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Commons committee backs blank tape levy

MPs hit home taping

MPs HAVE struck a double blow for the music industry and are now aiming a knock-out punch at both the effects of home taping and the threat of unrestricted record rental.

Members from both sides of the House of Commons have agreed to introduce provision for a blank tape levy into the Copyright Bill now passing through Parliament and have also given the music industry virtually everything it has been asking for on record rental.

However, the Government is known to be opposed to any surcharge on blank cassettes and may drop the proposal during the later stages of the bill's progress.

MPs introduced provision for a

tape levy during the committee stage of the Copyright Bill in a debate which contained numerous references to the BPI's court battle with Amstrad. In giving judgement against the BPI in that case, five law lords strongly criticised the current state of copyright law.

There was a consensus among the MPs that the law needed to be changed, and in moving the levy proposals Sedgefield MP Tony Blair said of the music industry: "It is a major industry and we must ensure that there is a proper climate in which it can operate. Unlawful taping takes place on a large scale in this country."

The amendment introduced by

MCRG: 'cautious optimism'

THE PUBLISHERS and composers lobby is delighted by the new provisions but is cautious in its optimism.

Says Michael Freegard of the Music Copyright Reform Group: "I think it is a case of two cheers rather than three."

The MCRG is hoping that the Government will retain the tape levy provision throughout the rest

of the bill's progress. Freegard comments: "We hope that, on reflection, it will not be necessary for the Government to reverse the decision already made."

Freegard adds that he believes the Government has also begun to accept the MCRG's argument that publishers should have a statutory right to a royalty from rental of albums.



DAVID SIMONE: two companies, one unit

Simone's Atlantic bridge

DAVID SIMONE, newly confirmed as president of MCA's Uni operation, believes he is building a bridge for talent trade across the Atlantic. Because of his joint roles at the head of both the US-based Uni and MCA UK, he feels he has managed to eliminate the abrasion which normally features

in such partnerships.

Simone says: "Uni and MCA UK are one unit. There will be no battles between the two."

"This has the potential, for the first time, for there to be a really good creative relationship between an English and an American record company working together. I don't care whether success for an artist comes first in the UK or the US, I just want to get it right for the artist's career."

Uni has been established by the MCA Music Entertainment Group in New York where, by sales and distribution, the operation is an autonomous unit.

In terms of A&R, Simone says Uni will concentrate on rap, American rock and contemporary British pop and rock. Acts signed directly by MCA UK will be evaluated to establish whether they fit better with the MCA roster or with Uni's.

He sums up Uni's philosophy with: "Uni is a renegade from the norm, a more street label than MCA could be because it has outgrown that sort of feel." He adds that he expects Uni to have its own label identity in the UK.

Simone, in London as part of his regular commuting across the Atlantic, describes his role with MCA UK as "advisory", adding: "My job is to try to instill excitement in the people who work here and to show them that our progress is real and that we are really going forward."

● FIFTEEN YEARS of the BPI go on display on Friday (3) when the organisation celebrates the anniversary of its incorporation at its annual general meeting.

Members at the meeting will also vote for seven new council members. Twelve candidates have been nominated, and the full line-up can be seen on p35.

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CD royalty deal angers publisher

AN ELEVENTH-hour agreement on compact disc royalty rates has caused anger among publishers who claim the Mechanical Rights Society broke under pressure and accepted a reduced rate against most members' wishes.

The BPI and MRS agreed a rate of 6.25 per cent of the dealer price with a single across-the-board supplement of 22 per cent, to replace the present three separate supplements of 25, 31 and 36 per cent. The 1989 supplement will be increased to 25 per cent.

But Stephen James, director of the Dick James Organisation, says

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"EVERYDAY IS LIKE SUNDAY"

Morrissey

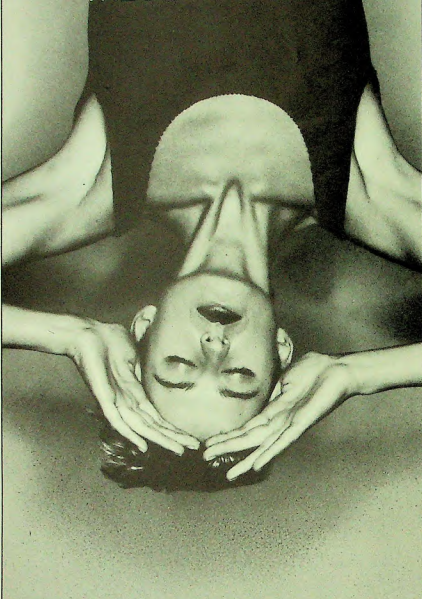
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at MCA Music UK

by Nigel Hunter

WILLIAM SHAKESPEARE called them *alorums* and excursions — occasions when a certain amount of confusion, panic and chaos reigned. MCA Music UK creative manager Charlie Crane (four years' service) and professional manager John Fishlock (two years' service) recently became alarmed at what they perceived as differences between company policy and how they thought things should proceed, and left fairly promptly.

There is no confusion, panic or chaos left in their wake, however, as MCA Music UK managing director John Brands is at pains to point out.

"The parting was totally amicable without one bad word being said," he discloses. "They feel it's the right moment to position themselves as independents, and I have to honour that belief. We had a very good working relationship and a lot of success together. I'm sad to see them go."

Brands is containing his grief, comforted by the fact that things are quite *Perfect* at MCA Music in the shape of the recent number one hit of that title by Fairground Attraction.

"The company is on a roll right now, and a lot of people are interested in taking the place of Charlie and John. We're overjoyed at having a number one hit, and it's sensational for a debut single to go

that high. The band is a publisher's dream, writing real songs — copyrights of real value. Their LP is out now, there's a lot of European interest, and Fairground Attraction is one of the big bands of 1988."

Brands also enthuses over the signing of film composer Michael Kamen through MCA Music's associated company, Gang Forward headed by Johnny Stirling. Kamen's film credits include *Mania Lisa*, *The Wall* (as arranger and musical director), *Edge Of Darkness* (TV drama serial), *Shanghai Surprise* and *Die Hard*, a new movie starring Bruce Willis.

"Michael's first project through Gang Forward is a Concerto For Saxophone featuring David Sanborn and recorded here in London for WEA. The same company will also release his next effort, a Guitar Concerto with Eric Clapton as the soloist."

MCA Music has acquired the Fred Ahlert catalogue of standard material, renewed its agreement in the US with Robbie Nevil, is sub-publishing Toto, Nylons and Kenny Loggins among others, and is developing its own production activities with three more acts — Cut Double, Greg Brown and Norwegian Jimmy Lofgrens. Among its recent UK publishing signings are Paul Berry (MCA Records), Beat Noir (whom Anif Mardin is producing for Elektra), and Shooting Party, whose producer is Pete Waterman.



IN THE frame: John Brands (left) shakes with film composer Michael Kamen (second left) and Johnny Stirling



BRITISH SONGWRITER Harry Bagdonovs has won the award for the Most Performed Overseas Work from the Australian Performing Right Association (APRA). His composition *Pressure Down* was a hit for John Fordham and beat songs by Paul Simon, Chris De Burgh and Huey Lewis to win the award. The photograph shows Bagdonovs (left) receiving his APRA certificate from his publisher, Rondor Music managing director Stuart Harnall who points out that the overseas category has now been won by Rondor writers for four years running.

K-tel Tv ads support House Hits

K-TEL is mounting a £300,000 TV campaign in support of The Hits Of House, a 15-track, double album compilation.

The promotion begins as a nationwide co-op with Our Price on Monday (6) and will be followed by two-week campaigns in Central and London from June 13. Two weeks of slots on Capital Radio have been bought and club promotion has been organised.

Dealer price is £5.56 (compact disc £7.79).

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Next Music Week Directory free to subscriptions current in January 1988.



GREENSLEEVES IS releasing an album from Burning Spear, *Mistress Music*, to tie in with the UK tour beginning this week.

● THE KINGDOM Classics range is being launched by the Kingdom group backed by full-page advertising in the classical music magazines. In-store material will be available.

● MCA IS releasing a single from Transvision Vamp, *I Want Your Love*, to tie in with the band's UK dates.



CIRCA RECORDS is backing the debut album from Julia Fortham with advertising in *The Face*, *Biz*, *Q*, *No 1*, *m* and *Melody Maker*.

Royalty accounting: centralise or die

GENERAL SUPPORT for central accounting has been shown by a panel of rights owners and administrators following extensive discussion of the issue at the IMMC conference in Montreal.

CEMAA board member Hans Sikorski, after describing the present accounting systems in Europe, concluded: "Harmonisation of copyright is the major provision for the success of a central licensing system."

"Unless this is done, the situation will remain a nightmare. Otherwise, I predict we will end up competing each other to death."

He said that central licensing was acceptable when it put the distribution of royalties back in the hands of the local societies.

He said that central licensing was acceptable when it put the distribution of royalties back in the hands of the local societies.

Ekke Schnabel, said the present licensing system which involves a dozen computers in various European countries was not very cost effective.

"I do believe that the answer ought to be that the societies should have a central accounting system to minimise duplication which will enhance efficiency, and that basically leaves the sovereignty of the individual societies intact," he remarked.

"I believe that if those societies don't do something to cut the cost of their services and speed them up then there is a real danger that the major publishers will find a way to get around the societies."

Schnabel continued that central accounting was to the benefit of the record companies but took nothing away from the integrity of the societies.

Ralph Peer of Peer Southern pointed to disadvantages in a central system. "There would have to be a great deal of international co-operation and obviously somebody's computer will have to become obsolete. It is a very big step to take," he warned.

DAT: get copyright sorted first

COPYRIGHT AND piracy are the main issues that must be solved before new technology continues to storm the market, claimed one panel discussing A&R DAT, What? Hans Tenderlo, a senior director of the Philips and Du Pont Optical Company, said there was a legitimate need for home taping in many cases. "The way for the music industry to do something about it is to co-operate with the hardware industry. I think we can," he said.

He believed the only time to introduce new technology was when it was fully-researched and the copyright situation had been resolved. He said hardware companies were at present looking into those problems.

Tenderlo said the future lay in compact discs and CD-video which he claimed would begin to make an impression in September. In the long term, he said both formats would become multi-purpose with high digital video quality, small dimension discs and longer playing time.

Independent audio public relations consultant Nick Hopewell-

Smith said it was unfair that the hardware companies were being considered the bad boys and that there was not enough co-operation between them and the software companies.

"I find it amazing that the hardware industry is still seen as a threat. The investment by the record industry in CD is negligible to date — even though they have made money out of their sales of CDs," he said.

Hopewell-Smith also said he was worried about the development of a telephone system whereby albums could be transmitted and recorded in the home. "If it just becomes a signal then the consumer will not think it is worth it. I hope we will continue to have shops. I think albums need the packaging."

On the copyright issue, Rock Over London's managing director Steve Saltzman closed the discussion by saying the panel was being naive. "My advice is that the money that record companies are putting into fighting home taping should be given to the artists. What we really have to worry about is the tape pirates," he said.

Soviet pop — are the Reds ready to rock?

AN INSIGHT into the state of Russian rock was given at the Red Rock — The Post Glaston Perspective forum when Radio One controller Johnny Beering discussed his recent visit to the country with John Peel.

He said there were roughly two types of Russian rock — the official product on the state-run Melody label, with albums costing about £3, and the unofficial product, usually on cassette.

To become an official band you have to be approved by the Arts Council and this body of poets, composers and others seems to favour commercially before other qualities.

Beering added that there were not many disc jockeys in Russia and one who he met said DJ-ing was not considered a very socially acceptable occupation.

Other observations he made were that official bands were paid a wage by the state and record shops often became centres for customers to sell their second hand records to others.

A \$300 stratoscoper copy fetched £2,200 on the black market and the country's chart is produced by the official Soviet news agency Tass.

Beering's speech was followed by Klara Landwehr who operates a promo company in Munich and has ties with the Eastern bloc.

She said that nowadays the Russian youth wanted popular music and that it would not be possible to stop it on an ideological basis.

At present, a lack of currency resulted in only major acts like Elton John and Billy Joel playing in Russia. Landwehr claimed she was one of the few people who could help ambitious bands in the West make it to Russia but she did not recommend it on a financial basis.

Many of the Russian acts showcased through recordings played at the conference seemed to have mainly specialist appeal but the overall impression was that this cross-cultural collaboration will certainly happen — although not as fast as the marketing experts might hope.

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EMI

DAT outlet steers away from the home and into the studio

SONY'S UK digital audio tape distributor is turning its back on consumers which it describes as "amateur home tapers".

Ian Jones, managing director of HLB Hire and Sales, says his company wants to concentrate on the professional market as it increases when DAT's penetration is timing rapidly.

"We want to steer clear of the rank amateur consumer who will fumble around at home taping compact discs with DAT," he says.

"Consumer demand for DAT, as

I understand it, is very small indeed. I will welcome the point of which DAT does take off but I think that will be a couple of years hence."

The company is offering a number of portable and studio DAT machines to the professional market and claims that most major studios are using the new technology.

"The DAT format is on its way to becoming a new standard in two-track digital mastering. We have

now had a number of machines in regular use by professional customers for some time. The recordings are proving remarkably error-free and the hardware is immensely reliable," says Jones.

One of the models being offered by HLB, the Sony DTC-1000ES, has a built-in copyguard to prevent it recording compact discs and HLB says the guard was introduced to prevent commercial copyright piracy.



HLB's MD Ian Jones: aiming DAT at professionals not amateurs 'farting around at home'

● SUBSTANTIAL INCREASES in profits are being reported by two of the UK's frontline LR stations.

In London, Capital Radio's doubled from £1.5m to £3.09m while Liverpool station Radio City saw its profits more than quadruple from £72,000 to £308,000.

The Radio City figure, for the six months to March 31, was produced on a turnover of £1.65m, up from £1.31m in the same period last year.

Turnover at Capital rose from £10.02m to £13.3m in the six months to March 31 and chairman Richard Attenborough attributes the success to buoyant demand for radio advertising.

First summit sees BPI/BARD in accord

THE TWO sides of the music industry — the BPI and the British Association of Record Dealers — have met formally for the first time and both groups are praising the spirit of co-operation in their discussions.

Their talks covered packaging, the singles and compact disc markets and the possibility of joint research. BARD chairman Steve Smith says around 2,000 stores would be prepared to take part in a scheme whereby each customer would receive a questionnaire. "We want to find out what the customer wants," he says.

Of the meeting in general, Smith comments: "There are a thousand different things on which we can work together and we want to work with the industry and sell more records."

BPI chairman-elect Peter Jamieson adds: "The meeting formalises the already growing co-operation between BARD and the BPI."

"It was particularly good to have the opportunity to thank the members of BARD for their work in lobbying their local MPs in respect of copyright legislation."

WEA claims record take for Mac shows

WEA IS claiming a record for the highest-grossing rock show series at Wembley Arena with Fleetwood Mac's 10 nights at the venue.

The company says the total taken exceeds that from Dire Straits' 12 nights two years ago, played before the arena was enlarged.

CD royalty

► FROM PAGE ONE

the agreement is not what he or other publishers wanted. "I was told of the last Music Publishers' Association popular publishers meeting I attended that they were adamant that the record companies must pay CD royalties based on the retail price," he says.

"As soon as the BPI played their trump card and suggested a tribunal hearing the publishers caved in and accepted a reduced rate."

He claims the agreement will cause music publishers to lose over £1 million, according to the latest BPI trade delivery figures. "Surely a tribunal would not have cost anywhere near this even if the BPI had been prepared to go all the way," says Jones.

He suggests that publishers should question whether the MRS was acting in the best interests of the music publishing industry.

"I really do not believe that the negotiating committee on behalf of the publishers represents what the vast majority of music publishers wish and I think it is necessary, before it is too late, to reconsider the method of negotiating the BPI/MRS agreement," he says.

World BRIEFING

CANBERRA: Home taping is being made legal with a new royalty rate of between 20-50 cents for each 60-minute cassette. The Australian music industry has agreed to set aside 15 per cent of the royalty revenue as partial funding for a non-profit contemporary music development company which is being established by the Government to foster Australian music and young musicians.

The Attorney-General, the Hon Lionel Bowen MP, says: "This scheme will bring the law in line with common consumer practice and remove the current unenforceable and unrealistic law preventing home taping." The exact amount of the royalty will be set by the Copyright Tribunal and will be collected and distributed by the music industry in accordance with information as to sales and airplay surveys.

NEW YORK: Sources at Motown are now being widely quoted as believing the sale of the label is imminent. Leading contender to acquire the catalogue and operation is MCA Records and industry executives put the price of the records division at about \$50m.

LOS ANGELES: Three songwriters claim that a song submitted to the Jackson's father Joseph on a demo tape were later used in various Michael Jackson recordings. The plagiarism lawsuit was filed last November and is now coming to light in court. The writers — Reynaud Jones, Robert Smith and Clifford Rubin — are seeking \$400m in damages. Jackson's attorneys deny all the allegations.

OTTAWA: The Liberals in the House of Commons, who were expected to force a debate of amendments proposed by the Senate, now say they won't delay the copyright amendment bill any further. It is expected that the Commons will send the bill back to the Senate for reconsideration.

NEW YORK: SBK Entertainment World Inc, which purchased the CBS Songs catalogue for \$125m two years ago, grossed \$50m on that operation last year, according to the *New York Times*.

NEW JERSEY: CBS Records Operations (US) has opened its new wholly-owned compact disc factory which is expected to be producing CDs at a rate of 30m per year by late 1989.

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 1 Steve 'Silk' Hurley Jack Your Body
 1 Los Lobos La Bamba
 3 Bananarama Love In The First Degree
 4 Communards Never Can Say Goodbye
 5 Bananarama I Want You Back
 7 Dollar O L'Amour
 7 Joyce Sims Come Into My Life
 8 Bananarama Venus
 8 Communards So Cold The Night
 8 Lulu Shout
 8 Run DMC Walk This Way
 9 Fine Young Cannibals Ever Fallen In Love
 10 Farley Jackmaster Funk Love Can't Turn Around
 11* Hothouse Flowers Don't Go
 12 Simon Harris Boss (How Low Can You Go)
 14 Bananarama I Heard A Rumour
 16 Run DMC It's Tricky
 17 Tom Jones It's Not Unusual
 18 Los Lobos Come On Let's Go
 18 Then Jerico The Motive
 18 2 Men/A Drum Machine Tired Of Getting Pushed Around
 20 Bananarama I Can't Help It
 21 Communards You Are My World (87)
 23 Communards Tomorrow
 24 Joyce Sims Walk Away
 28 Communards For A Friend
 32 Bananarama Trick Of The Night
 34 Joyce Sims Lifetime Love
 36* Voice Of The Beehive Don't Call Me Baby
 37* Run DMC Run's House
 41 Bananarama More Than Physical
 41 Salt n Pepa Push It I Am Down
 42 Run DMC You Be Illin'
 42 Voice Of The Beehive I Walk The Earth
 45 Kane Gang Motortown
 45 Voice Of The Beehive I Say Nothing
 47 Adonis 2 Puerto Ricans Do It Properly (No Way Back)
 48 Then Jerico Muscle Deep
 52 Kane Gang Don't Look Any Further
 53 Faith No More We Care A Lot
 56 Run DMC Christmas In Hollis
 58 Daintees Trouble Town
 60 Sabrina Boys (Summertime Love)
 60 Wally Jump Junior Tum Me Loose
 62 Run DMC My Adidas/Peter Piper
 63 Win Super Popgod Groove
 64 Slayer Criminally Insane
 65 Then Jerico Let Her Fall
 70 Martin Stephenson & The Daintees Boot To Bolivia

* Chart position on 22nd May 1988

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DEF LEPPARD provide a 'complete video history' of the band's first nine years

HM veterans to make video debut

AFTER NINE years and four albums, Def Leppard are making their video debut with a 90-minute, 18-track compilation due for release by PolyGram Music Video on June 20.

"PolyGram describes Historia as 'the complete video history of the band, made up of the full range of Def Leppard video experiences'. Starting with an obscure recording of Hello America, taken from their first album, Historia goes on to feature nostalgic footage of their TV performances in 1980, 1983 and 1984. With six tracks from their most recent album, including the hit singles Armageddon II and Hysteria, plus their new single Love Bites — due for release on June 13 — the video ends with two songs filmed live in concert at Houston, Texas, in the Round during their 1988 tour.

A timely release at the end of the band's sell-out world tour, Historia has a dealer price of £10.42. ● FOLLOWING ITS Evening With ... series, MSD is releasing a series of live concerts by MOR artists. Due for release on June 13 at a dealer price of £5.56 are programs featuring Neil Sedaka, Charley Pride, Brenda Lee, Loretta Lynn, Roger Whittaker and Fats Domino.

R E V I E W

MICHAEL JACKSON — THE LEGEND CONTINUES. The Video Collection MJ 1000. Running time: 55 minutes. Dealer Price: £6.95. Comment: There are few surprises in this colourful and comprehensive visual scrapbook, but Video Collection's party piece remains a highly entertaining release which inspires both awe and pity for the cute kid from Indiana who became a 200 million-selling phenomenon. Featuring 22 Jackson tracks, clips from TV shows, home videos, brief interjections from ageing Hollywood stars and unseen footage from the current tour,

nothing lasts too long and nothing is examined too closely. As a documentary, the absence of a Michael Jackson interview is disappointing (though the star is named as executive producer) but on the plus side there are many chuckles to be had at the hysterical fans, implausibly gaudy Jackson 5 stage gear and crass comments from such as Elizabeth Taylor ("Michael is ET"). **Sales Forecast:** Video Collection hopes to break old records with this release and given its quality and the immense popularity of the featured artist, there is no reason why sales should disappoint. **SW**

Rank	Artist	Description (tracks)	Timing	Recommended Retail Price	Channel
1	WET WET WET	The Video Singles	Completion (5 tracks)/25min/E9.99		Channel 5 CVI 05662
2	W.A.S.P.: Videos... In the Raw	Completion (8 tracks)/1hr/E9.99		PMI MVP 99 1161 3	
3	SIXTIES MIX II	Completion/1hr/E9.99		Slybus SV 0855	
4	DAVID BOWIE: Glass Spider Tour	Completion (7 tracks)/30min/E6.99		Video Collection VC 4043	
5	HEART: If Looks Could Kill	Completion (7 tracks)/30min/E6.99		PMI MVR 99 0075 3	
6	TPAU: View From A Bridge	Completion (4 tracks)/20min/E7.99		Virgin VVC 335	
7	WHITESNAKE: Trilogy	Completion (4 tracks)/20min/E9.99		PMI MVS 99 0073 3	
8	METALLICA: Cliff 'em All	Completion (10 tracks)/1hr/E9.99		PolyGram Music Video 041 666 2	
9	MICHAEL JACKSON: Making Thriller	Completion/1hr/E9.99		Vestron MA 11000	
10	TALKING HEADS: Story Telling Giants	Completion (10 tracks)/1hr/E9.99		PMI MVR 99 1162 3	
11	VIDEO HITS: GIRLS GIRLS GIRLS	Completion (13 tracks)/52min/E9.99		Wienworld WNR 1044	
12	NOW THAT'S WHAT I CALL... 11	Completion (14 tracks)/58min/E11.99		PMI/Virgin MV NOW 11	
13	JACK THE VIDEO: 15 HOUSE HITS	Completion (15 tracks)/53min/E7.99		Wienworld WNR 1043	
14	RUSH: Grace Under Pressure	Completion (11 tracks)/1hr/E9.99		Channel 5 CVI 07352	
15	U2: Under A Blood Red Sky	Live (12 tracks)/1hr 1min/E9.99		Virgin VVC 045	
16	TERENCE TRENT D'ARBY: Introducing...	Live (13 tracks)/1hr/E9.99		CBS/Fox 5426 50	
17	THE WHO: Who's Better Who's Best?	Completion (17 tracks)/1hr/E9.99		Channel 5 CVI 05563	
18	PET SHOP BOYS: Television	Completion (6 tracks)/30min/E6.99		PMI MVR 99 0057 2	
19	ALEXANDER O'NEAL: Voice On The Radio	Completion (6 tracks)/30min/E9.99		CBS/Fox 5374 50	
20	THE CURE: Staring At The Sea	Completion (17 tracks)/1hr 30min/E19.99		Police PVC 3011M	

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NEW FROM OLD GOLD



A SERIES OF ROCK AND DANCE 12" SINGLES FEATURING EXTENDED MIXES*



TOP TEN

POS	CAT NO.	ARTIST	TITLE	TIME
1	OC4002	MTUME MTUME SOS BAND SOS BAND	Juicy Fruit Prime Time Just Be Good To Me Weekend Girl	7:03 5:51 5:56 8:59
2	OC4011	BROTHERS JOHNSON BROTHERS JOHNSON HOWARD JOHNSON TOMY CAMILLOS BAZUKA	Stomp Get The Funk Out Ma Place So Fine Dynamite	6:22 6:21 5:18 5:20
3	OC4021	EVELYN KING EVELYN CHAMPAGNE KING	Love Come Down Shame	6:09 6:32
4	OC4042	TOM BROWNE TOM BROWNE	Funkin' For Jamaica Rockin' Radio	4:40 6:14
5	OC4046	SHANNON SHANNON	Let The Music Play Give Me Tonight	6:03 6:05
6	OC4019	EARTH, WIND AND FIRE EARTH, WIND AND FIRE (with the Emotions)	Bees Groove Lovers Wonderland	6:47 8:21
7	OC4028	POINTER SISTERS POINTER SISTERS	Automatic Jump	4:45 6:25
8	OC4023	OJAYS OJAYS	Put Our Heads Together I Love Music	7:01 9:47
9	OC4035	EVELYN KING EVELYN CHAMPAGNE KING	Im In Love Your Personal Touch	5:53 5:47
10	OC4047	CHERRI CHERRI NEWBURY III CHERRI	Love Town Murphy's Law	5:18 4:33

*Where available



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C A P

Join the new country cavalcade

June sees numerous new country talents giving the genre its biggest UK push, under the banner of Route 88. These acts are less the Nashville glitter of Dolly and Tammy, but more the vibrant, young music coming out of the US. John Tobler looks at who's on and marks your card for potential sales

THE PLANNING is over, the acts are on the way, so here's a brief map through the jungle for dealers who want to take advantage of the tours of the numerous acts in the Route 88 campaign during June.

The biggest gig will almost certainly be at the Royal Albert Hall, headlined by the man expected by many to be the biggest seller of the lot, Randy Travis. Already with a single in the chart, *Forever And Ever Amen*, Travis has made two albums, *Storms Of Life* and *Always And Forever*, which have both sold prodigiously in the US on Warner Bros. Clean cut with appeal to all age groups, he will also sell as a result of TV exposure, and the lyrical brilliance of much of his output will impress many who profess that his appeal is too close to the Radio Two audience. He will be a sensation here, just as he is in America.

Supporting him at the RAH will be the excellent Kathy Mattea and the so far little appreciated *Sweethearts Of The Rodeo*. Mattea has recently scored two US country chart toppers, with ace songs also recorded by Nanci Griffith, whose sales potential should already be established in the minds of dealers. Mattea has two albums on Mercury, *Walk The Way The Wind Blows* and the recent *Unlashed Honey*, both produced by Allen Reynolds, and has already had country chart success in Britain.

The *Sweethearts Of The Rodeo* are sisters who named themselves after the LP by the Byrds inspired



ROUTE STARS: K T Oslin, Randy Travis and Kathy Mattea ... all sales bankers

by the late Gram Parsons. Janis Gill (wife of country star, Vince Gill) and Kristina Arnold will have their second album released for their tour. Their eponymous debut album included an old Everly Bros item, *Hey Doll Baby*, and the second album, *One Time One Night*, similarly includes the classic *So Sad (To Watch Good Love Go Bad)*. Also, this new selection features the title song (previously a hit for its creators, Les Laboss) and also *I Feel Fine*, originally by The Beatles. This CBS duo seems likely to do very well, and will undoubtedly score in the glamor department. Both Mattea and the *Sweethearts* will be additionally gigging at the Mean Fiddler, while the *Sweethearts* are also on at Woolwich Trashed.

It seems probable that the gig which will excite most attention after the Albert Hall extravaganza is the one at the Shaw Theatre starring K T Oslin and Michael Johnson. Both are RCA acts, Oslin's brilliant debut album, *'80's Ladies*, having been second in crossover terms in America only to Randy Travis — Travis has sold over 2m

albums in a short time, and Oslin is next in line. Oslin seems likely to be of interest to audiences of sophisticated taste, while Michael Johnson, a recent addition to the campaign following enthusiastic critical acclaim for his fine *That's That* album, will surely create substantial interest among devotees of country rock.

Johnson has achieved success in the past as a folk singer (he was in the Chad Mitchell Trio with John Denver) and a rock'n'roller (three US top 40 hits in the late Seventies), and like Oslin, has immense experience which will undoubtedly provide a memorable concert which in its turn will shift units. Oslin's album, it should be noted, is available on CD, as are those by Travis, and both the Mattea releases, although at this point, it is not clear whether Johnson's album, or either of those by the *Sweethearts Of The Rodeo*, have been digitalised.

However, there is no doubt about the two highly acclaimed albums by singer/songwriter Lyle Lovett (on MCA), both Lyle Lovett (his debut) and the recent *Panick*

have impressed substantial numbers of punters already, and their number is likely to be increased substantially by his swift return to the UK after a recent tour on which he was accompanied by a cellist player, John Hogen. For his *Town & Country Club* gig as part of Route 88, he'll be bringing with him what he calls 'His Large Band', which will presumably be able to recreate the sounds on his notable albums. One of only three or four Route 88 acts who have played in Britain before, Lovett's appearance will undoubtedly appreciate his already impressive following.

Supporting him at the *Town & Country* will be *k d lang & the reclines*, whose most recent *Sire (WEA)* album, *Shadowland*, has burst into the US country album chart this week. Produced by Nashville veteran Owen Bradley, the album features backing vocals on one track by three very famous country girls, namely Brenda Lee, Loretta Lynn and Kitty Wells, while the album as a whole brings to



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TO PAGE 12 ▶



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Asleep At The Wheel

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Rosie Flores
Rosie Flores

● 11 1981 ● 11 1981 ● 11 1981



K.T. Oslin
Shadowland

● 11 1981 ● 11 1981 ● 11 1981



Kathy Mattea
Untasted Honey

● 11 1981 ● 11 1981 ● 11 1981



New Grass Revival
Hold To A Dream

● 11 1981 ● 11 1981 ● 11 1981



Randy Travis
Always And Forever

● 11 1981 ● 11 1981 ● 11 1981



Michael Johnson
That's That

● 11 1981 ● 11 1981 ● 11 1981



L.V. Lowery
Fontaine

● 11 1981 ● 11 1981 ● 11 1981



K.T. Oslin
50's Ladies

● 11 1981 ● 11 1981 ● 11 1981



Sweethearts Of The Rodeo
One Time One Night

● 11 1981 ● 11 1981 ● 11 1981

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- 113 R. ROSE FLORES - Paddy Hall Moor
- 113 R. ROSE FLORES - Woodstock 2
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▶ FROM PAGE 10

mind the work of the late and undoubtedly great Patty Cline. On her previous album, *Angel With A Lanot* (also on Sire), long (she doesn't use capital letters, and she's Canadian, although the two pieces of information are not necessarily connected) was backed by (among others) Nash The Slash, B.J. Cole and Dave Edmunds, who produced the album. It will be fascinating to discover how she combines the country/punk of Angel with the classic country of Shadowland. As well as the Town & Country date with Lovett, long will also be playing at the Mean Fiddler, Dingwells and Putney Half Moon.

Opening the Route 88 campaign will be another highly-rated US female, Rosie Flores, whose self-titled album was produced by Pete Anderson, who oversaw the two successful Dwight Yoakam LPs which were early spearheads of the various New Country pushes of 1986 and 1987. Her Reprise (WEA) album features a song with the classic country title *God May Forgive You (But I Won't)*, and her debut in this country will be the

Time Out live show at Olympia, followed by Gigs at Putney Half Moon, Woolwich Tramshed and the Mean Fiddler. A measure of WEA's commitment to Route 88 is that in addition to Randy Travis, the company is bringing in Flores and long, although as yet there has been no sign of CDs by either.

Both the acts from the EMI Group, T. Graham Brown and New Grass Revival, a highly-rated bluegrass quartet, whose history includes working as Leon Russell's backing group (separately billed) and taking bluegrass behind the Iron Curtain, appeared at Mervyn Conn's Wembley Festival last year. It's fair to say that the boxcar was viewed by the likes of Graham Willie fans as insufficiently accessible, their quite brilliant and often intuitive interplay (often performed at lightning speed) displaying total mastery of technique, but maybe veering too close to out-and-out jazz at times. Together for well over 10 years, the group had numerous albums available on ethnic labels like Flying Fish, but are now with EMI-America, which has released two albums so far — *New Grass Revival* (1987) and



LYLE LOVETT: already acclaimed, set to go further

Hold To A Dream (this year). The group's constituent parts, but notably founder Sam Bush (mandolin) and banjo man Bela Fleck, seem to be in great demand as sessioners, judging by the number of times their names appear on album sleeves, and they will be amazing

crowds at Dingwells, the Mean Fiddler, Woolwich Tramshed and Putney Half Moon at the end of June.

T. Graham Brown is as yet no more than a cult figure, but one who is highly rated by the few who have seen him and his group, the Harlots. A hard rocking night at the Mean Fiddler last year was spontaneously attended, probably on the basis that few people knew who 'His T-ness' (as he likes to be known) was, but his vibrant mix of soulful country ballads and no-holds-barred R&B produced an excited reaction despite the poor audience turnout. Brown, who is one of the most in demand vocalists for American TV angles (including McDonald's), has two albums available, last year's *I Tell It Like It Used To Be* and the more recent *Brilliant Conversationalist*. The latter is also on CD, and is the closest representative among the Route 88-ers to southern boogie, which his appearance on the *Gettin' Tough* — *New Country TV* show proved beyond a doubt.

It seems likely that Western Swing experts *Asleep At The Wheel* have played in the UK before, but never with such attention focussed upon them. A group with over 15 years experience (and with over 50 personnel changes in that time, apparently), they are currently signed to Epic, and their tenth album, logically enough titled *10*, has just been released. It includes a version of the Huey Lewis hit *I Want A New Drug* produced by Lewis himself, and it should also be noted that the group has twice received Grammy Awards as Best Instrumental Group. While the current focus will be on the *10* album, reissues/repackages are also available on Demon/Edel and See For Miles. The group will perform for two nights at Harlesden's Mean Fiddler.

The Route 88 campaign has already achieved several notable firsts, not least co-operation between the six major multi-national record companies (CBS, WEA, MCA, BMG, EMI and PolyGram). The *Gettin' Tough* TV show (produced by the BBC in co-operation with the Country Music Association) was a strong indication of the commitment shared by everyone in this endeavour. The recent involvement of the *Our Price* Chain, which will mount in-store displays and, with Continental Airlines and *Time Out* magazine, is sponsoring a free programme for the campaign, is further proof that country music is achieving far greater visibility in Britain than ever before.



ALSO APPEARING: don't forget the rest... (from top) Sweetheart of The Rodeo, k & lang, T. Graham Brown and Rosie Flores

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43	A LOVE SUPERB... Columbia	43	LET'S GET IT ON... The Jackson 5
44	ALL THE WAY... The Jackson 5	44	LET'S GET IT ON... The Jackson 5
45	ALPHABET... The Jackson 5	45	LET'S GET IT ON... The Jackson 5
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45	28	WHO'S LEAVING WHO	EMI (TEM) 65 (B)
46	23	BROKEN LAND	Elektra EKR 69 (V)
47	52	TELL ME	WEA 72 (M) (V)
48	44	THE VALLEY ROAD	Cap. RCA 99 (55) (12-19) 4562 (B) (M)
49	37	RUN'S HOUSE	London (LON) 17 (F)
50	51	MR. BACHELOR	Virgin VS1100 (E)
51	52	JUST PLAY MUSIC	Cap. BAA07 (1 C)
52	53	ALPHABET (Prince)	Foley Park/Warner Brothers W990 (V)
53	NEW	DON'T BLAME IT ON THE GIRL/WOMAN BAMB	WEA 72 (M) (V)
54	NEW	40 YEARS	Chryslis PAUL (1) (1 C)
55	53	FOREVER AND EVER, AMEN	Warner Brothers W 838 (F) (V)
56	32	I WANT YOU BACK '88	Motown 28 (1) 21 (12-19) 4191 (B) (M)
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59	NEW	RHYTHM OF LOVE	Harvest (12HAR) 524 (E) (1)
60	61	LITTLE 15	Walt (Walt) 12 (LITTLE 15) (W) (F) (S)
61	62	TIME AND TIDE	Capitol (B) (S) (1 C)
62	63	INTERVENTION	Virgin VS1101 (M) (V)
63	45	FAIRPLAY	10/Virgin (TEM) 228 (E) (1)
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65	72	WOULDN'T YOU LOVE ME MET	Foley Park/Warner W918 (M) (V)
66	62	EVERYWHERE	Warner Brothers W 837 (M) (V)
67	63	ONE MORE TRY	EMI (M) 51 (C)
68	64	ELECTRIC BLUE	Chryslis CHS12 (32) (1 C)
69	NEW	MY PHILOSOPHY OF THE BOOGIE	Isle (SAD) 12 (1-1) 10 (B) (M)
70	71	LET'S ALL CHANT ON THE NIGHT	PWA (WV) 14 (F) (V)
71	81	SHES LIKE THE WIND	Cap. RCA 99 (55) (12-19) 4562 (B) (M)
72	40	HEART OF	Polophonic 12 (H) 67 (1 C)
73	73	ROCKET 2 U	MCA (MCA) 1234 (F)
74	49	BORN AGAIN (Remix)	Isle (SAD) 12 (3) 5 (S) (F)
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94 95 95 BANG! IT'S... MCA (MCA) 1 (1)

95 96 96 ELECTRA SALSA... MCA (MCA) 1 (1)

96 97 CRISTAL PALACE... MCA (MCA) 1 (1)

97 98 DOWNTOWN LOVE ME... MCA (MCA) 1 (1)

98 99 99... MCA (MCA) 1 (1)

99 100 100... MCA (MCA) 1 (1)

Rank	Artist	Title	Label
1	WIT & LITTLE THINGS LEAVING HOME	Chryslis (Chryslis) 7 (1)	
2	GOT TO BE CERTAIN	PWA (WV) 12 (F)	
3	PERFECT	Cap. RCA PB 41845 (12-19) 41844 (B) (M)	
4	CIRCLE IN THE SAND	Virgin VS11074 (E)	
5	BELINDA CARLISLE (Rick Nowels)	Screen Gems-EMI/Shirch-Virgin (V)	
6	CHECK THIS OUT	Breakout/AM (USA) 7 (2) (F)	
7	THE KING OF ROCKS 'N' ROLL	Kix-bowwow/CBS 5002 (1 C)	
8	MY ONE TEMPTATION	4th - B Way/Island (12BRW 8) (F)	
9	BLUE MONDAY 1988	Festacy FAC 73 (12-19) 4278 (F)	
10	LOVE WILL SAVE THE DAY	Cap. 111516 (12-19) 41516 (B) (M)	
11	DONT GO	Her-London (LON) 17 (F)	
12	ANFIELD PAR (RED MACHINE IN FULL EFFECT)	Virgin UG1 (12) (E)	
13	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)	Virgin VS11006 (E)	
14	VOYAGE VAYAGE (Remix)	CBS D57 (1) (1 C)	
15	WHAT ABOUT LOVE	Capitol (12) (L) 47 (E)	
16	IM IN'N' LO	WEA 72 (M) (V)	
17	THEME FROM S-EXPRESS	Rhythm King/Walt LEFT 21 (1) (S) 5 (F)	
18	GIVE A LITTLE LOVE	MCA (MCA) 1 (1)	
19	OUT OF THE BLUE	Atlantic A 99 (1) (V)	
20	DIVINE EMOTION	Rapier/Warner Brothers W 784 (7) (V)	
21	LOST IN YOU	Warner Brothers W 792 (7) (V)	
22	DOCTOR IN THE TARDIS	Cap. Warner Chappell/EMI (S) (M)	
23	ISAW HIM STANDING THERE	MCA 1197 (1) (F)	
24	MOVIN' 1988	Synopsentone (EM) 12 (5) 11 (1)	
25	ANOTHER WEEKEND	Cap. RCA PB 43081 (12-19) 43081 (B) (M)	
26	THIS IS ME	EMI (TEM) 58 (E)	
27	DONT CALL ME BABY	Her-London (LON) 17 (S) (F)	
28	THE LOVERS	Tel. 4519957 (12-19) 451954 (1 C)	
29	LIFE AT A TOP PEOPLE'S HEALTH HARM	Polyston (12) 15 (F)	
30	LOADSAMONEY (Doin' U Up...)	Mercury (Mercury) DOP91 (1) (F)	
31	NAUGHTY GIRL	Isle (SAD) 12 (1-1) 10 (B) (M)	
32	WILD WORLD	10/Virgin (TEM) 221 (M)	
33	BAD YOUNG BROTHER	Tuff Audio/Phonogram D80 (1) (F)	
34	WHO GETS THE LOVE?	Verano/Phonogram D80 (1) (F)	
35	HERRY'S PRAYER	Danny Wilson (Dave Boscombe) Copyright Control	
36	MOONCHILD	Shelton 28 (1) 51 (3) (M) (F)	
37	GET IT	Cap. RCA PB 41843 (12-19) 41843 (B) (M)	

TOP 75 short entries to date (21 weeks) - 778
 Total Sales over last week - 72%

TOP 100 ALBUMS

4 JUNE 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

MUSIC WEEK

NO1	2	NITE FLITE ● CD Various CBS/MCO 4
2	1	TANCO IN THE NIGHT ★★ ★★ CD Fishwood Mac Werner Brothers WMS
3	13	MOTOWN DANCE PARTY ○ CD Various Motown 21 27200
4	12	STRONGER THAN PRIDE ● CD Sade Poly 448971
5	5	DIRTY DANCING (OST) ★ CD Original Soundtrack KCA R 18408
6	3	MORE DIRTY DANCING (OST) ○ CD Various KCA R 18405
7	8	POPPED IN SOULD OUT ★★ CD Wet Wet Wet Fresno Phonogram JMW 1
8	9	HEAVEN ON EARTH ★ CD Behind Corrise Virgin V 248
9	6	WHITNEY ★★ ★★ CD Whitney Houston A&M 381 81
10	7	THE FIRST OF A MILLION KISSES CD Fatground Attraction KCA R 17186
11	11	OUT OF ORDER CD Rod Stewart Werner Brothers WB 132C
12	10	THE CHRISTIANS ★★ CD The Christians Island URS 8976
13	14	TOUGHER THAN LEATHER CD Run-DMC Profile/London LOND 28
14	4	LOVESEXY ● CD Prince Paisley Park W 184
15	16	SIXTIES MIX 2 ● CD Various Synco 588 835
16	15	OU812 CD Van Halen Werner Brothers WB 177
17	17	REMEMBER YOU'RE MINE ● CD Foster & Allen Synco 588 833
18	27	LOVE ○ CD Artic Convent Werner Brothers WB 128
19	15	NOW! 11 ★★ CD Various EMI/Virgin PolyGram NOW 11
20	22	THE INNOCENTS ● CD Erasure MCA 57104A 55

HOUSE MUSIC
FIRST DYNAMIC ISSUE

WASHERBONNIE
OPPELLA
M-D-EW
BLACK RIOT
FOUR
HOUSE GAMES

59	49	SAVAGE AMUSEMENT CD Scorpions Hemden/S&W S&W 4125
60	50	TEAR DOWN THESE WALLS ● CD Billy Ocean Imm 119 27
61	65	WHENEVER YOU NEED SOMEBODY ★★ ★★ CD Rick Astley KCA R 17159
62	14	REGGAE HITS 4 CD Various Polygram BEP 1084
63	58	CHER ● CD Cher Geffen WY 132
64	54	NORTH AND SOUTH CD Gerry Radford London LOND 25
65	60	DIVINE EMOTION CD Nerode Kegonsa WEA WY 172
66	48	WOW! ● CD Bonnamano London 0044 4
67	57	COME INTO MY LIFE ● CD Joyce Sims Rni/London LOND 47
68	56	LIVE IN EUROPE ● CD Tina Turner Capitol ESD 1
69	66	KICK ● CD INXS Mercury/Phonogram MEBN 114
70	86	FACE VALUE ★★ ★★ CD Phil Collins Virgin V 7185
71	14	EUROPA CD The Bible Cyrus/Capitol/CBS CHR 1046
72	53	LIFE'S TOO GOOD CD The Sugarcubes One World/Island THRS
73	70	NOTHING LIKE THE SUN ★ CD Sting A&M 484 842
74	89	BROTHERS IN ARMS ★★ ★★ ★★ ★★ CD Dire Straits Virgin/Phonogram VEM 125
75	68	PHANTOM OF THE OPERA ★★ ★★ CD Various Polygram PGOV 9
76	78	THE GREATEST LOVE ● CD Various Telstar STAR 2016
77	75	TIFFANY ● CD Thelma Houston MCA MCT 315
78	73	THE CIRCUS ★ CD Erasure MCA 57104A 55



NASTY ROX INC: simply getting on with it

Rox music

by Julian Henry

WHILE OTHERS deliberate the legal potholes surrounding sampling, Nasty Rox Inc are simply getting on with it. Signed to the ZTT label, with an album tentatively titled *Led Zep 2* ready for release later in the summer, the group have just released their first single, *Escape From New York*.

Produced by Trevor Horn, the record boasts an impressively modern flavour — a wise dance rhythm section along with some meaty guitar work and snatches of scratching. It has the pedigree to achieve dance hit status, with the possibility of full chart honours.

"There's actually very little sampling on our recording," they say when approached on the subject.

"Mostly we try to scratch stuff in and we only sample when we haven't physically got enough funds to scratch it. The group includes DJ C J Macintosh, part of the team behind the MARRIS 5 Hit, Pump Up The Volume, and the association goes one step further with the subliminal presence of David Dorrell in the manager's seat.

The band's first live appearances will be supporting James Brown. "We're really looking forward to it," they say. "You can guarantee that the crowd will be really tight because we're so popular."

On the subject of their record label, the group are uncharacteristically bashful and do not want to discuss the reasons for the delay in the release of their single. They refer darkly to "the machinations of the music industry". Not long after the interview the reason for this is revealed when various unnamed sources (ie the band's PR company) disclose that ZTT are about to leave EMI and sign a new deal with WEA. Well I never.

The thing is that ZTT are a very young label. They were very naive when they were dealing with Frankie and, hopefully, they have learned from the experience. We like it because they're not like a huge organisation, they're very approachable. It will be interesting to see how they cope with our stuff because we're the first band that they've really had to break. With the Frankies they just happened, with Nasty Rox, we're going to watch them work.

The group's sense of humour is apparent in the title of the LP, currently referred to as *Led Zep 2*. "Yeah," they smirk, "only Peter

Grant is going to issue an injunction so we might have to change it. There's actually a bit of *Led Zep* on it, the scream from *A Whole Lot of Love*.

"With all the bits of sampling on the record, we have actually asked everyone's permission, so it's all completely legal," they stress. "You can hear everything from Deep Purple to The Carpenters on it. The only person who we asked and said no was Trevor — we wanted to use a bit of *Relax* but he was very sensitive on the subject right after the court case against ZTT."

Bible class

by Selina Webb

THE BIBLE'S Walking The Ghost Back Home ranked among the finest debut albums of 1986, earning its creators widespread acclaim and spawning two much-lauded singles, *Mahalia* and *Graceland*.

Now the Cambridge-based quartet is back, less an exclamation mark but with a new album out on Chrysalis and renewed hope on *Yearning* something a bit nearer to the national overage wage.

Optimistically entitled *Eureka*, the new LP (release date May 23) features the first production job by new country star Steve Earle, who was initially expected to produce three songs and swiftly completed the whole album. Bob Howardine, the band's quietly-spoken singer and lyricist, is pleased with the finished result. "We were really worried that we hadn't surpassed the first album, it's a lot more of a full-blown band thing, but now we are confident that it is better."

The Bible — whose name is designed to suggest "a collective wisdom" rather than any religious connotation — formed in Cambridge in 1985 with a desire to bring songwriting back into fashion. Walking The Ghost Back Home was recorded with Howardine's £1,000 savings and, independently released through Backs

THE BIBLE'S hoping to earn 'something nearer the national average wage' from *Eureka*



Records, sold 20,000 copies and spent six months in the indie charts.

The new LP showcases 10 of the 30 tracks recorded by the band over their last release. It finds Howardine's superlative vocal backed by Neil MacColl — son of Ewan, brother of Kirsty — on guitar and mandolin, David Lardulich on bass, and Tony Shepherd, who plays keyboards and percussion.

Piped cream

by John Tabler

STUDENTS OF the Folk & Roots chart in recent weeks may have noticed the high re-entry of Davy Spillane's Atlantic Bridge album, released originally on the Irish label, but now available in the UK, through Cooking Vinyl. Spillane is a 29-year-old Uilleann pipe player who can be heard on Gerry Rafferty's new album and on two of Van Morrison's recent releases and with Christy Moore was a founder member of that Irish supergroup, Moving Hearts.

Spillane's album has been described as New Age music. Does he mind? "I think New Age hasn't been fully realised yet, although it's getting there — it's certainly given Vollenweider a stage, an access to the music business, which people like that deserve. However, I don't really know how music made by Uilleann pipes, dobros, guitars and organs can really be called anything. By the River Of Gams, a track on the album, is an authentic Druidic tune... It seems that New Age is another shell in a record shop, which is neither rock nor folk, and it probably hasn't matured into anything yet."

As soon as Atlantic Bridge has recouped its costs, which should not be long, Spillane is looking forward to making a follow up. This may again feature notable non-Irish musicians like Albert Lee, Bela Fleck and Jerry Douglas, whose dobro playing was a major reason for the debut album's conception. "I think the dobro and the pipes have a lot in common, and the dobro's emotional content in relation to the pipes gets to me," says Spillane. "It adds dynamics which the pipes don't have otherwise, endorses them if you like. The pipes are like Ireland's dobro and the dobro's Nashville's pipes."

Little big man

by Nick Robinson

AT ONLY 19, Andrew Wood Mitchell has already made his mark on London's pub and club circuit, impressing many with his music and rich voice.

Looking at his slight frame it is impossible to match it with the colourfull, earthy tones that flow effortlessly through his songs, and the little big man has had the honour of being compared to such names as Ray Charles, Steve Winwood and Joe Cocker.

He began singing at the age of 10 and was performing in a band by the time he reached 15. But another three years — at the same time as learning to play the piano — he soon realised his own talent.

"I came to the conclusion that a band was not going to work in my opinion. People were noticing me a lot more than anyone else," he says. During that time, Wood Mitchell was also discovering different styles of music, to which he competently adopted himself. These days he is quite at home singing anything from gospel to blues.

"I realised that a certain feel was important in the songs and that's what I began to try to create," he says. Certainly, there was a plenty on his latest demo and with his songwriting improving all the time, the former Abbey Road tape operator is taking giant steps towards a recording deal.

Great expectations

by Ola During

WITH BILL Campbell as dad and Pete Campbell as uncle, it is not surprising that Ann and Sonia, teenage sisters from Nottingham, should have won the title of Best Female Newcomers in this year's Reggae Awards.

Of course, one problem with having a famous father (Bill was once signed to EMI, and produced the former queen of reggae music, Ginger Williams) is that you have to live up to high expectations, not least from the famous parent. Ann says: "Because we are family, he wants everything we do to be perfect. He pushes us, not forcefully, but so we'll get better. But that doesn't mean he gets his own way all the time. If we think something would be better done in a certain way, we compromise."

The youthful voices glide through the lush tune of their debut single, *From My Heart*, a lovers' rock penned by Ann and Sonia, and a record that will surely hang around the dance floor for quite a while and which the girls hope will make the national charts.

Bill manages and produces them and they are agreed to his BB Records label. The sisters are actually part of a soul group, Access, which includes their two younger brothers, Jay, 16 and Leon, 10. But Access is on ice for the moment because the brothers are still at school.

ANN AND Sonia Campbell live up to their famous parent

Ann and Sonia are currently doing FAs up and down the country and making guest appearances on radio and the follow up to *From My Heart* is *Hey Little Boy*, to be released in June, with a debut album to follow in July.

Hackett duo

by Chris White

AFTER FOUR years without a record release, former Genesis guitarist Steve Hackett has two contrasting new albums this year. *Momentum* on Start Records reflects the gentle acoustic guitar-playing side of Hackett, while the second — to come later this year, will be firmly in the rock idiom with guest contributions from Bonnie Tyler, Queen's Brian May and ex-Manfred Mann singer Chris Cosey among others.

Hackett has just completed a UK tour with his flute-playing brother John to support the release of *Momentum*, which included a date at London's Sadlers Wells Theatre. Later in the year he plans to go out on the road again to promote his second, rather heavier, musical offering.

"It could say that the *Momentum* album and tour is my stand against those people who think that rock and roll revolves around extravagant props and effects. Nowadays too much music is sold on the visual aspect, and records are successful for the wrong reasons."

Fighting talk from someone who was for several years a member of one of the most successful rock bands to emerge in the early Seventies, but Hackett's dedication to acoustic music is not new. He first teamed with brother John for the album *Boy Of Kings* in 1983 which was given the seal of approval by Yehudi Menuhin when he used one of the tracks as the theme to a TV documentary.

"This music is where I first came in, and I'm really going back to my roots," says Hackett. "In fact, one of the compositions on the album is called *A Bed, A Chair and A Guitar* because when I was younger my father would say that it'd be happy if I only had a bed, a chair and a guitar in life."

Steve found Start Records — which stands for State Of The Art Records — and is a label project launched by Old Gold's Keith Yeshon and former Chasms man Brian Gibbon — "very much in tune with his ideas." "It's an instrumentally active label and has done other albums with musicians like Jacques Loussier. I've had a lot of support."



Sugarcubes

EVER SINCE The Sugarcubes' mystic rhapsodies first waltzed to these shores from their native Iceland, the critics have been scrambling over each other to describe this strange band. Having spent an hour in the quartet's presence at London's Cambridge Theatre, nois du involuntarily into palms, I can but try again. Live, The Sugarcubes are an awesome proposition. Sure, 10 minutes from a typically morose Jesus And Mary Chain set things off nicely, but I had never expected to be this right by these weird and wonderfully foreigners. Björk, a doll-like and amiably deranged individual, performs her vocal aerobatics with implausible ease, while Einar's growling commentary and odd trumpet contributions add to the inscrutability of the spectacle. It hardly mattered that the proceedings are conducted in Icelandic, Birthing, Cold Sweat, Necess and a host of new songs (these won't be one album wonders) stand proud without their fanciful lyrics.

The Sugarcubes are not like other bands. Aurally, their intricate, driving rhythms cannot be categorized, and in performance they have wisdom enough to season their set with well-placed drollery. It was an unerving to discover that the chilling *Skjálfar* For Toys, dedicated to a roadie named Thankyou Nathan. Who knows how often the joke was on us during those twist, song Icelandic mutterings.

It's once chilling and charming. The Sugarcubes are every bit deserving of the fevered praise which greeted their arrival on the UK rock scene.

SELINA WEBB

Pepper's art

IN THE toilets, at the Manchester International, the Red Hot Chili Peppers had already left their mark via the use of a particularly informative fell tip. In this action, whilst not being as vandalistic as it may sound, did seem to be indicative of the band's attitude.

Ornate their endless party spirit was fuelled, not by the sheer force of their often manic thrash, but by the noticeable dexterity they employed to provide their set with a solid base. With this surprising element of musicianship to support them, the Chili Peppers were free to plunder areas of rap, reggae and R'n'B and slot them into the framework of their thrash.

The crowd, despite being somewhat smaller than expected, especially when taking into account the extensive and striking promotion that has surrounded their excellent Abbey Road LP, turned The International into a scene of mass hysteria on a minute scale. The slam dancing was furious and not infrequently obnoxious. The Red Hot Chili Peppers had, through their desire to simply entertain in the old fashioned sense of the word, earned their two encores.

MICK MIDDLE

Enemy within

OFF TO The Electric Ballroom to catch some great hip hop from Public Enemy, though with trepidation over media reports of violence at their gigs.



JOHNNY CASH, back in black

Not true. A myth dispelled. I have rarely seen such a good humoured, good time, friendly crowd. Plenty of dancing, whistle blowing and yells of "yo". A pleasant change from the slum dragging imitation of rock gigs. The crowd had good reason to feel happy. Public Enemy hit hard. They're fast, furious and fierce. They're loud, basty and there's no respite. When they're playing. Unfortunately the long-winded ranting between numbers, got annoying quite early on, despite Flavor Flav's and Chuck D's messages of love and brotherhood.

Then, like a bucket of cold water being tipped over you, Professor Griff, kappographer of the boys in uniforms carrying Uzis, took centre stage to preach his violent, racist and sexist message. The good atmosphere, for blacks and whites alike, soured; some black girls behind me yelled "sexist pig" over and over again. Although a few people got excited by his message of "black unity", my sympathy for the music they did come to hear. And when Public Enemy finally launched into Rebel Without A Cause, probably their best song, not even an inspired performance could bring back the earlier joy and excitement. SARAH DAVIS

Cash flows on

JUST AS Johnny Cash once cultivated his outlaw image **Olen** Campbell has made a career out of being the tar-n-next-door. More of a lounge suited in-law than an outlaw dressed in black he makes a virtue out of homesiness. There can be no doubting Campbell's talent as singer and guitarist, although it is unfortunate though that the loudest applause at the **Royal Albert Hall** greeted the quietest part of his set, such as a bagpipe solo on Amazing Grace, rather than the ballads he sings and sells so well.

Those who had filled the Albert Hall must have been stumped as to what was to come when Johnny Cash appeared. Once famous for writing lines as mean as his sneer, Cash now prefers to be seen with a smile to fit his Christian faith.

But just as the voice is unchanged so is his ability to move an audience and Cash set about singing everyone's favourite with as much gruff integrity as ever. A set that began with Ring Of Fire and Folsom Prison Blues moved on through a string of classics that roused their other cheer. There was even a place for Springsteen's Frankie's No Good, which was welcomed with the same enthusiasm as old stalwarts, like Orange Blossom Special and the obligatory Jackson duet with June Carter Cash.

An interlude from the Carter Family was a welcome addition but the highlights oil belonged to Cash. As he left the stage after a splendid rendition of I Walk The Line he left behind a very thrilled audience indeed. MATTHEW COLE

TRACKING

by Dave Henderson

THE BEAT Goes Public label breaks into the singles market with a new single from the highly praised **After Tonite**, produced by former **Special**, **Lynval Goding**. Thin Line is available on both seven and 12-inch through PRT. The Big Beat label, through Pinnacle, has a self-titled album release from **The Paladins**, a San Diego rockabilly/blues outfit and a definitive collection of **PF Sloan** and **The Grass Roots** material in **Songs Of Other Times**. The Zinger label, through Pinnacle, has a fine album from **The Honolulu Mountain Doodlers** titled *Dracula*, which displays their Australian, accented raw, fuelled by alcoholic inebriation no doubt. **New Model Army** have pulled out all their radio sessions from the early Eighties for the album **Radio Sessions 1983-84**. On **Abstract** through Pinnacle, and these feature performances on the **Kid Jensen**, **Janice Long** and **John Peel** shows.

TEST DEPT pre-empt the release of a one album collection from **Firma**, on the Sub Rosa label (through Red Rhino), with a 12-inch single entitled *Natura Vetus* — which features opera singer **Paul Jones** and a special **FOH Fore** remix too. **And Also The Trees** lift a track from their critically acclaimed *The Millpond Years LP*. The track in question, *The House Of The Heart*, has been remixed and can be found on the Reflex label through Rough Trade and the Cartel. Also through RT is the new LP from **Diamonds Galas**. You Must Be Certain Of The Devil on Mute.

COMING SOON through the Cartel are two excellent releases from the American Homestead label, **Salem 66's** *Natural Disasters*, *National Treasures* — which will be available in cassette, LP and CD formats — and a



BEL CANTO: sugary pop-rock fit for the UK.

new 12-inch single from **Big Dipper** titled *All Going Out Together*. **Bel Canto** play the kind of sugary pop-rock that often takes a grip in Europe and their debut LP, *White-Out* Conditions on the Belgian Crammed label (through Nine Mile and the Cartel), proves that this Norwegian trio have the potential to cross over into the UK markets too. More from abroad **The Ex** — that politically-motivated and spiritually angst-ridden Dutch outfit — have set up their own label, **Ex Records** through Nine Mile and the Cartel, and release an album of their first three Peel sessions, *Hands UP! You're Free!* with immediate effect.

KALIEDOSCOPIC SOUND releases *Wives, Weddings* — **And Roses** from **Dave Kusworth** — featuring the man's undeniable style of guitar music that slips from ballads to psychedelic mania. That's through Red Rhino and the Cartel, as is **The Hill Bandits'** second single on Ediesta, the **Jon Langford**-produced *Nowhere Train*. From **Functional** (through RT), there's **The Yombstones'** *Preaching, Praying, Guitar Playin'*, a raw, rough and ready slice of southern rock 'n' roll. Rather less straightforward is the debut mini-LP from **Sol Invictus** on the LAYLAL label (RR), titled *Against The Modern World* which features the multi-talented guitar sounds of **Shock Headed Peters**.

Lemon Kittens and **The Underneath** maestro **Karl Blake**.

AT FAST FORWARD, the wonderfully named **Future World Moves** release their debut mini-LP, *Voice Of Autumn*, which heralds a new ballad of melodic pop-based rock with that jangly edge. There's also a mini-album by **Stephen Harrison** called *I Know Everything* on the Tel Quai label (FF again), which is produced and played on by **Paul Haig** and **Alex Rankine**. **The Fauves** release their debut single, *Tortured Soul* on the Roger label (FF), while **The Guffa-Nents** offer a four-track 12-inch on the Unstoppable Pop Corp label (FF) and **The Crapdusters** expand on their country-swing single with a 12-inch single called *Banjo Hill* on DDT (FF).

X5-S RELEASE their first single. I need more, on the VCN label through Red Rhino and the Cartel. **Survival** keeps up its profile with *The Quireboys'* debut single *Mayfair* (through Backs) that's supported by a nationwide tour. The Rancous label — which has the underlying slogan of *Psychotic Sounds And Rockabilly Rhythms* — releases two seven-inch singles (through Backs), **Spellbound's** *Last Breath* and **The Caravans'** *On The Rocks*.

THERE'S The usual wealth of vibrant stuff from the Revolver connection, which kicks off this week with **Dee Major's** dance-floor reworking of *Streelife*, titled *Fight To Survive* on Cat Music. **The Delmonas'** *Delmonas*, 5 — originally on the Empire label — is dusted off for a re-release on Hangman, which also has **Jack Ketch** and **The Crownman's** *Brick Out Of Hole LP*. Italian label, **Contempo** has a 12-inch from **Pankov** interestingly called *Sax Mins Of Thumping*, *Punching* *Dubbing* *Version Of Taut* (yes, I think we can all go along with that one), plus another 12 from the group titled, simply, *Pankov Play The Hits Of The Nineties*. **Tot Taylor** has a new EP, *Blue Turns To Grey*, on LPA. **The Crazy Pink Revelers** release their LP *At The Rivers Edge* on ABC and you can sample the sounds of **Sweet Honey In The Rock** Live At Carnegie Hall on Cooking Vinyl which is available as LP, Cassette or CD. The **Bar-Corus** label continues to impress with its compilation *It's Only A Passing Phase* — which features a sample of Sixties freak beat including **The Seeds**, **Sorrows**, **Judy Nirvana** and **John's Children**.



AND ALSO The Trees: remixed on Reflex

US TOP FORTIES

SINGLES

1*	ONE MORE TRY	George Michael	Col/CBS
2	SHATTERED DREAMS	Johnny Mathis Jazz	Virgin
3	4 NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox	Jive
4*	EVERYTHING YOUR HEART ...	Daryl Hall & John Oates	Arista
5*	TOGETHER FOREVER	Rick Astley	RCA
6	PIANO IN THE DARK	Brenda Russell	AS&M
7	FOOLISH HEART	Debbie Gibson	Affinity
8	I DON'T WANT TO LIVE WITHOUT YOU	Foreigner	Affinity
9*	MAKE IT REAL	The Jans	Affinity
10	ANYTHING FOR YOU	Clara Edwards & Miami Sound Machine	MCA
11	4 CIRCLE IN THE SAND	Belinda Carlisle	Epic
12	DIRTY DIANA	Michael Jackson	Epic
13	WAIT, White Lion	Affinity	
14*	THE VALLEY ROAD	Bruce Hornsby & The Range	RCA
15	19 ALPHABET ST...	Prince	Paisley Park
16	20 WE ALL SLEEP ALONE	Cher	Geffen
17	6 ALWAYS ON MY MIND	Pat Shop Boys	Manhattan
18	23 I STILL BELIEVE	Brenda K Starr	MCA
19	29 THE FLAME	Chase Rich	Epic
20	26 KISS ME DEADLY	Los Ford	RCA
21	11 TWO OCCASIONS	The Deele	Solar
22	38 NITE AND DAY	A.B. Sone	Warner Bros
23	30 NOTHIN' BUT A GOOD TIME	Pavson	Enigma
24	1 STRANGE BUT TRUE	Tina Turner	Reprise
25	16 DREAMING	Orchestral Manoeuvres In The Dark	AS&M
26	34 MERCEDES BOY	Pebbles	MCA
27	32 POUR SOME SUGAR ON ME	Def Leppard	Mercury
28	12 ELECTRIC BLUE	Icehouse	Chryslis
29	36 BEDS ARE BURNING	Midnight Oil	Col/CBS
30	38 NEW SENSATION	INXS	Affinity
31	37 UNDER THE WYWAY	The Church	Arista
32	24 WISHING WEL	Terence Trent D'Arby	Col/CBS
33	22 MY GIRL	Savane	Capitol
34	27 ANGEL	Aerolith	Geffen
35	35 DA BUTT, E.J.	Manhattan	
36	39 WHEN WE KISS	Nardole	Synthetic
37	25 PINK CADILLAC	Baudouine Cole	Manhattan
38	— LOST IN YOU	Rod Stewart	Warner Brothers
39	31 I'M STILL SEARCHING	Glass Tiger	Manhattan
40*	— TALL COOL ONE	Robert Plant	EsParanoia

ALBUMS

1	1 FAITH	George Michael	Col/CBS
2	2 DIRTY DANCING	Original Soundtrack	RCA
3	13 OPEN UP AND SAY ...	AHHH POISON	Enigma
4	4 MAD, Michael Jackson	Epic	
5*	7 SAVAGE AMUSEMENT	Scraptions	Mercury
6	6 LET IT GO	Clara Edwards/Miami Sound Machine	Epic
7	10 HYSTERIA	Def Leppard	Mercury
8	4 MORE DIRTY DANCING	Original Soundtrack	RCA
9	5 INTRODUCING THE ...	Terence Trent D'Arby	Col/CBS
10	8 APPETITE FOR DESTRUCTION	Guns & Roses	Geffen
11	9 NOW AND THEN	Robert Plant	EsParanoia
12	17 SCENES FROM THE SOUTHSIDE	Bruce Hornsby & The Range	RCA
13	12 SEVENTH SON OF A SEVENTH SON	Iron Maiden	Capitol
14	13 RICK ISS	Affinity	
15	15 PEBBLES	Pebbles	MCA
16	— LOVESEY	Prince	Paisley Park
17	14 PRIDE	White Lion	Affinity
18	21 OUT OF THE BLUE	Debbie Gibson	Affinity
19	18 MAKE IT LAST FOREVER	Keith Sweat	Ventertainment
20	19 WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA
21	23 DIESEL AND DUST	Midnight Oil	Columbia
22	16 TIFFANY	Tiffany	MCA
23	20 PERMANENT VACATION	Aerosmith	Geffen
24	33 OOH YEAH!	Heart	Arista
25	22 KINGDOM COME	King's Canyon	Polydor
26	27 ZIGGY STARDUST	Ziggy Stardust	Virgin
27	35 LAP OF LUXURY	Chase Rich	Epic
28	24 TEAR DOWN THESE WALLS	Bill Ocean	Jive
29	29 UTA	Uta Ford	RCA
30	26 WHITNEY	Whitney Houston	Arista
31*	— COLORS	Original Soundtrack	Warner Brothers
32	25 NAKED	Talking Heads	Sire/Tru
33	32 SURFING WITH THE ALIEN	Joe Satriani	Relativity
34	21 HEAVEN ON EARTH	Belinda Carlisle	MCA
35*	— TRACY CHAPMAN	Tracy Chapman	Epic
36	40 EVEN WORSE	"Weird Al" Yankovic	Black 'N Roll
37	30 RICHARD MARK	Richard Marx	Manhattan
38	36 CHER	Cher	Geffen
39	28 TUNNEL OF LOVE	Bruce Springsteen	Col/CBS
40*	— TOUGHER THAN LEATHER	Rinô-D-OC	Profile

Chart courtesy Billboard, June 4, 1988

* Albums are awarded to those producers dominating the greatest display and sales gain.

LP REVIEWS



ROD STEWART: Out Of Order. Warner Bros WX 152. He's got a new name, has had, and it's called Andy Taylor, the ex-Durham. And how much of surprise we waste by their over-the-top to discover the voice is the single reason for this project: it's really the only interesting thing to be had, as the rest just sits uncomfortably predictable. Mandolins briefly echo the sleeve reader, but the listener has to take the solos to get there and even the cover versions disappoint. Really, the problem is that all the fun on this album stayed in the studio and the result isn't well-out-of-order-enough, my son. Shall sell. **DR**

ELKIE BROOKS: Bookbinder's Kid. Legend LMA 3. Distributor: Island/PolyGram. Producer: Trevor Jordan. After the big ballad success of No More The Fool, this album highlights the scathing, rocking side of Elkie Brooks and she's never been in better voice. The three Brooks originals are led by the adventurous recent single Sail On, but the most unlikely track is an impressive and sensitive reading of the Led Zeppelin classic Stairway To Heaven. Also included are a Bryan Adams song and What's The Matter Baby, the States soul number that has been a feature of Elkie's stage act. **DL**



THE HOUSE OF LOVE: The House Of Love. Creation Records CRE LP 34. This is an outright classic, London-based The House Of Love have put an unique sound, an exquisite summit of chiming guitars and urgent vocals. The delicacy of the lyrics meets the brutality of early Velvet in Guy Chadwick's terrific songs, and the results on this debut album are frequently devastating. Ten tracks suffice for supremacy, but listen for Love In A Car, awash with guitars and a brooding, uncanny melody; Salome, an exhilarating burst of energy; and Happy, an outrageously funet love-song. If this foursome can stay together — and extreme violence should be used to ensure that they do — expect many miracles in the Nineties. Meanwhile, enjoy. **DC**



THE STARS OF HEAVEN: Speak Slowly. Rough Trade Rough 121. Twin guitars tangle, a rhythm snare on the ankle and the brittle breeze of the Stars' debut flows in, full of promise and delight. Some time coming, but the breath was worth holding as Speak Slowly is exactly the breed of country-rocky music to fill a thousand speakers. 2 O'Clock Waltz is all very golly-golly and the rest as easily notable as this is simply a great album for 1988. Dublin heroes: can't get enough of them. **DN**

BOBBY KING & TERRY EVANS: Live And Let Live. Special Delivery SPD(C) 1016 (CD:SPDCD 1016). Producer: Ry Cooder. King and Evans are two of Cooder's exemplary vocalists, and of the

most made by the label that this is "almost more of a Ry Cooder record than some of his own recordings" says undeniably true, which is to say that it is just fabulous. Cooder's role is to let all the way through are superb, the vocal arrangements often bring to mind The Coasters (a major accolade), and although some of the songs written by the principals here are only memorable due to their inherent repetitiveness, this will have wide appeal, which will only be magnified by the long awaited Cooder tour, when King and Evans will be no doubt doing some of this material within their employer's set. Play it in the store! **JM**



STOCKIT: ALWAYS: Thames Valley Leather Club. e Records ACME 12. Distribution: Pinnacle. Part, perfectly-rouned pop from ALWAYS, who lead the all-swing, hands-washed rumours-wagging into a new collection of illusions. These are songs that smack of local news sheet scandal, the turf accountant, the neighbourhood madame and odds for new semi-detached venetians jostling for space. The usual titillation is fuelled by the vocal wanderings and it all comes wrapped in a respectable colour sleeve perhaps it would have proceeded to the logical extreme and supplied said LP in brown paper wrappers). The ending (that is the plastic) is brimming with visionary recondite, harmonious meanderings and tunes of melodic supremacy. An exquisite collection that'll fox many an eccentric ballad-lover. **DEH**

WIRE: A Bell Is A Cup Until It Is Struck. Mute STUMM 54. Former prime movers of arty punk — puny, as it were — Wire are these days engaged in sinister one-chord Tesaurus riffs. This album veers sharply from the catchy SKI Skin Swags to the lurid Finest Drops and the sole consistency lies in the lyrics. I hereby submit "drag my conal you soucy old salt" as the chd-up line of the year. Wire fans tend to catalogue the best of 1977 then are really good for them, but, impeccable punk credentials being what they are, this should sell extremely well. It's enough to make a grown man faint. **DC**

SUDDEN SWAY: '76 Kids Forever. Rough Trade Rough 133. It's not too difficult to catch Sudden Sway's drift. Here we have their second album, a full-blown soap opera about adolescent life in a New Town and all the perplexing trivia that implies. There are snatches of dialogue to keep the plotting and the lyrics fresh all around the odd cliche that pulls the whole into focus. Don't be deterred by what sounds like a lot of self-conscious striving towards originality on a musical level: it's bright, breezy and often poignant — but never less than intriguing. **KF**

OFRA HAZA: Yemine Songs. Globestyle ORB 066. Israeli pop star Ofra Haza blends traditional and contemporary to spellbinding effect on this collection of Yemite Jewish songs. Singing in Aramaic, Hebrew and Arabic, the



BOBBY KING and Terry Evans

clarity and warmth of her voice washes delightfully over rich instruments featuring congas, piccolo, bassoon and strings. It is exotic enough to refresh the most dulled of palates and with Haza looking as stunning as she does on the sleeve it should succeed in captivating a relatively broad audience. **KF**

VARIOUS ARTISTS: Great Moments Of Vinyl History. Special Delivery SPM 1009. This record, compiled by Radio One DJ Andy Kershaw could become a milestone in the acceptance of full roots and World Music. A response to a huge mailing of requests for repeat plays of certain artists, this works best as a vinyl souvenir of Kershaw's night time radio show, some fierce Leeds blues from Steve Phillips and beautiful pipes from Kathryn Tickell. Surprise track is Jim Ford's Marian County, a cool miners' lament that proves country music can be hard, political and emotional. Kershaw's done string work on radio and TV and it's good to see him getting involved in vinyl. **AV**

BIG TROUBLE: Big Trouble. Epic 460489-1. There's something so reminiscent of something else running through this album that you can't help but admire its glib consistency. Big Trouble are four girls who, through an intelligent mesh of Giorgio Moroder arrangements and productions, manage to sound like Fleetwood Mac on an average day. The songs, with the exception of one, are bland and uninspired — especially the cover of the Capitols' Cool Jerk — the secret is merely in the marketing. That said, you can't deny that they throw their full weight into it by striking three extremely different poses (knitting pattern, vaseline lens and raunchy rocker) to suit all tastes. Someone will fall in love to that one track, When Love Is Good, and sales will flourish... but they will be able to live with themselves in the morning! **DEH**

THIS WEEK'S revolvers: Dave Cavanaugh, Karen Fava, Dave E. Henderson, Duncan Holland, Dave Laing, John Toller and Andrew Vaughan.

Reviewed by Jerry Smith

TOP 40 SINGLES

1	BLUE MONDAY 1988	New Order	Factory FAC237 (3)
2	DON'T CALL ME BABY	London LON217 (5)	London LON217 (5)
3	LITTLE IS	Decca/Delphi	Mute (Japan) LITTLE 15 (5) (UK)
4	CRYSTAL PALACE	The Bells	Chrysalis CHR3 (3)
5	LOVE WILL TEAR US APART	The Bells	Product Inc PRO232 (3) (UK)
6	BEYOND THE PALE	The Machine	Mercury/Phonogram MTH14 (5)
7	OUT OF REACH	The Proclaimers	ECA FAC201 (1) (MAG)
8	FALL DOWN LIKE THE RAIN	The Waitresses	Blue Coast/Capitol/CBS 2029 (3)
9	LITTLE GIRL LOST	With a Little Help from My Friends	Big Top Records BR211 (4) (UK)
10	GIVE GIVE GIVE ME MORE MORE MORE	The Waitresses	Polygram GOM213 (5)
11	PEEL SESSIONS	The Cars	Swan Song SP7560 (5)
12	CAT HOUSE	Donna Deane	Atlantic AOR212 (3) (UK)
13	AMERICA	King Link	EG/Virgin EG540 (3)
14	INDIGO EYES	Paul Young	Bigman Boman BOM218 (UK)
15	IS THIS THE LIFE?	The Cars	Alphabeat ALP908 (5)
16	COLLISION	Leeds	Chapter 22 CHAP27 (3) (UK)
17	HIGHWAY	Leeds	Bigman Boman BOM211 (UK)
18	BELA LUGOSI'S DEAD	Leeds	Small Wonder WENDY22 (3) (UK)
19	THE JANICE LONG SESSION	Leeds	Night Tracks NTR101 (3) (UK)
20	CHRISTINE	The House Of Love	Creation CRE232 (3) (UK)
21	HOLLOW HEART	The Weather Prophets	Creation CRE247 (3) (UK)
22	SIN BIN	Virgin	Virgin VS327 (3) (UK)
23	PEEL SESSIONS	Madness	Swan Song SP5548 (5)
24	THE JANICE LONG SESSION	Leeds	Night Tracks NTR101 (3) (UK)
25	ANNE'S SONG	Paul Young	Slash/London LASH 13 (5)
26	UP HOME	Al Rome	Rough Trade RT781 (3) (UK)
27	YOUNG MANHOOD	Siobhán	Sire/WEA NY217 (5) (UK)
28	YOUR LOVE	Immaculate	Immaculate IMMAC3 (3) (UK)
29	SHAME ON YOU	Native Seed	Native Seed NR1 (3) (UK)
30	NORODI'S TWISTING YOUR ARM	The Wedding Present	Resonance REC209 (3) (UK)
31	SNIP OF FOGS	Robert Palmer	Mute MUL214 (3) (UK) (5)
32	WHAT'S THE MATTER HERE?	Elvis Costello	Elkino ER217 (5)
33	IN THE MEANTIME	Richard Dinkley	Virgin VS179 (5)
34	THE MAJESTIC HEAD	The Long Dancers	Rare TV/WEA RTV5 (5)
35	FINEST WORKSONG	Blitz	BUSICA BM 161 (5)
36	DEUS	The Saturdays	One Little India 7710 (3) (UK)
37	SIDWALKING	John McVie	Motown Mego MEG312 (5) (UK)
38	STAY WITH ME NOW	The Waitresses	Polygram PNT3 (5)
39	THE MEN RESPONSIBLE	Company 2000	Cold Harbour COL4 (3) (UK)
40	THERE'S ALWAYS SOMETHING THERE TO REMIND ME	The Housemartins	Gold Discs GDD22 (3) (UK)

THE WOLFHOUNDS: Son Of Nothing (September SEPT 7 (7)). The very wonderful Wolfhounds breeze back in with this wildly careening ball of fractured rhythm and abrasive guitar that is sure to do their rapidly expanding reputation no harm at all.

STOCK IT

MORRISSEY: Everyday Is Like Sunday (The Masters Voice/EMI 12) POP 1619). Second single from the Morrissey/Stephen Street collaboration, and there's no reason why this superb string-based, tuneful-pop track from the brilliant Viva Hotel LP shouldn't go all the way to the top.

BLUE AEROPLANES: Veils Of Colour (Fire BLAZE 247). A handy introduction to those who haven't yet discovered the excellence of this Bristol bunch as they deliver a sublimely melancholic piece of country tinged pop backed by a track from each of their three vital LPs.

LIVING COLOUR: Middle Man (Epic LCLT 1). Disappointing choice of single from this hard-rocking American band as there are far better tracks on their much touted debut album, aptly titled Vivid, including the far more striking b-side here, Desperate People.

STOCK IT

TRACY CHAPMAN: Fast Car (Elektra EKR 73(7)). The emergence of the folk singer continues with the first single from this highly regarded Boston singer/songwriter's excellent, eponymously titled LP. Beautifully evocative and surprisingly catchy, it's at the very least a hit.

ROACHFORD: Cuddly Toy (CBS ROA(T) 2). Having gained exposure with his debut single, Family Man, this far more punchy number with rock guitars and catchy chorus should raise his profile further this time.

SADE: Paradise (Epic SADE(T) 2). Another strong, moody, number from her slick and polished as ever, but still so laid back as to be

unlikely to make much immediate impression, except as an advert for the LP.

ROBERT PALMER: Simply Irresistible (EMI 12)EM 61). Robert Palmer's debut single for EMI takes from his forthcoming album Heavy Nova, shows a slight change of direction with a grittier, rockier approach that disappointingly lacks the class of his previous material.

STEVE WINWOOD: Roll With It (Virgin VS(1) 1085). Another veteran debuts a new deal, having left Island with this, the title track to his new LP, a finger-clicking return to his Sixties soul roots.

STOCK IT

ELTON JOHN: I Don't Wanna Go On With You Like That (Rockafella/Phonogram EJS 16(12)). It's left to the old master to come up with the surefire smash hit out of the three, with this totally irresistible and humpingly energetic track from his upcoming Reg Strikes Back album.

NASTY BOX INC: Escape From New York (ZTT NR0X 1). MIA/KRIS men Dave Norrell and C J Mackintosh's much-hyped incarnation delivers the goods with this brash, lively pumping dance track from their forthcoming debut LP, Led Zep 2, and produced by Steve Lipsone.

THE TIMELOARDS: Doctorin' The Tardis (KFL Communications KFL 003(7)). Those JAMM's boys are at it again, this time they manage to create a glam-rock house record by mixing together Sweet, Gary Glitter and the Doctor Who theme! It's so cross it could work too.

LUDICROUS: Quite Extraordinary (Kaleidoscope Sound KS 1(7) 07). More quirky humour, this time delivered in a sparse, linné sound with wry Northern humour that is curiously captivating, and in particular their football anthem version of At The End Of The Day should tickle palates.

GIANT STEPS: (The World Don't Move) Another Lover (A&M AMY) 445). Surprisingly brilliant reconstruction of the Scritti Politti sound for what is otherwise a

bright dynamic and very memorable dance track that serves as a preview for their forthcoming debut LP, The Book Of Pride.

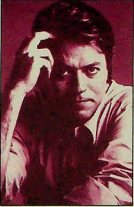
STOCK IT

ANITA LANE: Dirty Sings (Mute 12)MUTE 65). Strikingly enigmatic release from Mute as this mesmerisingly melancholic female vocalist issues a tantalizing collection of songs from a gloriously downbeat version of Sister Sledge's Lost In Music to moody collaborations with Nick Cave and Barry Adamson.

GLEN GOLDSMITH: What You See Is What You Get (Reproduction/RCA PB 42075)PT 42076). Following his recent top 20 success with Dreaming, Glen Goldsmith should have no problems with this bright, bubbling pop track, also written and produced by Jolley/Harris/Jolley.

MATT BIANCO: Don't Blame It On That Girl (WEA YZ188 (7)). Matt Bianco return with this chirpy, Latino dance track produced by Emilio Estefan of Miami Sound Machine fame with their characteristic sound now particularly dated.

BIG TROUBLE: Crazy World (Epic 651625 7(651625 6)). On paper it might have sounded a good idea to emulate the Bangles by collecting together a band of pretty, talented girls but Giorgio Moroder's songs aren't good and they lack identity.



ROBERT PALMER, gritty



STEVE WINWOOD, Sixties



MORRISSEY: wearing his Sunday's best

TOP 20 ALBUMS

1	NOW THAT'S WHAT I CALL QUITE GOOD	Gold Discs AGD211 (3)
2	THE INNOCENTS	Mute MUL214 (3) (UK)
3	I SEE TOO GOOD	One Little India TPL3 (3) (UK)
4	BARBED WIRE KISSES	Virgin VS179 (5)
5	SUBSTANCE	Virgin VS179 (5)
6	LOVELY	Factory FAC200 (5)
7	BLIND	ECA PL1148 (3) (UK)
8	ALL ABOUT EVE	Bigman Boman BOM218 (UK)
9	THIS IS OUR ART	Sire/WEA NY217 (5) (UK)
10	VIVA HATE	Virgin VS179 (5)
11	A BELL IS A CUP UNTIL IT IS STRUCK	Mute MUL214 (3) (UK)
12	RECURRENT	Virgin VS325 (3) (UK)
13	GLADSTONE, HUMOUR AND BLUE	Virgin VS179 (5)
14	CHILDREN	Mercury/Phonogram MTH14 (5)
15	WAITING FOR BONAPARTE	Magnet MAG15075 (3) (UK)
16	HELP SAVE THE YOUTH OF AMERICA	Gold Discs AGD211 (3)
17	NOTHING WRONG	Shelton TMS 51270 (5) (UK)
18	FLOODLAND	Mute MUL214 (3) (UK)
19	GEORGE BEST	Reception LES21 (3) (UK)
20	SUFFER ROSA	1AD CAP203 (3) (UK)