

MUSIC WEEK

All eyes on Island after Banks' sudden departure

THE FUTURE of Island Records is under the spotlight following the surprise departure of managing director Clive Banks.

Some sources are suggesting that the move could be a precursor to a restructuring within PolyGram, the company which bought Island a year ago.

Island, though, states that Banks resigned of his own volition "to move into a new direction". Banks was unavailable for comment as *MW* went to press.

Banks joined Island as managing director at the beginning of 1986 after being head of promotions there between 1975 and '76. When he left Island in '76, he formed promotions company Red Shadow and, later, Multi Media, an umbrella company covering publishing, promotions and management. He retained his interest in Multi Media when he took the top job at Island. Banks is also one of the founders of Demon Records.



CLIVE BANKS: gone

Under Banks, Island has had success with Mica Paris, The Christians and Courtney Pine and also maintained the stature of U2.

STOP PRESS

RUMOURS OF a mass departure from Island's A&R department are being strenuously denied by the company. Says a spokesman: "Nobody's resigned and nobody's been sacked."

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Are stadium concerts
damaging other gigs?

KEEPING UP THE
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happening on the jazz scene

THE BOYDEN WELL

A profile of classical music
stalwart John Boyden

EMI Music to
buy filmtrax

EMI MUSIC'S purchase of Filmtrax is believed to be imminent, despite a wall of silence from the two companies on the matter.

EMI is known to be hungry for more songs in its catalogue, though it declines to comment on any possible acquisition. Filmtrax managing director John Hall remarks: "There's nothing to say."

When Filmtrax was close to being bought by CBS Music Publishing at the beginning of the year, the asking price was between £80m and £90m. That deal would have been a 100 per cent acquisition of all Filmtrax copyrights with the exception of its Novello & Co catalogue.

The bulk of Filmtrax's titles are soundtrack works, and with them it achieved a profit of £3.9m.



JOHN HALL: no comment

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PolyGram:
'No losses'

POLYGRAM IS rejecting speculation that it has suffered massive losses of stock. It is adamant that nothing has gone missing.

The company is at the centre of an investigation by the Metropolitan Police fraud squad, and two national newspapers have reported that thousands of records have vanished from PolyGram's Chadwell Heath distribution centre.

A PolyGram spokeswoman says: "The company is investigating possible irregularities in certain areas of its operations and the police have been informed."

"However, the reports of significant losses are not borne out by the company's investigations which have revealed nothing that would have involved the company in a material loss."

New Scotland Yard, which confirmed for the first time last week that the fraud squad is conducting an investigation concerning PolyGram, says there have been no new developments in the past seven days.

The music industry grapevine has suggested that the fraud squad investigation will eventually spread to other companies, suggestions which have angered EMI managing director Rupert Perry.

He declares: "The company will not be touched. We've not lost any staff and we're not intending to."

MCPS says: 'Pay up now' after tribunal's ruling
Royalties up 12pc

RECORD COMPANIES are facing a 12 per cent rise in mechanical royalty rates, and a whole new system for pressing and payment, following a decision from the Copyright Tribunal.

Chairman Michael Bowers has ruled that the tribunal has no jurisdiction over the established schedule of payments. The Mechanical Copyright Protection Society believes the way is now clear for it to implement its new rates and process.

Bowers has now made his decision on a case which was instigated by the BPI. It referred the historic rate of 6.25 per cent of retail price as a means of gaining more time in its negotiations on a new

rate with the MCPS.

However, the publishers' organisation argued to Bowers that the tribunal has no jurisdiction in the matter. It contended that, because the established system was based on record companies paying monies to individual publishers via the MCPS, the arrangement cannot be considered a licensing scheme. It is that view with which Bowers has now, in effect, concurred. His decision means that record companies are now obliged to pay the MCPS's 9.504 per cent of published dealer price and apply for a licence before pressing.

The MCPS has made it plain that it intends to take a tough line if its schedules are not adhered to. This

is being interpreted to mean that it will instigate court proceedings alleging breach of copyright against a named record company.

MCPS legal adviser David Lester comments: "The fact is that record companies must obtain licences before pressing and must comply with the licensing scheme. They must pay 9.504 per cent of published dealer price with effect from July 2 this year."

No comment was forthcoming from the BPI as *MW* went to press. MCPS managing director Bob Montgomery says the systems are already in place to handle the new procedures. He says the organisation is still receiving applications

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US publishers take legal action to stop DAT invasion

MUSIC PUBLISHERS in the US are taking legal action to stop Sony selling digital audio tape machines in the country.

The National Music Publishers Association has filed a suit in the federal district court in Manhattan, New York City claiming that the

Serial Copy Management System is not a sufficient deterrent to home taping.

This system allows digital-to-digital cloning of CD on to DAT but precludes further digital copies being made of the original tape. The NMPA, which represents

publishers and songwriters throughout the US, argues the serial copy management circuitry can be easily defeated.

This system has, though, already received the approval of the Recording Industry Association of America, which speaks for the rec-

ord companies.

Sony won a similar battle in 1984 over its Betamax video cassette recorder when the supreme court ruled in its favour.

The company says the NMPA's present action is "totally without merit".

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PolyGram

Report outlines music industry's negative image

A NEW report claims that the Manchester private sector is wary of investing in the music business as it is not perceived as being a proper industry.

The Centre for Employment Research report focuses on the situation in Manchester. The report's co-author Steve Redhead comments: "The problem with pop music production is that it suffers from not being perceived as a proper industry.

"The resulting lack of interest and investment from the private sector means that Manchester has no manufacturing base or distribution network. There is nothing to encourage people to stay in Manchester," he says.

The report also highlighted a shortage of music business lawyers in Manchester along with a corresponding shortage of record-producing facilities.

Research director Derek Wynne emphasises in the report the importance of the industry within the UK's decaying city centres, declining manufacturing base and high levels of unemployment.

EMI joins the BA jet set

EMI RECORDS has joined forces with British Airways Media Services in a deal that will see various of EMI's flagship artists featured on BA's in-flight entertainment programme, UK Today.

The first edition of UK Today will feature a Tina Turner interview plus highlights from her Foreign Affairs album, and other names lined up include Cliff Richard, David Bowie and Paul McCartney.

The producers of UK Today will also be utilising archive material from EMI's vast retrospective library.

With more than 6m passengers watching BA in-flight entertainment every year, British Airways Media Services manager Mark Horton describes it as the UK's fifth television channel.

"Apart from profiling established names in the music industry, UK Today will showcase up-and-coming artists and bands from the international scene," he adds.

Discount play puts new slant on royalty row . . .

A RADICAL new proposal is this week giving fresh food for thought in the mechanical royalties row.

Spurred by a desire to break the deadlock, Kofi Busia, one of the few people to be a member of both the BPI and the Music Publishers' Association, is putting forward a system which he believes should satisfy publishers and record com-

panies. Busia contends that the BEM-IFPI rates the Mechanical Copyright Protection Society is pushing for should be implemented — but with provision for a system of discounts. Record companies would be eligible for reduced rates if the artist, record company and publisher are all of the same nation-

ality and/or if the copyrighted work is being fixed for the first time.

He argues that such a scheme would recognise the UK's role as a talent source and the risk UK companies undertake when breaking new artists who are then exploited throughout Europe.

Busia, who runs African Records International and Abrata Music, has written with an outline of his plans to both the BPI and MPA president Jonathan Simon.

Simon comments: "If this suggestion has some collective interest from the BPI, it is clearly something we should discuss."

The BPI had not received Busia's letter as MW went to press.

. . . Umbrella spells out why its deal is the best

INDIE SECTOR organisation Umbrella is this week spelling out for the first time the details of why it believes its mechanical royalties deal is better than anything else on offer.

Umbrella's agreement with the Mechanical Copyright Protection Society (MCPs, June 23) has been criticised both by some members of the organisation and by the BPI. BPI chairman Terry Ellis has stated: "I cannot believe any Umbrella member who understands the issues would sign this."

However, Umbrella legal adviser Mark Stephens is now setting out what he sees as the deal's main advantages to members.

The agreement phases in MCPs's desired mechanical rate of 9.504 per cent of dealer price over two years, and Stephens argues that this is the best rate anybody can expect. He contends that, as copyright becomes co-ordinated across Europe, the collecting societies will not undercut each other and, in the long term, the only rate available will be the one Umbrella has agreed its members should pay. He says the benefit of the organisation's agreement is, though, that a transitional period has been negotiated.

Another advantage, Stephens argues, is the promotional allowance the deal recognises. The BEM-IFPI agreement on which the Umbrella-MCPs scheme is based makes no such provision which means that this facility is now available only to Umbrella members.

The organisation has negotiated 400 free pressings per format on singles and 250 per format on albums.

Stephens is also enthusiastic about the protections built into the agreement. If MCPs takes longer than an agreed time to issue a pressing licence to a record company, the MCPs will then pay the cost of any pressing already undertaken.

In addition, should any organisation negotiate better terms than those already afforded to Umbrella by MCPs, Umbrella members will automatically be entitled to those improved schedules.

In overall terms, Stephens says the biggest advantage of the Umbrella-MCPs deal is that it protects companies from legal action by the publishers by giving them a framework for paying mechanical royalties.



MARK STEPHENS: The umbrella deal is the best there is'

FM-Revolver/BMG establish UK import service

FM-REVOLVER is linking up with BMG to start a new distribution service for overseas record companies launching product in the UK.

Revolver Import Music Distribution will utilise the distribution facilities of BMG and dealers will be able to order product through the normal BMG channels and via EROS with no minimum orders, Revolver claims.

The company also says that imports will now be offered at UK prices for the first time.

BRIEFS

● OUR PRICE is launching a Scottish music campaign through its stores this summer. A number of artists, including Jimmy Shand and Kenneth McKellar, will be making appearances at the chain's 15 Scottish stores and marketing support includes window and instore displays, shelf strips and stickers.

● ELEANOR PROMOTIONS is setting up a new service, Lift Off, to help with promotional tours, telesales and mailshots. Contact 0327 71802 for details.

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Royalties up

FROM PAGE ONE

to join the scheme that it has agreed with indie sector body Umbrella and has successfully processed the ones it has had so far.

He adds that MCP's talks with industry groups such as the Record Manufacturers Association and the Scottish Record Industry Association are going well.

Summer slump serves warning for future of music industry

A SUMMER slump in sales is no cause for panic but should act as a warning for record companies to look carefully at the future of the UK music industry.

A general downturn in the retail trade is now spreading into the music business with job losses and complaints from retailers promoting fears of a return to the bad times of the early Eighties.

One of these retailers feeling the pinch is Our Price. Managing director Richard Handover says record companies are partly to blame. "There is a lack of really good new product at the moment and that has a depressing effect on the business," he says.

Handover also blames the severe financial restrictions being faced by consumers. "The poll tax and mortgage rates have certainly had an effect because they both affect our core audience which is those people in their early twenties. It takes away from their leisure spending," he says.

He believes high interest rates and other bills are slumping manufacturers from taking risks. But he adds that the slump is unlikely to be long term.

"The term recession means something long term and I don't think it is what is happening. This is just a rough patch," says Handover. BPI research director Peter

Scoping says record companies should not bore all the blame.

"It would be unfair to blame this slack period on the absence of any sparkling new product. There is an enormous depth of outstanding back catalogue that retailers can get to work on," he says.

"The current situation is nothing remotely like a recession. There is a great danger in talking the industry down which should be avoided," says Scoping.

HMV managing director Brian McLaughlin says, "I think that this second quarter is traditionally a very quiet period. The difficulty that everybody has is that last year that some quarter was very strong so by comparison it does not look too clever," he says.

"I don't think we are seeing anything that is bad enough to jump up and down about. The poll tax has obviously had an effect but that is something we cannot really quantify at the moment."

McLaughlin is fairly optimistic about the future but he does fear a knock-on effect from PolyGram's decision last week to increase classical CD prices.

"I think that is outrageous and if other companies follow suit it will push us into a recession. It is nothing short of greed," he says.

MCA's managing director Tony Powell says it is up to record com-

panies to take a long term view with artists to prevent a recession from hitting the industry.

"The business is most probably slowing down," he says. "But not really. For recessionary reasons. Maybe we should look closer at our business and the development of artists and the ones that will become the major stars of the future," he says.

"Things like the trend in dance music in the charts has made all aspects of the media realise that we have got to start developing artists. The other problem is that there seems to be less and less large audience outlets for our music on TV and radio," says Powell.

"I think the industry is suffering. We have had some excellent years and we have developed our skills in our business but, as with everything, when there is a downturn we have to take a hard, long look at ourselves."

EMI's managing director Rupert Perry is optimistic, citing last summer as a quiet one which was then followed by a successful autumn.

"The boom in dance music is helping to keep the industry buoyant, and says, "Dance is with us and will continue to be with us. I don't think there's a particular phenomenon about to take place and I don't think we're suffering for the lack of one," he says.

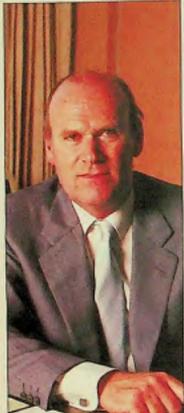
Record companies win go-ahead to buy into radio

RECORD COMPANIES and music publishers will be able to part-fund radio stations under the provisions of the Broadcasting Bill, Home Office minister David Mellor has confirmed.

Asked about the situation at the BPI annual general meeting by the FM-Revolver managing director Paul Birch, Mellor did not have the facts to hand.

He has now written to Birch to say, "The present restrictions in the Broadcasting Act 1981 which prevent record manufacturers, music publishers and promoters from having an interest in independent local radio are to be removed."

"We expect up to 300 local and community radio stations will be authorised during the 1990s and such sweeping restrictions would not be justified. This change was proposed in the 1987 Green Paper on radio and little opposition to it has been expressed."



BOB MONTGOMERY: 'the system works'

● THE KINGDOM group of labels has switched distribution from EMI to Conifer.

In a separate deal, Legacy and GWR have switched distribution to Pinnote from Castle/BMG. The Legacy/GWR catalogue includes Motorhead, Hawkwind, Uriah Heep and Fastway product.

Court saps music ban on Midlands venue

ONE OF the biggest music venues in the West Midlands has been banned by the High Court from allowing music to be played in public without a licence from the

Performing Right Society.

The Hummingbird Entertainment Centre at Dale End, Birmingham, had failed to obtain a licence despite warnings that the playing of live and recorded music without permission from PRS was unlawful, Mr Justice Mummery was told.

Counsel for PRS told the judge that investigators visited the dance hall at the centre and heard records being played and saw a live performance from Aswad.

The judge granted PRS an injunction against Hummingbird Entertainment and also ordered an inquiry into any damage suffered by PRS as a result of past copyright infringement.

PRS licensing controller Michael Hudson comments: "This case highlights our policy not to let people use copyright music at the expense of composers."

Gasgaw takes on TV with NMS-style event

A FOUR-day music industry conference is to be held in Glasgow in September as part of a campaign to establish the city and Scotland as a centre for the music business.

The event, New Music World, will consist of a series of seminars,

exhibitions and live music and, say the organisers, is being aimed at established industry executives and those just starting out in the business.

New Music World takes place from September 5 to 9. Details on 041-352 6725.

BRIEFING

BEVERLY HILLS: Virgin Records' Jeff Aynoff and Jordan Horowitz invited 150 artists to an industry-wide meeting where they decry the censorship of albums. Aynoff and Horowitz want to commit staff time and advertising money to a campaign that would "express our outrage at policies which threaten free speech and smother the arts." Meanwhile, Louisiana governor Buddy Roemer told the industry he favours warning labels on recordings with questionable material on them but prefers that the industry attaches such labels voluntarily. Legislation mandating sticking and barring sales of stickered records to minors is awaiting the governor's signature. Roemer has 20 days to decide whether he will sign the bill into law. Also, Capitol Records has proposed a "cease to store" owners who are threatened with arrest for selling Capitol recordings that are stickered as containing sexually explicit lyrics.

NEW YORK: Marvin Cohn has been named president of CBS Music Publishing. The company's catalogue currently numbers 50 writers and 40 catalogues acquired from Tree International. Cohn has been senior vice-president of business affairs and administration for CBS Records since 1983.

LOS ANGELES: Interscope Records is set for its launch under the leadership of producer Jimmy Iovine. The label is believed to be seeking distribution though it plans to maintain independent A&R, marketing, promotion and business departments. The parent company of the label is Interscope Communications, a film and TV production company that produces *Three Men And A Cradle* and *Cocktail*.

TOKYO: The Pickwick Group, based in the UK, has secured a distribution deal with JVC for its IMP Classics label. The deal will be for mail order and door-to-door distribution — a method of direct distribution that is expanding rapidly in Japan, particularly with classical CDs and cassettes. JVC general manager Nobuyuki Murakoshi comments: "We have been looking for a UK-based high quality classical catalogue and are extremely pleased to have acquired the distribution rights to Pickwick's IMP Classics label."

OTTAWA: The music industry has been rocked here by the failure of two substantial companies within the space of a few days. Records equal Blue Discus, which had a reputation as innovative, has collapsed as has promotion company The Music Brokers.



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The large number of stadium gigs this summer is arguably having a knock-on effect on the middle and lower end of the live circuit

Promoters' £30m outdoor fillip



NEWSPAPER STORIES, competitions and ads in the week of the Rolling Stones' concerts prompted speculation that ticket sales were not going as well as expected

SPRING 1990 was tinged with a palpable air of nervousness as the live music promoters faced a summer choked with big events. Outdoor gigs were planned by the Rolling Stones, Tina Turner and Madonna while Glastonbury was looking to almost double its gate from 40,000 to 75,000. The Music Therapy concert at Knebworth was the biggest show since Live Aid and Donington's Monsters Of Rock was back in the game after a year's absence.

The concentration of big gigs during July and August is the greatest yet faced by the industry. The promoters were jointly aiming to take almost £30m out of concertgoers' pockets, and at a time of apparent recession on the live circuit and in the music stores.

But anyone doubtful that 350,000 people would stump up £9m to see the Stones on a distant stage at Wembley Stadium has

want to see the biggest rock and roll band in the world, even though there was a lot of competition," he says.

Warnock states that large-scale gigs have come of age in 1990 and attributes their popularity to a greater confidence in stadium productions.

"The general public has come to accept stadium gigs. The productions have matured over the years and people are happy to go to Wembley Stadium to see a gig."

He adds that a greater proportion of older rock fans are attending stadium gigs, though "a lot more college kids" were at the Pink Floyd concert. "The audiences have really crossed over," he says.

Warnock reports that smaller gigs have not suffered from the ascendancy of stadium and arena performances. "The indie scene seems to be flourishing as well — a buoyant indie scene has grown up almost as a reaction against the old giants," he says. But his view is not shared by Alan Robinson, assistant manager of the Town And Country Club.

"The big concerts are taking a lot out of the market and money is tight at the moment," he says. "The World Cup has also had a depressing effect. People are tending to buy tickets very late in the day and overall there's been a depression. It's very edgy for the pro-

motors, we're sailing very close to the wind." Consequently the T&C is cutting back and concentrating on "proven good live bands" such as the Neville Brothers and Blues Brothers Band.

But despite mixed views on the middle and lower leagues, all quarters of the industry agree big gigs are flourishing. Staggered one-

sole dates, older, more diverse audiences and an undiminished demand to see the established stars have overfed series of flops.

Demand is equally keen across Europe where Warnock says ticket prices are fairly homogeneous "except when we go into Eastern Europe, where they'll be scaled right down".

What price a concert?

Artist/Venue	No of Dates	Top Ticket Price	Total Tickets	Potential Revenue
ROLLING STONES WEMBLEY STADIUM	5	£25	360,000	£9m
MADONNA WEMBLEY STADIUM	3	£20	216,000	£4.3m
KNEBWORTH	1	£30	120,000	£3.6m
GLASTONBURY	3	£38	75,000	£2.9m
TINA TURNER WOBURN ABBEY	2	£25	120,000	£3m
PRINCE WEMBLEY ARENA	15	£18.50	135,000	£2.5m
DONINGTON	1	£20	72,000	£1.4m
READING	3	£35	30,000	£1m
TOTAL			1.1m	£27.7m

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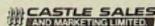
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JAZZ

TOP 10

1	MONTAGE Kenny G	Arista 21 0621 (BMG) C 21 0624/CD 21 0622
2	WHEN HARRY MET SALLY Harry Connick Jr.	CBS 4657531 (C) C-4657534/CD-4657532
3	QUESTION AND ANSWER Metheny/Holland/Haynes	Geffen 7599242931 (W) C7599242934/CD:7599242932
4	SOFT ON THE INSIDE Andy Sheppard	Anilles AN 8751 (F) C.ANC 8751/CD.ANC 8751
5	VISIONS TALE Courtney Pine	Anilles AN8746 (F) C.ANC8746/CD.ANC8746
6	A WALTZ FOR GRACE Steve Williamson	Verve 8430881 (F) C.8430884/CD.8430882
7	PEEPING TOM Tommy Smith	Blue Note BLT 1002 (F) C.BLT1 1002/CD.BLT1 1002
8	STRONG PERSUADER Robert Cray Band	Mercury MERH97 (C) C.MERHC97/CD.830568-2
9	DON'T BE AFRAID OF THE DARK Robert Cray Band	Mercury MERH 129 (F) C.MERHC 129/CD.8349232
10	LIVE AT ROYAL FESTIVAL HALL John McLaughlin Trio	JMT 8344361 (F) C-CD.8344634

CHART COMMENTARY

ONCE AGAIN our panel of specialist dealers prove themselves to be ahead of the nation's overall jazz consciousness with the CD releases on Capitol Jazz for Miles Davis and Benny Goodman (the latter bubbling just under the 10 this week). No question that Pat Metheny's collaboration is as popular as we'd expect, but it's also worth noting the continued rise of Stan Getz and the constant demand for Keith Jarrett and Jack DeJohnette. Also note the appearance of Spyro Gyra's current release which has hovered around the Top 10 for several weeks now. Bubbling under the Specialists' chart are Carmen McRae — Singa Monk; Bobby Hackett — Gotham Jazz Scene; Tubby Hayes — For Members Only.

Compiled by Music Week from Gallup data

JAZZ

Koch adds more labels to roster

By Stan Britt
Koch INTERNATIONAL has added four more labels to its sizeable jazz roster.

Koch has exclusive marketing and distribution rights in this country for the Black Lion, Candid and Freedom labels. This agreement takes effect from August 1. First releases from Black Lion — all on CD — take place this month, featuring Ben Webster, Abdullah Ibrahim, Grant Green, Sonny Stitt and Teddy Wilson. In the BL British Jazz Heritage series, offerings include Ken Colyer, Chris Barber, Alex Welsh, and Humphrey Lyttel-

ton. Six further Black Lion titles, together with a quartet of Candids, are scheduled for August.

Says Koch's Keith Shadwick: "With the increasing emphasis being put on jazz by the company, and with the swelling success of the jazz labels already handled by Koch — such as Savoy, Mused, Black & Blue and Dixie — the signing of this agreement is of particular significance.

"Black Lion is unique in being a British-based label, while Candid is a legend in its own right. Freedom has a selection of first-rate modern and avant-garde recordings."

For ASV's Living Era jazz/standards-pop series, Koch will be handling all product on a distribution-only basis for the UK — although it will be involved in both distribution and marketing for the Benelux countries, Switzerland and Austria.

SPECIALISTS' TOP-10

1	QUESTION AND ANSWER Metheny/Holland/Haynes	Geffen 7599242931 (W)
2	AFARIANO Alan Carter	ASAA (F)
3	FACE CONTACT Keith Jarrett	Capitol (C)
4	THE BIRTH OF THE COOL Miles Davis	Capitol 7978252 (F)
5	PARALLEL REALITIES Pat Metheny	MCA USA 4232 (F)
6	WILD PACIFIC Michael Franks	Warner (W)
7	BEARD NEW REVERIES Buddy Rich	Arct JALNDP 0203 (F)
8	STEVEN NORDST Lee Konitz	GRP New York R1 51 (F)
9	SOFT ON THE INSIDE Andy Sheppard	Anilles AN 8751 (F)
10	PEEPING TOM Tommy Smith	GRP New York (F)

Compiled with the help of the following London stores: Mole Jazz, Nonesuch, Lower, Records, Virgin, Magnetrol, HMV, Clifford St. Debbels, NAB Band St. Miro's (Croydon), Bluebird — Edgeware Rd, Blue Monk — NBS, Hanway's (Chatham, Kent).

Bluebird flies again

BMG IS officially relaunching the Bluebird label in the UK this month, with the list of titles on the classic jazz label passing the 100 mark.

A company spokesperson explains that Bluebird is being relaunching as it "deserves a higher profile — and the 100-plus titles issued so far is in itself an important landmark."

"The company says it is "delighted" with the overall sales of Bluebird product released up to now. And sales have been shared more or less evenly in the three sound-carrying formats.

July sees the appearance of four additions to the Bluebird releases. These are tenorist Sonny Rollins' All

The Things You Are, Duke Ellington's Duets, Solos & Trios; plus two intriguing compilations — Swing Is Here, containing items from 1935-1939 by such as Benny Goodman, Roy Eldridge, Gene Krupa, Wingy Manone, and The Bebop Revolution, showcasing important recordings by the likes of Dizzy Gillespie, Clarence Clarke, Lucky Thompson and Coleman Hawkins.

Two more Bluebird titles are scheduled for August.

BMG has produced a Bluebird Catalogue to coincide with this month's relaunch and the company is mounting window displays at selected venues and advertising the event in the specialist press. **SB**

PolyGram JAZZ NEW RELEASES

NEW ADDITIONS TO THE WORLD'S MOST SUCCESSFUL MID-PRICE JAZZ SERIES — COMPACT JAZZ...

- Cannonball Adderley
- Clifford Brown
- Michael Legrand
- Betty Carter
- Antonio Carlos Jobim

Note over 65 titles in the range

OTHER MID-PRICE RELEASES...

- Max Roach — Plus Four
- Roland Kirk — Rip Rig & Panic/Now don't cry
- beautiful Edith
- Oscar Peterson — Motions & Emotions/Hello Herbie
- Various — The British Traditional Jazz Collection Vols. 1 & 2
- Peggy Lee — There'll be another spring

NEW FULL PRICE RELEASES...

- Billy High St. Samba/Anniversary
- Bill Cosby — Where you lay your head
- Stan Getz — Stan Getz

GOING FURTHER FASTER



COMING IN AUGUST... Gerry Mulligan meets Ben Webster
Gene Ammons/
Sonny Stitt — Boss Tenors
Dizzy Gillespie/Stan Getz —
Diz and Getz
Toninho Horta — Moonstone

H A P P E N I N G

by Stan Britt

PANTHER MUSIC, has 10 new titles from Jazz Classics building on the encouraging sales of previous releases on the French label. Featured are top jazz names of the past, including **Ella Fitzgerald**, **Louis Armstrong**, **Earl Hines**, **Teddy Wilson** and **Fletcher Henderson**.

BMG's contemporary-jazz label **Novus** has two additions to its growing roster — **Christophe Mollody**'s On Course and trumpeter **Roy Hargrove's** Diamond In The Rough.

July is a good month for blues. From **Santel**, comes choice items from **Koko Taylor**, **Charlie Musselwhite** and **Lonnie Mack**, together with a fine CD-only Sampler from the Alligator label... Ace releases two Live at Sugar Hill albums from the currently-touring **John Lee Hooker**, while MCA continues its Chess reissue programme, with offerings from **Muddy Waters**, **Little Walter**, **Sonny Boy Williamson**, **Little Milton**, and **Etha James**, plus a new **BB King** album on MCA. **Etha James** appears on Island, too, this time as a splendid video-only Live at Montreux recording... And **Charley** Records is releasing an **Elmore James** collection, on CD.

More Roulette releases via EMI focus attention on **Count Basie**, **Dinah Washington**, **Lee Morgan**, **Thad Jones**.

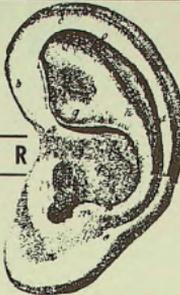
Stan Getz's double album of Storyville, and **Benny Weston's** Uhuru/Africa/Hightlife.

Harmonia Mundi's July output has strong product from Enjo (including **Dizzy Gillespie/United Nations Orchestra**, **Max Roach**), **SteepieChase** (**Junior Cook**, **Mike Richmond**), **Hut** (**Roach**/**Archie Shepp**), **Coe**, **Oxley & Co.** and **LRC Jazz**, the newly-quired mid-price label (Basie, Ellington, **Monk/Roach**, **Hamilton**, et al.). Big names highlight Poly-Gram's jazz programme for the month — **Cannonball Adderley**, **Clifford Brown**, **Max Roach**, **Roland Kirk**, and **Peggy Lee** are included. New Note Distributor's July agenda includes a healthy clutch from Concord Jazz, with interesting sets from **Ruby Brock**, **Monty Alexander**, **Woody Herman** and the **Frank Copp/Noty Pierce** Juggernaut big band. From Timeless, comes the **Timeless All Stars'** Timeless Heart, and a brace of **Bill Evans** albums. **Carol Kidd's** The Night We Called It A Day (on Linn) coincides with her Glasgow gig, coinciding with her **Clavinov** gig with **Sinatra**. And **Dudu Pukwana's** **Cosmos** Chapter 90 celebrates, sadly, the South African's recent death. The enterprising independent, **Dormouse**, adds to its roster with CD-only reissues of **Bobby Beckerd**, and **Dave Kay's** **Status** CD label adds yet another **Stan Kenton** set to its own listings.

T H E E A R

TWO IMPRESSIVE records wing their way on to our turntable courtesy of Kent promoter Richard Murrill, from **The Skydogs** and **Bomb Circle**. The Skydogs debut four-track EP, Here It Comes on Plastic Surgery Records is a good meaty rockin' affair reminiscent of Zodiac Mindwarp. However their songs suggest a longevity that far outspins the Love Reaction's cartoon appeal. The Ear feels they could attract indie and metal fans alike, in much the same way as the Sub Pop crew... **Bomb Circle**, meanwhile, hail from Austria, and brew up an indie storm a la Fixies and New Model Army. A queer mix, you'll agree but one that works marvellously. Their record is called Nature Of Things and is on the Viennese Curate's Egg label.

Hydrogen Jukebox have been around since early 1989, and have gigged at places like the Boston Arms and the Sir George Robey with people like Snuff. However their sound is more hard rock than indie noise, but the use of sprawling keyboards gives them an added edge. They wish to be known that they are one of the heaviest bands around," according to their press releases... not on the demo they sent The Ear, which was



a touch fuzzy to say the least, but they still sound like they're worth catching live.

"My Mother would say to me, 'Wendy, be a storm today on the piano' or 'Be a garden', and I played the sounds that I thought would fit." Yes, **Wendy MaHorry** is an American. Actually, that name might sound a bit Sixties but it seems that MaHorry has a knack of coming pretty close to her mum's expectations. The songs on her A&M debut highlight an exceptional songwriting talent in the Bricknell/Vega/Lee Jones mould with a softly-textured vocal to match. With the self-titled album and single **All That I've Got** out today (July 16), A&M must be pushing to make it three in a row following its success with **Vega** and **Toni Childs**.

Portsmouth's **Twelve BB Cartel** have been around for a few years, but have remained

surprisingly obscure despite some excellent reviews and a track on last year's **Umbrella** compilation, **Lie To Me**. Their second mini-album release for the Bite Back label is the six-track **Evidence**, and impressive it is too.

Comparisons could be drawn with the likes of **Young Gods** and **Section 25**, but let's just say that their bass-heavy non-dance rhythms are worthy of a wider audience.

Non-Fiction is the title of Fiction boss and **Cure** manager **Chris Parry's** new label. The intention is to provide a platform for great songs as opposed to long-term artists and the first signing is the London-based four-piece **Money Smugglers** who debut with the single **Listen**, a sort of southern-style **Stone Roses** track. An excellent song indeed and there's plenty more where that came from, apparently.

One of the most arresting sights The Ear witnessed at last year's New Music Seminar was **Angel And The Drunken Gods**, who we described then as "seriously mesmerising". Now the New York five-piece have come up with a three-track demo that confirms our suspicions. A neat reference point would be **Patti Smith's** **poetry/rock**, but their own songs and bluesy feel give them a very dramatic feel...

Morsesiders Niche feature the dulcet tones of **Teresa** on vocals, who may yet turn out to be the **Stacye Beverly Craven**. **Lisa Craven**, there is a definite **Forties** feel to their sound and they could be a winner if a major put some money behind them.



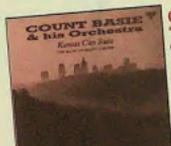
ROULETTE JAZZ



MORE CLASSIC RELEASES FROM THE VINTAGE ROULETTE JAZZ LABEL



STAN GETZ 'At Storyville'
Vol 1 & 2
A classic set recorded at the height of his creative powers with a celebrated band featuring **Jimmy** and **Bill** and **Billie** on sax.
Available on one CD
LTD, 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992



COUNT BASIE 'Kansas City Suite'
Capturing the second line up of the Great Count Basie Band, **'Kansas City Suite'** features the music of **Benny Carter**, in a work specially commissioned for the **Count Basie Orchestra**.
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DINAH WASHINGTON 'Dinah 63'
A selection of favourite standards with arrangements by **Fred Morrison** along with the typical conviction & authority which has made this great performer.
Available on one CD
LTD, 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992



LEE MORGAN/THAD JONES 'Minor Strain'
A new coupling of two half sessions originally recorded as part of the **Bluebird** Story box set. **Three** Morgan titles & **five** Jones, (including 2 previously unreleased tracks) perfectly show casing their unique talents.
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LTD, 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992



RANDY WESTON 'Uhuru Afrika/Hightlife'
Two rare & highly prized albums which remain the most successful recordings to combine African music & jazz - a fusion which, until other categories surrender their own integrity, has been a true separate release.
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LTD, 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992

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This Week	Last Week	Title	Artist (Producers)	Label	(12") Number (Distribution)
1	7	SACRIFICING/HEALING HANDS *	Rocky/Protagon	EA5210 (JF)	
2	3	MONA	Epic	655784/7 (12") 655-8784 (4) C	
3	2	NESSUN DORMA *	Luciano Pavarotti (Ray Minshull) Records	Decca PAV003 (3 F)	
4	NEW	TURTLE POWER	Partners In Kryme (Partners In Kryme) EM	58K (12) TURTLE 1	
5	7	THUNDERBIRDS ARE GO	Brothers Group (12/FAB 1) BMG	FAB 127 (M) Paster (A) 3 To The Power (Al Anderson/Andy Cop) Cap	
6	5	IT MUST HAVE BEEN LOVE	Roxette (Clarence Oblerman) EM	Music (A) 12EM 14 (1)	
7	6	U CAN'T TOUCH THIS	M.C. Hammer (M.C. Hammer) Jobete Music	Capitol (12) CL 578 (8)	
8	4	ONE LOVE	The Stone Roses (John Leckie) Zomba Music	Silvertone CRET 17 (P)	
9	10	OOOPS UP	Snar (Snar) Mader Music/Warner Chappell Music/Zomba Music	Anasia 113296 (12") 61-3296 (8) BMG	
10	8	WORLD IN MOTION...	Engel New Order (Stephen Hague) Gamewest/Warner Chappell	Factory/MCA FAC 2037 (FAC 283) (P)	
11	9	CLOSE TO YOU	Max (George Farinlay/Tucker-Forester/EDW/SRCA) Line	10V (V) TEN20/294 (F)	
12	13	SHES AIN'T WORTH IT	Frank Mederos/Bobby Brown (Dante) Prince (EMI)Chrysalis/MCA	London LOND 0285 (F)	
13	4	FM FREEDOM	Rage (Terry) Big Life (RTV) (RT) Sound Dragons (John Junior (S) Dickson/G Shilling) Westminster	Big Life (RTV) 12 (RT) 1	
14	NEW	HANKY PANKY	Madonna (Madonna/Patrick Leonard) Warner Chappell Music	Warner W9789 (1) W	
15	2	ROCKIN' OVER THE BEAT	Technique (Jack Ya Kid (U) Bogardt) Brothers Organizational	Swanyard 5YRTH 14 (BMG)	
16	11	HOLD ON	Wilson Phillips (Glen Ballard) EM Music/MCA Music	58K (12) 628 (6) B	
17	3	NAKED IN THE RAIN	W.A.U. M-Mod/Big Life (BLR) 23 (RT) Blue Beat (Youth) (E.G. Music/Big Life Music)	W.A.U. M-Mod/Big Life (BLR) 23 (RT)	
18	4	CARRY THE BLAME/CALIFORNIA...	Ricky City People (Al Gehman) AA (Dance/RCP) AA Cop Con AA (MCA)	EM (12) EM 145 (E)	
19	15	UNSKINY BOP	Patison (Bruce Fairbairn/Mike Fraser) Sweet Cyranus/Zomba Music	Enigma/Capitol (12) CL 582 (E)	
20	12	THE ONLY RHYME THAT BITES	M.C. Tunes (Various) 808 State (808 State) Perfect/Warner Chappell/EMI	ZTT/WEA ZAKS 307 (RT) MCA Tunes (Various) 808 State (808 State) Perfect/Warner Chappell/EMI	
21	1	I'M STILL WAITING (Remix)	Diana Ross (Dede Richards) Jobete Music	Motown/ZB43781 (2) ZB43782 (8) BMG	
22	14	THINKING OF YOU	Martini (Booker T) Warner Chappell Music	Urban/Polygram URB00 (5) F	
23	4	LOVE DON'T LIVE THERE ANYMORE	David (HAWT) 32 (PAQ) Double Trouble (Double Trouble) Warner Chappell Music	DeWit/HAWT/32 (PAQ)	
24	10	THE BINY DEO	Deejay (Beatsmasters) Rhythm King/Enigma/Carlin Music	Rhythm King/Enigma/Carlin Music	
25	20	ALRIGHT	Janet Jackson (Jimmy Jam/Terry Lewis) EM Music/MCA Music	AAJ (USA) 1 (83) (F)	
26	16	KILLER *	Acacia (MCA/Capitol) MCA Music/Beethoven S.M. Music/Big Life	MCA/Capitol (1) 00 (F)	
27	29	SHE COMES IN THE FALL	Inspiral Carpets (Inspiral Carpets/Nick Garside) Chrysalis Music	Cow/W.A.U. DUNG 107 (RT)	
28	NEW	KNOCKED OUT (Petite Borne)	Paula Abdul (L.A. Babyface) Warner Chappell Music	Ving/MCA W9372 (2) F	
29	15	LOVING YOU	Messia (Passion) DEB/TX 3097 (PAQ) Messia featuring Tracy (Jules)Dancer/Pearce/Mag Music	Debut/Passion/DEB/TX 3097 (PAQ)	
30	17	GREAT SONG OF...	The Rolling Stones (Chris Kimsey/Mike Topp) Phonogram	MCA/Capitol (1) 00 (F)	
31	4	WASH YOUR FACE IN MY SINK	Dream Warriors (King Louie/Ming) 50 (MCA Music)	50 (MCA Music)	
32	9	OH GIRL	Paul Young (Pete Winfield) Warner Chappell Music	CBS YOUNG02 (5) G	
33	35	SHAME ON YOU	Gun (Kenny MacDonald) Ronda Music	AAJ (USA) 573 (F)	
34	3	ALMOST HEAR YOU SIGH	The Rolling Stones (Chris Kimsey/Mike Topp) Phonogram	CBS 656025 (12") 61-656025 (4) F	
35	2	HEAR THE DRUMMER (GET...)	Chad Jackson (Chad Jackson) Copyright Control	By You...8735 (8) BMG	
36	2	GIMME SOME LOVIN'	Thunder (Andy Taylor) Island Music/Warner Chappell Music	EMI (12) EM 148 (8)	
37	4	LFO	Warp/Outer Ringin' (WAP 5) (RT)	Warp/Outer Ringin' (WAP 5) (RT)	

TITLES A-Z (WRITERS)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
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* Indicates sales available in sheet music
* Panel Sales increase over last week
* Panel Sales increase of 50% or more over last week
* CD Copying by Radio & Music Stores and 800 Sales on a minimum supply of 500 BARD
* Includes 100% independent T.T. (800) sales
* CD singles sales. Produced in cooperation with
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OVER 26
Panel sales compared to last week -17%

THE NEXT 25

76	REELING	CEB 1634 (1) B
77	MINDWORKS	AAJ (USA) 573 (F)
78	A HUGE EVER	AAJ (USA) 573 (F)
79	FALL	AAJ (USA) 573 (F)
80	STEP ON	AAJ (USA) 573 (F)
81	RELEASE YOURSELF	AAJ (USA) 573 (F)
82	LET'S TRY	AAJ (USA) 573 (F)
83	FEELING LIKE A LONCH	AAJ (USA) 573 (F)
84	ABEYAN	AAJ (USA) 573 (F)
85	TUTTAL MONDO	AAJ (USA) 573 (F)
86	HUNGARY	AAJ (USA) 573 (F)
87	LOVE LOVE SIPS	AAJ (USA) 573 (F)
88	ACROSS THE	AAJ (USA) 573 (F)
89	NYCE & SLO	AAJ (USA) 573 (F)
90	THE POWER	AAJ (USA) 573 (F)
91	IT'S LIFE	AAJ (USA) 573 (F)
92	REMYTH OF LIFE	AAJ (USA) 573 (F)
93	CAUSE CHIEP	AAJ (USA) 573 (F)
94	HOME	AAJ (USA) 573 (F)
95	MADNESS	AAJ (USA) 573 (F)
96	WORLD PEACE	AAJ (USA) 573 (F)
97	FREE	AAJ (USA) 573 (F)
98	THE WARNING	AAJ (USA) 573 (F)
99	DO NOT STOP	AAJ (USA) 573 (F)
100	ANYWAY	AAJ (USA) 573 (F)

FIVE THIRTY ABSTAIN!

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38	23	ANOTHER NIGHT	PWL PWL (T) 90 (BM)
39	45	POISON	MCA (MCA) 1414 (F)
40	19	YOU'VE GOT A FRIEND	Jive CHILD (T) 90 (BM)
41	NEW	SILENT VOICE	Cosmiq/Phonogram COOL04 212 (2)
42	1	FALLING TO PIECES	Capitol Control (LASH) G 25 (SPX) 25 (F)
43	2	COME HOME	Fontana/Phonogram JIM 61 (2) F
44	31	THE ONLY ONE I KNOW	Dead End/God/Sharon (E) 97 (RT) (F)
45	30	STEP BY STEP	CBS BLOC (T) 2 (F)
46	51	MONIE IN THE MIDDLE	Cosmiq/Phonogram COOL04 210 (E)
47	NEW	DOUBLEBACK	Warner Brothers W 98120 (W)
48	NEW	ENG LIES	Atlantic/East West A 7893 (1) (W)
49	NEW	DOWN OUR OWN DIRT	Atlantic/East West A 7894 (1) (W)
50	NEW	HEART OF THE WORLD	Mercury/Phonogram BIGC 91 (2) F
51	4	STRUNG OUT	Virgin V217 (12) F
52	NEW	THE EMPEROR'S NEW CLOTHES	Enigma/Dynasty ENIG 633 (2)
53	4	OAKLAND STROKE	Polygram WIN (G) 1 (F)
54	5	EVERYTHING	10V (V) TEN20/307 (F)
55	3	THE FREE STYLE MEGA-MIX	MCA/Capitol 141 (F)
56	NEW	WHEN I'M BACK ON MY FEET...	CBS 68677 (8) 67 (E)
57	NEW	RETURN TO BRITCON	CBS 656027 (12") 61-656028 (2) C
58	NEW	STARBUCK 1990/ANDARTE	Mercury/Phonogram DM 41 (2) F
59	46	CELEBRATE	East West W 2489 (1) W
60	5	WHY CAN'T WE LIVE TOGETHER (Remix)	T.K.Y./Syncope (12) TR 1 (E)
61	7	THIS CAN BE REAL	Debuton/DUB (T) 3099 (P)
62	8	MEGACHIC/CHIC MEDLEY	Atlantic/East West A 7945 (1) W
63	40	THE ONLY YOU DREAMS	EMI (12) EM 142 (E)
64	4	BEEF	RCA PB 4343 (12") PT 4344 (8) BMG
65	9	EVERY LITTLE THING	Republic/Warner Brothers W 9797 (1) F
66	37	TREAT ME LYONS	Big Life BLR 247 (1) RT
67	53	KILL YOUR TELEVISION	Chapter 22 (12) CHAP 48 (RT)
68	NEW	IT'S JAZZ	Champion CHAMP 1 (2) 200 (BMG)
69	42	VENUS	Nord RUMATI (18) P (AC)
70	52	HEAVEN KINGS	10V (V) TEN20/309 (F)
71	47	MESSAGE IN THE BOX	Enigma/Chrysalis ENYV (3) (E)
72	70	MOVE AWAY FROM ME	WEA Z 450 (1) W
73	7	ACT UP	AAJ (USA) 573 (F)
74	72	THE FACTS OF LIFE	Enigma/WEA Z 473 (1) W
75	67	DANNY MADDEN	Dannio/Resonance

MUSIC VIDEO

Description (Tracks) Times/Dealer Price			
1	13	NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/£6.95	CMV 490302
2	12	LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 2003
3	8	SIMPLE MINDS: Verona Live (14 tracks)/1hr 30min/£3.34	Virgin VD 510
4	37	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VD 594
5	6	THE BANGLES: Greatest Hits Compilation/1hr 55min/£6.95	CMV 490532
6	10	LUCIANO PAVAROTTI: Essential... Live/1hr/£5	PMV/Channel 5 CV 00022
7	16	THE CARPENTERS: Only Yesterday Compilation (16 tracks)/55min/£6.95	Channel 5 AMV 847
8	12	KYLIE MINOUE: On The Go... Live/50min/£6.95	Video Collection VC 4093
9	9	GLORIA ESTEFAN: Evolution Compilation/1hr 14min/£5.04	CMV 490222
10	5	LUCIANO PAVAROTTI: The Event Live/1hr/£2.95	Castle Pictures CMP 8001
11	2	THE ROLLING STONES: 25 x 5 Compilation/2hr/£9.04	CMV 490272
12	4	THE WONDER STUFF: Eleven... Compilation (11 tracks)/55min/£6.95	PMV/Channel 5 CMV 2380
13	16	MORISSEY: Hulmerist Compilation/1hr 25min/£6.95	PMI MWP 99 12183
14	3	PINK FLOYD: The Wall Compilation/1hr 33min/£6.95	PMV/Channel 5 CV 08762
15	6	BARRY MANLOW: Barry In Britain Live (25 tracks)/1hr 55min/£6.95	Pickwick POP 3137
16	20	UB40: Labour Of Love II Compilation (14 tracks)/1hr 53.95	Virgin VD 547
17	-	ROXY MUSIC: Total Recall Compilation (18 tracks)/1hr 30min/£6.95	Virgin VD 649
18	6	TALK TALK: Natural History Compilation/45min/£6.95	PMI MWP 99 12193
19	13	DANIEL O'DONNELL: TV Favourites Compilation (13 tracks)/55min/£6.95	Ritz RIZ 00024
20	-	OZZY OSBOURNE: BARK AT THE MOON Compilation/1hr 15min/£6.95	Castle Handling HND 2249

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SELL THROUGH VIDEO

Description Times/Dealer Price			
1	3	ET — THE EXTRA TERRESTRIAL Sci-Fi/110 min/£6.95	CIC VHR 1318
2	NEW	DOCTOR WHO: The Five Doctors Sci-Fi/90 min/£6.95	BBC BBCV 4387
3	NEW	STAR TREK: Episodes 51 & 52 Sci-Fi/96 min/£6.95	CIC VHR 2279
4	NEW	DOCTOR WHO: The Brain of Morbius Sci-Fi/100 min/£6.95	BBC BBCV 4388
5	13	NEW KIDS ON THE BLOCK Music/50 min/£6.95	CMV 490302
6	1	FRENCH AND SAUNDERS: The Video Comedy/81 min/£6.95	BBC BBCV 4390
7	NEW	STAR TREK — THE NEXT GENERATION: Episode 3 Sci-Fi/77 min/£6.95	CIC VHR 2273
8	21	CALLANETICS Special Interest/60 min/£6.95	CIC VHR 1333
9	6	THE UNTOUCHABLES Action/114 min/£6.95	CIC VHR 2288
10	9	DIRTY DANCING Dance/100 min/£6.95	Vestron VA 15233
11	13	LUCIANO PAVAROTTI: Pavarotti Music/77 min/£3.47	Music Club/Video Col MC 2003
12	6	YOUNG GUNS Western/102 min/£8.34	Vestron VA 17198
13	8	COMING TO AMERICA Comedy/112 min/£6.95	Vestron VHR 2320
14	8	THREE MEN AND A BABY Comedy/98 min/£6.95	Touchstone D06582
15	4	LIZZIE WEBB'S COMPLETE TUMMY... Video Collection/40 min/£5.56	Video Collection VC 6063
16	12	BEGINNING CALLANETICS Special Interest/60 min/£6.95	CIC VHR 1350
17	10	SIMPLE MINDS: Verona Live (14 tracks)/1hr 30min/£3.34	Virgin VD 510
18	-	PHIL COLLINS: The Singles... Compilation/55min/£6.95	Virgin VD 594
19	8	HELLRAISER Horror/90 min/£6.95	New World NW 1038
20	7	THE EVIL DEAD Horror/90 min/£6.95	Polance PKV 7018A

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Virgin Vision blows in with European deal

by Selina Webb
VIRGIN VISION is spearheading its launch into the jazz market with a long-term licensing deal with European label Storyville Films.

The multi-territory agreement will lead to the release of a diverse range of jazz performances over the next eight years.

The label kicks off this week with *The Good Years Of Jazz*, a five-volume series made in the early Sixties with sponsorship by the Goodyear tyre company. The first five programmes — which each run for 25 minutes — all have a £5.56 dealer price — feature performances by Duke Ellington, Louis Armstrong, Bobby Hackett, Wild Bill Davison and Miles Bryan. Unusually, they were filmed in colour and have stereo soundtracks.

Further series and individual programmes set for release on the Storyville video label include Harlem Nights, a series concentrating on the artists to emerge from the New York district; a big band special; a tribute to Charlie Parker; and a set of concerts recorded at the Apollo Theatre in Harlem.



THE GOOD Years Of Jazz — featuring, among others, Louis Armstrong — kicks off Virgin Vision's move into the jazz market

The label's launch is being supported by track and consumer press advertising via radio com-

mercials on London station Jazz FM. An illustrated leaflet is being distributed nationwide.

Interno rises from MGM's ashes

MGM's DOWNFALL has spawned a new production company geared to survive the dwindling promo market.

Interno has been set up by John Bryan who left his job as head of production of MGM Music Video days before receivers were called in at Grosvenor Square.

Former MGM promo directors Boklund/Parson and Matthew Broadway are being represented by the new company, along with Rick Elgoad and New Orleans film

maker Jim Gabour.

"Two weeks before MGM went down (former MGM director) Scott Milloney suggested I might like to set up my own company," explains Bryan. "He wasn't offering financial help but was very supportive by letting me take directors with me."

Bryan has joined forces with photographer/director Sylvio Schroer to provide a range of creative services under the Interno banner. He says the company will

succeed where MGM failed by keeping overheads low and ambitions in check.

"The market is now on one-off singles and £10-£15,000 clips. There will always be room for a small company like us, but the bigger companies are only geared up for the big clips. Unfortunately, there are less of those around."

Based in Battersea, London, Interno has already produced promos for East/West artists Miss B Havin' and Five Thirty.

Huge push for Disney's Lady

DISNEY HOME Video claims it is co-ordinating its largest marketing campaign to back the October 1 release of *Lady And The Tramp*.

The company hopes to emulate the success it achieved last Christmas with *Sleeping Beauty*, 1989's third best-selling video.

Lady And The Tramp will be available for a limited period until the end of February 1991 with a retail price of £12.99.

A TV advertising push is to run during the key pre-Christmas sales period for six weeks starting early November. Disney also plans to advertise heavily in the national press and is running a December co-promotion with McDonalds.

Also due for release in October are *Alice In Wonderland*, *Dumbo*, *Mary Poppins*, *Bedknobs And Broomsticks* and *Pete's Dragon*, all with £12.99 retail prices. There are further £7.99 cartoon compilations and two full-length features — *The Love Bug* and *20,000 Leagues Under The Sea* — which will be available at £12.99.

Charity promo gets ITN aid

FOOTAGE OF hostages and soldiers in the Lebanon has been donated by ITN for use in the promo for *Everybody's Got To Learn Something* by Bristol band The Korgis.

Co-produced with International Hostage Release, the single aims to raise money for the families of hostages and for the International Red Cross. It is to be followed by a compilation album featuring artists such as Pete Townshend, Simple Minds and Tina Turner.

The video, which cuts footage of the band with images from the Middle East, was made by Northern Ireland production company Black Star Films and directed by Dave Johnston of the McCann-Erickson advertising agency.

As the Mark Powell explains, ITN was eager to donate the footage. "Because John McCarthy was indirectly employed by ITN there's quite a lot of sympathy with the hostage cause there," he says.

Powell admits that the promo's imagery is highly emotive, but is confident it will escape a broadcasting ban thanks to Black Star's

experience with politically-sensitive projects.

"Because they're based in Belfast they're used to dealing with media restrictions to do with the situation there," comments Powell. "It is a pop promo that's been designed to get shown on MTV and Top Of The Pops rather than just a propaganda exercise."

Two indies join VCI fold

VIDEO COLLECTION is consolidating its position in the market by joining forces with Winerworld and Video Gems.

Both independent labels have signed exclusive sales and distribution deals with VCI. The first package of new Winerworld titles to be shipped by VCI is the series of original Dick Tracy features (*MW*, July 14) which are released this week. Video Gems specialises in special interest, sport and children's product.

Patti a belle...

THE FRENCH have normally been set on following trends rather than sort any precedents. But with **Guesch Patti**, they have such a unique artist that they may well be on the verge of changing all that.

EMI's current French music campaign brought Patti and her band *Encore* to London for a one-off gig at the **Show Theatre**. The reaction was so positive that plans are now in hand for further concerts. Patti, who sees herself primarily as a dancer, put an end to the myth that English audiences don't want to see French artists perform.

The effort she put into her vocals and her expressions and constant movement on stage made the fact that she was singing in a foreign language almost irrelevant.

With a night-time stage scene behind her, Patti made full use of the stage, running around like a reckless street urchin who vented her anger on some songs, but could then be found crooning passionately under a spotlight for others.

Musically, Patti has now developed from the straight-forward rock approach of her debut album *Wings* (like "Home" and "Tablier Vert" and the gentler *Piège De Lumière* adding a greater depth to the set.

Old favourites Etienne and *Le Be Bon* were greeted enthusiastically.

Patti looked humble but it was the least she deserved.

NICK ROBINSON

Pining for Carmel

A ROADIE walks on to the stage of **London's Astoria** carrying two pieces of brass. In front of him are perhaps 700 of the kind of bespectacled student types who would fancy themselves jazz fans rather than watch England play West Germany in a World Cup semi-final. It is that night.

But it is also a sign of the anonymity of instrumentalists in general and **Courtney Pine** in particular that none of them recognise him until he introduces himself. An amenable chap he is too, but without a band his impromptu solo act — comprising what is presumably technically brilliant fingerwork — has all the charm of watching a juggler act on a unicycle: the plain fact that somebody can do it is interesting, but the notion of actually witnessing such a performance is tedious in the extreme.

Not so **Carmel**, the headliner, who was playing a London one-off. With the aid of a seven-piece band and two backing singers she provided a good-walk and ecstatically received — set which ran the gamut of soul, jazz and even African styles.

She drew heavily on last year's **London Records** album, *Set Me Free*, but with a sprinkling of old favourites including *Bad Day* — and albeit a lacklustre version — and

More More More. Highlights included a muscular *Ode Sera Sera* and a wonderful *If Birds Can Fly*, complete with birdlike hand movements.

Carmel's versatility as a singer has won her major success on the Continent, where such things are appreciated. But it is difficult to see how she can break out of the bespectacled student ghetto in the UK. British consumers have been tutored by successful marketing to expect consistency rather than flexibility, which can all too easily look like lack of focus.

It would be sadly ironic if her greatest strength were to be Carmel's greatest weakness. It is an issue she must tackle.

STEVE REDMOND

Assuming the buffalo stance

BUFFALO TOM'S brand of blissful pop and noise is making many hearts flutter, not just because their sound is nearly the equal of Husker Du and *Dinosaur Jr* but also because they're currently shopping for a UK deal.

AIRK hoplites dotting their **Town & Country** show supporting fellow Bostonians *The Lemonheads* must have been further impressed by their confidence, opening with *Sunflower Soul* and closing with a daring and tense arrangement of *The Velvet Underground's* *All Tomorrow's Parties*.

Expertly balanced songs such as *Reason Why*, *The Sex* and *500,000 Warnings* sum up this Boston sound; dense, powerful, committed. Maybe the trio lack that one dramatic focal point that sparked *Husker Du* and *Dinosaur Jr* but guitarist/vocalist *Bill Janowitz* hardly lacks charisma. Someone with an advance topic of their second album was having particular fun before the show, predicting great things for *Buffalo Tom* — if they signed with his label, of course.

On the bill were *Edsel Auctioneer*, Leeds' answer to the Boston sound, except they're a four-piece. Their songs could do with a sharper focus instead of a lumpy, haphazard tension, while an audience gets restless if a band play half turned or with their backs to them. Small points, but a big difference if a band wants to widen their scope.

MARTIN ASTON

Hooker emerges from the scrum

FIRST UP at the **Hammersmith Odeon** was **John Hammond**, whose rasping falsettos suggested many solid manhours spent listening to *Son House* and *Robert Johnson*. Then **John Lee Hooker** was introduced, to a totally inappropriate *Six* groove and the word was feared. But Hooker saved the day. His guitar intro to *I'm In The Mood* was worth the price of admission alone.

His recent success as a pop star (after 42 years of recording) seems to have rejuvenated him and we were treated to some of the best Hooker guitar playing heard in London in years. Vocally, the old aggression seems to have given way to a more benign growl, tempered by a plaintive howling



GUESCH PATTI: setting a French precedent

moon. The accompanying *Coast To Coast Blues Band* were average; the sax and drums were just fine, but the guitars were pointlessly flash and *Deacon Jones* on keyboards introduced some very tawdry California cabaret overtones.

Yet all this didn't matter. Hooker had only to open his mouth or flick his guitar for the surrounding mediocrity and anonymous virtuosity to be blown away like chaff. The lost of the deep blues royalty was an art form long lost.

His career now at a commercial peak, having survived the gradual demise of his peers, Hooker proved that, at 72, his unique artistry remains intact and, as far as his personal performance was concerned, aged but undiluted.

ADAM BLAKE

A reasonable case for faith

THE NEW decade has brought about a demand for a gentler guitar sound, something which was effortlessly provided by a trio of artists performing at the **Camden Falcon**.

Thirteen Frightened Girls, who until recently were one female and a Rickenbacker, seem to have benefited immensely from their expansion to a four piece. Their particular brand of relaxed pop, reminiscent of both *REM* and early *Bangles*, now has more bite, both musically and vocally. There are still a few rough edges, evident in the drumming in particular, but given time they could grow to be an important new group.

Surprise support artist **Heather** shows even more promise, playing a short set of impressive originals for her first gig. Obvious comparisons lie with *Joni Mitchell*. Heather has a similar observational lyric style, but her stunning voice ensures she is more than derivative.

Faith Over Reason finished off the evening dramatically, drawing the crowd of emotion in a manner which their debut *Big Cat EP* *Believing In Me* and hints at. *Moiré's* voice was again outstandingly beautiful, while the mood of the music was so wonderfully controlled that even their quietest song became the hardest-hitting. Lyrically

by they're spot on, especially on the current favourite *Believing In Me*, and it seems inevitable that *Faith Over Reason* will soon hit greater heights.

IAN WATSON

Sounding out the magic flute

HALFWAY THROUGH **The Chieftains'** performance at **London's Royal Festival Hall**, the group's leader *Paddy Moloney* reminded the audience that it was 28 years since their first album.

The group's durability has been built on a simple but effective formula — the fusion of individual virtuosity and a repertoire of traditional lutes with lightly-written arrangements worthy of a jazz group or chamber orchestra. In recent years, Moloney has added another ingredient to the recipe — collaboration with guest artists of

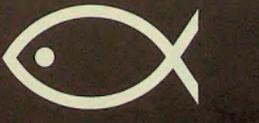
the calibre of *Alan Stivell*, *Van Morrison* and *James Galway*.

Master-flautist *Galway* is the extra factor on the present tour and his performance belied any misgivings that his history of classics and schlock might prove to be a bad fit with *The Chieftains'* unique approach. Playing what Moloney called his "golden flute" he meshed excitingly with the more orthodox traditional style of *Matt Molloy*, playing *B-flat* flute. *Galway* also showed off his undeniable technical brilliance with a brief melody of *Henry Mancini* pieces (on tin whistle) and a rendition of *Derry Air* (aka *Danny Boy*). Taken from the current *BMG Galway-Chieftains* album it was over-syrupy for this reviewer but the capacity crowd adored it.

Overall, the Chieftains musicianship was of an equally high standard, with *Kevin Conniffe's* two a cappella songs, one sad and one comic, underlining his sometimes overlooked vocal abilities.

DAVE LAING

BIG HARD EXCELLENT



IMPERFECT LIST

The Weatherall Mix

12" CD 23/7/90 O.L. 41TP12L 41TP7CD

SINGLES

TOP 75

MUSIC WEEK



1	SACRIFICE/HEALING HANDS Elliott John	Rocke/Phonogram ELS 221 (F)
2	MONA Craig McLachlan & Check 1-2	Epic 655784 (12; 655784 6 (C))
3	NESSUN DORMA Luciano Pavarotti	Decca PAVO (F)
4	TURTLEPOWER Partners in Kymie	SBK (12) (U) (E)
5	THUNDERBIRDS ARE GO F.A.B. featuring M.C. Parkker	Brothers Org. 129 (FAB 1) (BMG)
6	IT MUST HAVE BEEN LOVE Roxette	EMI USA (12) (EM 141 (E))
7	U CAN'T TOUCH THIS M.C. Hammer	Capitol (12) (CL 578 (E))
8	ONE LOVE The Stone Roses	Shirton (O) (E) (17 (P))
9	OOOPS UP Shap	Arista 13286 (12; 613286) (BMG)
10	WORLD IN MOTION... England New Order	Factory/MCA FAC 2837 (12; FAC 283) (P)
11	CLOSE TO YOU Maxi Priest	10/Virgin (T) (VM 294 (F))
12	SHE AIN'T WORTH IT Glenn Medeiros featuring Bobby Brown	London (L) (NO 265 (F))
13	I'M FREE Soup Dragons feat. Junior Reid	Raw 77 (Big Life) (R 7) (RT)
14	HANKY PANKY Madonna	Sire W 978 (17 (W))
15	ROCKIN' OVER THE BEAT Technomatic feat. Ya Kid K	Swanyard (S) (RT) 14 (BMG)
16	HOLD ON Wilson Phillips	SBK (12) (S) (BK 6 (E))
17	NAKED IN THE RAIN Blue Pearl	W.A.U.M. Music (Big Life) (L) (23) (U) (RT)
18	CARRY THE BLAME/CALIFORNIA River City People	EMI (12) (EM 145 (E))
19	UNSKINNY BOP Poison	Enigma/Capitol (12) (CL 582 (E))
20	THE ONLY RHYME THAT BITES M.C. Tens featuring 808 State	ZTT/WEA ZANG 3 (W)
21	I'M STILL WAITING (PHILL CHILL REMIX) Diana Ross	Motown ZB 4278 (12; 427 43) (E) (BMG)
22	THINKING OF YOU Maureen	Utopia/Polygram (U) (NO) 55 (F)
23	LOVE DON'T LIVE HERE ANYMORE Dionne Warwick	Capitol (12) (CL 582 (E))

MICHAEL BOLTON

when i'm back
on my feet again

THE BRAND NEW
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7" - CASS - 12" - CD
+ Special CD including
"How am I supposed to
live without you."



36	GIMME SOME LOVIN' Thunder	EMI (12) (EM 148 (E))
37	LFO Warp/Outer Rhythm - (WAP 5) (U) (RT)	
38	ANOTHER NIGHT Jason Donovan	PWL (PWL) (1) 58 (P)
39	POISON Biff Bygones	MCA/MCA (M) 1414 (F)
40	YOU'VE GOT A FRIEND Big Fun And Soho	Jive/CHILD (12) 90 (BMG)
41	SILENT VOICE Silent Voice	Cosmeton/Chrysalis COOL (C) 12 (C)
42	FALLING TO PIECES Faith No More	Slaph/London LASC 28 (J) (ASP 23) (P)
43	COME HOME James	Fonitona/Phonogram JIM (E) (12) (F)
44	THE ONLY ONE I KNOW The Charlatans	Dead Beat Good/Situation Two SFT 70 (U) (U) (RT)
45	STEP BY STEP New Kids On The Block	CBS BLOOM (K) 16 (C)
46	MONIE IN THE MIDDLE Cosmeton/Chrysalis COOL (C) 210 (C)	
47	DOUBLEBACK ZZ Top	Warner Brothers WB 8 12 (U) (W)
48	LIES En Vogue	Atlantic/East West A783 (U) (W)
49	DOIN' OUR OWN DANG The Jungle Brothers	Elektra/WEA W975 (U) (W)
50	HEART OF THE WORLD Big Country	Mercury/Phonogram BICO (C) 216 (F)
51	STRUNG OUT Wendy & Lisa	Virgin (V) (S) (12) 2 (F)
52	THE EMPORER'S NEW CLOTHES Snead O'Connor	Enigma/Chrysalis EN (NO) 633 (C)
53	OAKLAND STROKE Tony! Toni! Toné!	Wing/Polygram WING (O) 7 (F)
54	EVERYTHING Kicking Back with Taxman	10/Virgin (T) (VM) 307 (F)
55	THE FREE STYLE MEGA-MIX Bobby Brown	MCA/MCA (M) 142 (F)
56	WHEN I'M BACK ON MY FEET... Michael Bolton	CBS 656077 (C)
57	RETURN TO BRITXON The Clash	CBS 656027 (C)
58	STARDATE 1990/RAINBOW CHILD Dan Reed Network	Mercury/Phonogram DRN (P)
59	CELEBRATE An Emotional Fish	East West YZ 48 (U) (W)
60	WHY CAN'T WE LIVE TOGETHER? (1990 REMIX) Timmy Thomas	F.K. Syncope (1) 27 (M) (E)
61	THIS CAN BE REAL Candy Flip	Debut/Passion DEBT (TA) 3059 (P)
62	MEGACHIC - CHIC MEDLEY Chic	Atlantic (12) (AT) 11 (W) (A) 73 (U) (W)
63	THE YOUNG DUDES The Young Dudes	Mercury/Phonogram DRN (P)

Atlantic East/West A 7948 (7) (W)

EMI (1) (EM) (G) 142 (L) B

RCA PB 46266 (B) (A) (G)

Pop/Rock Warner Brothers W 9799 (7) (W)

Big Life BL 24 (7) (W) (R) T

Chapter 22 112 (C) (A) P 46 (L) (R) T

Champion (C) (A) (M) (P) 250 (B) (A) (G)

Rumour RUMAT 18 (P) (A) (C)

10 (Virgin) TEN (X) 300 (F)

Ensign City/sals ENY (X) 631 (L) (B)

WEAZY 492 (7) (W)

AMM (A) (M) (Y) 555 (F)

Eternals (W) EAZ 73 (7) (W)

Citybeat/Beggars Banquet CBE 732 (12) (C) (B) 1252 (W)

Chico

63 ALL THE YOUNG DUDES
Bruce Dickinson

64 BEEF
Gary Clail On-U Sound System

65 EVERY LITTLE THING
Jeff Lynne

66 TREAT ME GOOD
Yaz

67 KILL YOUR TELEVISION
Neri's Atomic Dustbin

68 IT IS JAZZ
Tingo Tango

69 VENUS
Doni Pablo's Animals

70 HEAVEN KNOWS
Cool Down Zone

71 MESSAGE IN THE BOX
World Party

72 THE CRYING SCENE
Alicia Carrara

73 MOVE AWAY JIMMY BLUE
Dill Amitt

74 THE FACTS OF LIFE
Darryl Macclean

75 FIRST TIME EVER
Joanna Law



650777-4-6-2-5 CBS

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Double Trouble/Jametta Sewall/Cari Deenzy/ceah WANT 732 (A) (G)

Rhythm King/Muse LEFT 38 (7) (W) (R) T

ADM USAT 683 (F)

MCA (MCA) 1400 (F)

Cow/Mule DUNG 100 (7) (W) (R) T

Virgin America VUS (7) 23 (F)

Debut/Passion DEB (7) 309 (7) (P) (A) (C)

Mercury/Phonogram BOB (X) 104 (F)

4th + B way/Island 12 (B) (W) 183 (F)

CBS YOUNG (7) 5 (L) (B)

AMM (A) (M) (Y) 573 (F)

CBS 650685 (1) P-456065 (L) (C)

Big Wave BW (7) 38 (B) (A) (G)

23 LOVE DON'T LIVE HERE ANYMORE
Double Trouble/Jametta Sewall/Cari Deenzy/ceah WANT 732 (A) (G)

24 DAIN' THE DO
Betty Boo

25 ALRIGHT
Janet Jackson

26 KILLER •
Adamski

27 SHE COMES IN THE FALL
Inspiral Carpatz

28 KNOCKED OUT
Paulo Abdul

29 LOVING YOU
Massivo featuring Tracy

30 THE GREAT SONG OF INDIFFERENCE
Bob Geldof

31 WASH YOUR FACE IN MY SINK
Dream Warriors

32 OH GIRL
Paul Young

33 SHAME ON YOU
Guni

34 ALMOST HONEST YOU SIGH
The Rolling Stones

35 HEAR THE DRUMMER (GET WICKED)
Chad Jackson

TWELVE INCH

1 ONE LOVE
The Stone Roses

2 I'M FREE
The Police

3 U CAN'T TOUCH THIS
M.C. Hammer

4 NAKED IN THE RAIN
Nirvana

5 CLOSE TO YOU
Nicki Parris

6 CLOPS UP
Sade

7 THUNDERBIRDS ARE GO
The Lightning J.C. Popper

8 LFO
LFO

9 13 ROCKIN' OVER THE BEAT
The Roots

10 TURTLE POWER
The Roots

11 SLOTTED/HEALING HANDS
Sade

12 LOVE DON'T LIVE HERE...
Dream Warriors

13 WASH YOUR FACE IN MY SINK
Dream Warriors

14 HEARING OF YOU
Maurice

15 SILENT VOICE
Inspiral Carpatz

16 27 SHE COMES IN THE FALL
Inspiral Carpatz

17 POISON
Maurice

18 WORLD IN MOTION...
England New Order

19 14 I'M WAITING (Remix)
Chad Jackson

20 DAIN' OUR OWN DANG
The single features

21 HOME IN THE MIDDLE
Moral-Love

22 11 ONLY RHYME THAT BITES
The Roots

23 EVERYTHING
Nirvana

24 SHE AIN'T WORTH IT
En Vogue

25 LIES
Maurice

26 I DON'T WANT YOU
Maurice

27 IT MUST HAVE BEEN LOVE
The Roots

28 MONA
Craig McLambert & Check 1-2

29 13 COME HOME
The Roots

30 17 SHAME ON YOU
The Roots

31 37 OAKLAND STROKE
Story First League

32 24 UNKINNY BOP
The Roots

33 29 ALRIGHT
The Roots

34 21 HEAR THE DRUMMER
Maurice

35 22 NEAR THE DRUMMER
The Roots

36 36 FALLING TO PIECES
Paul No More

37 39 BEAT (On-U Sound) Ben Sherman
The Roots

38 185 STARDUST 1982/RAINBOW...
The Roots

39 485 I'M WAITING (Remix)
Chad Jackson

40 19 GIMME SOME LOVE...
The Roots

sife

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LIFETIME
RECORDS

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The U.S. SMASH HIT single from
the U.S. SMASH HIT film **PRETTY WOMAN**

Chrysalis

US TOP FORTIES

SINGLES

1*	2	SHE AIN'T WORTH IT, Glenn Medeiros	MCA
2	3	HOLD ON, En Vogue	Atlantic
3	5	CRADLE OF LOVE, Billy Idol	Chryslis
4*	7	RUB YOU THE RIGHT WAY, Johnny Gill	Motown
5	14	VISION OF LOVE, Mariah Carey	Columbia
6	1	STEP BY STEP, New Kids On The Block	Columbia
7*	9	THE POWER, Snap	Arista
8*	11	GIRLS NEXT UP, Tyra Collins	RCA
9	8	ENJOY THE SILENCE, Depeche Mode	Sire
10	13	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Columbia
11	6	IT MUST HAVE BEEN LOVE, Roxette	EMI
12	4	I'LL BE YOUR SHELTER, Taylor Dayne	Arista
13	10	POISON, Bell Biv DeVoe	MCA
14	16	MENTIKOSA, Malouman Ace	Capitol
15*	18	YOU CAN'T DENY IT, Leo Sansfield	Arista
16*	19	KING OF WISHLIF THINNING, Go West	EMI
17*	25	HANKY PANK, Madonna	Sire
18*	24	IF WISHES CAME TRUE, Sweet Sensation	Alco
19*	21	DON'T GO AWAY MAD, Mafly Cue	Elektra
20*	20	MAKE YOU SWEAT, Keith Sweat	Vegetation
21	20	DO YOU REMEMBER?, Phil Collins	Atlantic
22	15	HOLD ON, Wilson Phillips	SBK
23	30	COME BACK TO ME, Janet Jackson	ABM
24	36	UNKINNY BOY, Poison	Enigma
25	26	HEAD OF THE BEAT, George LaMond	Columbia
26*	28	FEK OUT IT, Time	Pastley Park
27*	31	EPIC, Faith No More	Slash
28*	29	COULD THIS BE LOVE, Seduction	Stax
29*	20	DO ME!, Bell Biv DeVoe	MCA
30*	17	READY OR NOT, After 7	Virgin
31*	18	HAVE YOU SEEN HER, MC Hammer	Capitol
32*	34	PURE, The Lightning Seeds	MCA
33	23	VOGUE, Madonna	Sire
34*	37	POSSESSION, Bad English	Epic
35*	40	DIDN'T WANT TO BE NEED YOU, Heart	Capitol
36	22	U CAN'T TOUCH THIS, MC Hammer	Capitol
37*	38	ACROSS THE RIVER, Bruce Hornsby & The Range	RCA
38*	18	THE OTHER SIDE, Aerosmith	Geffen
39*	35	RELEASE ME, Wilson Phillips	SBK
40*	40	MY KINDA GIRL, BodyCoz	Solar

ALBUMS

1	1	PLEASE HAMMER DON'T HURT 'EM, MC Hammer	Capitol
2	3	3 P REARHEADS, Madonna	Sire
3	5	STEP BY STEP, New Kids On The Block	Columbia
4	4	WILSON PHILLIPS, Wilson Phillips	Columbia
5	6	PRETTY WOMAN, Original Soundtrack	EMI
6	6	POISON, Bell Biv DeVoe	MCA
7	12	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vegetation
8	7	I DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chryslis/Epic
9	9	JOHNNY GILL, Johnny Gill	Motown
10	8	VIOLATOR, Depeche Mode	Sire
11	11	SOUL PROVIDER, Michael Bolton	Columbia
12	10	BIGADE, Hood	Capitol
13	13	BUT SERIOUSLY, Phil Collins	Atlantic
14	14	SHUT UP AND DANCE, Paula Abdul	Yanac
15	31	MARIAH CAREY, Mariah Carey	Columbia
16	15	CHARMED LIFE, Billy Idol	Chryslis
17	16	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	ABM
18	17	PUMP, Aerosmith	Geffen
19	27	THE REAL THING, Faith No More	Slosh
20	18	PASSION AND VIGOR, Steve Vai	Relativity
21	22	BORN TO SING, En Vogue	Atlantic
22	19	AMERICA'S MOST WANTED, Ice Cube	Priority
23	29	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	Capitol
24	20	NICK OF TIME, Bruce Row	Capitol
25	21	VOL II - 1990 A NEW DECADE, Soul 2 Soul	Capitol
26	24	FEAR OF A BLACK PLANET, Public Enemy	Def Jam
27	23	THE END OF THE INNOCENCE, Don Henley	Geffen
28	25	AFFECTION, Leo Sansfield	Arista
29	28	DR FEEGOOD, Mafly Cue	Elektra
30	30	SEX PACTORS, Digital Underground	Tommy Boy
31	26	STICK TO IT 17A, Slaughter	Chryslis
32	34	LET THE RHYTHM HIT 'EM, Eric B & Rakim	MCA
33	32	HELL TO PAY, Jilted Hollywood Band	Arista
34	33	CAN'T GET FIGHT, Taylor Dayne	Arista
35	35	COMPOSITIONS, Anita Baker	Elektra
36	36	AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywayker
37	37	REAR 7, After 7	Virgin
38	35	THE REMIX ALBUM, Milli Vanilli	Arista
39	38	THE REVEAL, Tony! Tony! Tontel	Wings
40	37	FOREVER YOUR GIRL, Paula Abdul	Virgin

ALBUM OF THE WEEK

WENDY MARRHY: Wendy Marberry. **A&M 395 283.** The harmonious vocal intro is almost enough to convince the listener that this is going to be one of those great affairs. With a voice both soft and assuring, Marberry creates songs of such warmth and immediacy. Comparisons to Vega can be expected but it's the persuasive charm of Jont Mitchell and Eddie Brickett that's closer to the mark, particularly on the beautiful piano/vocal tracks. A wonderful album that makes the silence of the run-out grooves the cruellest sound in the world. **NR**

NICK KAMEN: Move Until We Fly. **WEA 9317-1059-1.** Major music executives would kill for the profile of former Rear Of The Year, Beautiful Boy and Hunk Of The Month Nick Kamen, the Elvis jeans boy. But Nick can't be seen as a serious musician and the sleeve features barely a glimpse of his famous face. Inside is a pleasant, workmanlike surprise, a lightweight mixture of pop soul stuff. He is already charting throughout the Continent with the single, I Promised Myself: The UK will be tougher and in resolving the conflict between his pretty-boy looks and musicianly ambitions Kamen would do well not to throw out the bottom with the bath water. It's a long shot. **SR**

VARIOUS: Built For The 90s. 4th & B'Way BRLM 553. 4th & B'Way retains its reputation for quality dance cuts with this sampler of superior house, hip hop and rap tracks. These range from the jazzy De La Soul stylings of Dream Warrior's breezy Wash 'Your Face In My Sink' to the rapper's dream theme Soy Yeah by Slammin' The Rock and the soft soul of Taken's Over You. Basically, there's something for every discerning dance fan and with 4 tracks it's certainly value for money. **NR**

DEAD CAN DANCE: Aion. **4AD CAD (C/D) 0007.** It's currently hip to plunder the cultural and oral influences of 20 years ago, Dead Can Dance go rather further. For this new set even includes a fourteenth century Italian piece performed with real spirit, and indeed the whole LP is an inspiring tribute to the timeless magic of European music. A recording of rare quality — joyful, graceful, serene. **GT**

MY LIFE WITH THE THRILL TO KILL TULL: Confessions Of A Knife. **Wax Trax Wax 89.** Distribution: **APT.** US duo with their finger on an ever-larger pulse, the Kull's sampled funk noir edge, eerie arrangements and all kinds of sound effects to create filmic yet commercial slices of heavy music, ably propelled by electronic rhythms. They escape the mundanity of many of their contemporaries by adding more absurd samples and should enhance their cult following with this latest set. **DEH**

HIS NAME IS ALIVE: Livonia. **4AD CAD (C/D) 0008.** Already showing in the *MV* indie chart, interest in this intriguing, sparse and imaginative debut has been fuelled by strong press appreciation and

the haunting strains of the single How Ghosts Affect Relationships. A worthy follow up to open a few more ears might be the sultry If July Was My Friend, but in a year of several strong esoteric releases (Nyman, Cruise etc) this one holds its own proudly. **GT**

FRANK SIDEBOTTOM: Medium Play. In **TAPE I069.** Distribution: **APT.** A 10-track mini-set from the lovable/laughable English eccentric who appeals to all ages. After two albums of dialogue and songs and several football-related releases, this set focuses mostly on reworking songs like Summertime Blues, Surf'n' USA and numerous others into Nineties Pinky and Perky style. With media appearances on TV and radio assured, this should attract a bizarre cross-section of enthusiasts. **DEH**

ICE CUBE: AmeriKKka's Most Wanted. **4th & B'Way. BRLP 551.** A melting pot of anti-racist, sexist, violent bop on over this debut solo rap set from NWA lyricist Ice Cube. Between the gun shots and venomous swearing, it's the funky soul guitar lines that make themselves out loud — obviously benefiting from Public Enemy's help with the production. But unless you can stomach all the sick macho talk, it isn't worth the time. That said, a lot of people are buying this stuff. **NR**

BARRY MANILOW: The Songs 1975-1990. **Arista 353 868.** This 34 track retrospective will be huge, with Barry's enormous fan base

rushing out to buy it for the four live tracks. It's easy to mock his cloying appeal, but then here is a man who knows the value of a winning formula — and his credentials prove that — and let us not forget that Copacabana is one of pop's finest high camp moments. **LF**

X-CLAN: To The East, Blackwards. **4th & Broadway BRLP 548.** Believe the hype! This is a real stunner of a rap album. The Grand Verbalizer is the world's best rapper since Chuck D and X-Clan's mixture of black separatist politics with a lean, Eastern-influenced philosophy and pure raw hardcore is stimulating to the point of being painful. Should be deservedly massive. **SL**

SHINEHEAD: The Real Rock. **Elektra. 7559-60890.** One remembers such gems as Who The Cop Fil, Chain Gang and 1988's excellent *Album*. Shinehead's latest offering fares — very — decently in comparison. While it has its moments, the Real Rock is generally a back-to-basics reissue affair that lacks the off-beat originality of old. Sadly, this one fails to create the crossover potential that Shinehead's music had always promised. **NR**

WENDY HOUSE: Leo Finlay, Dave E Henderson, Stu Lambert, Steve Redmond, Nick Robinson, Gareth Thompson and Andrew Vaughan

TOP • 20 • ALBUMS COUNTRY

1	NEW THE HARD WAY	Stevie Nicks & The Ducks	MCA MCG 6095 (P)
2	4 COPPERHEADS	Stevie Earle	CM/CFC 6095/CD/DM/C 6095 (P)
3	1 FAVORITES	Daniel O'Donnell	MCA MCF 3426 (P)
4	2 THOUGHTS OF HOME	Daniel O'Donnell	RITZ/LZ 0052/CD/RITZ/LZ 0052
5	6 DON'T FORGET TO REMEMBER	Daniel O'Donnell	STAR/STAR 2377 (RMG) C/STAR 2377/CD/STAR 2377
6	3 FROM THE HEART	Daniel O'Donnell	RITZ/LZ 0043/CD/RITZ/LZ 0043
7	5 I NEEDED YOU	Daniel O'Donnell	STAR/STAR 2377 (RMG) C/STAR 2377/CD/STAR 2377
8	8 STORMS	Nanci Griffith	RITZ/LZ 0038 (P) Daniel O'Donnell
9	10 TWO SIDES OF DANIEL O'DONNELL	Daniel O'Donnell	MCA MCG 6066 (P) DM/C 6066 (P)
10	13 GUITAR TOWN	Stevie Earle	RITZ/LZ 0031 (P) RITZ/LZ 0031 (P)
11	7 ONE STAR STATE OF MIND	Nanci Griffith	MCA MCF 3364 (P) CM/CFC 3364/CD/MCA/DS927
12	17 ABSOLUTE TORCH AND TWANG	Stevie Earle & The Redclaws	SWX 2592 (CD) SWX 2592 (CD)
13	9 ONE FAIR SUMMER EVENING	Nanci Griffith	MCA MCF 3435 (P) CM/CFC 3435/CD/MCA/DS927
14	16 NO HOLDIN' BACK	Randy Travis	Warner Bros WX2927 (CD) CWX2927/CD/WX2927 (CD)
15	20 AS LONG AS I HAVE YOU	Dan Williams	RCA PL 90393 (RMG) C/PK 90393/CD/90393 (P)
16	17 HIGHWAYMAN 2	Jennings/Nelson/Cash/Kris	CBS 466527 (P) CBS 466527 (P)
17	RE SHADOWLAND	Kid Lang	Warner Bros WX 171 (M) CWX 171/CD/WX 171 (CD)
18	15 SOMETHING INSIDE SO STRONG	Lenny Rogers	Regency 925792 (P) CBS 466527 (P)
19	14 OLD 8 X 10	Randy Travis	Warner Bros WX 162 (M) CWX 162/CD/WX 162 (CD)
20	RE EXIT 'D	Stevie Earle & The Ducks	MCA MCF 3379 (P) CM/CFC 3379/CD/DM/C 3379

Charts courtesy Billboard, 21 July 1990. * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

SINGLES A & R

Reviewed by David Giles

SINGLE OF THE WEEK

FLOWERED UP: It's On. (Heavenly 12/CD) HVN 3). Exciting debut from the band who have been referred to as cockney Happy Mondays. Thanks to a few heavily publicized campaigns, the band are already established as "hype of the year," but this release should halt the cynics in their tracks with its driving rock rhythm, intensely addictive future-keyboard hook and engaging wide-boy vocals. This should provide the Heavenly label with its first big hit.

STOCK IT

EN VOGUE: Lies. (Atlantic 12/CD) AT893). Follow-up to the top five hit Hold On, and if anything a more commercial track from the current LP. For much of the time it sounds like a Diana Ross record, until an almost angry rap cuts in towards the end.

STOCK IT

SINEAD O'CONNOR: The Emperor's New Clothes. (Chrysalis 12) ENY 633). A rocker track from the recent LP, more like Mandinka than Nothing Compares 2 U, though without any of the former's quirkiness. It will be surprising if this has anything like the impact of the last single.

STOCK IT

THE DEFF BOYZ: Swing. (Supreme 12) SUPE 175). One of the year's finest dance records, and one which certainly justifies the full 12 inches. This is an example of the burgeoning dance scene in Amsterdam, the group being a mix of Dutch and US musicians, and combines bursts of rap with a rhythm driven by the same "cowbell" sound as used on Snap's The Power.

STOCK IT

THE CHIMES: True Love. (CBS 12) CHIM 2). Unremarkable but highly commercial follow-up to their hit cover of U2's Still Haven't Found What I'm Looking For. This mellow soul groove should enhance their reputation as the Scottish Soul II Soul.

ALAN JACKSON: Here in The Real World. (Arista 12) 113 481). Excellent introduction to a country artist from Georgia who has already had a large following in the States and recently made his UK live debut. The song is the title track from his first album, released next week, and is a classic George Jones-style tear-jerker.

THE CLASH: Return To Brixton. (CBS 12) 656072-7). Paul Simonon's rap-like to Norman Cook, who is obliged to have swiped the Guns Of Britain bassline for Beats International's Dub Be Good To Me. Ironically, the original —



FLOWERED UP: cockney Happy Mondays or hype of the year?

which does actually prove a point — is tucked away on the B-side, while the remix on the A-side draws out the bassline with a predictable and hopelessly unsuited Funky Drummer rhythm.

THE KATYDIDS: Girl In A Jigsaw Puzzle. (WEA 12/CD) W9758). Second single from a young band who have been dubbed "the new Pretenders", though unfortunately producer Nick Lowe has rendered a powerful live favourite almost spineless, as if to turn vocalist Susie Hugg into a solo artist.

RENEGADE SOUNDWAVE: Biting My Nails. (Mute 12/7/CD) MUTE 112). After a period of hip credibility, Renegade Soundwave's electro-dance style has finally gained mainstream acceptance, and this surprisingly humorous re-release ought to follow Probably A Robbery into the Top 40.

TAYLOR DAYNE: Love Will Lead You Back. (Arista 12/7/CD) 613277). Something of a change in style for Taylor Dayne, this track from her current album is a big ballad in the Lionel Richie tradition and recently a US chart-topper — so expect that success to be repeated over here.

SWERVEDRIVER: Swervedriver. (Creation 12) CRE 079). Latest Creation signings, who like the label's most recent success story, Ride, hail from Oxford. Their four tracks betray a US guitar rock obsession, located somewhere between Sonic Youth and Dinosaur Jr., but with an English melodic sensibility. Highly promising.

SILE: Fall. (Lifetime/EMI 12/CD) EMI 144). Highly melodic song from a Norwegian female singer, highly polished jazzy pop with a possible Steely Dan influence. The extensive ad campaign (with special instructions as to the pronunciation of her name "Celia", apparently) should help her get plenty of exposure.

THE PLAYTHINGS: Sugar And Spice. (Corvus 12) COR 43). Reissue of a toothily neglected single from earlier in the year from a half-London, half-Manchester outfit who sound like a combination of the Sugarcubes and early

Altered Images. Should receive plenty of exposure through the usual indie channels.

MARY COUGHLAN: A Leaf From A Tree. (East West 12/CD) YZ 497). From the Uncertain Pleasures LP, this song is written and produced by Fairground Attraction's Mark Nevill, though it sounds rather less jolly than his band's original material, and looks unlikely to chart high.

JUNGLE BROTHERS: Doin' Our Own Dance. (Eternal/WEA 12/CD) W9754). Not the best moment on the recent LP, but a fun-punctured three-and-a-half minutes with the Brothers being helped out by De La Soul, Monie Love, Tribe Called Quest and Queen Latifah.

HEY PAULETTE: I Really Do Love Penelope. (Mickey Rourke's Frigate 12) MRF 5). Third single from the Dublin guitar popsters who have already charmed the ears of John Peel with their breezy melodies. Goes completely against the grain of current indie music, but radiates a homely warmth.

JANE CHILD: Welcome To The Real World. (WEA 12/7/CD) W9727). Follow-up to the hit Don't Wanna Fall In Love, though unlikely to improve on that single's success. A rather dated-sounding, heavily-handed funk-pop record with occasional bursts of metal guitar to please the rock fans.

FIELDS OF THE NEPHILIM: For Her Light. (Beggars Banquet 12/CD) BEG 244). First release for over a year from the much-loved Goth outfit, and the overwhelming impression is that not much has changed in the interim. Doomy vocals, eerie drifting keyboards and guitars... you can practically see the dust peering off the record. Should keep their fans deliriously happy until the new LP in September.

SAM BROWN: Mindworks. (A&M 12/CD) AM 566). After the Kissing Game's re-established Brown as a serious chart contender, this track from the April Moon LP ought to be a substantial hit, with its strong melody and imaginative instrumentation.

DISTRIBUTION TOP 40 SINGLES

1	NEW	ONE LOVE	Shirley Bassey	CHRISTY 12	12	1	NEW	WORLD IN MOTION... Behind The Curtain	Decca	MCA 9292	21
2	3	LOVE DON'T LIVE ANYMORE	Double Trouble	EastWest	WANTON 27	2	2	LOVE DON'T LIVE ANYMORE	EastWest	WANTON 27	21
4	6	LOVING YOU	Phonogram/Tony	Dubois	Passion 0873	3	NEW	I'M FREE	Decca	Passion 0873	21
5	NEW	NAKED IN THE RAIN	Ray Price	New	TV's Life RTV 187	4	10	NAKED IN THE RAIN	W.A.U. Music	Big Life B1237	21
7	4	SHE COMES IN THE FALL	Phonogram	Phonogram	CHIFF 187	5	8	DOIN' THE DO	Phonogram	CHIFF 187	21
8	NEW	THE ONLY ONE I KNOW	Wear	Capitol	Shirley 187	6	10	THE ONLY ONE I KNOW	Wear	Capitol	Shirley 187
10	7	ANOTHER NIGHT	Jason Donovan	Phil	PAUL 71	7	13	TREAT ME GOOD	Big Life	BLR 247	21
12	5	KILL YOUR TELEVISION	Neil Young	Capitol	21	8	19	VENUS	Capitol	21	21
13	NEW	THIS CAN BE REAL	Decca	Wear	0873	9	16	DON'T STOP THE MUSIC	Living	Real 7	SMASH 19
14	NEW	STOP ON	Steve Nieve	Factory	FACT 272	10	17	SHALL WE TAKE A TRIP	Horizontals	Factory	FACT 272
15	NEW	THE WARNING	Loose	Planet	PAUL 71	11	18	STAR	Mute	121	MUTE 111
16	NEW	A HUGE EVER GROWING PULSATING	W.A.U. Music	Big Life	B1237	12	19	THE ADORER	New	Real 7	SMASH 19
17	NEW	HOW CAN DANCING 1990	Capitol	Shirley	187	13	22	BETTER THE DEVIL YOU KNOW	ICM	ICM 4303	21
18	15	THE BEGINNING	Barclay	Barclay	1669	14	23	MADCHESTER RAVE ON E.P.	Factory	FACT 272	21
19	16	LAZITIS - ONE ARMED BOBBY	Phonogram	Phonogram	CHIFF 187	15	24	FORGET THE MOTOR CITY	Phonogram	CHIFF 187	21
20	NEW	PERFUME	Shirley	187	21	16	25	STEPPING STONE/FAMILY OF MAN	Shirley	187	21
21	17	ONLY LOVE CAN BREAK YOUR HEART	Phonogram	Phonogram	CHIFF 187	17	26	POLICY OF TRUTH	Phonogram	CHIFF 187	21
22	18	ELEPHANT STONE	Phonogram	Phonogram	CHIFF 187	18	27	DON'T GO AWAY	Phonogram	CHIFF 187	21
23	NEW	SHE BANGS THE DRUMS	The Saxes Band	Phonogram	CHIFF 187	19	28	PROJECT JAY	Phonogram	CHIFF 187	21
24	19	FOOL'S GOLD/WHAT THE WORLD...	The Saxes Band	Phonogram	CHIFF 187	20	29	LAY ME DOWN	Phonogram	CHIFF 187	21
25	20	LAY ME DOWN	Phonogram	Phonogram	CHIFF 187	21	30	YOUR BE GONE	Gilbert	GLR 101	19
26	NEW	YOUR BE GONE	Malibu	Gilbert	GLR 101	22					

TOP 20 ALBUMS

1	1	WITH THE LINES	Janet Jackson	Phil	18	11	3	THE STONE ROSES	Shirley	0873	21
2	4	LEATHER & LACE	Vanessa	One	DMR 74	2	4	LIFE	Cow	Made	DUING 8
3	6	LIFE	Ingrid	Capitol	21	3	5	WILD!	Mute	STUMPS	75
4	12	THEY'RE NOTHING LIKE THIS	Other	Keane	Dance	1873	4	THE HEALER	Shirley	0873	21
5	7	PASSION AND WARFARE	Beastie	Phonogram	CHIFF 187	5	11	THE HEALER	Shirley	0873	21
6	8	THE HEALER	Beastie	Phonogram	CHIFF 187	6	12	BLUMMED	440	CD	2027
7	10	THE VERY BEST OF IVAN REEROFF	Iron	Rebel	BBC	183	7	DOONUTCHALIKE/PACKET MAN	ICM	ICM 4303	21
8	13	FOO	Bad	CD	206	8	3 FEET HIGH AND RISING	Big	Life	DISP 1	21
9	14	ONE TRUE PASSION	Phonogram	Phonogram	CHIFF 187	9	16	DREAM LETTER - LIVE IN LONDON	Phonogram	CHIFF 187	21
10	15	ENJOY YOURSELF	Phonogram	Phonogram	CHIFF 187	10	17	ENJOY YOURSELF	Phonogram	CHIFF 187	21
11	18	READING, WRITING & ARITHMETIC	The Smiths	Phonogram	CHIFF 187	11	19	READING, WRITING & ARITHMETIC	Phonogram	CHIFF 187	21
12	19	THE CLASH: RETURN TO BRIXTON	Phonogram	Phonogram	CHIFF 187	12	20	THE CLASH: RETURN TO BRIXTON	Phonogram	CHIFF 187	21

Compiled by Music Week from Gallup Data

20	22	STEEL WHEELS ● CD Rolling Stones CBS 4651521
21	28	REPTITION CD Dusty Springfield Philips/PFCD 111
22	25	WORLD POWER CD Shari A&R 21066Z
23	NEW	CRAIG McLACHLAN & CHECK 1-2 CD Craig McLachlan & Check 1-2 Epic 4654371
24	17	VIVALDI FOUR SEASONS * CD Nigel Kennedy/ECO EM NICE 2
25	18	THE SONGS 1975-1990 CD Barry Manilow A&R 20288Z
26	20	OTHER VOICES ● CD Paul Young CBS 4649171
27	40	THE STONE ROSES * CD The Stone Roses Shanachie OREL 90Z
28	23	SOUL PROVIDER ● CD Michael Bolton CBS 4653431
29	31	I DO NOT WANT WHAT I HAVEN'T GOT * CD Sheena Easton Epic/Chrysalis CHEN 14
30	32	HOME CD Hothouse Flowers London 8281971
31	24	WILD! * CD Ft. Pressure MCA STUMM 75
32	21	STILL GOT THE BLUES ● CD Gary Moore Virgin V 2812
33	30	THE CHIMES ○ CD The Chimes CBS 4654811
34	27	CUTS BOTH WAYS * * * CD Olivia Newton Epic 4651451
35	NEW	ARE YOU OKAY? CD Wals (Noi Wals) Fontana/Phonogram 0465311
36	26	COSMIC THING ● CD BBS Reprise/Motown Business WX 238
37	34	WAKING HOURS ● CD Del Amitri A&M A&M 5006
38	29	WAITING FOR COUSTEAU CD Jean Michel Jarre Dreyfus/Polydor 0436141
39	33	FOREIGN AFFAIR * * * * CD Tina Turner Capitol ESTU 21103
40	43	A NIGHT ON THE TOWN CD Bruce Hornsby & The Range RCA PL 82041

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TOP 20 COMPILATIONS

1	1	SMASH HITS - RAVE! CD Various Dove/Chrysalis ADD 14
2	2	PRETTY WOMAN (OST) ● CD Various EMILSAMT 105Z
3	3	DEEP HEAT 7 - SEVENTH HEAVEN ● CD Various Telstar STW 642Z
4	4	THE ULTIMATE 60'S COLLECTION CD Various Capitol Communications CTW 2905
5	7	JUST THE TWO OF US * CD Various Epic MCOO 11
6	5	CLASSIC EXPERIENCE II ● CD Various EM EMTVD 50
7	6	LEATHER & LACE CD Various Dino DINTY 9
8	9	THE NORTHERN BEAT ○ CD Various London 8402691
9	8	NOW 7/1 * CD Various EMI/VirginPolyGram NOW 17
10	14	TEENAGE MUTANT NINJA TURTLES (OST) CD Various Sisk 59BLP 6
11	10	A NIGHT AT THE OPERA ● CD Various Telstar STW 2414
12	11	NITE FLUTE 3 - BEING WITH YOU CD Various CBS MOOD 14
13	12	THE BLUES BROTHERS (OST) * CD Various Atlantic/Epic/West 450715
14	13	REGGAE HITS 8 CD Various Jester JELP 1008
15	18	GET ON THIS! - 30 DANCE HITS VOL. 1 ● CD Various Telstar STW 2420
16	17	DIRTY DANCING (OST) * * * * CD Various RCA BL 84048
17	19	THE CLASSIC EXPERIENCE * CD Various EM EMTVD 45
18	18	FREEDOM TO PARTY - FIRST LEGAL RAVE ● CD Various T.M. MOOSEMA 1048
19	15	SIXTIES MIX 3 CD Various Syntax SHR 021
20	NEW	TOP GUN (OST) * CD Various CBS 70286

55	50	THE ROAD TO HELL * * * * CD Chris Rea East West WX 317
56	47	REBELLION * CD Fleetwood Mac Warner Brothers WX 535
57	41	INFINITI CD Grand Justice deConstruction/RCA PL 74701
58	61	RHYTHM NATION 1814 ● CD Janet Jackson A&M A&M 3250
59	NEW	LIGHTS...CAMERA...REVOLUTION CD Suzi Quatro Epic 4659591
60	59	BORN TO SING CD En Vogue Atlantic East West 757820241
61	66	BIG BRIGADE ● CD Heart Capitol ESTV 2121
62	56	GOODBYE JIMBO CD Wild Party Epic/Chrysalis CHEN 10
63	60	THE BEST OF VAN MORRISON ● CD Van Morrison Polydor 841 9701
64	73	A POCKETFUL OF DREAMS ● CD Big Fun Jive FUM 1
65	62	THE BEST OF ROD STEWART * * * CD Rod Stewart Warner Brothers WX 514
66	64	LOOK SHARP! ○ CD Roxette EMI EDC 3957
67	63	LET THEM EAT BINGO ● CD Boris Innernational So Real 8421961
68	62	KEMMELSSON/BRUCH/SCHUBERT ○ CD Nigel Kennedy/Jeffrey Tate/ECO HAW/EMI 4706631
69	54	THERE'S NOTHING LIKE THIS CD Orion Kosmo Dance DOL 2
70	57	DREAMLAND CD Black Box deConstruction/RCA PL 74572
71	NEW	HITS LIKE NEVER BEFORE (ESSENTIAL...) CD Eurythmics MCA PL 50668
72	RE	LIKE A PRAYER * * * * CD Madonna Sire WX 239
73	68	THE BEST OF UB40 VOL. 1 * * * CD UB40 Virgin UBRV 1
74	RE	HELLO, I MUST BE GOING! * * * CD Patricia Collins Virgin OKED 212
75	66	PASSION AND WARFARE CD Steve Vai Food For Thought GRUB 17

* * * - TRIPLE PLATINUM (900,000 units) ** - DOUBLE PLATINUM (600,000 units) + - PLATINUM (300,000 units)
● - GOLD (100,000 units) ○ - SILVER (50,000 units) NEW - NEW ENTRY RE - RE-ENTRY
CD - Released on Compact Disc

Dub poet's society

by Stu Lambert

THE STRIKING monochrome sleeve art of Benjamin Zephaniah's *Us And Dem* suggests a street-political UK dance album. But although he still refers to himself as a dub poet, his new album on Mango features some infectious techno tracks with a sparkling, busy feel.

"It's not just a reggae album; I wanted to bring in a range of influences," says Zephaniah. "I really like the aggression of hip hop, though I don't always approve of it."

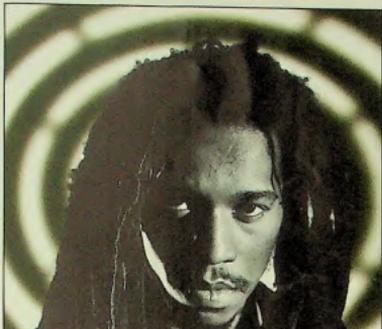
Talking Deeds are his favourite band and the arrangements on *Us And Dem* are similarly diverse and layered, with a funky drummer-ish backbeat for a Big Time Gangsters and a venture towards new jack swing on U-Turn and Progress, which also show off some soulful female backing vocals.

Producer Paul "Groucho" Smyke and musicians Michael Smith, Stanley Andrews, Michael Martin and Henry Deloee wrote and arranged all the music and Zephaniah only had one disagreement with them: "I never felt that the music got in the way of my poetry," he says. "But when I heard the music for *Taxman Square* I thought it was so good that I didn't want to put a lot of words over it!"

The music may be unexpected but, as the track titles indicate, Zephaniah keeps the social criticism of the dub poet in his lyrics. Religious War surveys events in Northern Ireland, Beirut, Kurdistan, India and Palestine; Everybody Have A Gun comments on the rate of firearms in our cities. But the undoubted seriousness and sincerity is tempered with a free, relaxed humour. "I'm not Leonard Cohen!" Zephaniah asserts. Cohen certainly wouldn't have written *Me Love Me Mudder*. "She shout at me daddy so loud sometimes, she never smoke weed at she never drink wine."

His political commitment extends beyond a hip lyric; his poetry is heard in prisons, community centres and schools and he is chairman of the community-run venue The Hackney Empire.

"I make it my business to play to all audiences," he says. "I'd like



BENJAMIN ZEPHANIAH. One step beyond dub poetry

to play to Tories — my poetry is aimed at them." Recently, Zephaniah has visited Russia and Poland, discussions are under way for a European tour and a visit to the US is planned.

The point of greater returns

by David Roberts

WHEN MALCOLM McLaren, as a guest *NME* reviewer, made Pressure Point's *Dreaming Sidel* "record of the week" (the London soul funk outfit braced themselves for a flood of success).

Pressure Point were ready for success, having been together for over five years, originally as a much larger collection of musicians, and having boasted a string of singers including Corinne Drewery (later of Swing Out Sister) along the way. In the event, the release of the follow-up single, *Stay*, has been delayed while various major record companies debated over licensing the band's forthcoming debut LP from their independent label Viceroy Records.

Such indecision would appear foolish based on the strength of the music. Now featuring the gorgeous

vocal tones of veteran soul singer P.P. Arnold, Pressure Point's sounds smooch sweetly of a classic approach to songwriting and recording. It was this approach that attracted Pat Arnold to the band.

"She kept telling us that she liked Pressure Point because it reminded her a lot of the old feeling she had about music," says guitarist Sean Maher. "She loved the liveness of the music, the fact that we had real drums, real live sections, a very big sound."

Arnold's involvement in the making of the album came fairly late, points out drummer Matthew Bentham. "We never really rehearsed with her, more or less the first thing she did was the album."

"She walked in while we were doing the rhythm tracks," continues Maher, "and went straight into one of the recording booths. I had a cassette of me quecking some of the songs, and after I had played it to her once she more or less knew them straight away. She's that good!"

Whether major label reluctance will ultimately prove justified, remains to be seen. Maher's attitude is straightforward. "The trouble with UK audiences is that unless you're in — unless you're trendy — it's difficult. The only band I can think of who sound polished in the dance way is Simply Red. We don't sound anything like them, but I think they were very lucky to make it the way they did in England. Whether or not they'd make it if they were starting out now is hard to say," he says.

C O L U M N

PICK OF THE WEEK

TOGETHER Hardcore Upstart (Rfr FX 143), having built a huge reputation as a limited white label from Manchester, this **Bizz Nixx** meets **Ademski** style bleeping and angling rouse instrumental is only waiting for full release before it powers to the top of the electro dance chart alongside those other monster contemporary floorfillers, **G.T.O.**, **LFO** and **Tricky Disco**.

Once again there are too many records to allow room for a preamble. Among the hottest and/or best imports are **CLUBLAND** featuring **QUARTZ** Let's Get Busy (Smith Hi Up); **Snapp** The Remak (Sweethi BECH 12TEK43); **Sneap** remixes new **King Bee** rap treatment, with other interesting mixes only identified by etching in the actual vinyl. **LALAH MATHAWAY** Heaven Knows (US Virgin O-96467), a superb **Derek Berrumle** created traditionally soulful rolling away, with some **Soul II Soul** six trapings for today; **HOUSE OF VENUS** Dish & Tell (Dutch Goa Bang Records BANG 003), a jerkily charging sluttish leaper from the **D-Sheike** and **G.T.O.** label; **RHYTHM DEVICE** Higher Destiny (Belgium Music Mon MM1 9006), a vigorously churning Yaaaah-yaa electro instrumental;

B-SIDES Vol. III (Belgium Music Mon MM1 9008), a fine track EP of pulsing and chugging electro instrumentals, following closely on from Vol. II (MM1 9004) which is currently building a reputation too;

33's QUEEN Volume One (US Nugroove NG 053), an in-trax EP of good if repetitive garage, house and electro grooves; **The MARRINER** Up To My Grooves (US Echo USA ECHO 77), a frolicking and twittering washing machine instrumental; **FEATURING: C'NANTAL** (The NRG US Powertrax Records, FX's 12-01), an episodic long NRG-music instrumental with only some grooving by the featured girl.

Current or imminent UK releases include **EN VOUGIE** Les (Allantic 878931), another steel sheathed in silk like sinkily undulating remanescence blur, but perhaps not quite as winsome as *Hold On*; **ORIGINAL** **CLIQUE** Ten To Midnight E.P. (Kill TUV 1), an electro four tracker led by *Como To Pappa*, which is nothing but bliss and as such is selling fast; **M.C. SHOWBIZZ** and **The Lap 1 Crew** *Gotta Turn The Music Up!* (31 Bay RUFF E via Big Deal); **Playboys Association** *Turn The Music up* (second) should brightly busy hip house leaper that I have a hunch could end

up quite big; **TECHNORONIC** featuring **Ya Kid K** *Rocking Over The Beat* (Svanyard Records Ltd SVRT 14), some dance cuts are strictly a pop and this is one of them, with the usual bouncy formula for fans; **JAM ON THE MUTHA** *Home California* (W.A. W. Music Recordings MW5 0271), the Eagles' FM rock classic given a dreary slow new rhythm track on a 33rpm pressing with an instrumental version that, intentionally or not, turns into a credible and understated house track when played at 35rpm; **KIKKE HITMAN** *WILSON* featuring **Shawn Christopher** Another Sleepless Night (Arista A 13 504), an instantly nagging attractive breezy counter soulfully mid-tracked by Shawn, a girl; **MIL LEE** Like Girls (Jive JHE 1250), slowing from his usual hip house style, a strong Funk! For Jamaica started; **TD Train** only rolling funk rap; **KRYSTAL & SHABA RANKS** *Twice My Age* (Rfr FX 139), setting catchy new words to the credited; **Jacques Bral**; **Red McQueen** penned tune of **Terry Jacks** *Seasons In The Sun*, this gift song and DJ repeated rarely jerky reggae tribute is huge in ethnic markets and serves as a simpler-like introduction to the label's double album reggae compilation, *Massive 4* (Rfr B2 21-01); **HOW II HOUSE** *The Nation* (Order Rhythm FOOT 6, via Rhythm King), licensed from Canada; **Big Shot Records** ahead of import copies, this basically instrumental breezy house angler is backed throughout by a chiming gong; **QUEEN LATIFAH** *Come Into My House*; **King Street** EET 77, a **DJ Mark** *The 45 King* produced house-hip rap (not hip house) in several guest star mixes; **100%** *Low Frequency Overload* (Optimum OPT 12003, via Pinnacle), an appropriate warming announcement repeating simple looping electro bubbler; **PSYCHOTROPIC** Only For The Headstrong (Row Box Records 12 BASS 003, via Pacific), this orgone-like sunny bubbled joyful instrumental drifter is perhaps more interestingly flipped by the washing machine and funk styles fusing jitter; hip house *OT Of Your Head*; **SMOOTH & SIMMONS** *The 4 Seasons* (WV 022), an ambient washing machine electro house styles combining instrumental only on white label; **THE OBB** *Always Growing Home* (A.W. Made Recordings/Big Life BLR 172), an odd tempo/organic love track; **Minister Riperton** *Living* (You started then eventually galloping monotonous instrumental aimed of orbital returns.

DOUBLE
TRIPLE

ACQUA

THE STUNNING DEBUT ALBUM

BUY ONE

TRIPLE

INCLUDES - JUST KEEP ROCKIN' - STREET TUFF - TALKBACK - LOVE DON'T LIVE HERE ANYMORE

TOP DANCE SINGLES

21 JULY 1990

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

THIS WEEK LAST WEEKS ON CHART		W	
1	2	LFO	Warp/Outer Rhythms (WAP 5) (I)
2	1	MONIE IN THE MIDDLE	Cooltempo/Chry's COOL(X)210 (E)
3	4	CLOSE TO YOU	10/Virgin TEN(X) 294 (F)
4	6	U CAN'T TOUCH THIS	Capitol (12)CL 578 (E)
5	2	THE FACTS OF LIFE	Eternal/WEA YZ4Z37 (I) (W)
6	3	LOVE DON'T LIVE HERE ANYMORE	Double Trouble Desire WANT(X)132 (Pac)
7	4	I'M STILL WAITING	Motown ZB43781 (12)TZ43782 (E)
8	3	OOOPS UP	Arista 113096 (1)1631296 (BMG)
9	NEW	WASH YOUR FACE IN MY SINK	4th + B Way (12)BRW 183 (F)
10	NEW	THINKING OF YOU	Urban/Polydor URB(X)55 (F)
11	2	THUNDERBIRDS ARE GO	Teister (12)FAB 1 (BMG)
12	3	EVERYTHING	10/Virgin TEN(X) 307 (F)
13	7	KICKING BACK WITH TEXAS	MCA MCA(T)1414 (F)
14	7	POISON	MCA MCA(T)1414 (F)
15	NEW	FIRST TIME EVER	CityBeat CB752 (CBE1252) (W)
16	3	HEAVEN KNOWS	10/Virgin TEN(X)309 (F)
17	4	COOL DOWN ZONE	TK/Syncoptic (12)TKR1 (E)
18	NEW	LOVING YOU	Debut/Planet DEBT(X)3097 (Pac)
19	5	MACROSSE feat. Tracy	WAL/Modo BLR 231 (I) (W)
20	NEW	NAKED IN THE RAIN	WEA YZ 510(T) (I)
21	NEW	FREE	Reoach/REK(T)502 (S)
22	NEW	DON'T GO AWAY	Boneshakers

23	1	ROCKIN' OVER THE BEAT	Swayward SYR(T) 14 (BMG)
24	NEW	LIES	Atlantic/East West AT879(T) (W)
25	19	OAKLAND STROKE	Wing/Polydor WING(X)7 (F)
26	3	THE ADORED	Row Bass (12)RBA5502 (Pac)
27	4	BEEF	RCA PB43843 (12) PT43844 (BMG)
28	1	I'M FREE	Raw TV/Big Life RTV9(T) (RT)
29	18	DRAGON	A&M WEA(T)1692 (F)
30	NEW	SILENT VOICE	Cooltempo COO(X)212 (E)
31	1	SHE AIN'T WORTH IT	London LON(X)265 (F)

30	NEW	DON'T STOP THE MUSIC	5 Hertz/Carell/Live Living Beat 75MSH10 (SMASH10) (P)
31	2	FLOATATION	East West/WEA YZ 475(T) (W)
32	13	THE BEGINNING	Rhythm Is Rhythm Kool Kat (K)OOL 600 (P)
33	NEW	HUGE EVER GROWING PULSATING	W.A.U./Mr. Model (B)K27 (RT)
34	NEW	THE WARNING	Planet Pacific PPA(T)1 (Pac)
35	NEW	MEGACHIC - THE CHIC MEDLEY	Atlantic/East West AT879(T) (W)
36	20	THE ONLY RHYME THAT BITES	RTT ZANG(Z) 31 (I)
37	23	PSYKO FUNK	4th + B Way (12)BRW 179 (F)
38	NEW	DOIN' OUR OWN DANG	Jungla Brothers Eternal/WEA WY574(T) (W)
39	21	BACK BY DOPE DANCE	First Base/Big One (B)FAB (RT)
40	NEW	REELING	CBS PASA(T)5 (C)
41	2	GOOD LOVE	MCA MCA(T)1422 (F)
42	NEW	TIMO DE LA NOCHE	Fonfarré (12)FAN 25 (BMG)
43	NEW	IF U KEEP IT UP	Live JIVE(T) 249 (BMG)
44	28	I'M STILL WAITING	Courtesy Fine C Thompson Mango (12)MNG749 (F)
45	29	PLEASE ME	Falman feat. Stella Mac London F(X)140 (F)
46	2	ME AND THE BIZ	Master Ace Cold Chillin' (12)15560 (Imp)
47	5	ONLY LOVE CAN BREAK YOUR HEART	Saint Etienne Heavenly HN002 (12) HN212 (I)
48	NEW	SHALL WE TAKE A TRIP/MOODY	Northside Factory (PAC 248) (P)
49	NEW	THE SUN MACHINE	E-Zee Posse More Protein/Virgin PROT412 (F)
50	2	RELEASE YOURSELF	Fresh feat. Sister Red 10/Virgin TEN(X)301 (F)

JET STAR ADVERTISEMENT
REGGAE DISCO CHART
081-961 5818

WEEKS ON CHART	LAST WEEK	REGGAE DISCO CHART	ARTIST
1	1	GALTY GOOD	Shabba Bunch
2	2	TEACH THEM PROPER	Shabba Bunch
3	1	JUST BE GOOD TO ME	Shabba & Pinales/Prince/Coast
4	3	GIRL OF MY BEST FRIEND	Patra Sparrow & Topical
5	2	YOUR LOVE	Michael Prophet
6	4	TICKET TO RIDE/ITALIA	SH Adams/Reggie McB
7	5	MONY MONY	Isabella Six & Sanchez
8	7	I KNOW LOVE	Head Heat & Tiger
9	13	SPRIT PROPERTY	Super, Tony Gold, Shabba Bunch
10	8	SPRIT	Chadanna
11	7	HARDCORE LOVING	JC LaJue & Shabba Bunch
12	23	SO WHERE DO I BELONG	The Radio Theater U
13	11	HUNTERS OVER	Servano
14	11	FINDERS KEEPERS	Lenny Audio
15	23	SPECIAL GUEST	Anthony Rich
16	25	YOU CAN'T HURRY LOVE	Joe Don & Gene Lory
17	20	TEMPO	Tiger
18	16	FOR	House Gribble & Sanchez
19	11	BURR	House Gribble & Sanchez
20	14	BUCK WILD	House Paul & Roger Sam

REGGAE ALBUM CHART

1	1	REGGAE HITS VOLUME 8	Various
2	2	LOVERS FOR LOVERS VOL 3	Various
3	3	IN FINE STYLE	Sanchez
4	8	PAZ DON PONTI	Various
5	6	MARFA - FLUXIT DANCEHALL COLLECTION VOL 1	Various
6	5	GATHERING	Various
7	7	MASSIVE 4	Various
8	10	WICKED EVERYWHERE	Various
9	9	STAR OF THE 70S	Shabba Bunch
10	7	PURE LOVERS VOL 1	Various
11	4	NATURAL SUN TAN	Various
12	21	BONAFIDE	House Press
13	13	DJ CHOICE	Various
14	6	GREGORY MEETS THEM ALL	Crosby House & Friends
15	17	PRAISES	Various
16	16	NITJAM	Various
17	20	HEARTICAL DON	Various
18	18	LOVER OF MESSIA	Philip Lee
19	11	ZIG IT UP	Various
20	24	MEK WE DREAM	Various

TOP 10 ALBUMS

1	2	COMPOSITIONS	Elektra/WEA EK72/EK72C (W)
2	8	BONAFIDE	10/Virgin DIX92/CD1892 (F)
3	7	THERE'S NOTHING LIKE THIS	Omar Kango Dance KDL2 (Pac)
4	NEW	DEEP HEAT 7 - SEVENTH HEAVEN	Teister STAR422/STAR422 (BMG)
5	4	VOL II (1990 A NEW DECADE)	10/Virgin DIX90/CD1890 (F)
6	NEW	SMASH HITS - RAVE!	Various Dover/Chrysalis ADD 4/ZDD14 (E)
7	5	CHIMES	CBS 466481/4664814 (C)
8	10	WORLD POWER	Arista 210882/140582 (BMG)
9	NEW	LET THE RHYTHM HIT 'EM	MCA (USA) MCA 6416 (Imp)
10	6	I'LL GIVE ALL MY LOVE TO YOU	Various/Interscope EKT60/EKT60C (W)

TOP 10 BUZZERS

1	1	GONNA GETCHA'	BDP Live (USA) (12)671 (D) (Imp)
2	1	LA SERENISSIMA	DNA Love Dischi (12)UVE001 (Imp)
3	2	WORLD PEACE	Sugar Beets Live V5/(12)266 (F)
4	NEW	KEEP ON DANCIN' 1990	Gary's Gang BCM BC84700 (P)
5	NEW	HARMONY HALL/MURDER	Mighty Ethnicz Laylow LAYS101-(LAYS101) (P)
6	NEW	RYDIMS	No Groove (12)NG54 (Imp)
7	NEW	BONITA APPLEBUM	A Tribe Called Quest Live (USA) (12)8110 (Imp)
8	NEW	STYLE WARRIORS REVENGE	Hi-Tack Music Of Life (NOTE 16) (P)
9	NEW	THE FUTURE/ELECTRIC CHAIR	Trance Warner Bros (12)5700 (Imp)
10	NEW	TOUCH ME UP	Body MCA (USA) (MCA 24039) (Imp)

OUT NOW

LOGIC - THE WARNING - PPAC 1 (T) - 7" + 12" - PLANET PACIFIC
Mighty Ethnicz - Harmony Hall - LAYS (T) - 7" + 12" Laylow
PSYCHOTROPIC - ONLY FOR THE HEAD STRONG - (12) RBASS 003 - 7" + 12" - RAW BASS
Shut Up and Dance - Lamborghini Charge Soon Come - SUAD 4 - 12" - SUAD
DEBBIE MALONE - I DO - KR 004 - 12" - KRUNCH
Munchie - I'm Coming Out - TTT 028 - 12" - Tam Tam
EMOTION - I JUST WANNA LOVE U - SAV 309 - 12" - S + M
Ambience - We are the Adored - (12) RBASS 002 - 7" + 12" Raw Bass
YOLANDA - WILD CHILD - PAC (X) 1 - 7" + 12" - PACIFIC



COMING SOON

Ragga Twins - Ragga Trip/Hooligan 69 - SUAD 5 - 12" - Shut Up & Dance
ULTRASONIC feat. SHIKASA - RAINDANCE - KR 005 - 12" - KRUNCH

DOUBLE TROUBLE - AS ONE

LUV (LP) (MC) (CD) 6 - DESIRE

INCLUDES THE HIT SINGLE "LOVE DON'T LIVE HERE ANYMORE"

Fear is in the air

KEY	A=Radio 1 B=Radio 2 C=Radio 3 D=Radio 4 E=Radio 5 F=Radio 6 G=Radio 7 H=Radio 8 I=Radio 9 J=Radio 10 K=Radio 11 L=Radio 12 M=Radio 13 N=Radio 14 O=Radio 15 P=Radio 16 Q=Radio 17 R=Radio 18 S=Radio 19 T=Radio 20 U=Radio 21 V=Radio 22 W=Radio 23 X=Radio 24 Y=Radio 25 Z=Radio 26 AA=Radio 27 AB=Radio 28 AC=Radio 29 AD=Radio 30 AE=Radio 31 AF=Radio 32 AG=Radio 33 AH=Radio 34 AI=Radio 35 AJ=Radio 36 AK=Radio 37 AL=Radio 38 AM=Radio 39 AN=Radio 40 AO=Radio 41 AP=Radio 42 AQ=Radio 43 AR=Radio 44 AS=Radio 45 AT=Radio 46 AU=Radio 47 AV=Radio 48 AW=Radio 49 AX=Radio 50 AY=Radio 51 AZ=Radio 52 BA=Radio 53 BB=Radio 54 BC=Radio 55 BD=Radio 56 BE=Radio 57 BF=Radio 58 BG=Radio 59 BH=Radio 60 BI=Radio 61 BJ=Radio 62 BK=Radio 63 BL=Radio 64 BM=Radio 65 BN=Radio 66 BO=Radio 67 BP=Radio 68 BQ=Radio 69 BR=Radio 70 BS=Radio 71 BT=Radio 72 BU=Radio 73 BV=Radio 74 BW=Radio 75 BX=Radio 76 BY=Radio 77 BZ=Radio 78 CA=Radio 79 CB=Radio 80 CC=Radio 81 CD=Radio 82 CE=Radio 83 CF=Radio 84 CG=Radio 85 CH=Radio 86 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IH=Radio 242 II=Radio 243 IJ=Radio 244 IK=Radio 245 IL=Radio 246 IM=Radio 247 IN=Radio 248 IO=Radio 249 IP=Radio 250 IQ=Radio 251 IR=Radio 252 IS=Radio 253 IT=Radio 254 IU=Radio 255 IV=Radio 256 IW=Radio 257 IX=Radio 258 IY=Radio 259 IZ=Radio 260 JA=Radio 261 JB=Radio 262 JC=Radio 263 JD=Radio 264 JE=Radio 265 JF=Radio 266 JG=Radio 267 JH=Radio 268 JI=Radio 269 JJ=Radio 270 JK=Radio 271 JL=Radio 272 JM=Radio 273 JN=Radio 274 JO=Radio 275 JP=Radio 276 JQ=Radio 277 JR=Radio 278 JS=Radio 279 JT=Radio 280 JU=Radio 281 JV=Radio 282 JW=Radio 283 JX=Radio 284 JY=Radio 285 JZ=Radio 286 KA=Radio 287 KB=Radio 288 KC=Radio 289 KD=Radio 290 KE=Radio 291 KF=Radio 292 KG=Radio 293 KH=Radio 294 KI=Radio 295 KJ=Radio 296 KK=Radio 297 KL=Radio 298 KM=Radio 299 KN=Radio 300 KO=Radio 301 KP=Radio 302 KQ=Radio 303 KR=Radio 304 KS=Radio 305 KT=Radio 306 KU=Radio 307 KV=Radio 308 KW=Radio 309 KX=Radio 310 KY=Radio 311 KZ=Radio 312 LA=Radio 313 LB=Radio 314 LC=Radio 315 LD=Radio 316 LE=Radio 317 LF=Radio 318 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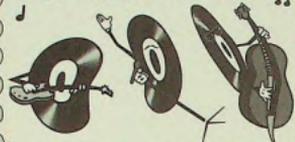
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Boydén is down of the First, find your niche

Nicolas Soames profiles one of classical music's great survivors, celebrating 30 years in the business

THERE IS probably no more durable producer and independent entrepreneur in the classical music record business than John Boydén.

Both the leading classical budget record labels, Classics for Pleasure and Pickwick's Contour/IMP Classics, were started by Boydén. And he was the first producer to realise the possibilities of sponsored recordings in classical music, now big business.

He has experienced disasters too—as managing director of the LSO, he lost a notable battle with André Previn; and he saw one of his labels, Enigma Records fold.

But Boydén is famous for his resilience. This month he is celebrating 30 years since making his first recording; typically, he could be found making another one, violin concertos by Wienowski and Saint-Saëns by the Japanese company, Plez with the young violinist Takashi Shimizu.

Although he now runs an editing company, a management company, and even a video company, producing records is what he likes doing best.

"I reckon I have been involved with more than 1,750 recordings—and I remember them all," says Boydén extravagantly.

The range of musicians he has

worked for is immense, from Sir Adrian Boult, Jascha Horenstein, James Loughran and Andrew Davis among the conductors to Margaret Price and John Lill among the performers. It was Boydén who made what is arguably the biggest-selling classical record in the UK, Kenneth Sillito's performance of Vivaldi's *Four Seasons* on Classics for Pleasure.

Part of his success has been his commercial awareness—not often regarded a feature of classical music.

Few musicians whom he now records will know that he once rushed out a single of the SAS regimental march at the time of the Iran Embassy siege; that he also produced a recording marking the 50th anniversary of the RAF (an hour of aeroplane noises with a commentary by Douglas Bader); or that he wrote, narrated and recorded an oratorio record in 1967 that was released under the name of Cypri Cosmas and sold 12,000 copies.

But his particular contribution to classical recording over the past three decades was the way he managed to combine the commercial instinct with a good feeling for music and musicians—and young English musicians in particular.

Boydén convinced WD and HO Wiles to sponsor a series of orchestral recordings—which set Classics for Pleasure rolling.

"You need four things to be successful, the right product at the right place at the right time," he preaches. "Most people miss out on at least one or two, but Classics for Pleasure got all four right."

Vivaldi's *Four Seasons*, Mozart's *Four Horn Concertos*, Tchaikovsky's *1812* and the *Piano Concerto*

No 1—these were the works which poured out of the CP stable recordings and, through the label's established network of retail outlets, sold in their thousands. By 1975, CFP had cornered one sixth of the UK classical market, and was selling 1.5m albums a year.

Boydén, having made 200 recordings, was ready for a new challenge: he took up an offer of managing director of the LSO but to hit the headlines just seven months later with a battle of control with André Previn. Boydén lost and left.

Finding himself on the street at the "critical" age of 39, he declined to do the normal rounds of the industry, looking for a job. He raised the money for a new label, Enigma, and, based in a converted laundrette in Sunbury, started recording again. He was joined by the engineer Tony Faulkner and, within one year, got out 36 titles.

Julian Lloyd-Webber, John Lill, Susan Milner and others recorded for Enigma, and its success prompted WEA to buy it. But 1978 saw a slump in classical sales and two years later, the label closed.

"I used to give to the record industry but it wouldn't give me up," admits Boydén.

Monty Lewis, chairman of Pickwick, engaged Boydén as a consultant. After getting re-energised re-packaging back-catalogue PolyGram Classics material, he started making new recordings.

"From the start, he concentrated on digital recordings and with some shrewd bargaining by Lewis at Midem, IMP Classics, the first mid-price (then £6.99) CD label was born."

It was an instant success—even Lewis was surprised when repertoire as specialised as Monteverdi sold in sizeable quantities. Once again, Boydén relied mainly on UK musicians.

Now Boydén records for many different companies. The admired recordings of Beethoven's middle period String Quartets by the Lindsay on ASV was a Boydén product. And he has as full a diary as ever: Schubert's Ninth under Sir Charles Groves sponsored by Norwich Union for Pickwick; Schubert's Symphony No 5 and Mozart's Symphony No 40; and an electronic piano disc are among his next projects.

● THE ASV group now no fewer than three awards in the Music Retailers Association annual awards. The recording of Mozart Arias sung by Felicity Lott with the London Mozart Players under Jane Glover won the MRA Record of the Year as well as the Solo Vocal Award in 1987. A disc of Verdi, won the Concerto Award; and Jessie Matthews—Dancing On The Ceiling won the Popular Historical Award. Also, the two orchestral recordings of music by the forgotten Italian symphonic composer Giuseppe Martucci conducted by Francesco D'Avalos won Grand Prix du Disque Académie Cros in France.

by Dave Laing
"WE'VE BEEN through the production phase in music, now the writing side of songs is coming back." So says Gary Benson, co-writer of the recent Maxi Priest hit, *Close To You*.

With a songwriting career stretching back over two decades, Benson established himself with the 1976 ballad *Don't Throw It All Away*, which has now been covered by 70 artists. He has since become one of the industry's most skilled composers of hits, and believes that *Close To You* will usher in a new phase of success for him and his partner Winston Sela.

The pair have co-written the next Maxi Priest Aside and expect to see an Aswad release another of their songs as a single. In addition, they have numerous songs "on hold" with an impressive array of pop and R&B artists.

Benson and Sela teamed up four years ago when the Sri Lankan-born Sela was working mainly as a session musician. "I've always worked with other writers (Benson with Frank Wildhorn, Sela with Biddu, on Japanese hits), but they agree that this partnership is a special one. "There is a chemistry between us," asserts Benson, "we both do words and music and we are constantly coming up with ideas."

In an era where it remains the norm for performers to also write their material, pure songwriters have to find their own special niche.

"I don't write album tracks, the only thing we want to write is singles," explains Benson. "Most artists have plenty of songs, but not singles. We never go in with more than one or two songs."

The Maxi Priest venture is a prime example of the process. "We got in there with *Close To You* a year ago, after the album was closed," says Sela. "But Maxi's management really loved the song, even though it wasn't reggae."



BENSON AND Sela (right): 'There is a chemistry'

The songwriting duo are quick to give credit for their success to the input of their publishers and the staff at Sela's Goldfish Studios. Both Dennis Collopy at EG (which handles Benson) and Stuart Newton at Warner Chappell (Sela's publisher) are alert to opportunities to place songs, while programme engineers Chris Johnson and Andy Feleki contribute to the high-quality demos.

"Chris and Andy also get out to the clubs and keep us in touch with the latest trends," says Sela.

The pair stress the importance of versatility in their success. "The reason I've stayed around is because I can write any type of song," explains Benson, citing the contrast between the Maxi number and Vienna's grand ballad he wrote for Linda Eder. "If we get the right brief we can have a song tailor-made for almost anyone," adds Sela.

This year, Benson and Sela plan to go into production and make singles with new artists they have discovered. "It's a natural progression."

"As Benson: "On many occasions we have taken demos to people who have been so impressed they've asked why we don't produce." Sela says that their approach involves finding talent and creating the right material for it: "getting back to the original idea of A&R."

Ellis finalists get younger

TWO OF the five musicals short-listed for this year's Vivian Ellis Prize are written by teenagers.

Tommas Harper is by 15-year-old Jake Gosling and William Noyce, aged 14, while the trio of Victoria Wilson (17), Timothy Sult and Alastair Holland (both 16) have composed *Beauty And The Beast*.

The other short-listed finalists, chosen by a panel of judges in-

cluding Tim Rice, Don Black and producer Cameron Mackintosh, are *Play On* by Philip Godfrey, *The Man In The Moon* by Nicola Boggeley and *Moscow Belongs To Me* by Warren Wells.

Sponsored by the Performing Right Society with a first prize of £4,000, the Workshop final of the Vivian Ellis Prize takes place at London's Guildhall School of Music and Drama on July 26.



Kronos on a wing and a prayer

THE LONDON appearance of the fashionable *Kronos Quartet* proved a particular success, not least because WEA managed to rush through copies of their latest CD, *Black Angels*, two months ahead of schedule—in time for the UK leg of their European tour.

So, it was all smiles: (Kronos, front row, from left) Sherba, Hank Dutt, Jean Jeanrenaud, and David Harrington. (Back row, WEA Classical UK) Bill Holland, general manager; Ann-Louise Hyde, press officer; Frank Nevkila, director; commercial and business affairs; Carl May, sales rep; Richard Dimaggio, sales and marketing manager.

B R I E F S

● JIMMY IAM and Terry Lewis have been named ASCAP black music writers of the year, for having the greatest number Top 10 hits during 1989. ASCAP's black music publisher of the year was EMI Music Publishing.

● A COMPOSERS Guild of South Africa has been formed to tackle problems arising from the blanket licence agreement between the country's broadcasting corporation and collection society SABC. Composers Guild chairman Ad-

rian Strydom says that the body has already successfully negotiated a new release clause with SABC which will for the first time enable composers to share in the benefits of the income from the blanket licence.

● SARRAL, which is owned and controlled by the Mechanical Copyright Protection Society plus its French and German counterparts, is also the subject of a court action brought by NCRM, the South African publishers' association.

D I A R Y

DOOLEY IS not above a bit of idle speculation in much the same way as the sea is not above the sky. The situation of Island has, therefore, provoked a few thoughts. Is it possible that the departure of Clive Banks from Island (p1) and associated shenanigans is connected with the arrival of David Clippson as MD of Phonogram? It is all part of a PolyGram plan to give former *Our Price* chairman Clippson an overseeing role of the company's recent acquisitions, Island and A&M? Of course it isn't (but we'd advise you watch this space just in case it is) ... On PolyGram matters, expect Aart Dalhuisen and Nigel Sandiford, both ex-vice presidents of PolyGram International, to be back with a label — financed by Rupert Murdoch — very soon ... If things seem to have gone quiet about Musicland, the giant US retailer aiming to open in the UK before the end of the autumn, there's a reason for it. The company has just applied for a public listing in the US and is not allowed to talk about its operations before the stock exchange formalities are complete. Don't repeat this, but Dooley hears that night sites have now been earmarked in the UK though no leases have been signed ... A rather sad message has arrived from the staff of *ZigZag*, the now defunct joint venture magazine between EMAP and *Our Price*. Among their suggestions as to the reason for its demise is that fyposting intended for Harrow Road in London — a route regularly used by many record company executives — had ended up in the rather posh and distinctly un-rock 'n' roll *Harrow-On-The-Hill* ... THE BROTHERS Grimm have got nothing on the music industry rumour machine. Dooley has now heard 246 versions of why Pete Rezen left his post as managing director of PolyGram Record Operations. We're sure 245 of them are fairy stories — the problem is which 245. (Probably the ones which concern strange dogs, sonic links and the kind of nonsense which, as far as we're concerned, is just a load of blow. We say give them all the big E) ... Noticed how calm and relaxed *Polydor* directors Andrew Jenkins, Annie Newell and Jimmy Dewlin have been just lately? They've all just come through a month without booze and fags to raise £3,000 for Romanian orphans. Should hard-living PolyGram exec Clive Fisher (join in next time, Dooley will be first with the sponsor form) ... London venue the *Rock Garden* is planning a stock market listing in September ... Stranglers manager Colin Johnson has been appointed a Government adviser on the teaching of music in schools ... Where have all the A&R men gone? If seems there is such a shortage of experienced and talented staff that Chris Briggs is now looking at offers from half-a-dozen inspiration-stored companies ... According to a new Youth Lifestyles 1990 survey, when young people buy consumer goods it is clothes that are most popular with records second with 33 per cent of the pop. That is bad news for the music business. It marks a marginal slip of two per cent on a similar survey carried out in 1987.



LEND US a tenor: The Royal Academy of Music's new honorary member Jose Carreras sings the praises of the Princess of Wales



HEAVY DUTY: Tony Iommi, Ian Gillan and Bruce Dickinson are rewarded for their efforts on the Rock Aid Armenia project



THE MOORE the merrier: Gary Moore receives another load of those gold things for his Virgin album *Still Got The Blues*



A BUNCH of bricks: PolyGram executives Alan Levy and Maurice Obergstein are up with Roger Waters to discuss the *Wall* concert



LEARNING A flinger) or two: Gun celebrate their support slot with The Rolling Stones on the Urban Jungle tour

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Backtracking

Record Retailer, 22 July 1985
EMI admits to owning records beyond HMV, having quietly bought seven other London retail outlets ... A NOP survey reveals that pirates Radio London and Radio Arctic enjoy a combined weekly audience of 13.1m ... *RR* profiles and pictures new Fontana group Blueology whose debut single, Come Back Baby, has been penned by their singer-pianist Reg Dwight ... The artist with most singles in the Top 50? Peter Cook ... at 34 with The Bolton Of Spotty Muldoon and at 19 with Goodbye, a duet with Dudley Moore.

Music Week, 19 July 1975
BPI figures for 1974 show marked increase in record and tape sales over previous year, to more than £14.6m ... RCA prunes artist roster, terminating 13 out of 33 contracts ... Six record companies, including EMI, Bell/Arista and

A&M, sign with Pearl & Dean's new Cinemasid scheme for promoting new releases in 750 UK cinemas ... BPI issues seven north of England record stores in extensive campaign to stop pirating of Indian music.

Music Week, 20 July 1985
"Rock's finest hour, a staggering, gargantuan success" *MW*'s description of Bob Geldof's remarkable Live Aid concerts, held on 13 July ... EMI to be the first UK major to open its own CD plant, announcing plans for a site on existing factory grounds in Swindon ... MAM shareholders vote unanimously for merger with Chrysalis ... HMV announces plan to open "world's biggest" record store, redeveloping the Oxford Walk arcade in London's Oxford Street, just up the road from the Virgin megastore.
MARK LEWISOHN

MUSIC WEEK



A Spanish Publications Ltd publication, incorporating *Record & Tape Review* and *Record Review*. 23-27 Ludlow Street, London EC1R 7DH. Tel: 071-583 9170. Fax: 071-583 3547.

Editor: Steve Redmond. International Editor: Dave Laing. News Editor: Jeff Cross. Music Features Editor: Susan Walsh. Reporter: Nick Ebdon. Production Editor: Jack Sinden. Chief Sub-Editor: Duncan Ingham. Sub-Editors: Andrew Martin. Special Reports Editor: Karen Faux. Contributors: James Hamilton and Barry Lantieri. Photo Editor: David Giles (England). Photos Editor: Chris Wood. Design: Jonathan Trickett/Industrials. US Correspondent: Ivo Meyer. 488 East 1st Street, Brooklyn NY 11216, USA. Tel: 718-466-9320. Research: Graham Walker (manager). Janet Vowles, Clive Thompson, Joanne Engholm, Jan Cowart, Clive Byrne. Tel: 071-983-0935. Advertisement Manager: Andy Cross. Assistant Ad Manager: Paul Trickett. Ad Executive: Tom Jones. Judith Breen, Christine Cretney, Christy Ford, James Gandy. Ad Production Assistant: Kim Macdonald. Associate Publisher: Tony Evans. Group Publishing Editor: David Clouston. Executive Publisher: Andrew Burt.

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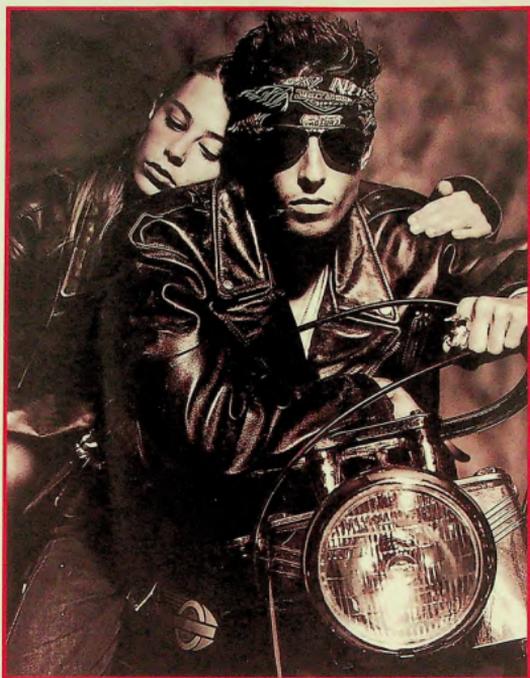
Subscription rates: UK: £6. Europe (including Eire) £10.50. Single copies: £1.50. Single copies: £1.50. USA, S. America, Canada, India & Japan: £19.50. Single copy UK: £2.25. Single copy USA: US \$4.50.

Subscription enquiries: Computer Programme Ltd, 120-130 Lonsdale Avenue, Ashton, Surrey CR2 0NF. Tel: 0443-8288. Fax: 0443-8147. Fax: 081-648 4373. *Music Week* News Directory free to subscribers current in January 1990.

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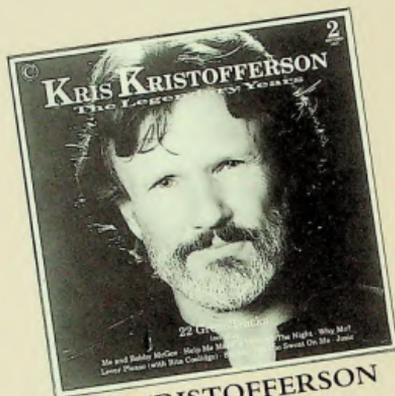
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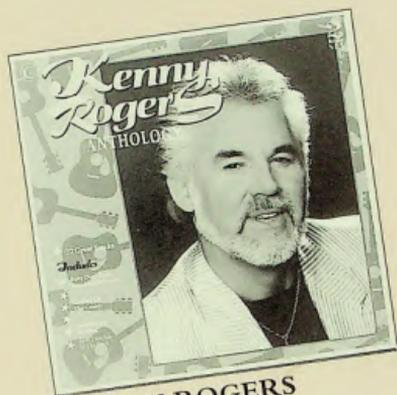
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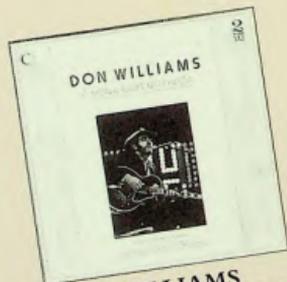


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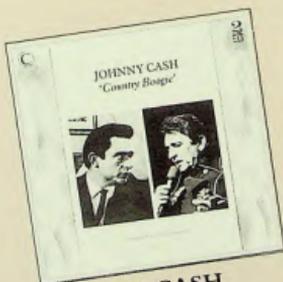


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