 (Posither Music)
 JOHN COLTRANE: The John Coltrane Story. Decca. VJ. CD.DVRECD30 MC.DVRECD30 (Counterpoint)
 BOB CROSSBY: Bob Crossby 1937-1938. BBC Records. CD.BBCCD688 LP.BB688 MC.ZC688 (Pinnacle)
 MILES DAVIS: The Miles Davis Story. Decca. VJ. CD.DVRECD31 MC.DVRECD31 (Counterpoint)
 SAMMY DAVIS: Count Basie: Shining Hour. Verve. CD.837 446-4 LP.837446-1 (PolyGram)
 HARRY EDISON, EDDIE LOCKJAW: Davis: Sweets & Jazz. Black & Blue. 591 062 (Koch International)
 ELEMENTS: Liberal Arts. Novus. CD.PDB3058 LP.PB3058 MC.PKB3058 (BMG)
 DUKE ELLINGTON: Duke Ellington Swings 1938, Vol. 2. BBC Records. CD.BB6886 LP.BB6886 MC.ZC6886 (Pinnacle)

ELIANE ELIAS: So Far, So Close. Blue Note. CD.CDP7 7924112 LP.919411 (EAI)
 BILL EVANS: Live in Paris 1972, Vol. 1. Francis's Concert. MC.FCK107 (Parthen Music)
 ALTA FITZGERALD: The Ella Fitzgerald Story. Decca. VJ. CD.DVRECD05 MC.DVRECD05 (Counterpoint)
 STAN GETZ: JOAO GILBERTO: The Getz-Gilberto Story. Decca. VJ. CD.DVRECD17 MC.DVRECD17 (Counterpoint)
 BENNY GOODMAN: The Benny Goodman Story. Decca. VJ. CD.DVRECD08 MC.DVRECD08 (Counterpoint)
 JOH GORDON: Beginnings & Endings. Taurus. CD.TOC8277 LP.TKR827 (Cadillac)
 GRANT GREEN: Born To Be Blue. Blue Note. CD.BN2190 (EAI)
 AL GREY, BJARNE NEREM: Al Meets Bjørne. Gemini. CD.GMCD62 LP.CM7692 (Cadillac)
 DAVE GRUSIN: Migration. GRP. CD.GRPDC95922 LP.GRP5922 MC.GRP95924 (New Note)
 JIM HALL: All Across The City. Concord Jazz. CD.CCD4384 LP.CJ384 MC.CJ386 (New Note)
 LIONEL HAMPTON: And His Jazz Giants. Black & Blue. CD.591 072 (Koch International)
 GENE HARRIS: Listen Here. Concord Jazz. CD. CDD4385 LP.CJ385 MC.CJ386 (New Note)
 ART HODES: Something Personal Alone With Friends. Dawn Club. LP.77-10 MC.77-10 (Cadillac)
 BILLIE HOLIDAY: The Billie Holiday Story. Decca. VJ. CD.DVRECD03 MC.DVRECD03 (Counterpoint)
 CHRISTOPHER HOLLADAY: Christopher Holladay. Novus. CD.PDB3053 LP.PB3053 MC.PB3053 (BMG)
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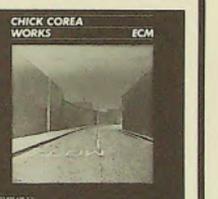
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Xenon's give and take passes the identity test

by Selina Webb
XENON FILMS has made its video production debut with a £20,000 promo for Virgin Records' The Indian Givers (pictured left). Produced by David Pinnington and directed by Mike Uden, the clip for Fake ID was shot entirely on 35mm film and is designed to be "a piss-take of the way stars are presented by the media".

Uden is better known as a director of special effects in commercials, a more lucrative world but one where he believes creativity can be stifled.

"Although you don't get the same budgets for music video, it's lovely to start with a blank for which you can come up with your own idea," he says. "In commercials the storyboard is very detailed and the director is virtually employed as a technician."

Uden admits that Virgin's £20,000 budget was stretched to the limit with the expensive techniques employed in his promo. "Instead of getting a lot of money, we got a lot of time — three weeks in post production," he explains.



MUSIC VIDEO

(Denotation tracks) Timespot Dealer Price			CIC
1	20	U2: Rattle And Hum Live (21 tracks)/1hr 35min/£8.34	VHR 2308
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3	39	KYLIE MINOQUE: Kylie The Videos Video Single (5 tracks)/20min/£2.25	PWL VHF 3
4	20	ERASURE: Innocents Live (14 tracks)/55min/£6.95	Virgin WD 491
5	14	FRANK SINATRA & FRIENDS Live (1hr 30min)/£6.95	Video Collection VC 4077
6	10	THE HIT FACTORY VOL. 3 Compilation (11 tracks)/35min/£6.95	PWL/Fanfare YF 8
7	12	GENESIS: Invisible Touch Tour Live (12 tracks)/1hr 56min/£8.34	Virgin WD 358
8	15	GLORIA ESTEFAN: Homecoming Concert Live (13 tracks)/1hr 20min/£8.34	CMV 49017 2
9	13	HARD 'N' HEAVY: VOLUME 2 Live (11 tracks)/1hr 15min/£6.99	PMI MYP 99 1188 3
10	13	INXS: In Search Of Excellence Compilation (10 tracks)/1hr 30min/£9.04	PMW/Channel 5 CV 08372
11	1	BROS: The Big Push Tour Live (11 tracks)/1hr 26.95	PMI 49800 2
12	7	CLIFF RICHARD & SHADOWS: Thank... Live (53min)/£3.47	Music Club/Video Col MC 2012
13	1	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI MPCR 11
14	3	CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks)/1hr 6.50	PMI MYP 99 1179 3
15	4	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	CMV 49015 2
16	8	MICHAEL JACKSON: Making Thriller Compilation/1hr 26.95	Vestron MA 11000
17	NEW	NOW DANCE '89 Compilation (11 tracks)/46min/£9.99	Virgin WD 628
18	2	TRANSVISION VAMP: Pop Art... Compilation (4 tracks)/1hr 15min/£5.56	PMW/Channel 5 CV 04002
19	2	LED ZEPPELIN: The Song Remains... Live (9 tracks)/2hr 7min/£6.95	WHV PES 61389
20	11	METALLICA: 2 Of One Video Single (2 tracks)/20min/£3.47	PMW/Channel 5 CV 08342

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R E V I E W

DOMINOS: Virgin Vision. VVD 537. Running time: 60 minutes. Dealer price: £6.95.

Comment: In bringing together the events and the music of a generation, director John Lawrence Ré created possibly the first video album, in 1976. Ré recounts the conflicting emotions that were rife throughout the Sixties in the US and retains that underlying feeling of tension that characterised many of the events that took place. The end result is one of the most dramatic, stories told through music and video. Certainly it is the visual images that are the stronger of the two but the music has more of a sub-conscious effect by re-creating the mood of the time. A typical example is the opening segment which shows the racial riots of Watts, Los Angeles, which took place 24 years ago this month. The restless blues of BB King's *The Thrill Is Gone* provides the perfect soundtrack. Other uprisings are also featured and serve as a poignant reminder that in many ways, little has changed in the Eighties. But the violence of the riots is matched with the peace of the Woodstock era which is featured heavily here and shows how those disenchanted with the world around them created their own environment — freedom — often via drugs.

Sales forecast: With the right marketing push, this stunning documentary could catch the eye of many Sixties nostalgia buffs. It also acts as a powerful, if a little brief, account of a generation that generations of today will be just as fascinated to see. **NR**

VARIOUS: Now Dance '89. VVD 628. Running time: 45 minutes. Dealer price: £6.95.

Comment: Most successful dance promos are still brought in on considerably smaller budgets than their rock/pop counterparts, but there are some cracking productions here. Double Trouble and the Rebel MC's *Just Keep Rockin'* and D-Mob's *It's Time To Get Funky* are most amusing while, as the plusher inclusions, Neneh Cherry's *Buffalo Stamp* and Paula Abdul's *Straight Up* are as distinctive as they are effective. Coldcut's *People Hold On* and Soul II Soul's *Keep On Movin'* make pleasantly glossy fillers and the straight-forward Cookie Crew vid is salvaged by some brilliant dancing. Though murky shot, *The Beatmasters'* approach is original while Capella's *Helyon Holib* is a frenetic and effective clip. Only the seen-it-all-before cut ups in *Turn Up The Boss* and boring costume change



COOKIE CREW: brilliant dancing salvages the promo

jobs of Inner City and Kym Mazelle are disappointing.

Sales forecast: A worthwhile opportunity to see 13 well-cared videos in their entirety. A broad range of styles should ensure that this value-for-money compilation shifts quickly to boogie buffs. **SW**

Look back with pleasure

THE EIGHTIES get a back seat in the latest set of music video releases from Virgin Vision, all due out this week.

Leading *The Package* is *Dominos — A Portrait Of A Decade*, an audio visual portrait of the Sixties, while similarly retrospective titles featuring Liberace, The Skids, Magazine and John Fox complete the line-up.

Liberace In Las Vegas (dealer price £6.95) shows the flamboyant performer at his best and includes

piano renditions of *As Time Goes By*, *The Blue Danube* and *The Loveliest Night Of The Year*. The Skids (dealer price £5.56) is six

10 UK hits in the late Seventies and Magazine (dealer price £5.56) a 23-minute selection of tracks from one of the more adventurous acts to emerge from the punk rock era. John Fox (dealer price £5.56) is a compilation of eight tracks from the original frontman of Ultravox.



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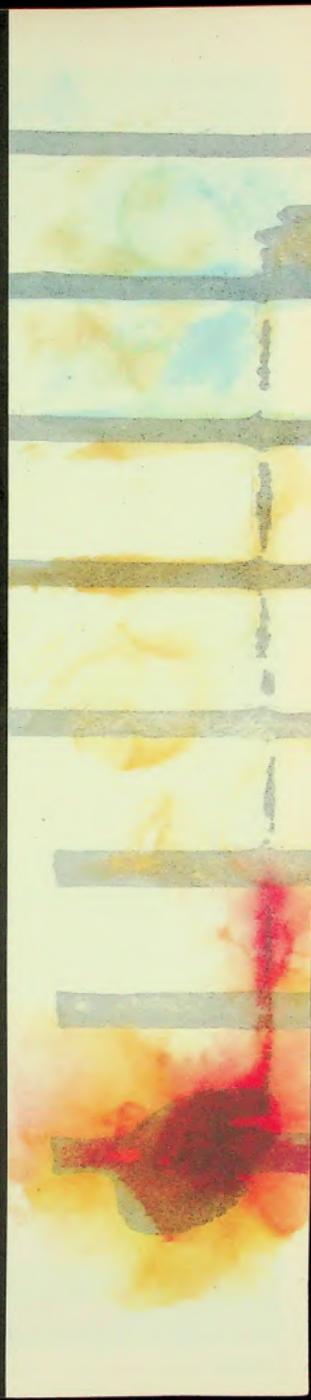
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- Music video companies
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- Venues
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Directory '89

A - Z SINGLES AND ALBUMS BY ARTIST (YEAR TO DATE)

ARTIST | TITLE | FORMATS | LABEL | (DIST. CODE) | CAT NO(S) | (R. DATE) | * = NEW ENTRY | † = ALBUMS WITH FULL TRACK LISTINGS

A - Z SINGLES BY TITLE (YEAR TO DATE)

ASIDE | BSIDE | ARTIST | RECORD LABEL | COMPANY | (DISTRIBUTOR) | 7" CAT NO | 12" CAT NO | (RELEASE DATE) | CATEGORY | OTHER TRACKS | * = NEW ENTRY THIS MONTH

A - Z COMPACT DISC VIDEO - POPULAR

ARTIST | TITLE | CDV NO. | LABEL | (DISTRIBUTOR) | (D. PRICE) | RELEASE DATE

A - Z MUSIC VIDEO

ARTIST | TITLE | COMPANY | DIST. | RELEASE

A-Z SELL THROUGH VIDEO

TITLE | COMPANY | (RELEASE DATE) | CERT. | CAT NO. | (DISTRIBUTOR) | CATEGORY

A - Z ALBUMS BY TITLE

TITLE | ARTIST | (RELEASE DATE) | FORMATS | CAT NO(S) | LABEL | COMPANY | DIST. | (D. PRICE) | (L. CD) | (STEREO) | * = NEW ENTRY THIS MONTH

A - Z ALBUM TRACKS

TRACK TITLE | ARTIST | ALBUM TITLE

A - Z CLASSICAL BY COMPOSER

COMPOSER | WORKS | DIRECTOR | PERFORMERS | LABEL | FORMATS | (D. PRICE) | (L. CD) | (STEREO) | (RELEASE DATE) | * = NEW ENTRY

THE MOST COMPREHENSIVE LISTINGS OF NEW PRODUCT IN THE UK

ARTIST | TITLE | LABEL | CAT NO. | CHART ENTRY DATE | HIGHEST POSITION | WEEKS ON CHART | (DIST. CODE)

A - Z 1989 CHART ENTRIES - ALBUMS

ARTIST | TITLE | LABEL | CAT NO. | CHART ENTRY DATE | HIGHEST POSITION | WEEKS ON CHART | (DIST. CODE)

A - Z 1989 CHART ENTRIES - ALBUMS 'VARIOUS ARTISTS'

TITLE | LABEL | CAT NO. | CHART ENTRY DATE | HIGHEST POSITION | WEEKS ON CHART | (DIST. CODE)

SEE CARD FOR DETAILS

Dooley's

DIARY

BY A quirk of fate the WH Smith financial results announcement takes place this week and the performance of Our Price is bound to be discussed at much greater length than might have been anticipated a few weeks ago. With long term injunctions in place (see p1), it seems inconceivable that a legal battle to have them lifted will not take place. On a business basis, the alleged plans of Gary Nesbitt and Mike Isaacs suggest that the Our Price founders remain convinced that nobody knows how to sell records better than they do... Our Price sticks firm to its denial of plans to phase out vinyl. The root of that rumour may be found by delving into the basements of some of the chain's outlets where hundreds of "dead" records, which will never make the full-price display racks, gather dust... In unveiling the early shape of his own plans (see p1), Doug D'Arcy reckons there is "plenty of space for the right label", efforts don't expect any product from him this side of Christmas. Now able to look back on Chryslis, the former worldwide president observes: "The premium for me was on keeping the whole thing together and I don't think I've got enough out of it in the last two or three years. The premium now is on change — it needs freshening up"... To mark sales of more than 3m of his compact discs, maestro Riccardo Muti was recently presented with a silver gilt conductor's baton, commissioned from Asprey, by EMI Music president Jim Field.

THE OUR Price matter was also a natural coffee-time topic of conversation at the British Association of Record Dealers AGM on Friday. In an echo of the BPI AGM, BARD chairman Steve Smith made a customary call for unity and for the small indie to join, though behind the scenes there will surely be renewed efforts to keep Our Price in — particularly now that the principal objector to BARD's operation is no longer with the retail chain... We managed to get some Diary picture captions transposed on this page last week but we won't bore you by correcting them this week, because, knowing how intelligent our readers are, we're certain you will have figured out who was who by now... While remaining prostrated, Dooley has to admit that PolyGram is even more culturally diverse than he thought when talking of the company's two "Jamaicans", London Records' secluded MD, Roger Ames chides us that "the Trinidad and Tobago embassy have been on, asking for my passport back now that I've become a Jamaican. I suppose it's no bigger an insult than calling an Irishman English". Which reminds us that we were already stretching the truth to call Chris Blackwell Jamaican as he is actually half Irish... Parkfield Music marked the release of Max Bygraves' SingalongaWarYears album, cassette, CD and video by sending out handy "Red Cross" parcels containing such luxuries as tins of Spam and 10 Woodbines. By the way, be careful to get the capital letters in the right place — somebody we know typed the title as SingalongaWaryEars...

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MULTI-ARTIST album: This is one of the works of music artist David Oxtoby which will be appearing at an exhibition of his work at the Theatre Museum, Covent Garden, opening on October 19.



HAMMERSMITH MEN: PolyGram president David Fine and PhonoGram MD Hein van der Ree can hardly contain themselves at the party to celebrate the company's move to west London.



LONDON BEAT: The London Boys sign copies of their album at HMV Trocadero in London.

Larry Parnes

THE TERM impresario might have been invented for Larry Parnes, the British rock and roll pioneer manager and showbusiness entrepreneur who died last week after a long fight against the effects of meningitis. He was 59.

His greatest impact on the music business was fixed in the pre-beatles era when a shrewd name change and slick image-building were enough to turn the likes of Ronald Wycherly, Reginald Smith and Thomas Hicks into household names Billy Fury, Marty Wilde and Tommy Steele, respectively. Joe Brown and Georgie Fame also benefited from Parnes' ready eye for what might catch on.

Although his business interests spread to owning theatres and producing shows, his talent spotting knack did not extend into the pop explosion of the Sixties. In more recent years he turned his business acumen — which earned him the tag "Mr Parnes, Shillings and Pence" — to furthering the career of ice skater John Curry.



ANNIE GET your pun: Annie Anxiety celebrates being signed to A&O Records and Filmbox publishing.



INDEPENDENTS DAY: PMI celebrate with some of the artists on its Indie Top Video.



YOU'VE GOT it all: EMI presents Queen with a platinum disc for The Miracle and a silver for I Want It All.



BURNING BRIGHT: Simply Red get their triple platinum discs for A New Flame from WEA.

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