

MUSIC WEEK



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Hi-fi makers pay it straight over DAT

JAPANESE HI-FI manufacturers have finally conceded the record industry's case against digital audio tape.

In the first practical test of the electronics companies' attitude to intellectual property and DAT in the UK, a player is to be launched on to the consumer market in October complete with anti-piracy circuitry.

International record industry body the IFPI says this is an indication of the new "spirit of co-operation" between hardware and software interests.

When Sony-owned Aiwa launches the UK's first domestic DAT machine in October, it will comply fully with last year's voluntary copyright agreement and include the so-called Serial Copy Management System.

This encodes recordings made on DAT to prevent further DAT copies being made of them.

Aiwa says this is a conscious "concession" to the music business. The IFPI says the technology built into Aiwa's £550 machine will

"eliminate the piracy problem and limit the amount of private copying". It is possible, however, for a committed pirate to rig up a number of DAT machines and record multiple digital copies of a compact disc simultaneously.

The IFPI is optimistic, however, and is already having talks with manufacturers about the copyright implications of products still under development, such as recordable-erasable compact discs.

Patrick Chambers, Aiwa group product manager, says: "We have included SCMS circuitry as a con-

NO PHANTOM + 'Holla' 'n' u' school

Sales go up but profits down £9m at PolyGram

SALES ROSE but profits slumped in the first half of 1990 as PolyGram counted the cost of absorbing Island and A&M.

Figures announced last week showed the company's global turnover at £651.8m, a rise of 24 per cent over January-June 1989. But net income fell from £44.3m to £35.3m.

An unperturbed David Fine, PolyGram's president and chief operating officer, says that "the first-half performance was consistent with our operating plan for the year". He adds that much of the shortfall was caused by a drop in interest income after cash reserves were used in the A&M and Island purchases.

The PolyGram results include A&M sales for the first time, accounting for more than £50m of the increase in sales. Fine says that Janet Jackson's Rhythm Nation was PolyGram's biggest seller this



DAVID FINE: unperturbed

year, at more than 5m units.

Fine says that the integration of the two new companies is not yet complete, an indication that a shake-out of the workforce, which has risen in a year from 7,600 to 8,500 may be imminent.

Meanwhile, PolyGram has yet to complete the restructuring of its crucial US operation. Since the departure of Dick Asher at the end of 1989, the US company has been run by Alan Levy, who is due to return to London to succeed Fine as president and CEO in January. While Levy has overseen the creation of a new distribution system in the US, he has yet to find someone to run PolyGram in the States from next year.

● PolyGram reports in Dutch guilders. *MW* has used the conversion rate of 3.34fl to £1.

INSIDE

SOAPBOX

It all began with Crossroads, will it end with Neighbours?

OL' BLUE EYES

Everything you wanted to know about Frank Sinatra — on video

SOAP OPERA

Letchford leaves Decca for classic-hungry WEA

CD exception to WEA price rise

WEA IS reducing the dealer price of some CDs and videos as part of a re-structuring in which most of its prices are going up.

Prices to be lowered cover double albums on CD. When they go out as a single disc package, the dealer price will fall from £9.99 to £8.49; as a two-disc package, from £12.99 to £12.17.

In video, the £7.80 price point is being abolished and all product from September 3 will be raised to £6.95.

All other prices are rising: seven-inch singles, £1.20 (from £1.15); 12-inch singles, £2.24 (£2.15); full-price vinyl albums and cassettes, £4.57 (£4.49); TV-advertised albums and cassettes, £4.89 (£4.70); full-price CD, £7.27 (£6.99); TV-advertised CD, £7.58 (£7.29).

cession to the music industry. We have abided by the agreement. We have every sympathy with the music industry on the issue of copyright.

Robin Barnes, managing director of Touchstone Productions, Britain's only DAT duplicator, says: "All reputable manufacturers will stick to copyright protection for ever. They realise that we are all in this together."

Nevertheless, the music industry is not giving up its campaign for the terms of the copyright agreement to be written into law.

Cassette singles hit new high

CASSETTE SINGLES, seen by some as the saviour of the singles market, have hit a new sales peak.

Earlier in the month, the format took 10 per cent of all singles sales — its highest mark — and has now settled down to a weekly share of between nine and 10 per cent.

"This time last year, it was about three per cent," says Gullup chart

department manager John Pinder. The growth of the cassette format comes in the context of an overall growth in the singles market; total sales are up seven per cent on the same period in 1989.

However, not all record companies are releasing singles on cassette. The BPI says that is a matter for individual companies.

Industry fails pop quiz

THE MUSIC industry is in danger of having a Government definition of pop music imposed on it.

The Shadow Radio Authority's attempt to define what is pop has not attracted a single practical submission from the record industry.

If record companies do not respond within a month, they face the danger of having to live with a broadcasters' or civil servants' definition for years to come.

The issue is vital because the result of the Shadow Radio Authority's discussions will be enshrined in law in the Broadcasting Act and will determine how radio franchises are allocated.

The Government has said that the one FM frequency available when it advertises the three new national commercial radio stations will be restricted to a "non pop" service. Many have assumed this means it will be a classical service, but some would-be broadcasters

argue pop should be defined precisely so that "non pop" could include a rock station, for instance. The Radio Authority aims to reach a decision on September 15 at a meeting chaired by Lord Chalfont. But head of development David Vick says the response from the record business has been poor.

So far it has been the broadcasters who have made the running. Rock FM, a consortium including EMAP and Harvey Goldsmith's Allied Entertainments, has been particularly vocal.

EMAP Radio's managing director, Tim Schoonmaker, says: "It is pretty important to thrash these issues out. If too broad a definition of pop is accepted, new stations will be forced to take up a marginal role as non pop broadcasters when further regional franchises are allocated," he says.

● More broadcasting coverage on Airwaves, see p7.

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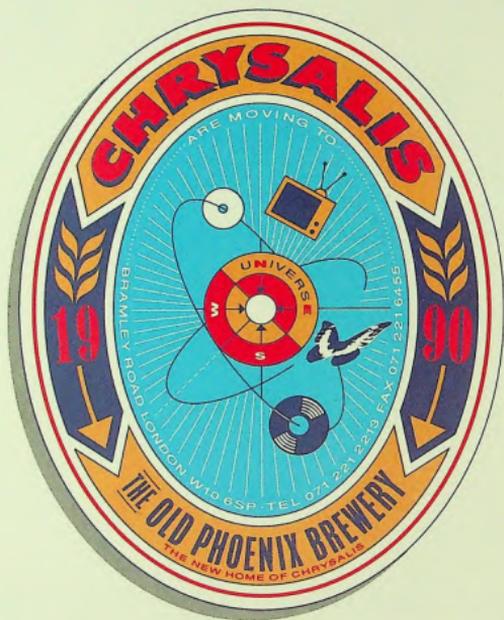
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Chrysalis

ON THE MOVE

'Business as usual,' says Block

THE LIQUIDATION OF Derek Block (Holdings) Limited will not affect the group's trading activities, according to Derek Block.

He says the company was put into receivership by him because of a dispute with the Inland Revenue over VAT and as a means of protecting his other operations.

Block states: "At my request, Lloyd's Bank appointed an administrative receiver to protect the interest of the company's shareholders and third parties."

His concert promotion activities are now run through International Artists Concerts and he says there has no reason to worry as this company is trading normally.

NME/Melody Maker cheer ABC gloom

IPC MUSIC weeklies *NME* and *Melody Maker* have beaten the gloom afflicting the market with their latest audited sales figures.

Following last week's poor ABCs showing only two titles — EMAP's *Q* and *Raw* — registering sales increases, the publishing giant has revealed that *NME* sales went up more than 23 per cent to almost 120,000 in the first six months of this year. *Melody Maker* sales rose nearly 18 per cent to 70,500.

IPC now sells the two previously competitive titles as a package to advertisers.

Letchford quits Decca

WEA IS continuing its assault on PolyGram's dominant position in the classical market by poaching another senior executive.

WEA is the newest player in the classical first division but has already acquired the services of Bill Holland, formerly with Deutsche Grammophon, and has now signed up Decca Classics UK director Michael Letchford. Full story p21.

Menon still missing

BHASKAR MENON, the IFPI chairman who has gone missing in war-torn Kuwait, was still believed to be held by Iraqi forces as *MW* went to press. The IFPI has not heard from Menon for 11 days although he is understood to be captive in a hotel in Kuwait City.

BPI/MCPS at it again

RECORD COMPANIES and the music publishers are at loggerheads again — this time over the system for issuing copyright licences.

The BPI says the Mechanical Copyright Protection Society is "not capable of efficiently administering" the new procedures. The MCPS contends that the system is working well and that record companies are not helping its smooth running.

Under the new Copyright Act, record companies must apply for mechanical licences before pressing. PolyGram director of legal affairs Clive Fisher has written to the MCPS to say the scheme is "inap-

propriate" and that "the MCPS is not capable of efficiently administering it".

The BPI supports that view, and legal adviser Sara John adds: "Minor headaches are understandable, but the MCPS scheme seems to be causing something closer to a full-blown migraine for the industry."

However, MCPS product data base controller Godfrey Rust responds:

"We're receiving an average of 120 applications a day and they are all being cleared within seven days of receipt."

"There were a few minor problems in the first few weeks which

resulted in a few being cleared in longer than seven days but we're over those difficulties now."

"We have no backlog of applications and we are very pleased with the way the issuing of licences has gone. The accuracy and quality is high."

Rust contends that some difficulties are arising because record companies have not prepared their copyright departments for the introduction of the new system. "They've been kept in the dark and now they're having to pick up the pieces," he says.

As record companies join the scheme, the procedures are being explained to them, he adds.

Chrysalis follows the crowd out west

CHRYSLIS THIS week becomes the latest record company to abandon London's increasingly expensive West End.

The move means that for the first time, there are now more major record companies out of the traditional centre of the UK music industry than in it.

WEA led the migration west when it switched to offices in Kensington. This was followed by PolyGram's move to Hammersmith and BMG's to Fulham. Island and Virgin have been based in west London for a number of years.

There are now only three majors in the West End: CBS, EMI and MCA. The company's new address is 13 Bramley Road, London W10 0JL (021 221 2213).

● Record turnover. See p4.



PAUL CONWAY: Chrysalis president Paul Conway points the way to the company's new HQ in the old Phoenix brewery in West London

SBK launches new chips off the old block

SBK RECORDS is aiming to beat New Kids On The Block at their own game with its own fresh-faced group of five male singers, which goes by the suspiciously similar name of Guys Next Door.

The group was originally the brainchild of US TV network NBC, which launches a half-hour music and comedy TV show called *Guys Next Door* as the centrepiece of its Saturday morning children's schedule on September 6. The five members of the group are the pre-

senters of the show.

SBK approached NBC with the idea of producing an album. Group chairman Charles Koppelman claims GND is "an innovative step forward into the future of music and broadcast".

While *New Kids On The Block* are not yet known for the "satirical humour" apparently provided by GND, the promotion of Patrick (stomach Cancer, aged 19), Eddie (Leo, 20), Bobby (Cancer, 18), Damon (Cancer, 17) and Chris

(Taurus, 19) looks similar.

But SBK Records UK marketing director, Mark Richardson, rejects suggestions that GND are simply a straight copy.

"It's close inasmuch as it has five male singers, but you could draw the same analogy with The Temptations," he says. "There's no way it's a carbon copy."

The US strategy has been to parody GND as the Monkees next to *New Kids' Beattles*, he says. "This is essentially a TV soundtrack."

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Chrysalis

Composers seek new TV code

AS HOPES of legislation to ban lucrative practices by television companies towards composers fade, both sides are preparing for talks on a binding code of fair practice.

Complaints by composers that TV firms have demanded publishing rights as a condition of commissioning theme tunes or incidental music were taken up in a House of Lords debate on the Broadcasting Bill last month. Lord Willis put forward an amendment which would have made such activities illegal.

For the Government, Lord Ferrers stated that it would be wrong to legislate while the Office of Fair Trading was investigating the issue. He added: "It is not necessarily unreasonable for a commissioner to seek to acquire rights in the work for which he is paying."

The initial findings of the OFT are expected by the end of the summer. Meanwhile, composers' organisations have set up a working group to draw up details of a code of practice covering the relationship between programme makers and composers.

The group meets later this month. It is expected to ask the Performing Right Society and the Music Publishers Association to provide funds for a leading copyright lawyer to lead talks with the legal committee of the Independent Television Contractors Association.



CHARLY CHAIRMAN Jean Luc Young

Charly plans 50-a-year CD releases

CHARLY RECORDS is set to release up to 50 recordings a year from material on the King label following a deal with King parent company, Nestshare. Charly's worldwide releases will be on CD in the first year and up to 35 in subsequent years.

King was founded in 1943 by Syd Nathan and its catalogue includes John Lee Hooker, Little Willie, Earl Bostic, Wynonie Harris and Ike Turner.

Confident Conroy predicts record Chrysalis turnover

CHRYSA LIS RECORDS is set to finish its financial year at the end of this month with a record £21m turnover, according to president Paul Conroy.

He says the company's biggest year is due to a combination of good product, the aggression of EMI in the international market and the tightness of the operation.

"Chrysalis started the year well with Sinead O'Connor — who has led the company's attack throughout — and has capitalised on this with TV-marketed releases from Dover and the penetration of the dance market by Cooltempo.

Conroy comments: "We run a pretty tight ship. We don't have a lot of slack — and no slack in terms of staff. For one of the mini-major

we're covering almost all of the bases."

The company's efforts have been assisted, he adds, by EMI, the company which owns half of Chrysalis and which, from last month, now handles distribution in all the main territories. "They've been very aggressive on our behalf," he states.

At a time when other frontline record companies are being forced to consider axing jobs, Conroy says Chrysalis is adding to its staff. First evidence of that is John Williams re-joining the company.

Williams, who produced the Housemartins in his first stint with Chrysalis, left to be head of A&R at Polydor and returns as senior staff producer/A&R executive.

Conroy says: "Because we're an English company, A&R has to be strong enough to feed a machine which is growing all the time."

Farewell to the dull Eighties

Turnover	£m
1985/86	12.7
1986/87	14.1
1987/88*	16.4
1988/1989	13.9
1989/90	21.0

* Includes 14 months because of change in year end.

Source: Chrysalis

Ex-Wham! man back after company crashes

FORMER WHAM! manager Simon Napier-Bell is said to be "pretty hurt" following the liquidation of his company, Nomis Morgan.

Napier-Bell has now joined Harry Cowell's First World Management, and Cowell comments: "In 28 years in the music business he's never had to put a company into bankruptcy or liquidation. He's pretty hurt by it all."

Napier-Bell declines to comment on the company's demise. However, Cowell says it was due to an

"extraordinarily large" tax demand coupled with cash-flow difficulties.

Nomis Morgan, based in London's West End, is part of the Napier-Bell management organisation which has handled the affairs of the Yardbirds, Marc Bolan and Japan. Napier-Bell, along with then partner Jazz Summers, was largely responsible for Wham!'s pioneering tour of China in 1985.

His involvement with Wham! ended in controversy when Nomis



NAPIER-BELL, 'pretty hurt' engineered a £5m buy-out deal with a company strongly linked with the owners of South Africa's Sun City. As a result, George Michael broke away while Napier-Bell branched out into journalism.

MUSICAL Choices

CHARLY RECORDS has appointed former Wymark managing director Tony Hensberry as managing director of the group's manufacturing, sales and distribution operations. Joop Visser takes over as sales and marketing director and Terry Huxtable is appointed finance director... Peter Wildman has been promoted to video key accounts manager at CBS... Pete Bassett has been made head of press at MCA, replacing Christie Cremore who will be working on a number of special projects for the company. Marion Spark has joined the MCA press office from EMI.



ZOMBA MUSIC is adding to its metal roster with the signing of Anthrax to a world-wide publishing deal. Zomba founder Ralph Simon says he has been chasing the deal for three years. The band join Def Leppard, Iron Maiden, Poison, W.A.S.P., Helloween, Kiss and Metal Church in the company's catalogue.

Lewisham: the UK's rock capital?

THOSE A&R scouts who think Manchester is the most happening place in British music might better think again: the London borough of Lewisham takes the crown, according to a new book.

The local council has published *Rock Around Lewisham* to stake the area's claim as the spawning ground for many of the country's top acts.

The 45-page book reveals that

Rolling Stones bass player Bill Wyman and Bros twins Matt and Luke Goss, for instance, have more in common than just appealing to schoolgirls — all three were born in Lewisham Hospital.

Like-wise Status Quo's Francis Rossi and Maxi Priest both went to local schools, Val Doonican was married in a Lewisham church, and Squeeze lived and played their first gig in the borough.

The book was written by Mel Wright, a 42-year-old social worker with Lewisham Council who has lived in the borough for the past eighteen years.

Wright says Lewisham's lively club scene and large venues, such as the Albion, Lewisham Odeon and Lewisham Theatre, have been an important stepping stone for many bands before they hit the world stage.

RECORDS BRIEFING

NEW YORK: BMG Music Publishing has acquired the catalogues of Diane Warren and Neil Sedaka/Howard Greenfield. The former covers Warren's early output including hits recorded by Barbra Streisand, Laura Branigan and Joe Cocker. The Sedaka/Greenfield catalogue includes the team's wealth of hits from the Fifties and Sixties. Industry estimates put the price tag on the two at approximately \$3m. The Sedaka catalogue was purchased from Greenfield's estate.

OTTAWA: Overall sales revenue for the music industry has risen seven per cent in the first half of the year compared with the same period in 1989. The growth is being fuelled by the increasing success of cassette singles and CD.

BOSTON, MASS.: Retailers here are withdrawing product by Snap! as the furor over an alleged gay-bashing incident continues. Vocalist Turbo Horror admits assaulting the owner of a gay nightclub but insists he is not anti-gay and has publicly apologised. However, his contribution has not stopped a radio station removing Snap! from its lists.

LOS ANGELES: Geffen Records has declined to release the debut album by Def American's Geto Boys; a press statement, Geffen says: "We respect the right of Def American to record and sell any music that appeals to its artistic sensibilities. We also respect the label's freedom to determine the nature of its responsibility if lyric content is ever inconsistent with themes. While it is not imperative that lyrical expression of even our own Geffen artists reflect the personal values of Geffen Records, the extent to which the Geto Boys album glorifies and possibly endorses violence, racism and misogyny, compels us to encourage Def American to select a distributor with a greater affinity for this musical expression. We are hopeful and confident Def American will succeed with such arrangements and we vehemently oppose any governmental censorship or restrictions that would prevent the distribution of this album, or any other musical work." Controversy over the album arose when the Sony CD pressing plant in Terre Haute, Indiana, refused to press copies of the recordings. According to Def American founder Rick Rubin, Geffen initially promised to "amplify" the album, but "I find a second pressing and it's an abomination, it's distorted and disturbed by Geffen's decision. I am very proud of this record and would have liked for people to have had the opportunity to buy and judge it for themselves," Rubin says.

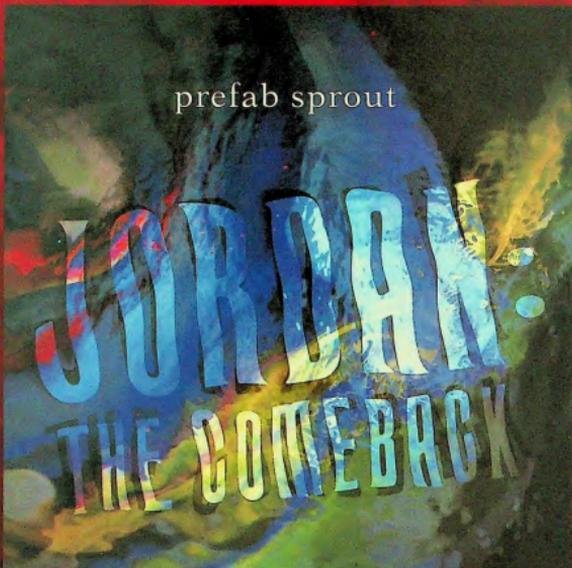
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Soap stars make records and nobody takes them seriously. But now they mean big business, especially when presented as credible artists. Selina Webb reports

YOU CAN'T sing, you can't play, you look awful — you'll go far."

Rarely does the Kit Kat advertisement's stereotypical view of the record industry come closer to the bone than when the star of a soap opera is offered a recording contract.

Since *Crossroads*' cast members including Stephanie De Sykes, Kate Robbins and Noele Gordon began cutting discs in the Seventies, the industry has been receptive to making a quick profit out of high profile, but not necessarily musical, soap opera stars.

BBC Enterprises has been well placed to exploit the cross-marketing opportunities of its stars: it's just a short walk down the corridor from TV studio to recording studio. Hence the release from EastEnders' Wicksy which sold 750,000 copies and became 1986's top selling single. But no at-

Soft soap, hard sell

tempt was made to establish Berry as a pop artist. "The Nick Berry single was a total one-off," admits the label's head of A&R Iain McLeay.

Inexplicably, Neighbours has been the show to add credence to the concept of coining a soap profile into a pop career. PWL's Ian Duffy discovered Kylie Minogue on a producers' exchange trip to Australia and an astute Pete Waterman predicted her appeal with a young UK audience.

For Kylie Minogue and Jason Donovan, the Neighbours connection now veers towards irrelevance, but there's no doubt that the sustenance of their pop careers is linked to the new and successful breed of teen magazines.

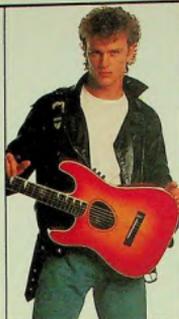
Kylie and Jason have broken the ground, and now Epic aims to go a step further with Neighbours' Craig McLachlan, promoted as the first real musician to make his name in soap.

In the UK, McLachlan's debut single *Mona* has sold 300,000 copies after peaking at number

two in the singles chart. The LP Craig McLachlan And Check 1-2 is nearing gold status in its seventh week of release while *Amazons*, the hurriedly-released second single, is on its way towards the top 10.

Signed by CBS's Australian company, McLachlan's appearance on *Soho Square* release schedules in April alerted product manager Ian Dixon to a possible quick killing. In his opinion, McLachlan has turned out to be more of a long-term prospect. Epic's initial campaign centred on what Dixon calls the "soap culture" magazines — *EMAP's Big* was the first to feature McLachlan on its cover — and a promotional visit to coincide with *Mona's* release on June 4 included regional in-store PAs and television appearances.

In order to emphasise McLachlan's worth as a musician, a ready-to-strum guitar was constantly in his hand. "Journalists who turned up expecting to do the male bimbo story ended up being really impressed by him, and saw that he could actually play and pen



CRAIG MCLACHLAN: can play! Kylie — PWL discovery



Kylie — PWL discovery

songs," says Dixon.

Epic's campaign has been hindered only by McLachlan's soap commitments in Australia (he is now a character in rival opera *Home And Away*) and initial reluctance from both *Smash Hits* and *Radio One* to support another soap spin-off. Regional radio was quick to support the single but *Radio One* was "fairly suspicious" according to Dixon and only playlisted *Mona* when it had reached the Top 10.

A live performance on *Wogon*, a virtually self-penned LP and promise of a UK tour before the year is out have all helped Epic shake off any negative Neighbours connotations. Dixon reports "considerable" European interest in the artist on the back of his UK success. "It could have been naff," Dixon

admits. "But no record company could be embarrassed about having a gold record."

Despite its success, the McLachlan campaign suggests that the market is far from unquestioning in its enthusiasm for the pop/soap mix. Epic maintains it wouldn't have got very far if McLachlan hadn't been a "real musician" and if the record industry wants to avoid portrayal as in the *KitKat* ad it must resist the temptation to manufacture hits out of acting, rather than musical, talent.

McLachlan's management sees him developing a long, and increasingly mature, career in the style of George Michael. "I wouldn't bet against it," says Dixon, who claims he has already forgotten he is working with Henry from Neighbours.

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IR gains record audience

by **Bob Tyler**
INDEPENDENT RADIO is winning its highest ever audience, according to the latest JICRAR research.

Figures covering April to June show that around 50 per cent of the population now listen to independent radio, compared with 46 per cent last year, indicating that increased choice with new stations and split frequency broadcasts is expanding the market.

But while more people are listening, they are listening for a shorter time.

Jonathan Arendt, managing director of specialist radio advertising agency Hallett Arendt, says the rival attraction of heavy World Cup TV coverage may be to blame.

"On the next audience survey later in the year will prove this," he says.

Capital Radio scored highly in the new figures giving the station its strongest position since it opened 17 years ago. Nearly 5m people a week now tune in to one or both of the two Capital services. Capital FM has increased its audience, now reaching 3.4 per cent of London's adults, with Capital Gold increasing its reach, from 1.9 to 2.1 per cent of Londoners.

Local London stations Jaz FM scored a nine per cent reach, although this is down from its own dipstick survey of 14 per cent. It is achieving its target of capturing the upward mobile listener. "It is a first sign of where radio in London will be going," says Jaz FM head of sales Mike Bernard.

Fox FM in Oxford and Border

Radio have made a good initial impact in areas previously not served by independent radio. Recently opened Border has joined the consistently high ranking Scottish stations with the highest reach of the network — 68 per cent of potential listeners tune to the station.

"It has scored a high reach in its first year," says Arendt. "It is reaching 41 per cent in its area. We are now beginning to see the effects of professional and consistent marketing by radio stations, evidenced by stations in hitherto low performing markets such as the south which are now achieving high coverage levels."

Stations choose whether or not

they wish their figures to be officially recorded in the JICRAR rating book. Surely, the only incremental to appear officially, has built an audience of 10 per cent in central Manchester. This is after only nine months of operation and in an area of high competition.

With attention now shifting to London, the industry will be watching the next JICRAR survey closely. Kiss FM and Melody will join Capital and Jazz FM to be recorded in the next wave of research to be conducted this autumn. Kiss and Melody could begin to erode Capital's audience and may lure away some of Jazz FM's listeners.

TUNING IN, TURNING ON, DROPPING OUT — IR AUDIENCE REACH APRIL-JUNE 1990

Greatest gains

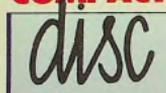
	Per cent reach	
	1989	1990
Yorkshire Gold (YRN AM)	56	21
Five First	54	64
Plymouth Sound	47	54
Red Dragon	37	40
Capital Gold	19	21

Greatest losses

	Per cent reach	
	1989	1990
West Sound	55	44
Trent	46	41
Aire	31	27
Red Rose	38	37
County Sound	35	34

Source: JICRAR audience figures.

COMPACT



1	1 SLEEPING WITH THE PAST	Various	Rock/Pop/Monogram
2	1 KNOCKOUT — THE ALBUM	Polysound	Pop
3	1 BLAZE OF GLORY/You're My Hero	Kevin Jones	Vegetarian
4	1 BOSSA NOVA, Pianos	Various	JAZZ
5	1 WRECKLESS, Madonna	Various	Taiwan
6	1 — BUT SERIOUSLY, Phil Collins	Various	Virgin
7	1 JUST THE TWO OF US, Various	Capitol	Pop
8	1 SUMMER DREAMS, The Beach Boys	Various	Capitol
9	1 THE ESSENTIAL PAVAROTTI	Various	Decca
10	1 HEART & SOUL III, Van Halen	Hearts & Soul	Various
11	1 99 WRECKLESS, Madonna	Various	Sire
12	1 THE BEST OF BOB DYLAN 1964-1970	Various	London
13	1 PRETTY WOMAN (OST), Various	EMI/USA	Various
14	1 WILSON PHILLIPS, Wilson Phillips	SRK	Various
15	1 19 FOREIGN AFFAIR, Tina Turner	Capitol	Various
16	1 10 SHAPES OF THINGS — MONSTER MIX	Various	CSI/A&P
17	1 SOUL PROPOSER, Michael Ballha	CBS	Various
18	1 THE DIMENSION OF LOVE, Various	Dinos	Various
19	1 GUN THUNDER 2, Various	Various	Various
20	1 EDGE SHARPS, Various	EMI	Various

© CIN. Compiled by Gallup for Music Week and BBC.

Spectrum denies allegations of Kuwaiti exiles' coup

LONDON ETHNIC station Spectrum has dismissed suggestions that members of the exiled Kuwaiti royal family have taken control of the station.

Al-Ahadiyah, a Kuwaiti newspaper printed in London, claimed Fouad Alshban, a well-known Arabic figure, would be using Spectrum to broadcast programmes to Kuwaiti nationals in London.

Keith Belcher, Spectrum's station manager, says the report is untrue. He is seeking an apology from both the newspaper and the Kuwaiti embassy.

The incident follows in the wake of allegations of bias towards Iraq by Spectrum. The allegations were raised by a previously unheard of group calling itself the British Ethnic Broadcasters Association (BEBA). The IBA says it has not received any complaints about Spectrum.

Belcher says ensuring the station is impartial is a priority. "We are a British station operating under British rules. Along with the World Service, we will be alone in trying to represent both sides fairly and equally," he says.

Radio One dips into Happy Mondays market

RADIO ONE is to set up the new programme format designed to exploit the fusion of "indie" rock and dance pioneered by The Happy Mondays and Soup Dragons.

The show, to be broadcast on Wednesday August 22, is the brainchild of Sunday request show presenter Annie Nightingale and producer Phil Ross. Although it is initially a one-off, if it proves successful, the station looks certain to develop it into a regular event.

Says Nightingale, "It will be a selection of music that you wouldn't find together on a single show anywhere else on Radio One."

Engineers delay Kiss FM test transmissions

by Sarah Davis
 KISS FM test transmissions are being delayed by IBA Engineering, the newly privatised company which operates London's prime radio transmission facilities.

IBA transmission facilities allow Kiss to cover its London-wide transmission area. However, because of the rash of new incremental stations, IBA Engineering has been forced to build new facilities and tests cannot start until these have been completed.

Because of the delay Kiss is likely to have to wait one week for test transmissions before its launch date of September 1.

KEY A=Radio 1 'A' list B=Radio 1 'B' list	RADIO 1		RADIO 2		REGIONAL		LISTENERS (M PER WEEK)
	1989	1990	1989	1990	1989	1990	

1992 Don't Forget Me	East West	—	—	—	13	12	—
AEROSMITH/The Other Side	Geffen	4	—	—	—	—	—
ARMATRAIDER/JDM Free	A&M	—	—	—	12	—	—
ASSOCIATED/The Fly In The Ointment	Cine	7	—	—	13	13	—
ASWAD/Next To You	Manga	6	6	8	—	21	20
BEYONCE/Forever	MCA	12	8	8	19	23	21
BETTY GOVERN/Here Are Your Baby!	Mercury	18	15	A	27	34	37
5173/Chavez 2	Warner Bros	11	4	—	32	29	54
BLACK CROWS/The Road To Nowhere	Dol American	8	—	7	—	—	—
BLUE FALCON/In The Rain	Big Life	17	14	A	41	39	41
BOMALURINA/Bye, Baby, Bye	Capitol	12	9	—	—	—	—
BON JOVI/CONCRETE SOUL	Verity	8	11	A	38	24	33
BREWER/CALIDA AMBASSADE	Island	—	—	—	—	—	11
BUTLER, JONATHAN/Half Of Good	Jive	—	—	—	12	—	—
CARY, AMARAH/Vision Of Love	CBS	13	11	B	49	48	27
CARRACK/PULL LOVE	Chrysalis	—	—	—	12	—	—
CHER/You Haven't Known Love	Geffen	17	11	A	43	44	55
CHRIS COBBER/The Forensic Corpse For Paul	Mercury	5	—	—	—	—	—
DEACON/BLEET/It Never Rains In Spain	CBS	12	6	—	38	32	—
DEEPTIT/Goodies In The Heart	Elektra	9	8	—	13	—	—
DINA LEE/SUZANNE VEGA/Don't Drive	A&M	21	15	A	49	47	2
DNK/Le Sensation	Raw Boss	10	4	—	—	—	43
DONOVAN/JASON/HYPER/Oh The Rain	PWL	8	—	—	33	31	—
DONOVAN/LANCE/Good Sunday	A&M	—	—	—	15	12	95
FLEETWOOD/MAC/It's The End Of The World	Warner Bros	8	—	—	—	—	—
FREDERICK CHOBUS/Nothing	Virgin	—	—	—	18	16	78
GASCOINE/JUNIOR/Skip Out	MCA	6	—	—	8	—	—
GORDON/LONNIE/Beyond Your Wildest	Sceptre	6	—	—	27	—	—
GO WEST/Keep On Hold/Thinking	Chrysalis	7	11	B	48	48	24
HALO/James/Various	Eric	—	—	—	26	23	69
HARDING, JOHN/WESLEY/The Devil's May	8	10	—	—	10	9	—
HARRIS/Tony/Oh Love	East West	6	—	—	30	17	—
HOTHOUSE FLOWERS/Can See Clearly Now	London	13	4	B	37	37	23
HUMAN LEAGUE/The Heart Like A Wheel	Virgin	9	—	4	44	36	38
ICE/It Works/The 1st Year/You're	Eric	4	—	—	10	—	—
JACKSON/Don't Stop/You Can	A&M	—	—	—	13	—	—
JIVE SINGERS/MASTERMISTERS/Can You Take My MF	—	—	—	—	—	—	—
JOHN ELTON/Club At The End Of The Street	Capitol	15	9	A	51	40	57
KLF/What Time Love?/KLF Connect	—	—	—	—	13	25	—
KLS/The Three She Goss	Go/Discs	5	—	—	—	—	—
LATTON/LINDY/By Games	Arista	14	10	B	29	29	29
LONDON/Write The Spring/Free	Polygram	—	5	—	13	9	—
LONDON/Don't Be So Shy/About You	ECG	4	—	—	29	—	—
MAISONNA/Ready Party	Sire	12	11	—	41	45	8
MAXI/RICHARD/Endless Summer Nights	EMI/USA	—	—	—	21	—	—
MICHAEL/KISS/Can Touch This	Capitol	18	12	A	32	29	5
MILACHIAN/CRAIG & CHECKI/2 Assassins	Eric	12	10	B	44	43	49
MICHAEL/GORBY/Praying For You	ECG	18	20	B	29	26	—
MILLER/STEVE/The Stranger	Mercury	10	—	—	22	22	44
MOORE/Craig/Working In A Mine	Virgin	4	5	—	14	13	72
MYLES/ALANNAH/Love Of Mine	Atlantic	—	—	—	29	26	—
NEW KIDS ON THE BLOCK/Tongue	CBS	8	—	—	40	42	6
PARFUMS IN KYRIE/Earle Brown	SRK	19	19	A	27	32	1
PRETENDERS/Going For Myself	CBS	9	—	—	28	27	—
PRINCE/MAKIN' LOVE/Through The World	—	—	—	—	17	—	—
PRINCE/STREET Gang/Together	Cinebox	7	5	B	21	11	26
PRINCE/THUNDER In The Temple	Polygram	16	16	A	40	40	10
PROFANADOR/Only One/You	Virgin	—	—	—	20	15	—
RICHARD/CHEF/Shoulda	EMI	6	—	—	33	23	—
ROB/LETTER CODE/It's Your World	EMI	14	6	A	45	45	1
ROCKY/WAHLBERG/The Right Combination	—	—	—	—	—	—	—
SONIA/It's For The World	Chrysalis	—	—	—	31	18	—
SOUP DRAGONS/Chin Chin	Big Life	14	17	A	39	42	7
STEVENS/SHARON/Phil Chantagone	—	—	—	—	22	15	—
STEWART/DAVIDA/Big Sister	ECG	4	5	—	30	28	87
STING/NOVEMBER/In The Night	A&M	14	8	B	41	38	18
TALK TALK/Let's Stay Together	Polygram	6	—	—	11	—	—
TOGETHER/Andromeda Express	—	—	—	—	11	15	—
TONGUE/N/Cher/Nothin'	Sceptre	—	—	—	15	23	—
TUNER/John/Love In The Heart	Capitol	13	5	B	46	44	24
UMBER/You're In The Red	DEFAM	9	12	B	34	35	—
WAGNER/BLACK/In The Heart Of The Heart	Capitol	14	11	A	32	31	—
WET WET WET/My 19th Birthday	Parlophone	8	15	B	44	46	30
WIZARD/KING/You're A Good Girl	EMI	—	5	B	8	4	—
WILSON PHILLIPS/Various	SRK	10	6	—	47	41	—
WORLD PARTY/Way Down Now	Ensign	6	—	—	—	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, contact Graham Walker on 071-583 9199 ext 296.

Records are eligible for the grid if they are on the current Radio 1 playlist, or if had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer, or if 3 or more featured on 11 or more current LR playlists (A & B list).

TOP DANCE SINGLES

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

THIS WEEK LAST WEEK		TOMAS ON CHART		NEW	
1	1	DON'T DIMER	A&M AMITY 592 (F)		
2	3	LFO	Warp/Outer Rhythm 7WAPS (WAPS) (RT)		
3	4	WHAT TIME IS LOVE? (LIVE AT...)	KLF Communications KLF 004(X) (RT)		
4	2	TRICKY DISCO	Warp/Outer Rhythm 7WAP7 (RT)		
5	3	GROOVE IS IN THE HEART	Elakira EKR 114(T) (W)		
6	19	BONITA APPELUM	Jive JIVE(T)256 (BMG)		
7	3	HARDCORE UPROAR	HR/London F143 (F)		
8	2	RAGGA TRIP/HOOLIGAN '89	Begg's Twins Shut Up & Dance SUAD5A (SUADS) (PAC)		
9	25	LA SERENISSIMA	Raw Bass 12(RBASS 006 (PAC)		
10	6	OUTSTANDING	Keeny Thomas Coaltempo/Chrysalis COOL(X)215 (E)		
11	15	SILLY GAMES	Lindy Layton/Jamet Kaye Arista 113452 (12)613452 (B)		
12	7	NOBODY	Together MC Check Syncopate 12(SY37) (E)		
13	6	COME TOGETHER	Primal Scream Creation CRE078(T) (P)		
14	NEW	NEXT TO YOU	Awared Mango 12(MNG 753 (F)		
15	9	NAKED IN THE RAIN	Scapp Dragons/Junior Reid Raw TV/Big Life LRV9(T) (RT)		
16	10	ENGLISHMAN IN NEW YORK	5 Sing A&M AMITY 580 (F)		
17	13	I'M FREE	Scapp Dragons/Junior Reid Raw TV/Big Life LRV9(T) (RT)		
18	11	POISON	12 Bell Biv Devo MCA MCA(T)1414 (F)		
19	27	WHERE ARE YOU BABY?	Betty Boo Rhythim King LEFT 43(T) (E)		
20	25	EASY LIFE	Caribbeat Voltaire Parlophone 12(R6281) (E)		

21	NEW	STEP OFF	Junior Giscombe MCA MCA(T)1432 (F)
22	44	RAISE (63 STEPS TO HEAVEN)	Bocca Juniors London BO(X)11 (F)
23	18	THIEVES IN THE TEMPLE	4 Prince Paisley Park W975(T) (W)
24	11	PURE	G.T.O. Coaltempo/Chrysalis COOL(X)218 (E)
25	14	MC CAN'T TOUCH THIS	11 MC Hammer Capitol 12(CL 578) (E)
26	17	SILENT VOICE	6 Innocence Coaltempo/Chrysalis COOL(X)212 (E)
27	16	PORTRAIT OF A MASTERPIECE	3 D.O.C. Atlantic/East West A9894(T) (W)
28	NEW	VISION OF LOVE	Maniah Carey CBS 6559220 (12) 6559226 (C)
29	NEW	DON'T BE A FOOL	Loose Ends 10/Virgin TEN(X)312 (F)

J&S		REGGAE DISCO CHART	
1	(1)	SPECIAL GUEST	Anthony Rich Secret Music AR 1
2	(4)	ZIG ZAWA	Deady Star Lipson/Island 902
3	(2)	TEACH THEM PROPER	Shabby Roots Hollywood MO 98
4	(6)	GONE SHE GONE	Wendy Walker Sp Greenway SO 279
5	(9)	YOU CAN'T HURRY LOVE	Joe Dun & Gen Levy Moon 51 90505
6	(3)	HOUSE HUSBAND	Shabby Roots Greenwaves GREG 277
7	(5)	INTERNAL FLAME	Wynona Winder Panthera PI 055
8	(7)	GAL TALK GOOD	Shabby Roots Blue Mountain BM 90
9	(12)	PUNNANT TEGERG	Shabby Roots SHR 12
10	(10)	STEPHANIE	Sugar Black Panthera PI 053
11	(8)	GIRL OF MY BEST FRIEND	Tegan Rice & P 12 MNS 751
12	(25)	SLOW DOWN	Phonax Collection White Label PEP 31
13	(14)	STAMINA	Shabby Roots Panthera PI 052
14	(11)	PRIVATE PROPERTY	Shabby Roots Greenwaves GREG 273
15	(22)	DRUNK AND DRIVE	Innocence White Label PCK 21
16	(13)	JUST IS GOOD TO YOU	Meek & White Panthera Case 7 GREG 275
17	(18)	THANK YOU FOR THE MANY THINGS	Mary Wells HCF 103712
18	(15)	36 MONTHS BREAK	Felix Arches Panthera PI 052
19	(24)	ALWAYS ON MY MIND	Reynolds McKenna White Label RRT 1
20	(39)	RYKERS ISLAND	Clash Taz 40 Disc MOD 0114

REGGAE ALBUM CHART			
1	(1)	GODDIE HITS VOLUME 8	Junior EGP 1008
2	(10)	BENGA TOWN	Shabby Roots Greenwaves GREG 144
3	(1)	GREENEYES SAMPLER 4	Voracious Greenwaves GREG 4
4	(4)	IN FINE STYLE	Sascha Chase CRP 3
5	(7)	NATIONAL SUN TAN	Wala B Ariva ARP 059
6	(5)	BONAFIDE	New Power Top 20 75
7	(8)	FRESH LIPS LOVER	J. Lodge Greenwaves GREG 142
8	(6)	PRaises	Island Vibration KMG Records RB 3054
9	(9)	GREGORY MEETS THEM	Alli Gregory's Roots + Friends Sing STP 1
10	(11)	SUGGESTIVE MOVEMENTS	Aravah 8 Chase CRP 4
11	(3)	LOVERS FOR LOVERS VOL 3	Voracious Business BMBP 051
12	(12)	TAKE TWO	Shabby Roots Shabby Roots KMG 3046
13	(16)	DUB SYMPHONY	Jah Shaboo Mango MFL 2844
14	(19)	20 REGGAE CLASSICS VOL 4	Voracious FMS 1504
15	(13)	WICKED EVERYWHERE	Voracious Super Power SP 105
16	(14)	MEK WE DWEET	Bunny Sparer MANGO MFS 1045
17	(15)	FIRE HOUSE CREW & FRIENDS	Voracious Taurus TRP 27
18	(17)	TRICKS MY AGE	SHOWCASE 90 Voracious Greenwaves GREG 146
19	(20)	LOVERS FOREVER VOL 3	Voracious Joe Franco MFL 3000
20	(24)	TOUCH IS A MOVE	Triple Super Power SP 108

30	12	DOIN' OUR OWN DANG	Elemental/WEA W9754(T) (W)
31	20	LAMBORGHINI	5 Shut Up & Dance SUAD4A (SUAD4) (PAC)
32	23	SILLY GAMES	MUSIC FACTORY 5000 (BMG)
33	32	HOTEL CALIFORNIA	W.A.U./Mr. Modo MAGS3 (MAGX3) (F)
34	21	LIES	6 Ex Vogue Atlantic/East West A7893(T) (W)
35	NEW	LET THE RHYTHM HIT EM	Eric B & Rakim MCA MCA(T) 1433 (F)
36	31	ROCKIN' OVER THE BEAT	7 Technomatic/7ya K Kid Swanyway STR(T) 14 (BMG)
37	NEW	GET SWEET LOVE	Jay Mowf/10/Virgin TEN(X)315 (F)
38	24	WASH YOUR FACE IN MY SINK	4th + B'way 12(BWRB 183 (F)
39	NEW	LIVE THE LIFE	Sindecant Virgin VS(T) 1282 (F)
40	NEW	NOTHING	Fractur Chorus Virgin VS(T) 1284 (F)
41	NEW	LA RAZA	Kid Frost Virgin USA VU5125 (F)
42	35	TRUE LOVE	5 The Chimes CBS CHIM(T) 2 (C)
43	5	ELEVATION	Optimism - (OPT 100) (T)
44	NEW	DO YOU REALLY WANT MY LOVE	Malibu Moore Capitol USAJ - (15561) (Imp)
45	NEW	LOVE SCARED	Lance Ellington A&M AMITY 585 (F)
46	22	COOL WITH NATURE	3 Stripes/London SNM(X)2 (F)
47	54	TURTLE POWER	5 Partners in Kryme SBK 12(TURTLE 1 (E)
48	26	SOME KIND OF HEAVEN	2 BBG Urban Hoes URHX 911 (E)
49	NEW	THE 900 NUMBER	45 King Dance Traz DREX 212 (BMG)
50	47	GOTTA TURN THE MUSIC UP	M.C. Showbiz/Lap 1 Crew 1st Bass/Big One RUFF18 (RT)

TOP 10 ALBUMS

1	1	NOW DANCE 902	Various EMI/Virgin/P Gram NODS/TCNODS (E/F)
2	NEW	EDUINAMENT	Boogaloo Down Productions Jive HIP100/HIPC100 (BMG)
3	NEW	WEGABASS	Various Teltar STAR2425/STAC2425 (BMG)
4	3	THERE'S NOTHING LIKE THIS	7 Omar Kango Dance KDLPE (GAM) 5(F)
5	4	AMERIKKKA'S MOST WANTED	4 Ice Cube 4th + B'way BRLP551/BRCAS51 (F)
6	NEW	BONAFIDE	10/Virgin DIXR2/CDIXR2 (F)
7	15	VOL II (A NEW DECADE)	10/Virgin DIXR0/CDIXR0 (F)
8	2	TAKE A LOOK AROUND	8 Master Ace Warner Bros. (USA) - 9281791 (Imp)
9	4	PLEASE HAMMER DON'T HURT EM	4 MC Hammer Capitol EST71/7CST7120 (E)
10	10	CHIMES	CBS 4664811/4664814 (C)

TOP 10 BUBBLERS

1	DREAM	A.S.K. MCA MCA(T)1430 (F)
2	IN SUMMER I FALL	Family Stand Atlantic/East West A7861(T) (W)
3	BAND OF GOLD	N.R.G. UK Feet Elite Swanyway STR(T)16 (BMG)
4	DANCE	Earth People Apexoton - (AP146) (Imp)
5	CRACKDOWN	Psyche Kool Kat - (KOOL 603) (P)
6	GET DOWN	4th Floor Orchestra Ltd Fourth Floor - (FF 111) (W)
7	FAST FISH AND LOOSE FISH	QRZ? Foot Steppz 10/Virgin TEN(X)314 (F)
8	DON'T HOLD BACK ON LOVE	Beet System 4th + B'way 12(BWRB189 (F)
9	UNTITLED	Music Of Life - (NOTE40) (P)
10	TELEVISION	Frequency Matroplex - (MO 15) (Imp)



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massive, loving you
don pablo's animals, venus (the piano mix)
f.p.t. project, going back to my roots
jam tronik, another day in paradise (the sidney mix)
ij & the sound wave, i'm not in love
candy flip, strawberry fields forever
1990, don't you forget about me
dream in go, shine on you crazy diamond
sharon dee clark, guilty
pasha, red

TOP 75

SINGLES

POPPLES
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This Week	Last Week	Wks on Chart	Title	Artist (Producer/Publisher)	Label	12" (D) Number (Distributor)
1	3	5	IT'S BITSY TEENY WEENEY...	Capitol/Polydor (CP700) (1 F)		
2	5	3	TOM'S DINER	ADM (AAV) 1992 (P) Dixie Redding, Suzanne Vega (Steve Addabbo/Lenny Kaye/Rossini) (3)		
3	1	6	TURTLES POWER	SBK (13TURTEL) (1 F) Partners in Kymene (Partners in Kymene) EMI Music (3)		
4	6	4	TONIGHT	CBS (BL000K7) (1 F) New Kids On The Block (Stan Hoen/New Kids On The Block/Jonzun) EMI Music (3)		
5	4	8	NAKED IN THE RAIN	W.A.U.M. (Moo) (5) (UK: BNL 237) (P) Blue Pearl (Young E.G. Music/Bisc) Blue Music (3)		
6	9	3	LISTEN TO YOUR HEART/DANGEROUS	EMI (12EM 149) (P) Roxette (Clarence Fievernay) Jimmy Ford Music EMI Music (3)		
7	5	12	U CAN'T TOUCH THIS	Capitol (12C 319) (P) M.C. Hammer (M.C. Hammer) Jobete Music EMI Music (3)		
8	NEW	1	PRAYING FOR TIME	Epic (Epic 01) (1 C) George Michael (George Michael) Monson Leashy Music (3)		
9	7	3	WHERE ARE YOU BABY?	Rhythm King (LFT 400) (P) Betty Boo (Betty Boo King, John Richardson King) King Music (3)		
10	7	7	FM FREE	Rca (WJVL) (WJVL) (P) The J. B. Tinsley Band (The J. B. Tinsley Band) Shingee Westmeath (3)		
11	NEW	1	FOUR BACHARACH & DAVID SONS (EP)	CBS (C 58242) (1 C) Deacon Blue (John Kelly) MCA Music Service/MCA-Carni Music (3)		
12	4	12	HARDCORE UPROAR	Reitlen (RFD 143) (P) Together (Together) Copyright Control (3)		
13	3	14	BLAZE OF GLORY	Vertigo (Phonogram) (BJ 112) (P) The Lightning Bolt (The Lightning Bolt) Jon Bon Jovi Polygram Music (3)		
14	NEW	1	CAN CAN YOUNG	MCA (Foxy) (MCA) (P) Lisa Berry (Andy The Masters/Andy Pocklan/Morgan Varcoe) Various (3)		
15	3	18	ENGLISHMAN IN N.Y. (Liebrand Remix)	EMI (12EM 546) (P) Sinead O'Riordan (Sinead O'Riordan) Virgin Music (3)		
16	5	3	WHAT IS LOVE?	KLF Communications (KLF 040) (P) The KLF (The Children Of The Revolution) (KLF) Epic/Zoo/Waco/Pop Con (3)		
17	NEW	1	SILHOUETTES	EMI (12EM 152) (P) The Roots (The Roots) Richard Sylvester Music (3)		
18	5	24	THE KING OF WISPUH THINKING	Chrysalis (SOM 18) (P) Go West (Peter Woolf Campbell Connolly & Co/Zomba Music) Chrysalis (3)		
19	8	6	HONKY PANKY	Sire (W 9397) (W) Madonna (Madonna/Patrick Leonard) Warner Chappell Music (3)		
20	5	14	TRICKY DISCO	Warp (Coral Rhythm 7) (WAP 17) (P) Tricky Disco (Tricky Disco) Outer Space Music (3)		
21	4	19	AMANDA	Epic (561 707) (12-656700) (P) Craig Mack (Craig Mack) CBS Music (3)		
22	4	27	VISION OF LOVE	CBS (651033) (12-656700) (P) Mariah Carey (Preston Lawrence) Vision Of Love/Best Jammer (3)		
23	5	13	SILLY GAMES	Arista (113432) (12-41343) (B) (M) Lynyrd Skynyrd (Lynyrd Skynyrd) Arista Music/MCA-Com (3)		
24	11	12	SACRIFICE/HEALING HANDS	Rocket (Phonogram) (E 5231) (P) Elton John (Chris Thomas) Big Pig Music (3)		
25	15	7	ROCKIN' OVER THE BEAT	Sire (Sire 517) (14) (B) (M) Technique (Technique) Vee A/Kid (Lo Rogard) Brothers Organisation (3)		
26	16	7	LFO	Warp (Coral Rhythm 7) (WAP 15) (P) LFO (LFO) Warp Music/Rhythm King Music (3)		
27	10	4	THINGS IN THE TEMPLE	Paslay/Pan/Warner (B 9395) (15) (P) Prince (Prince) Warner Chappell Music (3)		
28	26	2	COME TOGETHER	Creation (C 87) (P) Dawn French (Dawn French) Creation Unpublished/Creation Unpublished (3)		
29	38	2	HEART LIKE A WHEEL	Virgin (V 126) (P) Human League (Martin Rotsey) Copyright Control (3)		
30	23	5	I CAN SEE CLEARLY NOW	London (LON 019) (20) (P) Innocent Flowers (Steve Upson/Rondor Music) (5)		
31	34	2	LOOK ME UP IN THE HEART	Capitol (12C 584) (P) Tina Turner (Dan Hartman) Warner Chappell Music (3)		
32	60	2	GROOVE IS IN THE HEART...	Elektra (EK 1147) (W) Technique (Technique) Elektra (3)		
33	21	9	POISON	MCA (MCA 01) (14) (P) Bon Jovi (Bon Jovi) BMG Music (3)		
34	44	3	THE JOKER	Capitol (12C 584) (P) Steve Miller Band (Steve Miller) Warner Chappell Music (3)		
35	20	9	CALIFORNIA DREAMIN'/CARRY ON	EMI (12EM 145) (P) Roxette (Roxette) A&M/Gemmy (A) MCA A&M/BMG/Com (3)		
36	39	2	RELEASE ME	BMG (1258) (1) (P) Christina Aguilera (Christina Aguilera) BMG Music (3)		
37	NEW	1	END OF THE WORLD	Capitol (PAL) (P) (S) (S) (P) Sonia (Stock/Atten/Waterman) Mautogaldis Music (3)		

TITLES A-Z (WRITERS)

A	Anytime (The Waitresses)	26	Let's Be Perfect (The Waitresses)	26	Let's Be Perfect (The Waitresses)
B	Back In Time (The Waitresses)	27	Let's Be Perfect (The Waitresses)	27	Let's Be Perfect (The Waitresses)
C	Back In Time (The Waitresses)	28	Let's Be Perfect (The Waitresses)	28	Let's Be Perfect (The Waitresses)
D	Back In Time (The Waitresses)	29	Let's Be Perfect (The Waitresses)	29	Let's Be Perfect (The Waitresses)
E	Back In Time (The Waitresses)	30	Let's Be Perfect (The Waitresses)	30	Let's Be Perfect (The Waitresses)
F	Back In Time (The Waitresses)	31	Let's Be Perfect (The Waitresses)	31	Let's Be Perfect (The Waitresses)
G	Back In Time (The Waitresses)	32	Let's Be Perfect (The Waitresses)	32	Let's Be Perfect (The Waitresses)
H	Back In Time (The Waitresses)	33	Let's Be Perfect (The Waitresses)	33	Let's Be Perfect (The Waitresses)
I	Back In Time (The Waitresses)	34	Let's Be Perfect (The Waitresses)	34	Let's Be Perfect (The Waitresses)
J	Back In Time (The Waitresses)	35	Let's Be Perfect (The Waitresses)	35	Let's Be Perfect (The Waitresses)
K	Back In Time (The Waitresses)	36	Let's Be Perfect (The Waitresses)	36	Let's Be Perfect (The Waitresses)
L	Back In Time (The Waitresses)	37	Let's Be Perfect (The Waitresses)	37	Let's Be Perfect (The Waitresses)
M	Back In Time (The Waitresses)	38	Let's Be Perfect (The Waitresses)	38	Let's Be Perfect (The Waitresses)
N	Back In Time (The Waitresses)	39	Let's Be Perfect (The Waitresses)	39	Let's Be Perfect (The Waitresses)
O	Back In Time (The Waitresses)	40	Let's Be Perfect (The Waitresses)	40	Let's Be Perfect (The Waitresses)
P	Back In Time (The Waitresses)	41	Let's Be Perfect (The Waitresses)	41	Let's Be Perfect (The Waitresses)
Q	Back In Time (The Waitresses)	42	Let's Be Perfect (The Waitresses)	42	Let's Be Perfect (The Waitresses)
R	Back In Time (The Waitresses)	43	Let's Be Perfect (The Waitresses)	43	Let's Be Perfect (The Waitresses)
S	Back In Time (The Waitresses)	44	Let's Be Perfect (The Waitresses)	44	Let's Be Perfect (The Waitresses)
T	Back In Time (The Waitresses)	45	Let's Be Perfect (The Waitresses)	45	Let's Be Perfect (The Waitresses)
U	Back In Time (The Waitresses)	46	Let's Be Perfect (The Waitresses)	46	Let's Be Perfect (The Waitresses)
V	Back In Time (The Waitresses)	47	Let's Be Perfect (The Waitresses)	47	Let's Be Perfect (The Waitresses)
W	Back In Time (The Waitresses)	48	Let's Be Perfect (The Waitresses)	48	Let's Be Perfect (The Waitresses)
X	Back In Time (The Waitresses)	49	Let's Be Perfect (The Waitresses)	49	Let's Be Perfect (The Waitresses)
Y	Back In Time (The Waitresses)	50	Let's Be Perfect (The Waitresses)	50	Let's Be Perfect (The Waitresses)
Z	Back In Time (The Waitresses)	51	Let's Be Perfect (The Waitresses)	51	Let's Be Perfect (The Waitresses)

THE NEXT 25

67	AMERICAN'S MOOT	67	Ami (Ami)
68	THE OTHER SIDE	68	Ami (Ami)
69	HEAVEN KNOWS	69	Ami (Ami)
70	AMIT WADT A DREAM	70	Ami (Ami)
71	LET THE BRYTHNEM	71	Ami (Ami)
72	RAISE 163 STEPS TO...	72	Ami (Ami)
73	HEAVENBREAKER	73	Ami (Ami)
74	DONT FAT THE FEEDWORM	74	Ami (Ami)
75	DREAM	75	Ami (Ami)
76	LEFTS BOTT PUMP/PLUMBER	76	Ami (Ami)
77	THE OTHER SIDE	77	Ami (Ami)
78	HEAVEN KNOWS	78	Ami (Ami)
79	AMIT WADT A DREAM	79	Ami (Ami)
80	LET THE BRYTHNEM	80	Ami (Ami)
81	RAISE 163 STEPS TO...	81	Ami (Ami)
82	HEAVENBREAKER	82	Ami (Ami)
83	DONT FAT THE FEEDWORM	83	Ami (Ami)
84	DREAM	84	Ami (Ami)
85	LEFTS BOTT PUMP/PLUMBER	85	Ami (Ami)
86	THE OTHER SIDE	86	Ami (Ami)
87	HEAVEN KNOWS	87	Ami (Ami)
88	AMIT WADT A DREAM	88	Ami (Ami)
89	LET THE BRYTHNEM	89	Ami (Ami)
90	RAISE 163 STEPS TO...	90	Ami (Ami)
91	HEAVENBREAKER	91	Ami (Ami)
92	DONT FAT THE FEEDWORM	92	Ami (Ami)
93	DREAM	93	Ami (Ami)
94	LEFTS BOTT PUMP/PLUMBER	94	Ami (Ami)
95	THE OTHER SIDE	95	Ami (Ami)
96	HEAVEN KNOWS	96	Ami (Ami)
97	AMIT WADT A DREAM	97	Ami (Ami)
98	LET THE BRYTHNEM	98	Ami (Ami)
99	RAISE 163 STEPS TO...	99	Ami (Ami)
100	HEAVENBREAKER	100	Ami (Ami)

MUSIC WEEK

MALANNAU

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38	46	NEXT TO YOU	Mango Island (12WJG 73) (P) Anast (Anast) Island Music/Aspen Music (3)
39	NEW	HOW YOU'RE GONE (REMIX)	EMI (12EM 150) (P) Wesley (Wesley Clark/Keth Chan) Warner Chappell/Pop Con (3)
40	30	STAY WITH ME HEARTACHE	Precious (LEVEL 13) (P) Wet Wet Wet (Wet Wet Wet) (A) Precious/Chrysalis AA Northern (3)
41	22	WASH YOUR FACE IN MY SINK	8th + 9th (Wayland) (2) (P) (M) Dream Warriors (King Lou/Maximum 65) MCA Music (3)
42	40	LA SERENISSIMA	Rca (BS 12) (P) (M) (S) (P) (M) Dina Dina (Dina Dina) Polygram Music (3)
43	16	IT MUST HAVE BEEN LOVE	EMI (12EM 114) (P) Roxette (Clarence Otway/MCA) EMI Music (3)
44	35	WE'VE GOT TO THE BALL	DEPT (14) (P) (M) (S) (P) (M) U2 (U2) Island/Spania Florida (3)
45	NEW	DUVE! DUVE! DUVE!	EMI (12EM 151) (P) Bruce Dickinson (Chris Tsangaris) Zomba Music (3)
46	58	THE RIGHT COMBINATION	Epic (Epic 05) (12-656700) (P) Sade (Sade/Warblers) (Rufus Shant) Famous Warner Chappell (3)
47	27	CLUB AT THE END OF THE...WHISPERS	Rocket (E 523) (12) (P) Elton John (Chris Thomas) Big Pig Music (3)
48	NEW	DON'T BE A FOOL	10 (Virgin) (TENA) (12) (P) Loose Ends (Carl McInsh) Brampton Music/Copyright Control (3)
49	31	DOOPS UP	Avista (113296) (12-613296) (B) (M) Snap (Snap) Minder Music/Warner Chappell/Zomba Music (3)
50	37	NOBODY	Sympacore (125) (P) (M) Tina Turner (Chick Bootbe & Snugg) EMI Music (3)
51	54	LOOKING FOR ATLANTIS	Kidchance (CBS 930) (12) (P) Pebbles (Pebbles) (Myself) Kitchen Music/Copyright Control (3)
52	72	WALKING BY THEMSELVES	Virgin (V 120) (12) (P) Gary Moore (Gary Moore/Lan Taylor) Copyright Control (3)
53	NEW	HEARTBORE AND BUSTED	Polydor PD 84 (12-92 94) (P) Magnum (Keith Olsen) All Songs/Level Copy/Warner Chappell (3)
54	32	VIOLENCE OF SUMMER LOVE'S...	Parlophone (12DD 14) (P) Duran Duran (Duran Duran) Island/Sirentalia Music/EMI Music (3)
55	36	DOIN' OUR OWN DANG	Emata (EWA 1) (P) (S) (P) (M) The Jungle Brothers (The Jungle Brothers) Copyright Control (3)
56	53	HOW THE HEART BEHAVES	Fontana (Phonogram) (W 812) (P) Was Not Was (Don Was/David Was) MCA Music (3)
57	40	LET LOVE RUL	Virgin America (VJST) (2) (P) Lenny Kravitz (Lenny Kravitz) Virgin Music (3)
58	53	YOU WOULDN'T KNOW LOVE	Geffen (Geff 717) (W) Over Myself (Over Myself) Warner Chappell Music/EMI Music (3)
59	29	PINK CHAMPAGNE	Epic (SHAKY) (12) (P) Shakin' Stevens (Pete Hammond) Shaky Music (3)
60	NEW	NOTHING	Virgin (VST) (12) (P) Frazier Chorus (Bill Davidson/Frazier Chorus) Blue Mountain Music (3)
61	64	CHANEL 2	Virgin (V 932) (12) (P) B-Side's (Don Was) Rotor Music (3)
62	47	BONITA APPLIN	Jive (Jive 1256) (B) (M) A The Cabaret Group (The Cabaret Group) Sirentalia Music/EMI Music (3)
63	42	100 MURKERS ARE GO	Bushy (G) (12) (P) (M) (M) Fab Feet (Fab Feet) (A) To The Power (A) Anderson/Meyor/MCA Music (3)
64	51	ONE LOVE	Silverstone (ORE) (12) (P) The Stone Roses (John Leckie) Zomba Music (3)
65	43	THAT'S JUST THE WAY IT IS	Virgin (VST) (127) (P) Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/His Run (3)
66	NEW	IN THE BACK OF MY MIND	Warner Bros. (W 932) (P) (M) Fleedwood Mac (Gary Levine/Fleedwood Mac) Chrysalis/Bonior Music (3)
67	NEW	UP & DOWN	London (LON 02) (12) (P) The High Lones (William) Copyright Control (3)
68	NEW	STEP OFF	MCA (MCA 01) (14) (P) Jonny (Jonny) Island/Discombe (Greg Smith) EMI Music (3)
69	45	DOUBLEBACK	Warner Bros (W 932) (12) (P) ZZ Top (ZZ Top) Warner Chappell Music (3)
70	69	JACK TALKING	RCA (B 4300) (12-PT-6300) (B) (M) David (David) (Spiritual Cowboys) Stewart/Epix/BMG/Bonior Music (3)
71	33	MONA	Epic (Epic 55) (12-65747) (P) (M) Craig McLachlan & Check 1-2 (Garth Porter) EMI/Warner Chappell (3)
72	41	SHE AIN'T WORTH IT	London (LON 02) (12) (P) Glen (Glen) (B) Brown (Dante) Prince (EMI) Chrysalis/MCA (3)
73	62	SILLY GAMES (REMIX)	MCA (Foxy) (MCA) (P) Lynyrd Skynyrd (Lynyrd Skynyrd) Arista Music/MCA-Mil/Com (3)
74	61	EASY LIFE	Parlophone (12) (P) (M) (S) (P) (M) Ceballos Dorta (Ceballos Dorta/R Gordon M) Dordor Music (3)
75	63	NBESN VOLTAGE	Decca (PAL) (V) (12) (P) Luciano Pavarelli (Fay Mynah) Decca/PAL (3)

TOP 75 ARTIST ALBUMS

1 **SLEEPING WITH THE PAST** * CD
Elton John
Reissue/Program 843891

2 **BLAZE OF GLORY/YOUNG GUNS II** CD
Jon Bon Jovi
Vertigo 8464731

3 **BOSSANOVA** CD
Plays
4AD/CAD 0010

4 **STEP BY STEP** ● CD
New Kids On The Block
CBS 466661

5 **... BUT SERIOUSLY** ***** CD
Phil Collins
Virgin 17260

6 **THE ESSENTIAL PAVAROTTI** ** CD
Luciano Pavarotti
Decca 4202101

7 **IM BREATHELESS** * CD
Madonna
Sire WX1351

8 **7** **LOVEGOD** CD
Soul Dragons
Raw TV/Big Life/SQUP/2R

9 **SUMMER DREAMS** ○ CD
Beast Boys
Capitol/EMT051

10 **SOUL PROVIDER** ● CD
Michael Bolton
CBS 4653431

11 **PLEASE HAMMER DON'T HURT 'EM** ○ CD
MC Hammer
Capitol E3 17100

12 **FOREIGN AFFAIR** **** CD
Tina Turner
Capitol ESTU12103

13 **WILSON PHILLIPS** ● CD
Wilson Phillips
SBR 594LP45

14 **GREATEST HITS** ● CD
Bangles
CBS 4667691

15 **LABOUR OF LOVE II** ** CD
UB40
DEP Int./Nippon UDFP 14

16 **GRAG MCLAUGHAN & CHECK 1-2** CD
Craig McLaughan & Check 1-2
Epic 4663471

17 **HOT ROCKS 1964-1971** CD
Rolling Stones
London B201401

18 **HOME** CD
Hothouse Flowers
London B281971

19 **PUMP UP THE JAM** * CD
Fatback
Capitol/EMT 051

JANET KAY THE ALBUM SILLY GAMES

FEATURING:
SILLY GAMES
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FEEL NO WAY
ROCK THE RHYTHM
CLOSER TO YOU
DO YOU LOVE ME
CAN'T GIVE IT UP
THAT NIGHT
CAPRICORN WOMAN



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CD-CECD 1001

MUSIC WEEK
W

INCORPORATING LP, CASSETTE & CD SALES

41 **BROTHER'S KEEPER** CD
The Neville Brothers
AAJ 9953121

42 **COMPOSITIONS** ○ CD
Anita Baker
Elektra EKT172

43 **COSMIC THING** ● CD
B-52's
Reprise/Warner Brothers WX 283

44 **THE HUNGER** CD
Michael Bolton
CBS 4601531

45 **CUTS BOTH WAYS** *** CD
Gloria Estefan
Epic 4651451

46 **WAKING HOURS** ● CD
Do!/Rinô
ASJ 444-9095

47 **LIFE** ● CD
Inspired Corpsets
Com/Music DUNO 8

48 **THE BEST OF UB40 VOL 1** *** CD
UB40
Virgin 181971

49 **THE ROAD TO HELL** *** CD
Chris Rea
East West/WV 317

50 **WILD! *** CD
Erasme
Mute STUM 75

51 **THE CHIMES** ○ CD
The Chimes
CBS 4664811

52 **EDUTAINMENT** CD
Broogie Down Productions
Jive/HIP 100

53 **HANGIN' TOUGH** ** CD
New Kids On The Block
CBS 4666741

54 **GOLD MOTHER** CD
Ladnas
Fantasy/Dynacore 844164

THE EAR

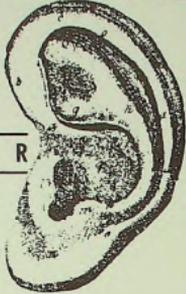
THE 25th Of May, apparently take their name from the date of the sinking of the Belgrano, but as they are one of the best dance merchants around they could just as easily have decided on Bill "Boangles" Robinson's birthdate in 1878. They formed in mid-1988 and received some Peel airplay for their debut EP Post Funk War. Now after a few line-up changes they look set for greater things.

Their sound mixes hip-hop, rap, scratching and searing guitar to produce one of the hottest sounds around. The opening track and second single, Solid State, on Liverpool Records, is one of the best hard-hitting groovers this side of San Francisco's Beatnigs, and its release in mid-September should see the majors bending over backwards to get in on the action.

Obvious promo gimmick of the week came from Coventry's Ludicrous Lollipop as a taster for their debut EP, Mush. It has been released on their own fetchingly-titled label, Crazy Ape Bonkers Phonogram Production Company. Musically it's a rather fabulous brand of high-energy pop thrash which at turns recalls Mega City 4 and The Psychotic Furs, and if that sounds odd, it still works.

Forthcoming releases on Shimmy Discs, the label owned by prolific producer/engineer Kramer, should establish both the man and the label. When People Were Shorter And Lived Near The Worker, who look one of Music Week's coveted Album Of The Year awards last year, have their version of Gershwin's Porgy And Bess (in its entirety) ready, while Jellyfish Kiss will have their second LP out in the autumn and Kramer describes it as "the best hardcore/psychodic record ever." But pick of the crop is a new recording of The Rules LP, with versions of the Neil Innes Beatles spoofs supplied by Sonic Youth, Butthole Surfers, Bongwater and others.

Splash With Sonys are a Coventry pop trio who have been together for three years, but who have just managed to release their debut EP. It has been worth the



wait, as the four tracks indicate an apt capable of mixing soaring pop harmonies with intelligent political lyrics. Their press release claims they are "said to be Coventry's top band" which is open to discussion, but a few more tracks like Once In A Lifetime (Again) and Watchtower could swing the balance in their favour.

Demian Wilson is a 20-year-old singer/songwriter who has gained most of his experience fronting indie hopefuls, The Button Factory. But it is in his solo capacity that he has come to The Ear's attention. His two track demo is a thoroughly professional affair redolent of The Waterboys. The near future will see him start gigging again as a solo artist and also with his new band.

Birmingham four-piece Ocean Colour Scene's debut single, Sway for PHEFF Records proves interesting listening. Due in September, The Ear's advance tape shows the band mixing uptempo funk riffs with Beatles-like harmonies. All it needs is a few plays on daytime radio and this will make a big impression, and while earlier demo tracks recall the likes of Stars Of Heaven and Meat Puppets, they would seem to know a thing or two about the dance scene.

Chere Records has built its name on discovering noisy young disaffected leather-clad youths (most notably The Telescopes) and their latest signings, Whipping Boy are another fine example of the genre. Their debut EP, Sugar I Swear throws up comparisons with My Bloody Valentine and Sonic Youth, but there's enough energy and song-writing skill to indicate longevity. As one of the few Dublin bands of recent years with aggression, they are well worth keeping an eye on.

PERFORMANCE

Crystal balls

BLACK-CLAD "Goths" have about as much affinity for sunlight as Dracula has for Chicken Kiev.

No wonder, then, that so many of the 20,000 who crowded to see the sold-out Garden Party at Crystal Palace Park looked a little uncomfortable in the scorching summer heat.

Lush and James played early, their short sets greeting much of the audience as it arrived. And James' popularity — fuelled by the last single, Come Home — now seems to have overtaken that of final support act All About Eve, at least in T-shirt wearing terms.

Indifference was the almost universal reaction to All About Eve's 45 minute set. Certainly one section of the crowd was suddenly galvanised into life when The Mission's Wayne Hussey emerged to play guitar.

It was rather different when Robert Smith took the stage in a long, flowery shirt and launched into a lengthy charge through The Cure's back catalogue.

This was strictly a one-off with no product to promote — though an LP of remixes is due in October — and group and crowd enjoyed it to the full.

The Cure's great achievement has been to translate their initial small scale appeal into something which will work in major venues without losing the intimate relationship they share with their fans.

The music is a variation on a single theme, but to dismiss the group as samey or unadventurous is to miss the point. That consistency is precisely their appeal.

By the time the soiled Goths began to judge home in their beloved darkness, it was apparent that not only is The Cure's longevity assured if they want it, but that the music business has rediscovered a venue it should never have abandoned.

JAMES WILLIAMS

Puffing the magic dragons

ON THE night The Soup Dragons reached number five in



RANDY CRAWFORD: sincerity in delivery

the singles chart, with their anthemic cover of The Rolling Stones' I'm Free, it finally all came together.

So full was the Town and Country Club that, even on the balcony, dancing space was impossible to find. While lead singer, Sean Dickson, did his floppy-armed, lolling best, most were restricted to gentle swaying and head-shaking.

In front of the stage, a surging ruck distinguished The Soup Dragons' hardcore fans. They have seen the band evolve from frenetic rock merchants into a tight indie-dance outfit that now attracting off-duty chartered accountants and long-sleeved club ravers as well as self-made grebo fans.

The hour-long, 12-song performance began shakily with a murky-sounding Can't Take No More but was more than compensated for by the stunning set. Powerful, strobing lights shot out from the stage while lurid hallucinogenic images were projected onto a white backdrop. It was a trip in itself.

Despite their habit of pausing for 30 seconds between songs, the band soon picked up momentum, with Jim McCulloch lusciously doubling everything with psychedelic wash-walk guitar and Sushil Dade (bass) and Paul Quinn (drums) providing a backbone of steel.

The uninitiated responded enthusiastically to the melodiously seductive forthcoming single, Mother Universe, and the new Love God album. However, it was that thunderous, rock-out encore of I'm Free that really confirmed that after five years of vacillating fortunes, The Soup Dragons are finally on their way to stadiums around the world.

DAVID DAVIES

Randy Crawford: sincerely yours

THE UK never sees and hears too much of Randy Crawford. This is a pity for as her two consecutive nights at the Barbican Centre proved, she has lost absolutely nothing in terms of overall ability.

Sincerely in delivery isn't always acknowledged for its importance in communicating with an audience. Crawford has it — and she showed it during her appearances as part of this year's Collins Classics LSO Summer Pops week.

She manages, at all times, to convey a message of truth, no matter how ordinary — or indeed varied — are the lyrics she sings.

This time, the Barbican throng heard more or less the same repertoire she performed at the same venue two years back, except for four choice excerpts from her last Warners LP, Rich & Poor (including the vital title tune).

For an enthusiastic two houses, though, it was the tried-and-true numbers which registered strongest — including, of course, One Day I'll Fly Away, Rainy Night In Georgia, Street Life, John Lennon's Imagine, and the uniquely different, especially moving, Almaz.

The presence of the LSO was, of course, a necessity, although in truth Crawford was heard to best advantage when she sang the ballads with rhythm section (including electric guitar and bass), strings and woodwind, plus several potent, Sanborn-like, alto-sax contributions from an unnamed, almost unseen local jazz player.

STAN BRITT

RECORD MIRROR



BRAVEWORLD'S blue-eyed boy: Sinatra specials out on video

Frankie goes to Braveworld

by Stan Britt

BRAVEWORLD has clinched a deal to release 13 longform videos featuring Frank Sinatra.

The videos will all be released before the end of the year following Braveworld's deal with Bristol Entertainment, involving Sinatra himself plus daughters Nancy and Tina.

The package marks the first time that Sinatra's celebrated five-part

A Man And His Music series from the late Sinatra has been available. Other TV specials like *Oh! Blue Eyes* by Frank Sinatra & Friends and *Sinatra In Japan* will also be available on video for the first time.

Braveworld's managing director Colin Bayliss says a selection of the programmes will go out before October 1. "At present we are concluding our plans for distribution," he adds.

A selective advertising cam-

paign, possibly including TV, will back the releases, which all have a £6.95 dealer price. Box sets of all 13 titles will also be available via mail order.

The only previous Sinatra videos to be released in the UK have been *LA Is My Lady* and *The Ultimate Event* starring Liza Minnelli and Sammy Davis Jr. The 13 new titles were produced originally by Sinatra Enterprises or other Sinatra-related companies.

Industry warned off price hike

THE VIDEO industry is being warned against raising its prices in 1990.

"No other single factor could have a more damaging effect on industry growth than a price rise at this time," says RCA/Columbia's Frank Brunger.

Brunger is director of RCA/Columbia's newly-formed retail/video division. With the exception of box sets and special presentation packs, all its autumn releases will go out at a £9.99 retail price.

The division's first titles are all feature films, although it intends growth into music, children's and special interest product. Distributed through Video Collection, the company's September 10 releases include *Red Heat* and *Vibes*.

Black Box video gets UK release

BRITISH BLACK box fans get their first chance to see the promo for *Ride On Time* in a compilation released next month by BMG.

The deconstruction single topped the UK chart without the aid of a video, but the track's success elsewhere was launched conventionally with a promo. "By the time the video was finished we were onto the second single here," explains BMG Video's marketing manager Vicky Blod.

Released by BMG on September 24, the 25-minute video in-

cludes the promos for *I Don't Know Anybody Else*, the US clip for *Everybody Everybody*, the new promo for Fantasy and live versions of three tracks recorded at the Docklands Energy rave Video Dreams has a £4.86 dealer price.

BMG's September 24 release package also includes an audio-visual history of Cabaret Voltaire, the first longform to feature *The Wedding Present*; Country Hits Volume One; and *Dave Stewart And The Spiritual Cowboys*, accompanying Stewart's new LP.

R E V I E W S

VARIOUS: Hard 'N' Heavy Volume 8. Virgin Video VVD 731. Dealer price: £6.95. Running time: 85 minutes.

Comment: This eighth volume of metal mayhem cannot be faulted for its actual feature content, with Aerosmith talking about the Toys In The Attic days, Yngwie Malmsteen going guitar-splurging in London, and interviews with Ozzy Osbourne, Poison, Danny Yankees, Celtic Frost, Exodus and Cheap Trick (appropriately featured in the *Dr. Treat* segment) among others. One of the beauties of the format is that it allows the artist's genuine personality, or lack of it, to come across, so for that reason at least, *Hard 'N' Heavy* is worth a Bill Ward who win the honours here. On the minus side, it seems obvious that the makers are now using the controversial animated links as a selling point, while there's nothing to suggest that any real thought has gone into assembling the actual running order here.

Sales forecast: Coinciding with this year's *Monsters Of Rock* festi-

val, an event that *Hard 'N' Heavy* is co-sponsoring, and featuring three of the performing acts in *Whitesnake, Aerosmith and Poison* (the former two fairly briefly), this is likely to improve on recent sales.

KB
AND WHY NOT: Move Your Skin. Island Visual Artists IVA 049. Running time: 35 mins approx. Dealer price: £6.95.

Comment: As an introduction to And Why Not's fresh-faced jazzy pop *Move Your Skin* works admirably, mixing mostly performance based promos with rough super 8 behind-the-scenes footage of the band doing such pop-story things as messing about in a field, signing autographs and being extremely nervous and excited before a gig. This extensive use of informal film helps not only to divert attention from the rather basic promos but also gives the viewer a strong insight into the personalities involved, lending more of an atmosphere to the compilation.

Sales Forecast: With three exclus-

ive tracks featured, one of which being a cover of U2's *Desire*, *Move Your Skin* should do well in the light of the band's current high press profile.

IW

WIMBLEDON 90: A Diary Of Events. BBC Video BBCV 4002. Running time - 179 minutes. Dealer price: £6.95.

Comment: The BBC excels at sports coverage and this momentous cassette of Wimbledon 90 is no exception. Following the story with interviews and highlights from each of the day's events, the ever-entertaining Harry Carpenter and his team manage to capture the atmosphere of the tournament without missing out too much detail, keeping an eye on the promising newcomers as well as established stars.

Sales forecast: Clocking in at a hefty three hours, this should sell portably well as a record of an event overshadowed for many by the World Cup.

IW

SELL THROUGH VIDEO

Description (tracks) Timing Dealer Price			
1	3	TEENAGE...TURTLES... It All Began Abbey Home Ent Children's Carlton/30min/£6.95	PP032
2	2	INDIANA JONES AND THE LAST CRUSADE CIC Action/2hr 1min/£9.04	VHR 2372
3	3	TEENAGE...TURTLES... Killer Pizzas Abbey Home Ent Children's Carlton/30min/£6.95	PP032
4	NEW	GOOD MORNING VIETNAM Touchstone Comedy/1hr 56min/£6.95	D406602
5	4	ERASURE: Wild! BMG Music/1hr 30min/£6.95	790 407
6	5	ET - THE EXTRA TERRESTRIAL CIC Sci-Fi/1hr 10min/£6.95	VHR 1318
7	8	NEW KIDS ON THE BLOCK CMV Music/50min/£6.95	490322
8	26	CALANNETICS CIC Special Interest/60min/£6.95	VHR 1335
9	NEW	STAR TREK: Episodes 53 & 54 CIC Sci-Fi/1hr 30min/£6.95	VHR 2380
10	NEW	TINA TURNER: Foreign Affair PMI Music/23min/£6.25	MVL 99 0087 3
11	26	DIRTY DANCING Vestron Drama/100min/£6.95	VA 15273
12	NEW	WANTED DEAD OR ALIVE New World Action/1hr 30min/£6.95	SNW 026
13	NEW	STAR TREK: The Next Generation - 4 CIC Sci-Fi/1hr 29min/£6.95	VHR 2395
14	7	AROUND THE WORLD IN EIGHTY DAYS BBC Special Interest/2hr 36min/£13.90	BBC 4376
15	9	FRENCH AND SAUNDERS: The Video Comedy/1hr 10min/£6.95	68CV 4306
16	11	BEGINNING CALANNETICS CIC Special Interest/30 min/£6.95	VHR 1380
17	NEW	ADVENTURES IN BABYSITTING Touchstone Comedy/1hr 38min/£6.95	D405959
18	14	THE UNTOUCHABLES CIC Action/1hr 25min/£6.95	VHR 2388
19	16	THE BLUES BROTHERS CIC Comedy/2hr 7min/£9.04	VHR 1387
20	2	TOP GUN CIC Action/1hr/£6.95	VHR 2271

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MUSIC VIDEO

Description Timing/Dealer Price			
1	2	ERASURE: Wild! BMG Live/23 tracks/1hr 30min/£6.95	790 407
2	18	NEW KIDS ON THE BLOCK: Hangin' Tough CMV Live/30min/£6.95	490320
3	NEW	TINA TURNER: Foreign Affair PMI Completion/5 tracks/1hr 26min/£6.25	MVL 99 0097 3
4	4	PHIL COLLINS: Singles Collection CMV Completion/14 tracks/25min/£6.95	VHR 594
5	17	LUCIANO PAVAROTTI Music Club/Video/CDC Live/1hr 17min/£3.47	MC0203
6	13	SIMPLE MINDS: Verona Virgin Live/4 tracks/1hr 30min/£8.34	VVD 610
7	8	PINK FLOYD: The Wall PMW/Completion/1hr 55min/£6.95	CV8 0862
8	5	ALICE COOPER: Thrashes The World CMV Completion/1hr 30min/£9.04	490422
9	NEW	THE ROLLING STONES: 25 x 5 CMV Completion/2hr/£9.04	490272
10	18	KYLIE MINOUGE: On The Go...Live Video Collection Live/55min/£6.95	VC 4992
11	6	HAPPY MONDAYS: Party G-Mex 25.3.90 Windsor Live/1hr 30min/£6.95	WV 001
12	NEW	LUCIANO PAVAROTTI: The Event Castle Music Picture Completion/2hr/£6.95	CMR 8001
13	25	UB40: Labour Of Love II Virgin Completion/1hr 30min/£6.95	VVD 647
14	14	GLORIA ESTEFAN: Evolution CMV Completion/1hr 14min/£9.04	490322
15	NEW	PINK FLOYD: Delicate... PMI Live/10 tracks/1hr 25min/£8.47	MVN 99 1186 3
16	18	THE BANGLES: Greatest Hits CMV Completion/1hr 30min/£6.95	490322
17	15	LUCIANO PAVAROTTI: Essential... PMW/Completion/1hr 15min/£6.95	CV8 00022
18	2	QUEEN: We Will Rock You Music Club/Video/CDC Live/21 tracks/1hr 30min/£8.34	MC 2032
19	2	SONIA: Everybody Knows Sonia PMW/Completion/1hr 30min/£6.95	VC 4992
20	13	THE CARPENTERS: Only Yesterday Channel 5 Completion/1hr 30min/£6.95	AMV 847

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63	THUNDERBIRDS ARE GO E.A.G. featuring M.C. Parkter Burmese Ops 1 (12/F) A1 (BMG)
64	ONE LOVE The Stone Roses Siremon/CREM 1 (12/F)
65	THAT'S JUST THE WAY IT IS Phil Collins Virgin 5 (S) 1277 (F)
66	IN THE BACK OF MY MIND Fleetwood Mac Warner Bros. W 9728 (T) (W)
67	UP & DOWN The High London/LON 1 (272) (F)
68	STEP OFF Junior Giscombe MCA/MCA (T) 1432 (F)
69	DOUBLEBACK Warner Brothers W 9832 (T) (W)
70	JACK TALKING Dave Stewart & The Spiritual Cowboys RCA/P 6207 (12-PT) 4282 (BM)
71	MONA Craig McLachlan & Check 1-2 Epic 652784.7112-652784.6 (12)
72	SHE AN'T WORTH IT Glen Medeiros featuring Bobby Brown London/LON 1 (272) (F)
73	SILLY GAMES (THE MUSIC FACTORY REMIX) Janet Kay Music Factory Dance (MFD) 1056 (BMG)
74	EASY LIFE Cabaret Voltaire Pendragon 1 (272) 6261 (E)
75	NESSUN DORMA Lucrezio Patrucci Decca/PAN 003 (3/F)



23	SILLY GAMES Lynyrd Skynyrd featuring Janet Kay Arista 11345 (12-PT) 6342 (BMG)
24	SACRIFICE/HEALING HANDS Elton John Rockwell/Phonogram ELS 221 (12) (F)
25	ROCKIN' OVER THE BEAT Technomic featuring Ya Kid K Swanwick 5 (P) 114 (BMG)
26	LFO Warp Outer Rhythm 7/WAP 5 (12-PT) 34 (R) (T)
27	THIEVES IN THE TEMPLE Prince Pussycat/Warner Brothers W 9753 (T) (W)
28	COME TOGETHER Primal Scream Creation/CRE 078 (12) (F)
29	HEART LIKE A WHEEL Human League Virgin 15 (S) 1282 (F)
30	I CAN SEE CLEARLY NOW Hothouse Flowers London/LON 1 (269) (F)
31	LOOK ME IN THE HEART Tina Turner Capitol 1 (262) 364 (E)
32	GROOVE IS IN THE HEART/... Deee-Lite Elektra/ER 114 (T) (W)
33	POISON Billie Blue Devoe MCA/MCA (T) 114 (F)
34	THE JOKER Steve Miller Band Capitol 1 (262) 363 (E)
35	CALIFORNIA DREAMIN'/CARRY THE BLAME River City People EMI 1 (262) 145 (E)

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3	WHAT TIME IS LOVE? Partners in Crime 22 13
4	RAILED IN THE RAIN 21 20
5	I'M FREE The Stone Dragons 25 26
6	LOVE 26 30
7	GROOVE IS IN THE HEART 27 27
8	TRICKY DISCO 28 18
9	WHERE ARE YOU BABY? 29 10
10	PRAYING FOR TIME 30 17
11	ROCKY DAVID (EP) 31 31
12	CAN YOU PARTY 32 10
13	COME TOGETHER 33 10
14	IT'S BITSY TEELY ... 34 20
15	I CAN'T SEE CLEARLY NOW 35 27
16	HEART LIKE A WHEEL 36 10
17	ENGLISHMAN IN N.Y. (Remix) 37 43
18	LA SERENISSIMA 38 7
19	DON'T BE A FOOL 39 10
20	THIEVES IN THE TEMPLE 40 10

BETTY BOO

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YOU BABY!

NEW SINGLE
NOT NOW

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US TOP FORTIES

SINGLES

1	1	VISION OF LOVE, Maná Carey	Columbia
2	2	COME BACK TO ME, Janet Jackson	AS&A
3	3	IF WISHES CAN BE TRUE, Sweet Sensation	Atco
4	5	UNSKINNY BOP, Poison	Enigma
5	6	BLAZE OF GLORY, Jon Bon Jovi	Mercury
6	12	RELEASE ME, Wilson Phillips	SBK
7	7	DO ME, Bell Biv DeVoe	MCA
8	9	HAVE YOU SEEN HER, MC Hammer	Capitol
9	11	JEK OUT, The Time	Parley Park
10	13	EPIC, Faith No More	Slash
11	14	COULD THIS BE LOVE, Seduction	AS&A
12	4	THE POWER, Snap	Arista
13	19	TONIGHT, New Kids On The Block	Columbia
14	9	CRADLE OF LOVE, Billy Idol	Chryslis
15	25	(CAN'T LIVE WITHOUT YOUR) LOVE... Nelson	DGC
16	16	MAKE YOU SWEAT, Keith Sweat	Vertertainment
17	10	KING OF WISHFUL THINKING, Go West	EMI
18	28	THREES IN THE TEMPLE, Prince	Parley Park
19	26	TIC-TAC-TOE, Xpans	Atlantic
20	20	BANNED IN THE USA, Luke feat. The 2 Live Crew	Luke
21	24	LOVE AND EMOTION, Steve B	LMR
22	18	ACROSS THE RIVER, Bruce Hornsby & The Range	RCA
23	22	THE OTHER SIDE, Aerosmith	Geffen
24	15	RUB YOU THE RIGHT WAY, Johnny Gill	Motown
25	32	CLOSE TO YOU, Maxi Priest	Chryslis
26	31	CANT STOP FALLING INTO LOVE, Cheap Trick	EMI
27	36	THE GIRL I USED TO KNOW, Brother Beyond	EMI
28	37	SOMETHING'S GONNA GET THE WAY TO... Phil Collins	AS&A
29	23	I DIDN'T WANT TO NEED YOU, Heart	Capitol
30	21	POSSESSION, Bad English	Epic
31	17	SHE AIN'T WORTH IT, Glenn Medeiros	MCA
32	38	MY, MY, MY, Johnny Gill	Motown
33	27	HOLD ON, En Vogue	Atlantic
34	39	OH GIRL, Paul Young	Columbia
35	40	HEART OF STONE, Taylor Dayne	Arista
36	34	MENTROSA, Melloman Ace	Capitol
37	35	WE'RE ALL IN THE SAME GANG, West Coast Rap All-Stars	Wright
38	29	CANT STOP FALLING INTO LOVE, Cheap Trick	EMI
39	29	GIRLS NITE OUT, Taylor Collins	RCA
40	-	DIRTY CASH (MONEY TALKS), The Adventures Of Steve V	Mercury

ALBUMS

1	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
2	3	WILSON PHILLIPS, Wilson Phillips	SBK
3	2	FLESH AND BLOOD, Poison	Capitol
4	4	MARAH CAREY, Mariah Carey	Columbia
5	6	COMPOSITIONS, Anita Baker	Eikido
6	5	STEP BY STEP, New Kids On The Block	Columbia
7	9	POISON, Bell Biv DeVoe	MCA
8	7	GIVE ALL MY LOVE TO YOU, Keith Sweat	Vertertainment
9	8	I'M BREATHLESS, Madonna	EMI
10	10	PRETTY WOMAN, Original Soundtrack	Sire
11	11	JOHNNY GILL, Johnny Gill	Motown
12	13	SOUL PROVIDER, Michael Bolton	Columbia
13	12	VIOLATOR, Depeche Mode	Sire
14	14	THE REAL THING, Faith No More	Slash
15	18	IN THE HEART OF THE YOUNG, Wings	Atlantic
16	16	...BUT SERIOUSLY, Phil Collins	Arista
17	15	DO NOT WANT WHAT HAVENT GOT, Sinead O'Connor	Chryslis/EMI
18	17	BIGADE, Heart	Geffen
19	19	PUMP, Aerosmith	Capitol
20	20	PANDEMONIUM, The Time	Parley Park
21	24	BANNED IN THE USA, Luke featuring 2 Live Crew	Luke
22	23	CHARMED LIFE, Billy Idol	Chryslis
23	27	STICK TO IT, Single	AS&A
24	24	JANET JACKSON'S BYRTHM NATION 1814, Janet Jackson	AS&A
25	22	BORN TO SING, The Vogues	Atlantic
26	27	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	RCA
27	21	SHUT UP AND DANCE, Paula Abdul	Virgin
28	25	DR FEELGOOD, Mafkey Cru	Eikido
29	28	DAYS OF THUNDER, Original Soundtrack	DGC
30	35	AFER THE RAIN, Nelson	DGC
31	30	PASSION AND WARFARE, Steve Vai	Relativity
32	-	BLAZE OF GLORY/THUNG GUNS, Jon Bon Jovi	Mercury
33	37	WORLD WOUND, Herbie Hancock	Arista
34	32	HELL TO PAY, Jeff Healey Band	Arista
35	38	WE ARE IN LOVE, Harry Connick Jr.	Columbia
36	34	AMERIKKKA'S MOST WANTED, Ice Cube	Priority
37	33	THE END OF THE INNOCENCE, Don Henley	Geffen
38	-	SEX PACKETS, Digital Underground	Taney Bay
39	39	AFFECTION, Lisa Stansfield	Arista
40	37	NICK OF TIME, Bonnie Raitt	Capitol

ALBUM OF THE WEEK

PRINCE: Music From Graffiti Bridge. Paisley Park WK 361. A high proportion of instantly ear-grabbing pop from Prince, with lead vocal duties shared by such notable acts as The Time and George Clinton plus newcomer Tevin Campbell. For that, it funks and boops more than it breaks new ground, but likely to appeal to the broadest range of Princophiles. **SW**

DURAN DURAN: Liberty. Parley PS12/TCPCSD 112. Violence Of Summer produced the required hit to herald the band's seventh LP and latest stab at returning to the top. Liberty lacks similar potential hits but contains enough strong material to indicate reasonable middle order sales. Simon Le Bon's vocals become more adventurous, but it's Norman Rhodes' keyboard work that most impresses, giving the whole LP a substance and maturity which will ensure repeated plays. And if we haven't escaped your notice that the boys are playing the game as well, cropping up in the tabloids at every possible photo opportunity. **DM**

THE MEN THEY COULDN'T HANG: The Domino Club. Silverstone ORE LP512. More than most, they have been victims of record company upheavals, but back with their mentor Andrew Lauder and Silverstone they have produced their finest LP to date. If this is, then, the historical perspective to the roots aggression, each song an epic of narrative skill. Tearing remains the bedrock on which to build for this and it's a tempt along new fans with the committed. An excellent and welcome return. **DM**

NO SWEAT: No Sweat. London 828 206-1. Another week and another new metal band emerges. Yet there is something refreshingly different about this set of hopefuls. First, they are Irish and like their fellow countrymen they possess a sense of rhythm and melody to set them apart. Their London Records debut, characterized by Keith Olkins, should capitalise on the interest generated by Joe Elio's patronage of the band who have already enjoyed an Irish number one with Heart And Soul, produced by the DF Leppard singer. **AM**

BOB MOULD: Black Sheets Of Rain. Virgin 211 000. The follow up to last year's Workbook finds Mould failing to progress beyond the barrage of sound that, although characteristic of his better moments, still requires an element of variety. While his former band, Husker Du, remain hugely influential, one would look to the originalist to move the concert on a few steps. Black Sheets is good enough for reasonable sales, but Mould should be considering his next LP with caution. **DM**

MEGABASS: Various. Delstar STAR2425. Worlds away from the boom-er-out compilations, this well-assembled set from the Deep Heat people has

huge teen crossover potential. Telstar has shoehorned in most of the floorfills of the last couple of years, but the cuts are long enough to let you enjoy some of Block Box, Technotron, Three or Mr Lee. Arranging the album into different thematic tracks allows different mixes of the same track to pop up more than once — good move. **SL**

CANDY DULFER: Sexuality. RCA PL74661. Even with the title cut single and a mature stab at sensual soul, it's a pity that Candy Dulfer's lost licks anything that could really be conceived as being spectacular. None of the 10 tracks are as evocative as her Dave crease tricking into an groove, loose jazz and new dance as an alternative. The reputation alone guarantees sales. But Sexuality promises. **DM**

BEN LIEBRAND: Styles. Epic 4667181. Liebrand's inner sleeve boasts "20's all over the place" claiming "the future is ours". Is this another attempted nail in the coffin of innovative musicianship? If so, where will Liebrand's main source of material come from? Liebrand's Rhodes' keyboard work that most impresses, giving the whole LP a substance and maturity which will ensure repeated plays. And if we haven't escaped your notice that the boys are playing the game as well, cropping up in the tabloids at every possible photo opportunity. **DM**

VIXEN: Rev It Up. EMI USA MTL 1054. A thoroughly commercial second set of slick rockers from the female four-piece, who've seen horns, percussion, and vocals. Buyout can beuffed and the writing this time around, sharing credits on the majority of the tracks. While their healthy selling debut has led to a great deal of attention, this is just one more of the same. Liebrand's Rhodes' keyboard work that most impresses, giving the whole LP a substance and maturity which will ensure repeated plays. And if we haven't escaped your notice that the boys are playing the game as well, cropping up in the tabloids at every possible photo opportunity. **DM**

HELIK: Back For Another Taste. GWR GWP 102. Apparently the fifth album from Canadian metal merchants Helix, though Capitol claimed their last album in 1987 to be their fifth. Whichever, Helix have changed little, suffering from much the same problems as before. They produce enjoyable, sturdy, good time hard rock though they've still yet to really establish any kind of individual style or character, with hits in several others, AC/DC, Zeppelin and even Slade amongst them. **KB**

STRYPER: Against The Law. Enigma ENYP 110. Hard rock fans have to really be averse by Stryper's new album and Black Bible attack, and whether they're convinced by the US quarter's shift to a more aggressive musical and visual style or not, it's probably not a notable for its cover of EWF's Visioning Star, Against The Law is a guitar fueled, overblown set but in Robin Sweet's sensitive, prose, the heavens croon, the angels always sound like they're on a pilgrimage of sorts. Their strongest yet. **KB**

SPECIAL ED: Legal. Profile Records. FILER 297. The 18-year-old

Ed's first album moved 17m copies in the US and Legal deserves to top that. Produced by Himon Howie Lee, the nearest comparison is Enc B & Rakim — but they're lost their edge and Special Ed is sharp. This is tough, humorous hip hop which will command a loyal following among 13-27 year old males. Two tracks in particular shine: Come On Let's Move is a wonderful funky ghetto blaster tune while The Mission is a 007 spang song mixed with sensually laid back back theme. **SD**

THE ALBION BAND: 1990. Topic 1215457. Historically hip sleeve — The Albion Band go Acid House? No, the record is business as usual. Carrying on from Albion Band '89, this is punchier and more political. Folk-Rock still has the odd marital problem (the drums are too loud) but the songs are strong and the playing excellent. Trustful music; angry but good natured. **AB**

MARTIN CARTHY & DAVE SWARRICK: Life And Limb. Special Delivery SPD 1030. Distribution: Revolver. Long before his days with Fairport Convention, violinist Dave Swarrick was part of traditional songs and Carthy's new A Question Of Sport. Good sales will be helped by the duo's 30-plus gig tour of England which starts in Birmingham on September 1. **DM**

MICHEL CAMILO: On The Other Hand. Epic 466973-1. Having proven himself master of the trio format, the restless and versatile Camilo again changes direction by augmenting that core with horns, percussion, and vocals. Buyout can beuffed and the writing this time around, sharing credits on the majority of the tracks. While their healthy selling debut has led to a great deal of attention, this is just one more of the same. Liebrand's Rhodes' keyboard work that most impresses, giving the whole LP a substance and maturity which will ensure repeated plays. And if we haven't escaped your notice that the boys are playing the game as well, cropping up in the tabloids at every possible photo opportunity. **DM**

WASP FACTORY: Pretty Quickly ... Ugly Slowly. Midnight Music AF1-016. Distribution: AFT. If the name of the album has already said enough, the music's disturbing dissonance and jazzy thrash-mongering confirms Wasp Factory are an extreme taste. But then so was the Birthday Party, who this quintet sometimes resemble, or the Cranes, who've already made a name for such unsettling, spiky rock. A name to watch out for. **MA**

SAMSON: Refugee. Communicate CMLP001. An album that basically drew on the last three years' worth of creative ideas from guitarist Paul Samson, supported by a good, now defunct band and a weak, shoddy band, Steve Scallan. The songs attain a certain melodicism while Samson's guitar retains a characteristically abrasive edge, with the two pulling against each other in places. There's here's some nice ideas within the two instrumental cuts. The poor packaging has that reissue look about it though. **KB**

TAKING LIBERTIES: Martin Aston, Adam Blake, Kirk Blows, Sarah Deva, Dave Gilly, Chris Adams, Henderson, Duncan Holland, Dave Loring, Stu Lambert, Gareth Thompson, Kay Sainsbury, Gareth Thompson and Selina Webb.

SINGLE OF THE WEEK

WORLD PARTY: Way Down Now. (Ensign/Chrysalis (12/T/CD) ENY 634). The best track from Goodbye Jumbo and one which has all the makings of a massive hit. It's impossible to say quite how Karl Wallinger manages to breathe new life into these old R&B records, but he makes you want to throw all your Rolling Stones records out of the window.



STOCK IT

COCTEAU TWINS: Iceblink Luck. (4AD (12/T/CD) AD 0011). From their forthcoming fifth LP, the Cocteau's first single since Love's Easy Tears back in 1986 is something of a departure. For a start, you can actually make out the words — and the comparatively uptempo rhythm brings them closer to their imitators like the Sundays. Expect this to go Top 20.



STOCK IT

SINITTA: Love And Affection. (Fonfare (12/CD/T) FAN31). Dance interpretation of the Joan Armatrading classic that works well, if only because it adapts the original rather more cleverly into dancefloor mode than the recent

cover of Loving You did. Enormous hit potential here.

JASON DONOVAN: Rhythm Of The Rain. (PWL (12/T/CD) PWL60). To coincide with the start of his UK tour next month, this cover of the 1963 Cascades hit is taken from Donovan's recent LP. SAW have managed to capture some of the original's charm, without damaging his chances of maintaining the flow of hits.

THE DARLING BUDDS: Crystal Clear. (Epic (12) BLOND 6). Although the drumming is pure Folsi Gold, the Darling Budds have sensibly refrained from incorporating any more obviously contemporary elements into their music, and this is something of an improvement on their last single Tiny Machine.

LIVING COLOUR: Type. (Epic (12) LCL 7). From their forthcoming second LP, Time's Up, this is a mighty return for one of the world's most exciting live acts. The seven-inch is almost five minutes long, but it is worth listening to every second, as this well-heeled rock song finally melts into a gloriously melodic finale.

MIRO: Greetings From The Galbome Road EP. (Secret Heart (seven-inch only) SH008). Four delightful and intriguing numbers from this modern "urban" folk outfit, recorded live on Primrose Hill without any notable loss in sound quality. Refreshingly homey and DIY, yet Miros still have the potential to achieve large-scale success.

THE FALL: White Lightning. (Cog Sinister/Phonogram (12/CD) SIN 6). Mark E Smith has never been one to follow a predictable course, so rather than releasing the obvious single, Bill is Dead, from the Extricate LP, he instead offers this cover of an old Big Bopper R&B number from the Fifties. If any other band had covered the song in such a roughshod manner it would be deemed commercial suicide, but the many Fall fans will love it.

JOAN ARMATRADING: Free. (A&M (CD) AM 595). The third track to be released from the Hearts And Flowers LP, and easily the best, with Armatrading's voice and songwriting at full strength. Unlikely to have much impact on the charts though.

JONATHAN BUTLER: Heal Our Land. (Jive (12/T/CD) JIVE 258). Pleasantly poppy soul track with shades of recent Stevie Wonder material from this South African-born musician. Could bring him his first major commercial success since the single Lies reached the Top 20 three years ago.

ICE CUBE: Amerikkka's Most Wanted. (4th & Broadway (12) BRW 192). The hit track from former NWA member Ice Cube's recent solo debut LP that might scrape into the charts on notoriety alone. Too much bad language and controversial subject matter to gain a lot of airplay, but enough to please lovers of hard-edged rap music.



DREAD ZEPPELIN: Led out of Evil

TALK TALK: Life's What You Make It. (Parlophone (12/T/CD) R 6264). Hard on the heels of the chart success of the reissued track It's My Life comes another Talk Talk aside from the Natural History compilation. This song reached number 16 first time round, but don't be surprised to see that figure beaten.

MAXI PRIEST: Peace Throughout The World. (10 (12/T/CD) TEN 317). A disappointingly limp follow-up to Close To You. At a time when reggae is enjoying its highest profile for years, he has ditched lovers' rock in favour of a Soul II Soul-style shuffle with embarrassingly lite lyrics and is unlikely to repeat its predecessor's performance.

THE BLACK CROWES: Hard To Handle. (Def American/Phonogram (12/CD) DEFA 6). This outfit from Atlanta has caught the spirit of earthy R&B perfectly. This cover of Otis Redding's 1968 hit isn't quite as funky as their first single Jealous Guy, but is still a meaty piece of work.

GLEN GOLDSMITH: You've Got Me Dancin'. (RCA (12/CD) PB 43313). The first release from Goldsmith for quite a while is in fact a duet between him and MC Hammer (whose U Can't Touch This still features prominently in the charts) which takes the form of alternating chunky raps with smooth mid-Eighties soul.

LL COOL J: The Boom!n' System. (Def Jam (12) 656133 7). Still chiefly remembered as the man who put sensitivity into hip hop with his I Need Love hit of three years ago, LL is said to have lost some of his hardcore rap following as a result. He won't win them back with this track, with a nicely funky backing but decidedly lame vocal.

DREAD ZEPPELIN: Heart-breaker (At The End Of Lonely Street). (IRS (12/CD) EIRS 146). First single from a well-publicised outfit who specialise in doing reggae (though I use the term in its loosest sense) covers of Led Zeppelin numbers and have already repeated much press and radio interest with this track, which leans heavily on Heartbreak Hotel. Perhaps a novelty hit.

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 Posson
 Epic/MS Capitol EST 17126
- 21** 32 **LOOK SHARP!** ○ CD
 Roxette
 EM EMC 3567
- 22** 19 **ONLY YESTERDAY** ** CD
 Carpenters
 A&M/A&M 1990
- 23** **NEW** **SAV SOMETHING GOOD** CD
 River City People
 EMI EMCX 3561
- 24** 18 **VOL II (1990 A NEW DECADE)** * CD
 Soul 2 Soul
 10/Wyn/DK 90
- 25** 22 **I DO NOT WANT WHAT I HAVEN'T GOT** * CD
 Strand O'Connor
 EMI/MS/MS/MS/CHN 14
- 26** 26 **BEST OF TALK TALK - NATURAL HISTORY** ● CD
 Talk Talk
 Parlophone PCSD 109
- 27** 30 **SAXUALITY** CD
 Caroly Diller
 RCA RL 7461
- 28** 23 **VIVALDI FOUR SEASONS** * CD
 Nigel Kennedy/ECO
 EMI/NICE 2
- 29** 36 **HEART OF STONE** * CD
 Other
 Golem WY 282
- 30** 34 **THE STONE ROSES** * CD
 The Stone Roses
 Sire/Wire OREL P 592
- 31** 24 **BETWEEN THE LINES** * CD
 Jason Donovan
 PWL HF 14
- 32** 39 **STILL GOT THE BLUES** ● CD
 Gary Moore
 Virgin V 2612
- 33** 20 **REV IT UP** CD
 Vivien
 EMI USA WFL 1054
- 34** 25 **THE VEGETARIANS OF LOVE** CD
 Bob DeBono
 Mercury/Phonogram 0462501
- 35** 31 **FOREVER YOUR GIRL** * CD
 Paula Abdul
 Sire/Virgin/SIRLP P 19
- 36** 28 **BONAFIDE** CD
 Max Frost
 10/Wyn/DK 92
- 37** 33 **WORLD POWER** CD
 Snap!
 A&M/A 210882
- 38** 29 **THROUGH A BIG COUNTRY - GREATEST HITS** ● CD
 Big Country
 Mercury/Phonogram 0462021
- 39** 27 **CHANGESBOWIE** * CD
 David Bowie
 EMI DMT 1
- 40** **NEW** **AN EMOTIONAL FISH** CD
 Various
 EMI W&M W 359

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- 1** **KNEBWORTH - THE ALBUM** ● CD
 Various
 Polydor 0439212
- 2** 3 **SNAPI IT UP - MONSTER HITS 2** CD
 Various
 CBS/W&M/HITS 12
- 3** 4 **MEGABASS** CD
 Various
 Telstar STAR 2426
- 4** 2 **NOW DANCE 902** CD
 Various
 EMI/Wyn/Phonogram/MS 5
- 5** 1 **JUST THE TWO OF US** * CD
 Various
 Epic/MOOD 11
- 6** **NEW** **GET ON THIS!! 2** CD
 Various
 Telstar STAR 2424
- 7** 5 **PRETTY WOMAN (OST)** ● CD
 Various
 EMI USA ML 1092
- 8** 6 **HEART & SOUL III - HEART FULL** ● CD
 Various
 Heart & Soul 8450091
- 9** 8 **TEENAGE MUTANT NINJA TURTLES (OST)** CD
 Various
 Sire/SIRLP 6
- 10** 9 **THE SUMMER OF LOVE** CD
 Various
 Disc/DMTV 10
- 11** 16 **DAYS OF THUNDER (OST)** CD
 Various
 Epic 0471591
- 12** 10 **SMASH HITS - RAVE!** CD
 Various
 Doves/Chryslair ADO 14
- 13** 11 **THE WILD ONE** ○ CD
 Various
 EMI ENT 152
- 14** 15 **SUMMER CHART PARTY** CD
 Various
 Telstar BWTX 1
- 15** 13 **ULTIMATE 60'S COLLECTION** CD
 Various
 Castle Communications CTLP/PS 6
- 16** 14 **CLASSIC EXPERIENCE II** ● CD
 Various
 EMI ENT NO 50
- 17** 17 **THE BLUES BROTHERS (OST)** CD
 Various
 Atlantic East West K 50715
- 18** 19 **DIRTY DANCING (OST)** ● CD
 Various
 RCA BL 86408
- 19** 15 **DEEP HEAT 7 - SEVENTH HEAVEN** ● CD
 Various
 Telstar STAR 2422
- 20** **NEW** **MOLTEN METAL** CD
 Various
 Telstar STAR 2429

- 55** 45 **OTHER VOICES** ● CD
 Paul Young
 CBS 4629171
- 56** 54 **THE WALL** * CD
 Pink Floyd
 Harvest SHDW 411
- 57** 48 **VIOLATOR** ● CD
 Depeche Mode
 MCA/S DUMM 64
- 58** 36 **ALANNAH MYLES** ● CD
 Alanah Myles
 Atlantic/East West 781 9651
- 59** 51 **LIKE A PRAYER** *** CD
 Madonna
 Sire WY 239
- 60** **RE** **HOLDING BACK THE RIVER** ** * CD
 Van Halen
 Polygram/Phonogram 04201 11
- 61** 66 **THE REAL THING** CD
 Faith No More
 Sire/London 8281 541
- 62** 55 **AMERIKKKA'S MOST WANTED** CD
 Ice Cube
 4th + 3 Way/Island BIRD 551
- 63** 42 **ARE YOU OKAY?** CD
 Van Halen
 Fontana/Phonogram 04635 11
- 64** **RE** **WHEN THE WORLD KNOWS YOUR NAME** ** * CD
 Deacon Blue
 CBS 46327 1
- 65** 62 **BORN TO SING** CD
 En Vogue
 Atlantic/East West 752 82084 1
- 66** 70 **BEHIND THE MASK** * CD
 Fleetwood Mac
 Warner Brothers WY 335
- 67** 61 **STEEL WHEELS** ● CD
 Rolling Stones
 CBS 46572 1
- 68** 57 **BEST OF EAGLES** ** * CD
 Eagles
 A&M/East West BKT 5
- 69** 42 **ARMCHAIR THEATRE** CD
 Jeff Lynne
 Polygram/Wire/Wire Brothers WY 347
- 70** **RE** **BUMMED** CD
 Happy Mondays
 Factory FACT 250
- 71** 75 **PHANTOM OF THE OPERA** CD
 Original Cast
 Reson/Velvet/Phonogram POL 133
- 72** 73 **APPETITE FOR DESTRUCTION** ** * CD
 Guns N' Roses
 G&M WY 125
- 73** 65 **BRAIGADE** ● CD
 Heart
 Capitol EST 012121
- 74** 64 **HELLO, I MUST BE GOING** ** * CD
 Phil Collins
 Virgin OVE0212
- 75** **RE** **SPARK TO A FLAME - THE VERY BEST OF** ** * CD
 Chris De Burgh
 A&M/CDB P 100

*** - Triple Platinum ** - Double Platinum * - Platinum
 ● - Gold (500,000 units) ○ - Silver (100,000 units) **NEW** - New Entry **RE** - Re-Entry
 CD - Released on Compact Disc

T R A C K I N G

by Dave E Henderson
TWO NEW releases from Creation, now distributed by Pinnacle, show the breadth of the label from singer/songwriter simplicity on **Peter Astor's** Submarine album, to eclectic and eclectic composition on **The Times** Ed Dieu Crea La Femme. Peter Astor was the leading light in both The Loft and The Weather Prophets — the latter of which reaped major label interest and releases during their brief career. After two years in Europe, he returns with a bunch of self-penned songs which wander through a number of stations and ideas, more like a set of short scripts with a twist or two in the tail. It should impress both Loft and Weather Prophets fans. The Times album is heralded as a new band and sees them firmly embedded in a techno pop groove, a long way from their humbling, jingly post-beatles sounds. Like many of the indie pop brigade The Times have forsaken simplicity for technology, found a dance rhythm and some decent samples to make creative and intelligent songs. Luckily for them, their classic understanding of melody and harmony allows their groove to lift itself above the norm of mindless dance music. It is witty and riddled with sound and song samples that you'll just love to spot.

FROM SOUTHERN is a three track 12-inch of grinding intensity from **FILLER**. Malaise/Riot/Gone Too Far churns with the best of them on the edge of feed-back and it is on the Pigboy label.

THE **CHERRY** Red label seems to be returning with a quest for some time but returns with a mixed bag of releases through



FILLER: GRINDING intensity on the edge of feedback

Pinnacle. **Pencillopa's Web** have a seven and 12-inch called *Pencillopa*, while **Horse Latitudes** — a name which comes from a classic but strange Doors' track — have a 12-inch called *What Is More Than Life* from their self-titled debut album/CD. Associate Cherry Red label **Armagod** also returns with a new **Allen Sax** *Fleed* album, *Cord*, from which comes the 12-inch *Now I'm Feeling Zombified* (Dead By Dawn).

THERE'S A funk pop feel from the Midlands courtesy of **Wicked Things** and their debut single *Good-bye To Her* on the Strawberry Spin label through Spartan and the groove gets even more frenetic with the punchy **Axis Fields** four-track EP by **Burst** on the Frank label. Up at Factory there's reissues of a debut EP from former **Misaw** vocalist **Colin Carroll** — it seems it will be a top pop affair called *Beast* — but for now

the latest Factory release is *Zimba* by **Indumbings**, a 12-inch, it's already a big club hit and it is said to be a pseudonym for one of the label's big name acts. Next up from Factory is **Katrina's** new album, *Feeling Fine*, which continues their jazzy soul groove. Keeping things typically dance oriented, the Tam Tam label through Pinnacle has a bundle of new things imminent including **The Space Angels'** 12-inch *Straight To The Heart* which will be followed by albums and singles from **Westworld**, two house singles from **The Rising High Collective**, **Mexico Soul's** *Moss Of Emotion* single, **The Mamey's** *It's A Moment In Time* and the new album from **Saba**, who've just staged a major deal in the US with **Alco/Antic**.

THE **WARRIOR** label, through Pinnacle, comes to the aid of discerning DJs with **Break Beats** Volume Two and **Break Beats** Volume Three, both albums by **The Original Unknown** DJs and featuring a not of break beats for editing and cutting. These albums will be followed in September by **DJ King Groove's** *Dope Breaks* Two which features 10 hardcore beats ready for rapping over and part two of the **Reverend Louis Farrah-Funk's** controversial speaker that has already been sampled on one or two records. And then there is **The Bass Breaker's** *House Breaks* One featuring eight house tracks, plus eight a capella vocals, all ready to be DJ'ed in perfect *Sonance* Vego style.

MUTE, THROUGH the Rough Trade Group, releases a new single from **Crime And The City Solution**. I have The **Gen** is billed as an asynchronous country celebration and it comes from their imminent new album *Paradise Discharge*. **Crazyhead**, who used to be on *Foetus*, have signed to **Block**, through Pinnacle, and release their first single for the label — anything's might be better embarking on a UK tour through September.

THE MOST strange records of the week come from the Yellow Ltd label from Germany — now available in the UK through APT — and they feature **Pig and Sow**. **Pig** actually turns up on both records and is former *Emstanzende* *Neubauten* producer and *Foetus* collaborator **Nains Watf**. As **Pig**, his *Sick*, City 12-inch is a violent piece of pop fiction, with his backing for the *Sow*, *Minnie*, is quite eerie as the lead female vocal makes it one of the most haunting vinyl experiences for some time. Both records come with explicit and intriguingly prepared sleeves and should stand proud on any cult collector's shelves.

JUST RELEASED, **Pictar's** *Bostanwa* on 4AD through the Rough Trade Group. **Head's Up's** *Cory Style* *Pizza* 12-inch an Emgee through Pinnacle. **Whipping Boy's** *Singer Swear EP* on Emgee through APT. **Heart Throbs'** *Cleopatra Grip* on One Little Indian through Nine Mile. **Swordverderer's** *The Swordverderer EP* on Creation through Pinnacle. and **Langdon's** *Crean's* debut economy mini-album on Astragorda through Backs.

TOP INDIE TOP 40 SINGLES

1	9	NAKED IN THE RAIN	W.A.U./My Mad as Big (RBF22) 87
2	2	I'M FREE	Red Bull (RBF22) 87
3	4	TRICKY DISCO	Warp/Dute Rhyth (RBF22) 87
4	3	I FO	Warp/Dute Rhyth (RBF22) 87
5	2	WHERE ARE YOU BART?	Rhythm King/Mute (RBF22) 87
6	5	WHAT TIME IS LOVE?	RIP Communications (RBF22) 87
7	NEW	COME TOGETHER	Creation (RBF22) 87
8	NEW	LA SERENISSIMA	Raw 101/12 (RBF22) 87
9	2	BETOND YOUR WILDEST DREAMS	Supreme (RBF22) 87
10	7	ONE LOVE	Shed (RBF22) 87
11	8	IT'S ON	Herensly (RBF22) 87
12	NEW	RAGGA TRIP/HOOLIGAN '89	Shed Up And Dance (RBF22) 87
13	10	WORLD IN MOTION...	Factory/WCA FAC (RBF22) 87
14	13	SHE COMES IN THE FALL	Comp/Here (RBF22) 87
15	14	VELOURIA	4AD (RBF22) 87
16	15	STEP ON	Factory (RBF22) 87
17	12	LAMBORGHINI	Shed Up And Dance (RBF22) 87
18	14	HITTING MY NAILS	Mute (RBF22) 87
19	NEW	GREAT EXPECTATIONS	Shed (RBF22) 87
20	23	SHALL WE TAKE A TRIP	Factory (RBF22) 87
21	16	LOVE DON'T LIVE HERE ANYMORE	Dacia (RBF22) 87
22	NEW	HONESTY	Dacia (RBF22) 87
23	19	DOIN' THE DO	Red Bull (RBF22) 87
24	24	MACHOESTER RAVE ON E.P.	Rhythm King (RBF22) 87
25	7	THIS CAN BE REAL	Debut/Spin (RBF22) 87
26	32	ELEPHANT STONE	Shed (RBF22) 87
27	18	LOVING YOU	Debut/Spin (RBF22) 87
28	20	KEEP YOUR TELEVISION	Chaparral (RBF22) 87
29	NEW	LOADED	Creation (RBF22) 87
30	21	THE ONLY ONE I KNOW	Situation Two (RBF22) 87
31	26	ICE	Comp/WCA (RBF22) 87
32	25	PEKUM	Shed Up And Dance (RBF22) 87
33	13	SHE BANGS THE DRUMS	Shed (RBF22) 87
34	37	MADE OF STONE	Shed (RBF22) 87
35	28	A FUDGE EVER GROWING PULSATING	W.A.U./My Mad as Big (RBF22) 87
36	39	STAR	Mute (RBF22) 87
37	31	ANOTHER NIGHT	PHX (RBF22) 87
38	27	GOTTA TURN THE MUSIC UP	To Be (RBF22) 87
39	NEW	SAY I'M YOUR NUMBER ONE	Red Bull (RBF22) 87
40	NEW	THE FLASHER	Linnex (RBF22) 87

TOP 20 ALBUMS

1	NEW	LOVEGOD	The Soup Dragons	Raw 101/12 (SOUP2) 87
2	1	THE SUMMER OF LOVE	Haricot	Dias (DINTX) 10 87
3	6	THE STONE ROSES	The Stone Roses	Shed (RBF22) 87
4	3	LIFE	Imped Capital	Comp/WCA (DUNG) 87
5	12	BETWEEN THE LINES	Stone Roses	PHX (RBF22) 87
6	22	VIOLATOR	Digiplex/Mute	Mute (STUMM) 64 87
7	7	WILD!	Red Bull	Mute (STUMM) 75 87
8	4	NEVER, NEVERLAND	Red Bull	Red Bull (RBF22) 87
9	9	THESE ARE NOTHING LIKE THIS	Empire	Empire (RBF22) 87
10	12	BUMMED	Hoggy Members	Factory (FACT) 29 87
11	10	FASSION & LACE	Factory	Dias (DINTX) 7 87
12	8	LEATHER AND WARFARE	Red Bull	Red Bull (RBF22) 87
13	16	THE HEALER	Red Bull	Red Bull (RBF22) 87
14	13	BIO RHYTHM - DANCE MUSIC...	Red Bull	Red Bull (RBF22) 87
15	19	8 FEET HIGH AND RISING	Red Bull	Red Bull (RBF22) 87
16	14	INDIE TOP 20 VOL IX	Red Bull	Red Bull (RBF22) 87
17	17	CORUS	Red Bull	Red Bull (RBF22) 87
18	15	CLEOPATRA GRIP	Red Bull	Red Bull (RBF22) 87
19	20	FIND OUT WHY (12)	Red Bull	Red Bull (RBF22) 87
20	11	FREEDLAND RAIN	Red Bull	Red Bull (RBF22) 87

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Decca regroups for future

by Nicolas Soames

NICHOLA LETCHFORD'S resignation at Decca Classics UK director caught the industry totally by surprise, coming in the midst of the Pavarotti chart triumph.

He is the second key executive — after Deutsche Grammophon's Bill Holland — to leave PolyGram Classics for WEA. He will become international marketing director for WEA Classics.

Immediately after the announcement, Letchford declined to comment and went on a two-week holiday.

But a major factor in his decision to move must have been the persuasive qualities of WEA senior vice-president, classical repertorier, Peter Andy. They know each other well having worked together before — Letchford previously looked after the classical department of EMI UK when Andy was in charge.

But the decision surprised even Peter Russell, PolyGram Classics' divisional director. "I will wish his departure with regret — he has done a lot of good work over nearly 10 years," says Russell.

"He will be remembered especially for his campaigns for My Lady, 100 Best Tunes which was very much a UK-driven campaign, and of course, the recent success of The Essential Pavarotti."

But Russell then produced a surprise of his own, announcing that Letchford's position as director of Decca Classics UK would be taken by Terri Robson, the press and pro-

motions director. In a most unusual move, Russell agreed to allow Robson to continue to look after the press and artists while overseeing the whole sales and marketing aspects of the label.

A new marketing manager will be appointed shortly, but he/she will report to Robson.

"Letchford's departure has given us the opportunity to restructure the department and promote from within," says Russell.

"There is no particular reason why the marketing manager has to be the manager of the label — I have felt for some time that success has more to do with press and promotions work than anything else, and this was certainly true of The Essential Pavarotti."

"And although Terri has been with us for less than three years it was clear that in her we have an outstanding talent. She is young and dynamic and we see this as a chance of strengthening Decca's position," he says.

Robson, who only three months ago was wooed publicly by WEA in its promotions department, began her classical record promotions career as assistant to Roky Bellamy in CBS.

Amidst a looking forward to the challenge — part of which means maintaining Decca's current position as the leading classical label in PolyGram Classics. "The record promotion department has changed beyond belief in the last year and, with the Pavarotti campaign, we have reached an excel-

'Letchford's departure has given us the opportunity to restructure the department and promote from within'

ling turning point," she says.

"We learned many things from the Pavarotti campaign, among them how to work in a more commercial way, handling things in a manner which previous have only been done by the pop division."

She has no time to settle in to her new responsibilities. The campaign is getting under way for Three Tenors recording released this week; it will reach a highlight early with the repeat on Channel Four of the Rome concert itself on August 26. "We expect it will cause a huge resurgence of interest," says Robson.

It also looks like being a very busy autumn with a number of important releases, and the launch of the newly rebuilt Argo label.

• Peter Andy has been awarded an honorary doctorate in music from City University, London.

Classical

1	2	VIVALDI FOUR SEASONS Virtuosi Of England	CFP4001/6/TCPP4006 (E)	CFP
2	1	DUETS FROM FAMOUS OPERAS Various	CFPA144981/CFPA144984 (E)	CFP
3	6	HOLST THE PLANETS Various	CFPA40243/TCPP40243 (E)	CFP
4	3	PUCCHINI TURANDOT (HIGHLIGHTS) Zubin Mehta/LPO	Decca Opera Gola 4213202/4213204 (F)	CFP
5	8	BIZET/PUCCHINI/VERDI DUETS Merrill/Milano/Albanese/Tebal	RCA Victor GL87799/GK87799 (BMG)	CFP
6	5	PUCCHINI ARIAS Various	CDCFP4569/TCPP4569 (E)	CFP
7	9	KING OF THE HIGH C'S Luciano Pavarotti	Decca Opera Gola 4213262/4213264 (F)	CFP
8	13	ELGAR VIOLIN CONCERTO Nigel Kennedy/Handley/LPO	EMX4120581/EMX4120584 (E)	CFP
9	4	GREAT CHORAL CLASSICS Various	CFP4548/TCPP4548 (E)	CFP
10	11	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP101/TCPP101 (E)	CFP
11	11	DVORAK SYMPHONY 9 (NEW WORLD) Zdenek Macal/LPO	CFP4382/TCPP4382 (E)	CFP
12	17	HOLST THE PLANETS Richard Hickox/LSO	Imp Classics 4278022/4278024 (F)	CFP
13	13	DVORAK VIOLIN CONCERTO Vernon Handley/RLPO	CDCFP4566/TCPP4566 (E)	CFP
14	13	RACHMANINOV PIANO CONCERTO 2 Maurizio Timpo/PO	CFP4383/TCPP4383 (E)	CFP
15	15	MOZART OVERTURES Sir Colin Davis	CDZ762582/4Z762584 (E)	EMI Laser
16	15	PUCCHINI ARIAS AND DUETS Various	EMI Laser CDZ7625202/4Z7625204 (E)	CFP
17	19	GRIEG PEER GYNT SUITES 1 & 2 John Pritchard/LPO/Katn	CFP160/TCPP160 (E)	EMI Laser
18	18	BEST-LOVED CLASSICS 2 Various	CDZ762501/2/4Z7625014 (E)	EMI Laser
19	19	VIVALDI THE FOUR SEASONS ETC Renato Fasano/Virtuosi Di Roma	CDZ763502 (E)	CFP
20	18	BEETHOVEN SYMPHONY NO 9 John Pritchard/LPO/Katn	CFP160/TCPP160 (E)	CFP

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Early list release for special Queen Mother concert

THE RECORDING of the special birthday present given by the Prince of Wales to the Queen Mother to celebrate her 90th year — a concert in the Ballroom of Buckingham Palace — will be issued by EMI on all three formats on September 3.

A cellist himself, Prince Charles has been a long-term Patron of the English Chamber Orchestra, and is well aware of the Queen Mother's own interest in music.

So he organised a special concert with three works commissioned from English composers especially for the occasion. Patrick Doyle, composer of the score for Kenneth Branagh's film of Henry V, wrote The Tittle And The Rose, for soprano, chorus and orchestra (soloist Marie McLaughlin).

The distinguished cellist Mstislav

Rostropovich commissioned and premiered Romanza For Cello And Small Orchestra from David Matthews; and Paul Sacher commissioned Patrick Gowen's Suite For Violin And Chamber Orchestra, premiered by the leader of the ECO, Jose-Luicio Garcia.

The other works in the programme, discussed between Prince Charles and the conductor Raymond Leppard, included Alban Berg's Polka by Johann Strauss, The Wagon (Passes) by Elgar, and Elizabeth Of Glamis by Eric Coates.

The concert was recorded by EMI and is being rereleased and issued on all three formats with an appropriate number: QM 90 (LP), TCOM 90 (tape) and CDQM 90 (CD). All proceeds go to the Prince's Trust.

Kennedy back in the studio

EMI'S POPULAR violinist Nigel Kennedy is shortly to go into the studio to make his first new album since he became a household name with Vivaldi's Four Seasons.

He is to record Brahms' Violin Concerto with Klaus Tennstedt and the London Philharmonic Orchestra.

It will be part of a bid to show that underneath the glitz he is still a serious and highly accomplished classical musician.

He is scheduled to break rather than make a record — playing to the largest audience ever attracted to listen to an English classical instrumentalist. Well before the event, almost all of the 20,000 tickets for Kennedy's Crystal Palace Bowl appearance were sold, the main attraction being Vivaldi's Four Seasons which was still in the Top 30 after 40 weeks in the charts and was well on its way to double platinum.



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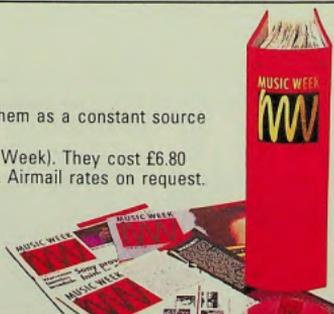


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On the road with the man from the PRS



by Bob Tyler

SID PERKS, the landlord of the Bull wasn't smiling the day two PRS inspectors called into his village pub, in Ambridge.

Sid had decided it was time to liven up the place with a bit of background music and as the cost of a juke box was beyond his means, he lashed up a pair of loud-speakers and an old tape deck, much to the annoyance of a few of the pub regulars. It lasted just a week before the inspectors called, and Sid switched off.

Real life is not quite like the radio world of the Archers, as PRS licensing inspector Desmond Michael can testify.

Michael is one of six inspectors who cover Greater London, and since taking charge of his area in March last year, he has increased the number of licences from 3,000 to 4,000. (He is paid on commission).

His task is to maintain licences as well as to keep a vigilant eye open for new businesses opening that could be potential licences.

The first call of a typical day, at a wine bar and restaurant, ranked "straight forward". An understanding manager recognises the use of music in his establishment and a licence is issued for the use of background music.

A nearby sports shop next: a silent TV set in the window; inside a monitor with video of American Football. This is the second call of this shop for Michael, who reaches the absentee owner on the telephone. The latter is dumbstruck by the request to take out a PRS licence. However, background music did appear on the video if only for a few seconds. Tact now comes in, an important part of the inspector's job. Michael leaves explanatory information and will return another time. "Of course we have to be careful. That video might contain music that has been especially recorded and cleared," he adds.

Past two record shops, a video outlet and a TV and hi fi shop, all already licensed, and on to the appropriately named Go Sing Chinese Restaurant. The owner has been visited before by Michael and a licence form has been completed. However it has not yet arrived at the PRS head office.

The owner grumbles about bad business, interest rates and the poll tax. He claims he has returned the form. More tact, and return another time.

Before leaving the area Michael picks up a local newspaper, "a good source of leads from the adverts," he says.

Then into central London and a visit to a bookshop in Kensington which has asked PRS for a licence.

It wants to play light classical music to break the library-type silence in the shop. "Normally with a chain of shops, like supermarkets or this bookshop, we would issue a central licence. But this is just one shop in the chain who have applied so it gets issued with a local licence," says Michael.

Next door is a PRS inspector's nightmare: Kensington Market, an indoor arcade of stalls selling cult fashions and accessories.

Each stallholder operates either a radio or a tape recorder. To make his task easier Michael has previously asked the landlord to circulate stallholders, bringing to their attention the copyright laws, but he reckons that there is at least three week's work in licensing the whole place. "I'll come back and try in a few days time," he adds.

Further up the road Michael spots a shop being converted into a restaurant. He finds the manager and leaves some information. With restaurants in mind the PRS has printed information booklets in Greek, Urdu and Chinese. In this case his job is made a little easier because Michael is himself a Greek-Cypriot and a Greek speaker.

Next, a chance to try some real door-stepping investigations. The previous evening Michael had been working late in an un-music-licensed pub. Trying to obtain evi-

dence he visited the pub but the jukebox was switched off. The pub also housed a television and posters, billed live music twice a week. The landlord had refused to obtain a PRS licence.

In the car Michael "wires himself up" with a pocket tape recorder and a hidden microphone. He starts the tape, identifying the day and the time. "We do not have to get recorded evidence all the time, my word should be good enough in court but it can help if we can back-up a case with recorded evi-

dence," he explains.

At 5.30 pm the pub is quiet. The juke box was not playing, although switched on. The TV was showing World Cup football and it was therefore unlikely that anyone would feed the juke box.

Back at BBC Pebble Mill, where the Archers is produced, the editor Ruth Patterson is pleased that Sid Perks has been caught. "Now I can stop filling out PRS return forms for the background music," she says.



CONTRARY TO national newspaper reports, *My Bitty Yellow Polka Dot Bikini* wasn't among the 90,000 *Filmtrax* copyrights bought by EMI last week. The *Paul Vance-Lee Pockriss* song, currently high in the chart performed by *Bombalurina* (pictured) is part of the 60,000 strong *Campbell Connolly* catalogue, part of *Bob Wise's Music Sales* group.

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