

MUSIC WEEK



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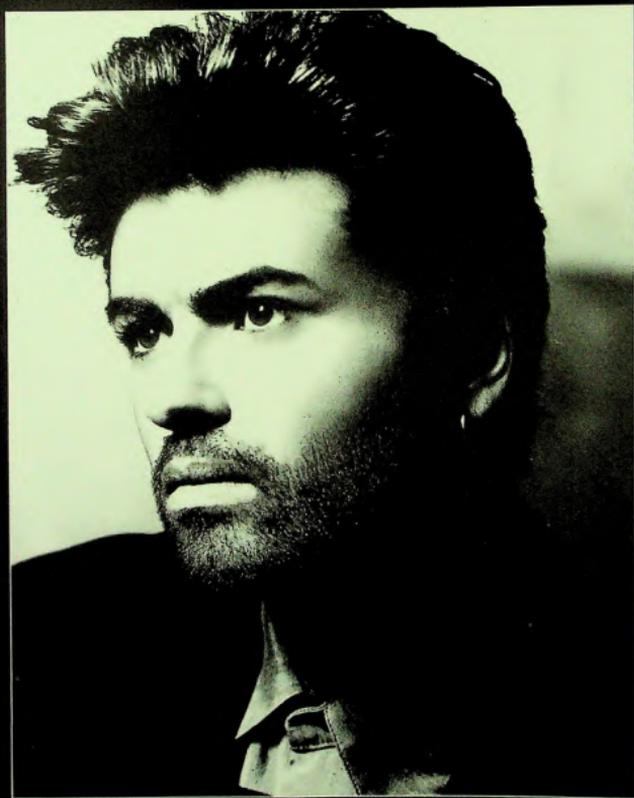
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1 SEPTEMBER 1990





GEORGE
LISTEN WITHO



Epic

MICHAEL

LISTEN WITHOUT PREJUDICE

Three years on from the release of his debut solo album 'Faith', over twelve million units later, a triumphant world tour and a collection of accolades from the BPL, MTV, The Grammys and The Ivor Novello Awards, George Michael releases his second album 'Listen Without Prejudice' on 3rd September, 1990.

THE FIRST SINGLE: 'Praying For Time' – already a major hit.

THE SOUTH BANK SHOW – 2nd September, 10.35pm on ITV. A one hour documentary on the man and his music.

'BARE' THE AUTOBIOGRAPHY – serialised in The Daily Mail commencing Monday, 3rd September. Published mid-September.

THE CAMPAIGN – national and music press advertising, major nationwide display campaign, 11 bus sides and Adshel posters, TV to follow in late September.

THE ALBUM – Listen Without Prejudice, nine brand new tracks plus a haunting cover of Stevie Wonder's 'They Won't Go When I Go'.

CONTACT US – CBS Telesales on: 0296 395151 or call your CBS Salesperson.

LP 467295-1 MC 467295-4 CD 467295-2

MUSIC WEEK



£2.25 U.S. \$4.00

ISSN 0265-1548

Pop's the question

THE SHADOW Radio Authority is close to reaching a conclusion in its controversial attempt to define pop music. And the record industry is ensuring it has its say.

Following Music Week's revelation last week that the industry was in danger of having a definition imposed on it, the BPI and a number of individual record companies have been lobbying to ensure the Government definition meets the industry's needs.

A consensus is fast-emerging that the best definition of pop is "chart hit singles".

The move to seek a definition follows the Government's plan to restrict the only national commercial FM channel to "non-pop".

Shadow Radio Authority head of development David Vick says: "We have had some good feedback provoked by Music Week's article last week."

While some submissions have attempted to define pop in terms of its teenage audience, or by criteria such as "commercial" or "lacking artistic integrity", the authority is

keen to have something quantifiable.

"We are not in a position to make individual judgements on individual acts," says Vick. "But defining pop as chart hit singles actually takes us quite a long way."

After his meeting with Vick on Thursday, BPI spokesman Jeremy Silver said: "We feel confident that a chart-based definition is a sensible and practical way of moving forward."

There are three issues still to be tackled before the authority decides the matter on September 15.

- when pop music actually began. Some argue that it started with the first chart in 1952, but others suggest 1955;

- how low in the charts a single can reach before being defined a hit. Positions 40 and 75 are the main contenders;

- how much pop a "non-pop" station should be allowed to play while still remaining non-pop. Vick suggests between 20 and 30 per cent.

The authority needs final submissions within 10 days.

INSIDE

PRESSING MATTERS

Charting this autumn's spare capacity — book now

GOLDEN FLEECE

Decca revives specialist label for Argo-nauts

HARD 'N' HEAVY

Donington — live, loud and very metallic



Manners heads Island Music

RICHARD MANNERS is the new managing director of Island Music, taking over from Marc Marot who left last month to run Island Records.

Manners has been with associate company Blue Mountain Music for three years, during which time he also worked as general manager of Island Music.

He takes up his new post on Monday (8) and says his appointment will mean a continuity of management style.

CBS tells US:

no vinyl returns

US RETAILERS are being told that CBS will not accept any returns of vinyl copies of the new George Michael album — even faulty — but the company says that situation will not apply in the UK.

In the US, the move is being seen as a further squeeze on vinyl since cassette and CD versions of *Listen Without Prejudice* are not affected.

However, CBS in the UK says the initiative is not intended to put pressure on vinyl. The company points to the fact that US dealers will pay \$4.50 for vinyl copies whereas cassettes are going out for \$10.98. See p3.

MFP unveils new label

MUSIC FOR Pleasure is to launch a new mid-price label in the autumn as part of its 25th anniversary celebrations.

General manager Roger Woodhead told the company's silver jubilee sales conference that the new marque, Premiere, will make its debut with a series titled *Hits Through The Years*. The series will include material licensed from PolyGram and Castle Communications alongside that from MFP's own catalogue.

Woodhead reflected on MFP's quarter-century in the low-price market by saying that when it was launched in 1965, there was much caution and mistrust from the rest of the industry. "Budget was a dirty word back in the Sixties," he said. "But MFP proved that there was and still is a huge market for top quality low- and mid-price product, the fact that MFP started with just one label in 1965 and now has 12 covering everything from pop to rock to classical and spoken word is proof of our success in the market."

- THE LOW-PRICE music market is getting a boost with the news that Pickwick's pre-tax profits are up 60 per cent. The company says it is being actively helped by the downturn in consumer spending. Full story, p4.

HMV defies slump with 10 more stores

HMV IS flying in the face of a stagnant music market by embarking on its most intensive period of expansion.

The chain is opening one store a week for the next 10 weeks and, by October 18, will have an additional 72,000 square feet of trading space.

That is equivalent to 50 Our Price shops, claims HMV marketing director David Terrill, and will bring the group's total number of stores to 81.

He says the concentration of openings has not been planned but is a function of the way leases have become available. However, he says: "We need to get all these shops up and running and as successful as possible this side of Christmas."

Terrill argues that HMV is less likely to take business from fellow music retailers with its new stores

than it is to hit non-music outlets. "We're providing consumers with another place to spend their money instead of Next and Top Man. They will spend their money on music because it is being offered in an attractive way."

Terrill says HMV has a close eye on the state of the recorded music market but feels it is able to expand because it has a proven successful retail concept.

The chain's openings between now and October 18 are in Croydon, Reading, Glasgow, Southend, Sheffield, Brighton, York, Swindon, Newcastle-upon-Tyne and Brighton. HMV has not previously been represented in York or Swindon.

HMV is considering implementing a new design in all its stores next year. A possible test bed for new ideas is the chain's proposed Manchester store, due to be open in the spring.

BBC's taste of Paradise for new bands

BBC DRAMA series *The Paradise Club* is to give prime time TV exposure to unsigned bands.

Chris Phipps, musical mastermind of the series, received a huge response to his request for bands to appear. "Which other London club can offer unknown bands an audience of millions with one appearance?" he says.

Phipps, who was assistant producer of *The Tube*, says: "Unknown acts never get the show they deserve on British television. Besides, there's no point scoring a series like this with music by Phil Collins or Brian Ferry, it should be near as damn it to a real club."

Phipps sifted out 11 acts from more than 2,000 tapes submitted in response to his music press ads. "The only signed acts are Carmel and The Libertines. The rest are chosen to represent a cross section of untried talent."

"I am more interested in bands than record companies. The acts chosen are there because their music can heighten the drama of the series, not because they are being pushed on me."

The *Paradise Club*, which stars Leslie Grantham, has just ended a re-run of its first series. The new series will start transmission on September 18.

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THE ALBUM

ARISTA   

DMC challenges PPL ruling on dubbing licenses

TONY PRINCE's Disco Mix Club and Phonographic Performance Limited are at loggerheads over dubbing licenses.

The licence gives companies the right to dub music on to tape and then distribute it for promotional purposes. DMC and PPL are at odds over how many cassettes are allowed to be made and how wide the distribution should be.

PPL declined to comment on the matter except to say that the two sides are in dispute. However, Prince says: "We are a different type of company today than we were when we first got the licence seven-and-a-half years ago. I welcome the negotiation with PPL because it offers the creation of a proper licence for my business. The old licence does not adequately cater for what we are."

Bros split with second manager in six months

BROS HAVE parted company with their second manager in six months.

Mark Evans stepped in after the pair's rift with Tom Watkins earlier this year. But now CBS has confirmed the short-lived partnership is at an end.

Evans is reported to have left after tiring of his management role.

Priest: verdict due

A JUDGEMENT in the Judas Priest court case was imminent as *MW* went to press. The Birmingham heavy metal band are being accused of contributing to the death of two American teenagers through messages contained on the Stained Class album. The case is being conducted by a jury in Reno, Nevada, without a judge.

BRIEFS

● COLLECTORS PAID out a total of £381,643 at two top memorabilia sales last week at London auctioneers Phillips and Sotheby's. Star of the Sotheby's catalogue was a John Lennon collage titled *Beauty*. And The Jets that fetched £23,100. Prince's cape from the film *Purple Rain* commanded the second highest bid selling at £7,150. At Phillips the Los Angeles Hard Rock Cafe paid the highest price — £16,500 for Michael Jackson's leather suit from the *BAD* tour. An unpublished two-page Beatles list at The Shea Stadium was bought by a private collector for £2,750.

● THE MUSIC policy of new London radio station Kiss 100 FM has now been confirmed and, as expected will concentrate on leading edge dance music with a liberal mix of rap.

The policy has been outlined by Kiss managing director Gordon McNamee ready for the first broadcast on Saturday (1). The DJ line-up includes soul diva Robbie Vincent, and Dave Pearce from GLR's rap show.

Safe Donington points to future for crowd control

AN INNOVATIVE set of safety measures at the UK's biggest rock event is giving festival promoters new opinions on crowd management.

Following the death of two fans in 1988, this year's Monsters Of Rock concert at Donington Park included pioneering use of video cameras for audience monitoring and a quick-response control centre which could have stopped the show at any point, if necessary.

Because of the absence of detailed guidelines from licensing authorities, open-air concert promoters have to devise many of their own safety systems. The way in which the problems were tackled at Donington will now be studied by other promotion companies.

Tim Parsons, a director of Donington promoter MCP, says this year's Monsters Of Rock was the safest ever because of the levelling of the area immediately in front of the stage and the sanding of it to make it less slippery in wet conditions.

In addition, the screen showing the day's images was sited well away from the stage to attract people away from the most congested part of the arena.

Parsons says: "We had video cameras on stage monitoring the audience at all times and we had security on stage monitoring the



THE 1990 Monsters Of Rock crowd: sound and safe

audience.

"As each act was on stage, there was a nominated representative of that act and one person from our side who had the power to stop the show at any time."

Control of the event was handled through an office containing a senior representative from the promoters, first aid staff and each of the emergency services. Parsons believes this gave the organisers the ability to react quickly to any

difficulty which might arise.

Despite Donington having its second biggest crowd — a sell-out 72,500 — no serious injuries had been reported by the time *MW* went to press.

Parsons says he hopes MCP's initiatives will provide useful insights for other promoters, though he emphasises the unique nature of each venue means that each concert organiser must find unique solutions to safety problems.

Classical labels surge ahead

THE UK's leading classical company has hit a sales boom — and it claims the future looks bright for the whole classical sector.

Tim Harrold, executive vice president of PolyGram International, says the company's three classical labels — Decca, Deutsche Grammophon and Philips — are 40 per cent ahead of last year's sales figures. He adds that the ageing population profile of the UK means the future looks good for classical generally.

Speaking at the Salzburg Festival, Harrold said UK sales for Decca in the first seven months of the year were up by 65 per cent, for DG 15 per cent and for Philips two per cent.

"It's a fantastic result for Decca UK with the Pavarotti sales making a significant contribution," he stated. "But the figures would have been very good even without Pavarotti due to the success of other projects such as 100 Best Tunes and other catalogue exploitation.

These may not make the headlines but they are the bread and butter of classical music."

Harrold predicts a good long-term future for classical music. "The age profile of people now, particularly in the UK, is moving slightly in the classical direction," he argues. "More people are of an age where they develop classical interests, and if we can reach the massive, passive group, the prospects over the next few years are very good indeed."

Epic spends £ a unit on Michael LP

EPIC IS preparing to spend £1 a unit promoting the initial shipment of expected huge Christmas seller, George Michael's *Listen Without Prejudice*.

The company will ship around 200,000 copies of the former Wham! singer's follow-up to *Faith*, which sold 1.4m copies worldwide, with 1.2m in the UK alone.

The company is spending an initial £75,000 on press and posters and is considering following this up with a £150,000 TV campaign running two to three weeks after next Monday's release.

It will form part of one of the biggest media events for a recording artist this year. London Weekend Television's *South Bank Show* will do a long-running documentary on Michael the day before release. The artist's autobi-

ography written with former *NME* writer Tony Parsons is published a fortnight later. And the *Daily Mail* will run TV ads to promote its serialisation of the book.

The first single from the new album entered the *Music Week* singles chart at number eight last week. Epic marketing director Kit Buckler says, "Obviously one is a little bit apprehensive following something as huge as *Faith*, but I personally believe it's a stronger album. And I think we will sell more."

Buckler is unwilling to make any precise predictions of how many units the new title will sell before Christmas, but says, "Hopefully we will be up to half a million."

The promotional campaign will portray former teen star Michael as a serious artist of worldwide stature. The TV advertisement made for worldwide use was de-

vised by Michael himself, though he does not feature in it himself. Buckler says only that the ad explains the personal vision behind the album.

Retail support for the release includes posters and London bus sides with *HMV*, co-operative ads and displays with *Our Price*, and displays with Virgin, Tower, WH Smith, Littlewoods, Asda and Gateway.

Buckler admits the Michael release, planned for 14 months, comes as welcome relief to Epic, which suffered a poor first half. "We had a very slow start to the year," he says. But the company's performance is looking up with recent success for Craig McLachlan, a new album due from million-selling Alexander O'Neal in October and an expected Michael Jackson release in the new year.



GEORGE MICHAEL: the promotion begins

Label faces court over cash claim

A WINDING-UP petition has been served on Performance Records Limited. The petitioner is Hotline Cutting Studios which claims it is owed £122,000 for CDs and vinyl discs it supplied.

The petition is due to be heard in the High Court in Manchester on September 28.

Hendring expands its BMG deal

HENDRING IS extending its distribution deal with BMG. Previously available through Parkfield, the entire Hendring catalogue will now go through BMG. Sales and marketing will continue to be handled by Castle.

Gees Street joins Rough Trade exodus

ANOTHER DANCE label is quitting Rough Trade.

Following Sleeping Rag's defection, Gees Street has now signed a deal with Big Wave to take its product through BMG.

Gees Street's roster includes Richie Rich, Queen Latifah, Outlaw Posse and Stereo MC's.

BRIEFS

● **FOTODISK VIDEO** is launching a metal video magazine next month. Produced in conjunction with *Metal Forces* magazine, *Metal XS* will be bi-monthly.

First issue is out in September and features Jon Bon Jovi, Faith No More, Lars Ulrich, Leo Fard, Little Angels, Twisted Sister, Tigenstiz, Rati, and Joe Solziani.

● **UK ELECTRONICA 1990**, the annual electronic music festival, is to be held at the Octagon Theatre, Sheffield University on September 15. Details from Andy Garibaldi on 0782 269012.

● **GARY MOORE'S Still Got The Blues** and Sinead O'Connor's *Nothing Compares 2 U* are two of four nominees for the international viewers' choice award in the MTV Video Music Awards to be broadcast on September 7.

● **THE TENTH** awards evening for songwriters run by the American Society of Composers, Authors and Publishers takes place at Clandide's Hotel, Mayfair, London on September 26. The awards are based on number of performances of works in the US.

Pickwick sees profit from family spending squeeze

PICKWICK IS profiting from the depressed retail market. The company says that the squeeze on family finances means consumers are more likely to buy its low-price products than more expensive items.

Reporting a 60 per cent rise in pre-tax profits for the first half of the year, chairman Ivor Schlosberg says the company's formula is to present goods with a perceived high value at an affordable price.

Pickwick audio sales were up 50 per cent in January to June compared with the same period a year ago with *The Carpenters Live* CD being one of the star performers.

Schlosberg says much of the company's success is due to its shedding of its image as a family-oriented and sell-em-cheap operation. With the co-operation of the majors, Pickwick is concentrating on licensing product from established names — he gives Mike Oldfield, Richard Claydon and Elaine Paige as examples — which helps it appear a frontline company.

As for the retailers, Schlosberg says: "They simply see us as a major supplier. If you look at W H Smith, they see us as one of their top three suppliers and a leader in the video market."

In the classical market, he maintains Pickwick's mid-price product puts it in third slot behind leading



WINNING FORMULA: Pickwick chairman Ivor Schlosberg says presenting goods with a perceived high value at an affordable price is the key to his company's 60 per cent profit boost

majors PolyGram and EMI.

He says the majors — the "full-price record companies," as he calls them — are enthusiastic to license to Pickwick because of its aggressive marketing and selling. This extends to its 800 non-traditional outlets such as airports and garage forecourts, areas the majors would find expensive to cover for themselves. Pickwick's turnover in the first half of the year was up 50 per cent com-

pared with January to June in 1989 to finish at £29.9m. Profits rose 60 per cent to £1.54m.

● **PICKWICK HAS** bought audio and video, mail order operation Crescent Direct for a maximum of £5m, dependent on performance. Pickwick says the move is a logical extension of its existing mail order activities and will help expand the market in the UK and continental Europe.



LARGE PROFILE: Pavarotti's summer chart success and expected high UK sales compound need for change

Classical sector bids for own Brits awards

CLASSICAL MUSIC looks set to get a higher profile in the next round of British Record Industry awards.

The BPI is considering giving the sector its own set of honours — separate from the pop awards — although no final decision has yet been reached. It is not known whether the classical ceremony would be televised as is the pop event.

The need for a change in the awards structure has been felt for some time in the classical sector. The feeling has been compounded by Pavarotti's chart success during the summer and the prediction that this year will see the highest UK sales

of classical music. The televising of the Brits awards in the past five years has given classical music its broadest platform, but the programme features only works with a British connection and now the BPI wants to extend it. The classical committee of the BPI meets in September to produce recommendations to put before a full meeting of the BPI council on September 15.

It seems likely that the committee will suggest a special classical awards presentation in November 1991 in addition to retaining a presence in the main Brits ceremony in February.

Strike force Upfront splits from Platinum

UPFRONT PROMOTIONS, the strike force and tele-sales company launched by Frank Sansom in January this year has ended a four-month association with Platinum Promotions.

Sansom, who set up Upfront after leaving First Strike, says:

"Although both companies tried their best to bring about a common direction and bond, such an association was ill-timed and it was considered best for both parties to go their separate ways."

Upfront will continue as an independent operation.

MUSICAL Chairs

ISLAND RECORDS has appointed Charlotte Villiers as video co-ordinator in charge of commissioning promo videos. She was previously production co-ordinator for Island Visual Arts... Rhona Lewne has been appointed corporate relations executive of CBS after five years in artist management... Former Solo Sound video sales director Gary Tuhill has joined Video Rentals as sales director...

World BRIEFING

MIAMI: Three members of rock band *Too Much Joy* have been arrested here on obscenity charges after playing a midnight anti-censorship concert that included six songs from *2 Live Crew's As Nasty As They Wanna Be*. The local sheriff's office says the drummer, Tommy Vinton, was not arrested because he was not singing.

BUDAPEST: EMI has confirmed that its Hungarian joint venture with its state record company Hungaroton has been shelved. EMI says the \$25m project was postponed following the sudden departure of Jeno Bors, managing director of Hungaroton for the past 25 years.

CHICAGO: A 66-year-old retired teacher here has formed a nationwide anti-censorship organisation called *Parents For Rock And Rap*. Mary Morello, whose son, Tom, is a member of Geffen heavy metal band *Look-Up*, says more than 200 people have joined the group.

NEW YORK: CBS Records head Walter Yetnikoff has signed a new contract reportedly calling for him to groom a successor and leave the company in two years, remaining a consultant to CBS after that period. When the story broke it was called "factually inaccurate" by CBS Records, although the company would not specify the alleged inaccuracies. Reports suggest that Yetnikoff is unhappy about the treatment rendered him in the book "Hit Men," an expose of the record industry; and that he is going through a divorce.

NASHVILLE: Garth Brooks leads the finalists for the 1990 Country Music Association awards with five nominations including vocalist, single, song and music video of the year plus the Horizon Award for career development. Entertainer magazine's star analysts are Clint Black, Kathy Mattea, Ricky Van Shelton, George Strait and Randy Travis. The CMA awards are announced October 8 as part of a nationally televised show.

LOS ANGELES: Sandy Gallin, of Gallin-Morey Associates, has been hired as Michael Jackson's new manager. Gallin succeeds Frank DiIaco. Among Gallin's clients are Dolly Parton, The Pointer Sisters, Whoopie Goldberg and Howie Mandel.

NEW YORK: CBS Music Video Enterprises has appointed ex-Vestron Video president Jon Peisinger president of the company. The Sony division anticipates expanding its product line outside music video.

THE EPIC ARTIST DEVELOPMENT STORY OF THE YEAR

FAITH NO MORE

In case you didn't know **FAITH NO MORE**'s album 'THE REAL THING' is now one year old. A lot can happen in a year.

EPIC SALES

Album sales of 'THE REAL THING' are gold in the UK & burning toward platinum in the USA at the rate of 75,000 copies per week.

EPIC TOUR

Having already sold out 2 UK tours earlier this year, major European tour has included some of the biggest music festivals on the continent (Reading, Monsters Of Rock in Bologna & Paris), leaving loyal fans & new converts alike gunning for more. Currently 'down under' **FAITH NO MORE**'s album is No. 4 in both Australia & New Zealand.

EPIC TV

The 'EPIC' video is gaining heavy rotation on MTV in the States where the single is Top 10 & rising, and is 'Buzz Bin' on MTV Europe. When 'FROM OUT OF NOWHERE' was tearing up the UK Top 30 **FAITH NO MORE** made what was one of the performances of the year on Top Of The Pops.

EPIC PRESS

"The sound of **FAITH NO MORE** is five worlds colliding, a one-off, a freak power-surge". SELECT

"This band is quite simply brilliant" KERRANG!

"Very soon they will have the world at their feet" MELODY MAKER

The front covers that **FAITH NO MORE** have graced many times include Kerrang!, R.A.W., Metal Hammer, Metal Forces & Sounds.

EPIC BUZZ

Critical acclaim on an industry-wide basis is growing every day. Musicians from Metallica to Guns 'N Roses are calling the music of **FAITH NO MORE** "brilliant" "refreshing" & "original".



EPIC VIDEO

FAITH NO MORE
LIVE AT THE
BRIXTON ACADEMY
'YOU FAT B... TARDS'
is out now and receiving rave
reviews: R.A.W. calls it
"Fast, Fun, Fierce & Furious".

One year ago **FAITH NO MORE** were a cult band on a mission. Since breaking the UK top 40 **FAITH NO MORE** have found the world at their feet. Which is proof that to get the glory you've got to have a little faith.



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FAITH

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in the
States

BACK BY POPULAR DEMAND
'EPIC'*



PRODUCED BY FAITH NO MORE
& MATT WALLACE

IN YOUR HANDS FROM 27TH AUGUST



*FROM THE ALBUM
'THE REAL THING'

EPIC REACTION TO FAITH NO MORE

Cornall adds extra dimension to new Argo

by Nicolas Soames

THE RESPECTED specialist Decca label Argo — which disappeared shortly after the company's merger with PolyGram Classics in 1980 — reappears this month in a new and rejuvenated form.

With fifteen new recordings on the first release, and a further 20 over the next 12 months, clearly Decca is intent on making a considerable impact with Argo. This is underlined by the cover design, which, unusually, places the name bang in the centre.

Argo of old was founded by Harley Ullil who continued to run it even when it was brought by Decca in the Fifties: it was largely the product of one man's musical temperament. It promoted English musicians — notably the Academy of St Martin-in-the-Fields and King's College, Cambridge — and English music. It also had a commitment to choral and organ repertoire — the milestone recording cycle of Bach's organ works played by Peter Hurford was an Argo concept.

For its reincarnation, Decca has entrusted Argo to one of its senior producers, the 37-year-old Andrew Cornall. In 13 years with Decca, he has produced such projects as Goodall's *Tristan and Isolde*, Wilcock's *St Matthew's Passion* and, more lately, numerous recordings by Ashkenazy,



DISTINCTIVE ARTWORK with the Argo logo bang in the middle Blomstedt and Chailly.

"When PolyGram took over Decca they wanted to retrench the company and even though some Argo artists such as King's College, Peter Hurford and Philip Jones continued, the label itself disappeared," says Cornall.

"But it was always recognised that Decca had been a valuable part of Decca in many respects. A couple of years ago it was acknowledged that some things, such as choral and organ music, didn't sit too happily in the main Decca catalogue, and re-launching Argo was seen as a possible marketing solution."

The shape that the new Argo is forming is, however, more than simply a marketing device. For Cornall has devised four special

areas of repertoire to give the new Argo a very distinct character.

He has followed Argo tradition in three of these areas — British music, choral music and organ music. But the fourth acknowledges the more international nature of Decca in the Nineties: American music. And if the first 15 recordings are anything to go by, Argo promises to be as stimulating as it used to be.

The choral section is particularly strong, and unexpectedly varied. King's College, Cambridge returns, under Stephen Cleobury, with two recordings: *Spem in Alsum* and other works by Tallis (CD/MC 425 199); and Verdi's four Sacred Pieces (CD/MC 425 480). There is another English choir, Winchester Cathedral under David Hill, singing Byrd's *Mosses* (CD/MC 430 164).

Cornall is keen to record choirs from all over the world. Prime among these in the first releases in Penderdick's *St Luke's Passion*, recorded in Poland with the Warsaw National Philharmonic Chorus under the composer himself (CD/MC 430 328). This was a testing project, made last December as Poland was in the throes of political change.

The organ repertoire is also prominent. Peter Hurford, celebrating his 60th year, heads an imaginative collection of organists. He plays Organ Concertos by Bach,

with the Northern Sinfonia under Hickox (CD/MC 425 479); Thomas Trotter, one of the most gifted of the younger generation has been signed to a regular contract for Decca and plays Liszt and Reubke (CD/MC 430 244); and the flamboyant Carlo Curley also features on the first release, playing Emperor's *Fantone* (CD/MC 430 200) and will appear regularly on Argo.

The flavour of Cornall's plans for British music can also be sampled in the first release. Sir Charles Mackerras plays Delius's *Brigg Fair* and other works with the Orchestra of the Welsh National Opera (CD/MC 430 202); and Delius's *A Village Romeo And Juliet* (CD/MC 430 275).

One surprise is the premier recording of the large-scale choral work written by George Lloyd in the Seventies, *Vigil Of Venus* (CD/MC 430 329).

Argo's investment in American music takes the greatest risks. Cornall has made a bold step in signing the 28-year-old composer Michael Torke to the label. His first volume comprises five works including *Adjustable Wrench* and *Slale*, played by the composer himself with the London Sinfonietta under Kent Nagano (CD/MC 430 209). There will be at least two further albums over the next two years.

And Piano Circus plays works by two of the leading minimalist — Steve Reich's *Six Pianos and Terry Riley's In C* (CD/MC 430 380).

The four areas that Argo will concentrate on are, Cornall admits, particular interests of his. "They have featured in the main Decca catalogue but it was without any specific policy and they were in danger of being submerged," he points out.

Future plans develop the themes: Keith Jarrett playing Barber; the Mormon Tabernacle Choir singing *Battle Hymn Of The Republic*; Centro Musica Antica di Padova singing *Cesualdo*. And there will be a lot of English music: Peter Hurford playing Krebs; Balfe's *The Bohemian Girl* conducted by Rich and Bonnyne and Delius' *Sea Drift*; and Colendene-Taylor's *Hiawatha*.

During the Christmas period the two first video titles will appear. These are Peter Weigl's film version of Delius' *Opera A Village Romeo And Juliet*; and John Adams' controversial opera *Nixon In China* in Peter Sellars' production from Houston Opera.

The full title of the label will be Argo Sight And Sound.

● Channel Four is showing a repeat of the Three Tenors recording in Rome on September 26, not August 26 as printed in last week's MW.



NAT KING COLE Shooting High

Songs from the TV Shows

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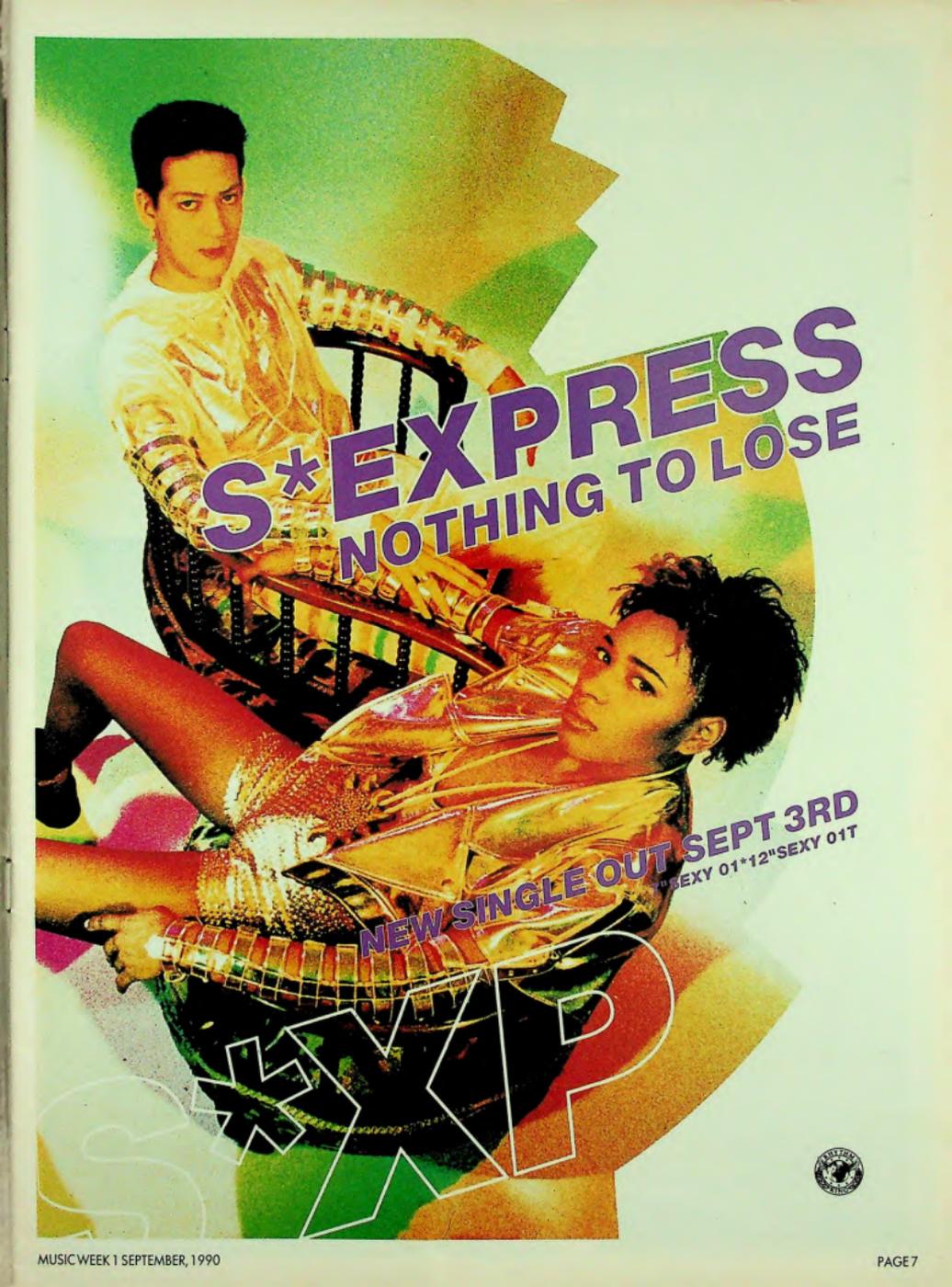
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A promotional poster for the single "Nothing to Lose" by S*EXPRESS. The image features two models: a man in a white patterned shirt and a woman in a shiny, sequined outfit, both sitting on a wooden chair. The background is a vibrant, abstract collage of green, yellow, and orange. The text "S*EXPRESS" is written in large, bold, purple letters, with "NOTHING TO LOSE" in smaller purple letters below it. At the bottom right, it says "NEW SINGLE OUT SEPT 3RD" and "SEXY 01*12*SEXY 01T". A large, white, stylized "S*EXPRESS" logo is at the bottom left. A small circular logo is in the bottom right corner.

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GRACKLING

by Dave E Henderson

There IS an entertaining departure for the Castle group of companies with the release of the album This Is Manchester. Subtitled 14 Songs From The North West, the album boasts an intriguing cast of hopefuls who are not grobbing at the shirt tails of Happy Mondays and the Stone Roses. The set boasts some quality performances on side one from **Sandle Wood**, 63 **Tees** and **The Christalls**, while side two adapts a more dance-orientated feel, kicking off with **Kinnel's** Locked In Heaven — which is also set for release as a single under Castle's Essential logo. The album also goes through various dance manoeuvres with **The Paperboys**' This Is How I Feel displaying a Northern Soul rhythms with a sweet vocal that might reap some rewards in pop circles. Either way, This Is Manchester is an entertaining and rewarding release that might unearth a talent or two as well as A&R departments grab a copy.



THE CHARLATANS: new single and tour to promote debut LP

STILL in the Manchester area, Factory's long-term project with former **Maow** vocalist **Cath Carroll** finally comes to fruition with the exceptional **Three Beat EP**. The featured tracks solo and match **Lolita** and **Salsa** rhythms, stolen spoken parts and the occasional grinding guitar chord, all tempered by some clever arrangements and punctured by Carroll's emotive vocal. In the dance-frenzied **Nineties**, however, it is difficult to see where her recordings will fit in. However, the **Beat EP** is something of a gem and anyone investing will certainly be justly rewarded — especially on the lengthy, evocative moodiness of the title track and the scary undertones of the closer **Train You're On**. Factory is distributed by Pinnacle.

turn up on the CD version. **Sweet Tooth**, who feature members of **Slab**, **Head Of David** and **Napalm Death**, release the six-track ear-bender **Soft White Underbelly** on **Carache** through **Revolver**. **Anastasia Streamed** from **Motocross** release a single called **Samantha Black** on **Roughtrade** through the **Rough Trade** Group and they will have their debut album of post hardcore grind, **Laughing Down The Limehouse**, released imminently. **The Children**, who feature ex-members of **The Sex Gang Children**, **Nasty Rox** Inc and **MDDMA**, release their debut EP **Nightland** on **IM Records**.

tant **The Great Kat**. Seemingly set to mix her thrash guitar style with the classical poise of **Beethoven** she offers **Beethoven On Speed**, with epics like **Sex And Violins** thrown in for good measure.

THE BRAND NEW Heavies continue to unfurl their distinctive soulful melodies with a remix of **Dream Come True** taken from their debut album out as a single on **Acid Jazz** through **Revolver**. Also from **Revolver** comes **St James Infirmary** whose **Angel Kapoel EP** arrives on **Lu**, while **Strontium 90** continue the summer of love with **Rave On The Nile** on **G Force**. Imminent from the **Tupelo** label through **Revolver** is **The Three Johns** album **Eat Your Sons** and a three-track EP from all-girl US act **Dickless** titled **I'm A Man**. This will be followed by **Coffin Break's** **Rupture EP** and a self-titled mini-album from **Love Berbery**. Then **Tupelo** goes release-crazy in October offering **Dierf's** **Sugar Pussy LP**, a four track EP from the **Beat Happening** a three-track EP from **The Melvins**, a three-track EP from **Nirvana** called **Rug Burn** and a four-track EP from **Warklock Pinchers** called **Rides**, interestingly enough, **Morrissey** riding **A Cock Horse**.

RECENTLY RELEASED: **Peter Astor's** Submarine album on **Creation** through the **Rough Trade** Group. **Bomb Everythin's** **Guess What** album on **Vinyl** Solution through **Southern Record Distribution**. **Pixies'** **Bossanova** on **4AD** through the **Rough Trade** Group. **Heart Throbs'** **Cleopatra Grip** on **One Little Indian** through **Nine Mile**. **Sweedriver's** **The Sweedriver** EP on **Creation** through **Pinnacle** and **Langfield Crane's** debut eponymous mini-album on **Astragard** through **Backs**.

MOVING OVER to **Liverpool**, **The Farm** follow their **Stepping Stone** hit with **Groovy Train** on their own **Produce** label through **Pinnacle**. The 12-track CD and CD versions of the track feature mixes by **Ferley Farley**, **Mark Saunders** and **London DJS Rocky and Diesel**, while the promo video boasts an appearance by **Brookside's Harry Cross**. Moving cross country to **Leeds**, **Rose Of Avalanche** announce that the import five track EP **I Believe** will be available on **Rebel Records** through **APT** and that will be followed, eventually, by a new album in October called **String of Beads** and that will be on their own **Avantail** label through **APT**.

THE SHIMMY DIS Europe label, through **Greyhound**, releases an interesting compilation of quiet music, with a cost of many (17) on album, 23 on CD) doing their less loud material. These tracks include **Daniel Johnston**, **Tuli Kupfberg**, **Christian Marclay** and **Catherine Janiakus**, **Fred Lane**, **Rebby Sharp**, **Bongwater** and **The Raincoat Prophets** with **John Zorn** and **King Missile** among those who

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

1	10	NAKED IN THE RAIN	Blue Feed	W.A.U./My Media/Big Life BURET (RT)
2	5	WHERE ARE YOU BABY?	Billy Joel	Rhyme/Rain/Music LIFE 423 (RT)
3	2	FM FREE	The Soap Dragons	Raw 'Til You Lie RTV 307 (RT)
4	6	WHAT TIME IS LOVE?	KLF	KLF Communications KLF 0603 (RT)
5	3	TRICKY DISCO	Tricky Disc	Ward/Cher/Rhyme (WAP) 21 (RT)
6	4	LFO	LFO	Warp/Out/Rhyme LFT 290 (RT)
7	7	COME TOGETHER	Travis	Creation CREO 780 (P)
8	2	LA SERENISSIMA	DMB	Real Gone (13) BRASS086 (PAC)
9	10	ONE LOVE	The Stone Roses	Everton EBEST 17 (RT)
10	3	BEYOND YOUR WILDEST DREAMS	James Brown	Supreme SUPRE 167 (P)
11	1	IT'S ON	Reverend & The Mucky Feet	Heavenly (12) WPK93 (RT)
12	NEW	LET'S GET BUSY/WORLD OF MUSIC	Cherry Red	Supreme SUPRE 173 (RT)
13	13	WORLD IN MOTION...	England's Best Order	Factory/NMCA FACT 2937 (P)
14	12	RAGGA TRIP/WOOLGAN '69	Ragga Trip	Shel Bye And Assoc SHAD 18 (PAC)
15	4	9 SHE COMES IN THE FALL	Impulse Group	Cow/Mus/DUNG 181 (RT)
16	NEW	DREAM BEAM	Dream Beam	Creation CREO 907 (P)
17	24	MADCHESTER RAVE ON EP	Megadeth	Factory FACT 24FF (PAC) 245 (P)
18	16	STEP ON	Huggy Handz	Factory FACT 2727 (P)
19	NEW	OCEAN TO OCEAN	Manuel 50	Kelut/Kel WCO511 601 (P)
20	NEW	DREAM COME TRUE	Brand New Heavies	Acid Jazz AZJ20 25 (RT)
21	17	5 LAMBORGHINI	Shel Bye And Assoc	SHADA 18 (PAC)
22	15	5 VELOURIA	4AD	18AD 089 (RT)
23	NEW	INSCAPABLE	The Crown	Dedicated/CRANE 8011 (RT)
24	NEW	HWY	Musicalized	Team Ten TTTT 04 (TTT 629) (PAC)
25	18	5 BITING MY NAILS	Reverend & The Mucky Feet	Meds (12) MVE75 112 (RT)
26	20	12 SHALL WE TAKE A TRIP	Northside	Factory FACT 248 (P)
27	NEW	SUFFER THE CHILDREN	Reverend & The Mucky Feet	Emulsh TMO31 24 (MO31 247) (RT)
28	25	7 THIS CAN BE REAL	Dubot/Ponzo	DEB 130 3099 (P)
29	8	8 KILL YOUR TELEVISION	Shel Bye SHEER 07 (SHEER 8002) (PAC)	Chapter 22 (12) CHAP28 (RT)
30	28	7 KILL YOUR TEAR	Shel Bye And Assoc	SHADA 18 (PAC)
31	23	15 DOWN THE DO	Rhyme/Rain	RHYME 181 3017 (RT)
32	29	2 LOADED	Reverend & The Mucky Feet	Creation CREO 780 (P)
33	21	9 LOVE DON'T LIVE HERE ANYMORE	Dennis Tomblin	Debris WMAN 31 (PAC)
34	31	3 JOE	Creation	Cow/Mus/DUNG 31 (RT)
35	19	2 GREAT EXPECTATIONS	Shel Bye And Assoc	SHADA 18 (PAC)
36	27	14 LOVING YOU	Shel Bye And Assoc	DEB 130 3099 (PAC)
37	33	13 SHE BANGS THE DRUMS	The Stone Roses	Silencers (CRS) 6 (P)
38	22	10 POWERS	Reverend & The Mucky Feet	Stake (REAG 05) (APF)
39	NEW	EVERYTHING ABOUT YOU	Reverend & The Mucky Feet	Rough Trade RTV 123 (RT)
40	NEW	A.S.T.	Art Science Technology	Dubot/Donz (DEB7 3300) (P)

TOP 20 ALBUMS

1	NEW	BOSSANOVA	The Flax	4AD CAD 8011 (RT)
2	1	2 LOVEGOD	The Soap Dragons	Raw 'Til You Lie SHORV 18 (RT)
3	2	3 THE SUMMER OF LOVE	Reverend & The Mucky Feet	Heavenly (12) WPK93 18 (RT)
4	3	68 THE STONE ROSES	Stone Roses	Silencers (CRS) 6 (P)
5	4	18 LIFE	Impulse Group	Cow/Mus/DUNG 8 (RT)
6	10	43 BUMMED	Huggy Handz	Factory FACT 270 (P)
7	5	13 THROUGH THE LINES	James Brown	Meds (12) MVE75 112 (RT)
8	7	43 WILD!	Reverend & The Mucky Feet	Heavenly (12) WPK93 18 (RT)
9	6	23 VIOLATOR	Reverend & The Mucky Feet	Meds (12) MVE75 112 (RT)
10	9	7 THERY'S NOTHING LIKE THIS	DMB	Mega Discs MDC 10 (PAC)
11	8	8 NEVER, NEVERLAND	Overhead	Roadrunner RR 2141 (P)
12	14	14 PASSION AND WARFARE	Simple Plan	Food For Thought (FAT) 17 (P)
13	13	41 THE HEALER	Reverend & The Mucky Feet	Everton EBEST 168 (P)
14	3	8 BIO RHYTHM - DANCE MUSIC	Nirvana	Nirvana/Road Rat (R) 10 (P)
15	11	10 LEATHER & LACE	Travis	Creation CREO 780 (P)
16	5	5 INDIE TOP 20 VOL IX	Various	Rebel Record 111 (RT)
17	NEW	18 THE INNOCENTS	The Innocents	Meds (12) MVE75 112 (RT)
18	NEW	18 SQUIRREL & G MAN	The Squirrels	Factory FACT 170 (P)
19	NEW	18 SUFFER THE CHILDREN (EP)	Reverend & The Mucky Feet	Emulsh TMO31 24 (RT)
20	15	9 5 FEET HIGH AND RISING	De La Soul	Big Life (BL) 1 (RT)

Compiled by Music Week from Gold/Date

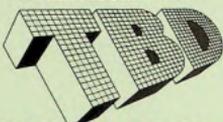
TOP 30 MUSIC VIDEOS

3 wks.	2 wks.	Last wk	This wk	(Description) (Tracks) (Timing) (Dealer price)	
-	1	1	1	ERASURE: <i>Wild!</i> Live (23 tracks)/1hr 30min/£6.95	BMG 790 407
-	-	3	2	TINA TURNER: <i>Foreign Affair</i> Compilation (5 tracks)/23min/£6.25	PMI MVL 99 0087 3
1	2	2	3	NEW KIDS ON THE BLOCK: <i>Hangin' Tough</i> Live/50min/£6.95	CMV 49030 2
3	4	4	4	PHIL COLLINS: <i>Singles Collection</i> Compilation (14 tracks)/55min/£6.95	Virgin VVD 594
5	5	5	5	LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 2003
7	7	7	6	PINK FLOYD: <i>The Wall</i> Compilation/1hr 35min/£6.95	PMV/Channel 5 CFV 08762
6	9	6	7	SIMPLE MINDS: <i>Verona</i> Live (14 tracks)/1hr 30min/£8.34	Virgin VVD 610
8	11	14	8	GLORIA ESTEFAN: <i>Evolution</i> Compilation/1hr 14min/£9.04	CMV 49032 2
9	13	20	9	THE CARPENTERS: <i>Only Yesterday</i> Compilation (16 tracks)/55min/£6.95	Channel 5 AMV 847
4	3	8	10	ALICE COOPER: <i>Thrashes The World</i> Compilation/1hr 30min/£9.04	CMV 49042 2
12	10	13	11	UB40: <i>Labour Of Love II</i> Compilation (14 tracks)/1hr/£6.95	Virgin VVD 647
17	20	22	12	THE WONDER STUFF: <i>Eleven...</i> Compilation (11 tracks)/55min/£6.95	PMV/Channel 5 CFV 2380
11	8	10	13	KYLIE MINOGUE: <i>On The Go...</i> Live Live/55min/£6.95	Video Collection VC 4093
20	16	-	14	TINA TURNER: <i>Nice 'N' Rough</i> Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
-	-	15	15	PINK FLOYD: <i>Delicate...</i> Live (16 tracks)/1hr 35min/£8.47	PMI MVN 99 1186 3

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14	18	16	16	THE BANGLES: <i>Greatest Hits</i> Compilation/1hr/£6.95	CMV 49053 2
16	21	12	17	LUCIANO PAVAROTTI: <i>The Event</i> Live/1hr/£6.95	Castle Music Picture CMP 8001
2	6	11	18	HAPPY MONDAYS: <i>Party G-Mex 25.3.90</i> Live (13 tracks)/1hr 35min/£6.95	Windsong WVY 001
19	22	-	19	DANIEL O'DONNELL: <i>TV Favourites</i> Compilation (17 tracks)/52min/£6.95	Ritz RITZ 0002
18	12	18	20	QUEEN: <i>We Will Rock You</i> Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2002
13	15	17	21	LUCIANO PAVAROTTI: <i>Essential...</i> Live/1hr/£6.95	PMV/Channel 5 CFV 00002
30	-	-	22	JEAN M. JARRE: <i>Rendez-Vous Houston</i> Live/52min/£6.95	Channel 5/PMV CFV 10432
15	17	21	23	MADONNA: <i>Ciao Italia...</i> Live (16 tracks)/1hr 40min/£7.80	WEA 938 1413
22	30	29	24	TINA TURNER: <i>Private Dancer</i> Compilation/1hr/£3.47	Music Club/Video Col MC 2005
-	-	-	25	WET WET WET: <i>In The Park Live</i> Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
10	23	9	26	THE ROLLING STONES: <i>25 x 5</i> Compilation/2hr/£9.04	CMV 49027 2
-	-	-	27	IRON MAIDEN: <i>Maiden England</i> Live (15 tracks)/1hr 40min/£8.47	PMI MVN 99 1195 3
-	29	-	28	DANIEL O'DONNELL: <i>Thoughts Of Home</i> Compilation (13 tracks)/52min/£6.95	Telstar TVE 1007
-	-	-	29	ROXY MUSIC: <i>Total Recall</i> Compilation (18 tracks)/1hr 30min/£6.95	Virgin VVD 649
24	-	-	30	CLIFF RICHARD & THE SHADOWS: <i>Thank...</i> Live/53min/£3.47	Music Club/Video Col MC 2012

Choice FM picks up £25,000 newspaper sponsorship deal

by **Stu Lambert**
CHOICE FM, the black music station for South London, has secured a major sponsorship deal with *The Daily Mirror* for its coverage of the Notting Hill Carnival.
 The *Daily Mirror* will be sponsoring Choice FM's live broadcasts over the two-day event as part of the £25,000 deal and joint branding merchandise.
 Choice FM's sales director, Neil

Kenlock, says of the deal: "This represents a major coup, not only for Choice FM, but for all incremental stations. It is the first time that a major national newspaper has put so much support behind one of its stations."
 Choice FM is currently in other sponsorship deals with Carlsberg and Old Jamaica ginger beer backing its charts.
 Incremental station sponsorship has been picking up gradually in line

with their advertising take-up. Kiss FM, which starts broadcasting on September 1, has secured backing from leisure clubbing company LA Gear, Purrey's health drink and the NME. The latter will be involved with the station's house music output.
 The present ruling of IBA allows sponsorship only of elements within a show — but the Radio Authority is likely to be more liberal.

More sackings at troubled Sunset

HERE HAVE been more sackings at Sunset Radio.
 Lee Brown and his co-presenters have been dismissed from their weekday and Saturday evening spots.
 Greg Edwards, head of Sunset says he wants to "make sure the night programmes are in the right place."
 "If a show is not good at a particular time, then it is my job to replace it," he says. "Lee failed to agree with my decision, and all we could do at the end was agree to differ."
 Brown's Saturday evening spot

has been allocated to Earl Phillips, a club DJ from Oldham with no previous radio experience. Dermot Gregory, also a club DJ, will be taking over Brown's afternoon slot.
 Edwards says he is keen to try previously untested radio presenters. "I like to get young, new, interesting blood in," he says, "as opposed to the attitudes of 'superstardom' and 'ain't I wonderful' lyrics."
 Another move sees the axing of Dawn Payne's Monday night Street-wise spot in favour of a programme aimed at listeners in their mid twenties to mid thirties.

COMPACT disc

DIGITAL AUDIO

1	GRAVITY BOND, Prince	Paisley Park
2	IN CONCERT, Whites	Decca
3	SUPERHERO IN THE SHADE, Bad Company	Mercury
4	REBELLIOUS YOUTH, The Police	A&M
5	THE ESSENTIAL PARTNERS (LIVE), Partners	Capitol
6	THE ESSENTIAL PARTNERS (LIVE), Partners	Capitol
7	LIBERTY, Doves Drive	Parlophone
8	SOUL PROVIDER, Michael Biehn	CBS
9	SOUL PROVIDER, Michael Biehn	CBS
10	JUST THE TWO OF US, Phil Collins	Virgin
11	99 LOUS SHARPS, Beavets	EMI
12	WHEEL PHILLIPS, Wheel Phillips	SBK
13	ROSEBUD AFFAIR, Tim Turner	Capitol
14	GET ON THIS! 2, Yazzes	Telstar
15	PRISTY WOMAN (OST), Various	EMI/USA
16	SUMMER DREAMS, The Beach Boys	Capitol
17	THE ESSENTIAL PARTNERS (LIVE), Partners	Decca
18	HEART & SOULS, Various	Harcot & Soul
19	SABALIITY, Candy Dulfer	RCA
20	BOSANOVIA, Pines	NAD

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

TWO RADIO

RADIO TWO could lose up to 20 per cent of its listeners with the week's switch to the FM waveband.

Nearly 40 per cent of the BBC's easy listening station's audience neither understands the move from medium wave transmissions nor owns an FM radio, according to research by BMRB for the IBA.



PADDY McALOON: Radio Five Star

Manchester talent starts Radio Five

THE BBC'S Northern headquarters in Manchester will provide much of the new Radio Five's music broadcasts.
 It will produce *Five Aside*, a show aimed at young people and aired daily on the electric network.
 Producer Frank Mansfield describes the show's format as a musical "safaris". It will concentrate on hits from the past two decades and be album-orientated, he says.
 BBC North will also supply another youth-oriented programme once a week to Radio Five called *Hit The North*.
 It begins with The Chartltons in concert and an interview with Prefab Sprout's Paddy McAloon.
 Each of the BBC's other regions will provide a programme for evening broadcast reflecting the youth scene in their area.

TWO RADIO

Radio Two faces up to potential audience lose

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The report, The Use Of Radio, shows that while 73 per cent of listeners were happy and understood the change, another four per cent told researchers that they would not buy an FM radio and would stop listening. 15 per cent did not understand or had not thought about the effects and five per cent just did not know. Four per cent, however, were prepared to buy a new radio to continue listening to the station.

The findings come as the BBC prepares to meet the arrival of national commercial radio. Latest figures show that half the UK's listeners now tune in to independent stations.

A BBC spokesman said the report was out of date. "Although we have not seen a full copy of the report there are a number of Radio Two listeners who may be confused. However since April when the research was conducted, there has been considerable promotion about the changes."

Bob Boon, chairman of the pressure group The Association Of Broadcasting Development, described the Radio Two move as "farical".

"The network has 22 allocated frequencies on the FM band, a waveband that other listeners do not listen to," he says.

"How can the BBC justify this move when there are so many people wanting to run commercial radio but can't because of the lack of frequency spectrum?"

"The BBC has pulled a fast one again. They should have stayed AM and not opened Radio Five."

KEY: A=Radio 1 'A' list B=Radio 1 'B' list	RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART
	# OF ACTUAL PLAYS	# OF PLAYS	# OF ACTUAL PLAYS	# OF PLAYS	# OF ACTUAL PLAYS	# OF PLAYS	
1977 Don't Fagget Me	East West	—	—	—	—	—	11 13
ADAMANT: Spies Jungle	MCA	4	—	—	—	—	19
ASSOCIATES: The Fast Inche	Chips	7	—	—	—	—	19
ASWAD Near To You	MCA	15	6	8	38	31	38
BASE-O-MATIC: Fascinating Rhythm	Virgin	10	—	—	—	—	4
BETTY BOO: Where Are You, Baby?	Rhyme King	14	18	A	40	37	9
B-S-E: Chorus 2	Warner Brothers	4	11	—	—	—	32
BLACKBERRY SWING: The Hard To Love	Decca	7	—	—	—	—	48
BLUE PEARL: Naked In The Sun	Big Life	17	17	A	40	41	5
BOMBALUNA: by Baby Tones	Capitol	12	12	—	—	—	35
BOUNJOY: ION Bites Of Glory	Virgin	11	8	A	38	38	13
BROWN, DIANA & SHARPE: Sun Woggles	Mercury	5	—	—	—	—	—
BUTLER, JONATHAN: Heat Our Land	Virgin	—	—	—	—	—	18
CAREY: MARSH: Heart Of Love	CBS	9	13	B	49	49	22
CARRACK: PAUL: Lovers	Chryslis	—	—	—	—	—	20
CHERELLE: Affair	Tabu	—	—	—	—	—	11
CHRISTIAN: The Greenback Dive	Island	4	—	—	—	—	28
COCTEAU TWINS: Lovers	KAD	13	—	—	—	—	—
COLLINS, TERRY: Get This Out	RCA	—	—	—	—	—	—
DAN RIFE: NETWORK: Love	Mercury	4	—	—	—	—	54
DEACON: BLUE: I Never Fell In Love Again	CBS	20	12	A	45	38	11
DEE-LITE: Groove In The Heart	Elektra	11	9	B	28	32	22
DINA: I Love Suzanne VEGA: Tony's Diner	A&M	21	21	A	48	49	2
DNA: I Am Sensation	Raw Rock	8	10	—	—	—	42
DONOVAN: JACKSON: Rhythms Of The Rain	PHS	11	8	A	35	33	—
FAMM: The Green Tree	Profile	4	—	—	—	—	—
FLEETWOOD: MAC: In The Back Of My Mind	Warner Bros	—	—	—	—	—	22
FRAZIER: HOROU: Nothing	Virgin	—	—	—	—	—	27
GILCHRIST: JUNIOR: Stop Off	MCA	5	6	B	38	38	6
GOLDSMITH: GIMMIE: HAMMER: You've Got	Supreme	—	—	—	—	—	11
GODFREY: YOU: Oh Well: Thinking	Chryslis	10	8	B	49	49	18
HARDING: JOHN: WESLEY: The Devil In Me	Mercury	5	6	B	38	38	10
HARRIE: Temple Of Love	East West	—	—	—	—	—	22
HIGH: The Up And Down	London	9	—	—	—	—	—
HOTHOUSE FLOWERS: Can See Clearly Now	London	10	13	B	29	37	30
HUCKLEBERRY: The Heart Like A Wheel	Virgin	14	9	A	48	44	29
JACKSON: JANE: BUST: Cut	A&M	5	8	—	—	—	23
JACKSON: JOE: STUPID: Cut	A&M	4	—	—	—	—	13
JIVE: BULLY & MASTERMINDERS: Can You Party All	MCA	4	—	—	—	—	22
JOKES: It's A Bunch 'O' Us '03	MCA	6	—	—	—	—	—
JONN: ELTON: Club At The End Of The Street	Capitol	10	15	A	52	51	47
KLF: What Time Is It Now?	KLF Records	10	8	—	—	—	14
LONDON: LINDY: Sunny Day	Arista	10	14	B	35	29	23
LONGBRAND: I've Been Thinking About You	RCA	12	8	—	—	—	29
LOOSE: ENDS: Dead As A Post	Mercury	10	8	—	—	—	10
MAGNUM: Heartbeat: Is Based	Polygram	—	—	—	—	—	12
MAKX: RICHARD: Endless Summer Nights	EMI/USA	—	—	—	—	—	20
M&M: HAMMER: I Can Touch The	Capitol	9	18	B	28	32	7
MARIE: MARIE: Show Me The Heaven	Capitol	7	—	—	—	—	—
MEN: TRY: Couldn't Hang: Good Experiences	Shirley	4	—	—	—	—	—
MELACHAIN: CRAIG & CHECK: I 2 Love You	Epic	9	12	B	41	44	21
MILLER: GEORGE: Paying For Fun	Epic	26	18	A	50	49	3
MILLER: THE: Joker	Mercury	5	10	—	—	—	38
MURPHY: GARY: Winding By Myself	Virgin	5	4	—	—	—	16
MYLES: ALANAN: Love Of My Life	Arista	8	—	—	—	—	29
NEVILLE: BROTHERS: Best Of Life	A&M	4	—	—	—	—	—
NEW KIDS ON THE BLOCK: Tonight	CBS	10	8	—	—	—	45
PARTNERS: IN: KYRIE: Little Power	SBK	17	19	B	42	37	3
PREFAB SPRING: Looking For A Friend	CBS	13	9	B	36	38	15
PRISTY: HEART: Face Throughout The World	10	—	—	—	—	—	27
PRINCE: NEW: Jam Together	Capitol	7	8	—	—	—	19
PROFANE: SMITH: In The Temple	Paisley Park	10	16	A	37	42	22
PROFANE: ONLY: One Word	Virgin	—	—	—	—	—	23
QUAGGBOYS: The There She Goes Again	Parlophone	4	—	—	—	—	10
RICHARD: CURF: Silhouettes	EMI	12	6	A	43	37	17
RICHARD: LIPPS: You're So Beautiful	EMI	13	16	A	53	45	6
SHARPE: WASH: BECK: The Right Combination	Epic	—	—	—	—	—	20
SOUL: END: Of The World	Chryslis	4	8	—	—	—	29
SONIA: DRAGONS: In Love	Big Life	16	14	A	43	39	38
SOUTHERN: SONNY: Falling Through A Cloud	Shen	4	—	—	—	—	11
STING: ELEGANT: In New York	A&M	16	16	A	50	41	15
TALK: TALK: When You Make It	Parlophone	17	6	A	36	11	—
TARDE: BERRY: Berry Berry Berry	Parlophone	—	—	—	—	—	11
TOGETHER: Whatever You Want	Mer	—	—	—	—	—	14
TUNER: TINA: Love Me In The Heart	Capitol	10	13	B	48	46	31
WHEELER: CARON: Love In The Light	RCA	5	—	—	—	—	15
WHITESNAKE: New Year's Eve (Remix)	EMI	4	—	—	—	—	17
WHEELER: PHILIPS: Release Me	SBK	15	10	A	47	47	38
WORLD: PARTY: Why Don't You	Ensign	10	8	B	32	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly effort, call Graham Walker on 01-583 9199 ext 276.

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

TOP DANCE SINGLES

1 SEPTEMBER 1990

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

THIS WEEK LAST WEEK		WEEKS ON CHART		TITLE		ARTIST		LABEL	
1	29	2	10	DON'T BE A FOOL	Loose Ends	10/Virgin	TEN(10)	312	(F)
2	4	3	10	WHAT TIME IS LOVE? (LIVE AT...)	KLF	KLF Communications	KLF 004(X)	2	(F)
3	5	3	10	GROOVE IS IN THE HEARTY	Dee-Lite	Elektra	EKR 114(T)	144	(F)
4	1	6	10	TOM'S DINER	DNA feat. Suzanne Vega	A&M	AM(T)	1592	(F)
5	9	3	10	LA SERENISSIMA	DNA	Raw Boss	12/RBASS 006	(PAC)	
6	4	6	10	TRICKY DISCO	Tricky Disco	Warp/Outer Rhythm	7(W)A7(R)		
7	7	5	10	HARDCORE APPROAR	Together	hfr/London	F(X)143	(F)	
8	NEW	8	10	HEAVEN KNOWS	Lalish Hathaway	Virgin America	VUS(T)28	(F)	
9	2	8	10	NEXT TO YOU	LFO	Warp/Outer Rhythm	7(W)A5(R)	(RT)	
10	14	2	10	BONITA APPLEBUM	Aswad	Mango	12(MNG) 753	(F)	
11	6	3	10	RAGGA TRIP/HOOLIGAN '89	3 Tribes Called Queen	Jive	JIV(T)256	(BMG)	
12	8	3	10	RAGGA TWINS	Shut Up & Dance	SUADA	S(UA)DS	(PAC)	
13	21	2	10	STEP OFF	Jamir Giscombe	MCA	MCA(T) 1432	(F)	
14	11	4	10	SILLY GAMES	Lindy Layton/Lionel Kaye Aristo	113452	(256)3452	(BMG)	
15	10	15	10	NAKED IN THE RAIN	Blue Pearl	WALU/Mr. Modo/Big Life	BLR 23(T)	(RT)	
16	10	4	10	OUTSTANDING	Kenay Thomas	Cooltempo/Chrysalis	COOL(X)215	(E)	
17	13	3	10	COME TOGETHER	Primal Scream	Creation	CRE(07)8	(T)	
18	9	3	10	WHERE ARE YOU BABY?	Betty Boo	Rhythm King	LEF 43(T)	(F)	
19	NEW	10	10	100 MILES AND RUNNING	N.W.A.	Ruthless	(EVL 7224)	(Imp)	
20	18	13	10	POISON	Bell Biv DeVoe	MCA	MCA(T)1414	(F)	

21	12	5	10	NOBODY	Tangos N' Cheek	Syncope	(12)S 37	(E)
22	17	8	10	I'M FREE	Soup Dragons/Junior Reid	Raw TV/Big Life	RTV(T)1	(RT)
23	16	4	10	ENGLISHMAN IN NEW YORK	Sling	A&M	AM(T) 580	(F)
24	NEW	10	10	UN WORKSHIPPERS (POSITIVE...)	Diane Brown/B.K Sharpe	hfr/London	F(X)144	(F)
25	28	2	10	VISION OF LOVE	Mani Carrey	CBS	6559320 (12) 6559326	(C)
26	20	5	10	NOTHING	Brocas Blue	Virgin	VS(T) 1284	(F)
27	22	3	10	RAISE (63 STEPS TO HEAVEN)	Fozzie Chambers	London	BO(X)1	(F)
28	25	12	10	U CAN'T TOUCH THIS	MC Hammer	Capitol	(12)C 578	(E)
29	20	4	10	EASY LIFE	Carobert Voltaire	Parlophone	(12)R4621	(E)

30	32	2	10	SILLY GAMES (MUSIC FACTORY...)	Janet Kay	Music Factory Dance	MFD(1)006	(BMG)
31	NEW	10	10	DREAM COME TRUE	Brand New Heavies	Acid Jazz	JAZZ 025(T)	(RT)
32	NEW	10	10	PEACE THROUGHOUT THE WORLD	10/10 Project	10/Virgin	TEN(X) 317	(F)
33	4	2	10	DO YOU REALLY WANT MY LOVE	Melba Moore	Capitol	(USA) - (V 15561)	(Imp)
34	NEW	10	10	OCEAN TO OCEAN	Melba Moore	Kool Kat	(K)OOL(T) 601	(F)
35	39	2	10	LIVE THE LIFE	Sinclair	Virgin	VS(T) 1282	(F)
36	34	7	10	LIES	En Vogue	Atlantic	(East West) A7893(T)	(W)
37	26	7	10	SILENT VOICE	Innocence	Cooltempo/Chrysalis	COOL(X)212	(E)
38	37	4	10	PORTRAIT OF A MASTERPIECE	D.O.C.	Atlantic	(East West) A9894(T)	(W)
39	NEW	10	10	DISH AND TELL	House Of Venus	Champion	(CHAMP 12257)	(BMG)
40	NEW	10	10	DOIN' OUR OWN DANG	Jungle Brothers	Eternal	WALU 9754(T)	(PAC)
41	NEW	10	10	LET'S GET BUSY	Clubland feat. Quartet	Supreme	(SUPRE) 171	(F)
42	24	5	10	PURE	GTO	Cooltempo/Chrysalis	COOL(X)218	(E)
43	46	4	10	COOL WITH NATURE	Carlton	3 Steps/London	SNN(X)2	(F)
44	25	2	10	LET THE RHYTHM HIT 'EM	Eric & Robin	MCA	MCA(T) 1433	(F)
45	41	2	10	LA RAZA	Kid Rock	Virgin	USA VUS(T) 25	(F)
46	NEW	10	10	TUBULAR BELLS	Platonic	CBS	6562077 (12) 6562076	(T)
47	21	1	10	LAMBORGHINI	Shut Up And Dance	Shut Up & Dance	SUADA	(PAC)
48	NEW	10	10	GROOVY TRAIN	Form	Produce	MILK 102(T)	(F)
49	28	7	10	WASH YOUR FACE IN MY SINK	Dream Warriors	4th + B'way	(12)BR 183	(F)
50	NEW	10	10	DREAM BEAM	Hypnotone	Creation	CRE 082(T)	(P)

JET STAR RECORDS

081-961 5818

REGGAE CHART

1	(1)	SPECIAL GUEST Anthony Rich	Sweet Melody 001
2	(2)	ZIO ZAWYA Laidla Jay	Upone Under 001
3	(5)	YOU CAN'T HURRY LOVE Jr. Don & Gene Jay	Mudh 51 945 005
4	(4)	GONE SHE GONE Wandy Walker	Sir George 50 079
5	(12)	SLOW DOWN Prince Culture	White Label P95 023
6	(9)	PUNNYNY TEGBERG Lyle Lema	Shedding Vibes 517 12
7	(3)	TEACH THEM PROPER Shabba Ranks	Hardware HD 98
8	(10)	STEPHANIE Sugar Bush	Profiletone HI 02
9	(13)	STAMINA Jose Tuffy	Profiletone HI 02
10	(7)	INTERNAL FLAME Wiggie Wonder	Profiletone HI 01
11	(6)	HOUSE HUSBANDS Double Bells	Creation CRE 077
12	(15)	SHES OUT OF MY LIFE Enjany Wonder	Solo 510 12
13	(21)	MY TIME Anthony Jay	Tone 70 123
14	(11)	GIRL OF MY BEST FRIEND Tippi Ho & P	12 M40 015
15	(14)	PRIVATE PROPERTY Ron, Tony Gold, Shabba Ranks	CRE 073
16	(20)	RHYTHMS ISLAND Jose Jay	Mr. Don M020 014
17	(17)	ALWAYS ON MY MIND Double Bells	White Label 81 1
18	(8)	YOU GO GOOD Shabba Ranks	Blue Mountain 90 90
19	(16)	JUST BE GOOD TO ME Shabba Ranks/Prince/Coco T	CRE 075
20	(25)	BEEN AROUND THE WORLD Lyle Lema	Super Power 50 070

REGGAE ALBUM CHART

1	(2)	GOLDEN TOUCH Shabba Ranks	Creation CRE 141
2	(1)	REGGAE HITS VOLUME 8 Various	Jetstar JSP 1068
3	(3)	GREEN ISLES SKA/ER 3 Various	Green Island 082 2
4	(5)	NATURAL SUN TAN Melba C	Arms 489 058
5	(4)	IN FINE STYLE Sanchez	Charm C1P 3
6	(7)	SELFISH LOVER L Lodge	Green Island CRE 143
7	(6)	BONAFIDE Jose Paez	Tone 70 92
8	(10)	SUGGESTIVE MOVEMENTS Ananda B	Charm C1P 4
9	(12)	TAKE TWO Double Bells & Musical Crew	RAS 3040
10	(9)	GREGORY MEETS THEM All Gregory Meets + Friends	Sing 513 3
11	(8)	PRaises Sweet Vibes	RAS Records RAS 3054
12	(14)	20 REGGAE CLASSICS VOL 4 Various	Impress TRS 184
13	(13)	DUB SYMPOHNY Jah Shaka	Mango MCF 1044
14	(11)	LOVERS FOR LOVERS VOL 3 Various	Business MBP 993
15	(19)	LOVERS FOR LOVERS VOL 3 Various	Jah Press MBP 996
16	(15)	WICKED EVERYWHERE Various	Super Power SP 106
17	(21)	MR DOO VOL 2 Various	Mr. Don M42 017
18	(20)	TOUCH IS A MOVE STYLE	Super Power SP 108
19	(22)	LOVE AFFAIR Tige	Royal RCT 7787 94P
20	(24)	GATHERING 4 Various	Tonka TESP

TOP 10 ALBUMS

1	NEW	GRAFFITI BRIDGE	Prince	Paisley Park	WX361/WX363	(W)
2	2	MEGABASS	Various	Telstar	STAR2425/STAC1425	(BMG)
3	7	EDUTAINMENT	Boogie Down Productions	Jive	HIP100/HIPC100	(E)
4	1	NOW DANCE 902	Various	EMI/Virgin/P. Gram	NODS/TCNODS	(E/F)
5	NEW	GET ON THIS!!! VOL 2	Various	Telstar	STAR2424/STAC2424	(BMG)
6	4	THERE'S NOTHING LIKE THIS	Omar	Konigo	DANCE KDLP2	(GAM/SP)
7	NEW	MORE OF THE NIGHT	Various	Capitol	EST2130/CEST2130	(E)
8	5	AMERIKKA'S MOST WANTED	Ice Cube	4th + B'way	BR1P51/BRCA551	(F)
9	NEW	ON TOP OF THE WORLD	The 11	Blackmarket/Big Life	BCKLP1/BCKMK1	(RT)
10	6	BONAFIDE	Jose Paez	10/Virgin	DIK92/CDIK92	(F)

TOP 10 BUBLERS

1	1	SO YOU LIKE WHAT YOU SEE	Somelle	Atlantic	(USA) - (086151)	(Imp)
2	3	FASCINATING RHYTHM	Boss-O-Matic	Virgin	VS(T) 1274	(F)
3	1	CULT OF SNAP	MC Power	Rumour	(RUMAT 24)	(P)
4	4	ELEVATION	Xpansions	Optimism	(OPT 12001)	(F)
5	1	AND IT WAN'T A DREAM	Rootless Rap Assassins	Syncope	(12)SY 38	(F)
6	1	HEAVEN KNOWS	Keen Down Zone	10/Virgin	TEN(X) 309	(F)
7	1	A.S.T.	Art Science Technology	Debut	(DEBTX 3100)	(P)
8	1	UNTITLED	Hardonica	Music Of Life	(N)R40	(P)
9	1	MY LEAVING	Jay	Sweazy	SYR(T)15	(BMG)
10	1	THE ART OF STALKING	Suburban Knights	Transmat	(MST3)	(Imp)

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TOP 75 ARTIST ALBUMS

1	NEW	GRAFFITI BRIDGE • CD Parade Paseo Park/Verve/Boxing WX-281 (W)
2	NEW	IN CONCERT • CD Luciano Pavarotti/Paco Domingo/Luise Carreras Decca 460331
3		SLEEPING WITH THE PAST * CD Elton John Roc-A-Fella/Program 8388391
4		BLAZE OF GLORY/YOUNG GUNS II CD Jon Bon Jovi Verity 8464713
5		SOUL PROVIDER • CD Michael Bolton CBS 4653431
6		... BUT SERIOUSLY ***** CD Phil Collins Virgin V-2620
7		STEP BY STEP • CD New Kids On The Block CBS 4666861
8	NEW	LIBERTY CD Duran Duran Philips/Phone PCSD 112
9		LOOK SHARP! ○ CD Roxette EMI EMI 3557
10		BOSSANOVA ○ CD Pixies 4A/Capitol 1910
11		THE ESSENTIAL PAVAROTTI ** CD Luciano Pavarotti Decca 4302701
12		FOREIGN AFFAIR **** CD Tina Turner Capitol EST 12103
13		I'M BREATHELESS * CD Madonna Sire WX 251
14		SUMMER DREAMS ○ CD Beach Boys Capitol EAT 7021
15		WILSON PHILLIPS • CD Wilson Phillips SBN/SBK LP 5
16		LOVEGOOD CD Scorpions Rear TV/Big Life/Sour/P 28
17		PLEASE HAMMER DON'T HURT EM ○ CD MC Hammer Capitol EST 2120
18		GREATEST HITS • CD Bangles CBS 4667891
19		FLESH AND BLOOD • CD Poison Epic/MCA/Capitol EST 2126



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THE ALBUM
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
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CD-CECD 1001

MUSIC WEEK
W

INCORPORATING LP, CASSETTE & CD SALES

41	34	THE VEGETARIANS OF LOVE CD Bob Geldof Mercury/Program 8462501
42	39	CHANGES/BOWIE * CD David Bowie EMI DBTY 1
43	33	REV IT UP CD Vixen EMI USA WTL 1054
44	35	FOREVER YOUR GIRL * CD Paula Abdul Sire/Virgin SHLP 19
45	RE	BACK STREET SYMPHONY CD Thunder EMI EMI 3570
46	43	COSMIC THING • CD B-52's Ridge/Wave/Boxing WX-283
47	38	THROUGH A BIG COUNTRY—GREATEST HITS • CD Big Country Mercury/Program 8462271
48	46	WAKING HOURS • CD De Niro A&M/A&M 8006
49	40	AN EMOTIONAL FISH CD An Emotional Fish East West WX-359
50	71	PHANTOM OF THE OPERA CD Original Cast Really Useful/Polygram POUH 33
51	RE	PUMP • CD Aerosmith Geffen WX-204
52	64	WHEN THE WORLD KNOWS YOUR NAME ** CD Deacon Blue CBS 4632111
53	NEW	THE DOMINO CLUB CD The New Theory Coalition/Titling Shelburne OREL 512
54	50	WILD! * CD Eagles A&M/S&W 475

T H E E A R

FALL of Alice are a duo with a fairly impeccable rock pedigree. John O'Donnell, who is responsible for the music and programming has worked with The Kinks and The Smiths, while his partner Louisa Davis is the daughter of the man who wrote *You Really Got Me*. Their single, *Shades Of Green* on their own Twist & Shout label, was produced at home on a four-track but they have made a good job of it. The A-side is a lazy dance number which revolves around Louisa's dreamy spoken vocals with a strong backbeat. If Tom Tom Club were produced by Soul II Soul they could sound like this. The flip, *Me To You* reveals a fine singing voice, and suggests that if they were given some cash, interesting results would follow.

The 4 Watsons say they are about to start gigging heavily in London soon, and sent in a rough and ready demo that got a buzz going. They wear their influences on their sleeve with names like The Wedding Present and Millown Brothers springing to mind. But what they lack in originality they make up for in verve. The opener, *The Weekend Girl* is a good humoured jangle with line backing 'la la la' vocals and a neat steal of the Mamas And The Papas' *Monday, Monday*. Ever Since Me benefits from some groovy guitar, but sounds straggly, if the Pearson, who is well-known, is checking out live, and The Ear will be down the front.

EMF, who hail from Cheltenham seem to be in a strong position. Their new Jones-meets-Pet Shop Boys won't have them quite as fervent supporters and on EMJ contract. Their fusion of dance and guitar was well-received when they supported *Box* Yoo Tribe, and October's support slot on Adamski's tour should broaden the appeal. Their single released to coincide with the dates. Unbelievable, could easily do the business.

A lot of folk believe that journals like *The Ear* receive masses of copy. Well they're right. This week alone we've seen the arrival of four lollipop acts. **Love Kittens** were one of the guilty parties, but are forgiven as they also sent some shebang. Their three-track demo is a snappy little affair which belies their anorak name. Dance is a neat little indie rocker with that walk-whisper guitar, and while the vocals recall Stephen Pastel there is enough body in the music to make you pay attention. French is the name of America's Horse (with No Name, but soon named) into Lloyd Cole territory and the Ride closes things in class style with more of the woth wh.

New York's Heave are reputed to have made a large impression at the New Music Seminar, and a listen to an advance tape of their LP shows they have a sound more funk/funk/metal of Red Hot Chili Peppers with the swinging hard rock of Faith No More, but they also display a wily feel-rebel of The Dead Milkmen. Soul Brother

Crisis Intervention will be released in September, and UK dates follow quickly. They could make quite a splash.

Milwaukee's **Die Kreuzen** could rightly claim to have influenced the likes of Voivod, Soundgarden and Jane's Addiction with their "smart metal", but they've never really been given the attention they deserve despite some excellent UK dates. Their forthcoming single on Touch & Go (which gave us *Killdozer*) could set the record straight. It's a double A-side featuring cover versions of Wire's classic *Pink Flag* and the Germs' *Land Of Trasson*. Both songs benefit from Die Kreuzen's highly rhythmic approach, and should see the band at least getting a high side chart placing.

Jonathan Richman is thoroughly deserving of the "living legend" tag, but despite a few hits in the late Seventies, he has since remained very much a cult figure. His latest off-the-wall venture may not change that, but it should get folk talking about him again. He has now returned to cowboy boots and turned to country. The LP, called *Jonathan Goes Country*, includes new versions of Richman originals like the *Nightbirds*. *You're The One For Me* and *You're Crazy For Taking The Bus* — all of which sound startlingly fresh — as well as renditions of his favourite country tunes.

His appearance at Reading will have revitalised interest, so be prepared for a lot of consumer interest.

York-based band, **Rose Underpass**, happily confess to being "beginners and not knowing anything about the business". Their five-track demo reveals that they know their way around a pop tune, however. Dropping *Leaves Of Living Skin* is a sprightly jangling tune that manages to recall Dylan, REM and Colosseum. Don't Worry 'bout the single, it impresses, and carries comparisons with the Feelies. A young band with a bright future.

Fetus Productions — not to be confused with any of Jim Thirlwell's projects — is the brainchild of New Zealander Jed Town, who, since his early days with the Flying Nun label, has been making electronic-based music that touches base with Neubauten at one end and the Beatles at the other. The extraordinary production values of his retrospective box set this year (released by German label GDX on LP and CD) were achieved from an East End squat, but he's in search of UK label support to expand his operation. "I've said goodbye to the rock format now, but what I'm doing isn't so much straight dance as playing with polyrhythms," says Town.

PERFORMANCE

Heavy duty

THE MONSTERS Of Rock festival has become what the *Daily Telegraph* would call holistic: the whole is now bigger than the sum of its parts. It used to be reckoned that the event had a fan-base of some 20,000. This year, the man who first came up with the concept of the Monsters, Paul Leadley, revised that estimate to 40,000. Consider that: the population of a medium-size town who came simply because of this is **Donington**.

The kind of commitment those figures display is in evidence throughout the 72,500 crowd. A year's absence made Donington 1990 that much more exciting to the fans, that much more of a celebration of metal's rude good health, that much more of a birthday party for rock's premier event.

The fans played a major part in creating that excitement and celebration.

They learned the lesson of the death of the two of their number in 1988 and managed to enjoy every aspect of the day without wandering into the kind of mindless abandon which leads to the headlines: rock doesn't deserve and doesn't need.

So, did the fans get the music they deserve? Unquestionably, yes — despite what some critics might say.

None of the five bands left the Donington stage to anything other than towering acclaim, who knows more, punters or pundits? For the most talked-about set of the day was that of opening band **Thunder**. They ably demonstrated that in this guise — a couple of lumps used to be the non-descript *Tetraplane* — they are the brightest prospects in UK rock. Their mixture of Danny Bowes' powerful, sometimes-souly vocals, Luke Morley's strong guitar and some clanking good tunes provided one of the best opening slots Donington has seen.

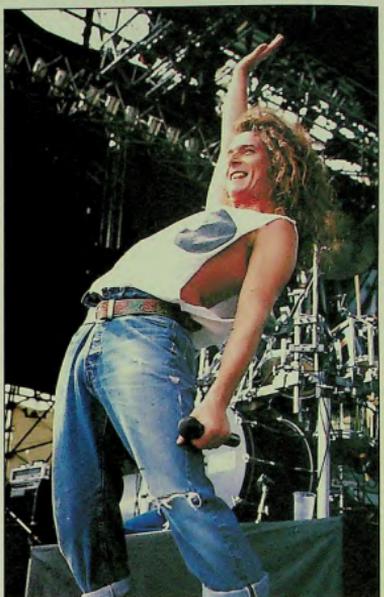
Next up **Quireboys** may have got a little quiet between being booked and actually playing but, again, they have the quality and slobore of songs to excite the crowd. The fact that they could trot out a couple of hit singles helped their case enormously.

If there was a disappointment on the day, perhaps it was **Poison** but even in a less-than-top form they produced raised hands halfway to the back of the crowd.

Aerosmith and **Whitesnake** can be summed up easily: the crowd went bonkers. Sure, it was nice to see Jimmy Page on stage with Aerosmith and Steve Vai had added unprecedented venom to Whitesnake's attack. But ultimately, these are mere details.

Little things like that matter a lot in the Marquee, but at Donington, you just want it loud and heavy. Loud it was, heavy it was, sunny it was, splendid it was. More please.

JEFF CLARK-MEADS



THUNDER: the power and the glory

Fantare for the new contenders

IRELAND HAS enjoyed a musical renaissance in recent months, with bands such as *Power Of Dreams*, *Into Paradise* and *Whipping Boy* enjoying rave reviews and — in some cases — major label patronage.

Several of these have been associated with the flourishing *Seltanka* label from Dublin, whose most remarkable discovery is Ennisville's three-piece **Divine Comedy**, who recently played several dates in London to largely appreciative audiences. All the Camden **Falcon** they performed a set that, on the one hand, bristled with raw and untamed energy, and on the other, displayed a grasp of songwriting way beyond their teenage years. Their youth is the first thing that catches the eye, particularly in the case of the singer, with his shaggy mane of hair flopping over his face.

They began by playing a new wave, Jerusalem, which, because of some unusual guitar chords and their naturally rough sound, suggested that the assembled were witnessing a case of the not-ready-yets. But by the time they progressed to the tracks from their excellent debut LP *Fantare For The Comic Muse*, most doubts had been banished.

Their songs are a skilful blend of powerful rocky guitar and lilting melodies. Tailspin surges along a rush of crackling chords and frantic lyrics, while *Black Landscape* is rich with folk influences. The secret is in most of them lies in the plaintive harmonies, which are

still a little ragged when performed live, but suggest an awesome potential.

DAVID GILES

Folk flavour from Finland

A PAUCITY of explorers' spirit can be the only explanation for the UK's vital lack of representation of the **Kaustinen Folk Festival**, 300 miles north west of Helsinki.

Both in terms of artists and A&R, it ought to be a hotbed for interaction, exchange and discovery. Kaustinen stages this event annually and this year there were 2,000 Finnish artists performing alongside 31 groups from 19 other countries, including musicians from Mongolia, Estonia, Peru, Lithuania and Tibet. The only UK and Irish representatives were *Boys Of The Lough*, *Andrew Greenhaw* and *Kevin Burke*.

Quite in its own circle, folk can be regarded unexciting, but in Kaustinen unusual rhythms and vocals abound in a glorious meeting of the nations of the world. Around 80,000 people invade Kaustinen for a period of eight days to experience exotic musical strains in pubs, cafes, theatres and streets, and the overall quality of performance is exceptional.

One of the most notable acts were **Vartiina**, who combine female vocals and male instrumentalists in a humorous and rhythmic ad-libbing mix that is stunning to hear.

A musical event that extends throughout the bright nights, Kaustinen should be a compulsory inclusion in the 1991 diary.

PAUL O'MAHONY

Back to basics

by Paula McGinley

THE OPENING scene of Deep In The Shed portrays jazz at its finest; pure, sensual and uncompromising.

Directed by Jim Gabbour for BMG Video, Deep In The Shed focuses on the extraordinary talents of the blind pianist Marcus Roberts. It is a series of stylish musical interludes which explore Roberts' jazz roots in three distinct segments.

Gabbour's use of creative shooting from black and white to full colour to a sultry smokey blue section, captures the mood shifts lurking beneath the eight songs. The three parts are further distinguished by the whim of the camera, with swooping fades in the first piece hardening into brittle cut outs in the second and third.

Gabbour is something of a cult figure in the bubbling music scene of New Orleans and the bayou country. A native boy, he grew up to the sounds of jazz and blues in swamy cajun bars and today his production company, Jim Gabbour Moving Pictures, is a stone's throw from the city's French Quarter.

His break came in the early Eighties when he produced and directed Music City for one of the US cable networks which he followed up with New Orleans Now, sweeping up five ACE (Academy of Emmy) awards for best series and best music special in the process.

In 1986 he set up Moving Pictures and a year later co-produced and directed the ambitious Muzo Gro: To The World for the BBC's Arena series. An explosion of music and colour, it was filmed in Rio, New Orleans and Trinidad and spawned a plethora of one-off



DIRECTOR JIM Gabbour (right) with pianist Marcus Roberts

documentaries on Carnival.

"I'm glad to be identified with New Orleans," says Gabbour. "It's broken me out of the pack of New York and LA directors and the local musicians' hat my motives."

When it comes to musical genres, jazz is still stuck in the ghettoes, a tendency Gabbour finds frustrating. Deep In The Shed was filmed on a paltry \$190,000 budget — which meant Gabbour could only afford two takes for each song.

"I'd love to have the cash to take it to the nth degree but it's understandable considering the money the record companies get back in from jazz," he says.

"Hopefully the success of Deep In The Shed will encourage them to gamble. It's a significant piece of music, not teeny boppy bullshit, and it deserves to be seen and heard," he says.

Gabbour is no musical elitist, however, and has directed his fair share of pop promos. He has just wrapped up the new single for Chrysalis signing, Brother Brother.

"Promos are on the cutting edge of visual imagery and they provide a great opportunity to learn something new," he says.

And as, cheerfully lives for the beat, an ostensibly describing himself as a frustrated musician, Gabbour is disappointed by much of the live concert footage assailing our screens.

"Directors are becoming too mechanical," he says. "They're only interested in getting the shots and they're not listening to the music at all. And the performance pieces are so frigging boring! For me it's essential to get involved, even if it's music I don't particularly like."

Gabbour will return to his roots later this year to get started on a history of New Orleans' mellow sons, the Neville Brothers, with a special on Aaron Neville pencilled in for December. After that Gabbour hopes to buckle down to write the screenplay for his first feature film on the life and very bad times of jazz composer, Jelly Roll Morton.

Midnight goes back to its pop roots

MIDNIGHT FILMS is reverting to its roots with a new roster of directors targeted initially at the pop promo market.

Production co-ordinators Angelo McCuskey, formerly of PMI, and Perry Josephs from Promo Place are teaming up to nurture new directing talent under the Midnight banner.

Until recently the production company has been concentrating its efforts on feature film and longform projects.

"The idea is to bring new young

blood into the company. They will be directing promos, but with the freedom to do other jobs as well," says McCuskey.

Production kick-off the new venture with a low-budget clip for Big Life artists A Man Called Adam. Shot on a Redcar beach, the video for Borealis In The Head demonstrates some sophisticated use of super 8 in a moody setting entirely appropriate for the dance track.

Brotherhood shares the roster with Nick Turvey and Australian director Scott Paterson.



BIG LIFE artists, A Man Called Adam

Blockbusters lead VCI budget series

PERENNIAL BLOCKBUSTERS Tootsie and Kramer Vs Kramer lead a new range of feature films on VCI's budget-priced Cinema Club label.

The new package boasts films of a calibre "never before seen in the club market", all with a £5.99 retail price.

The new product is the first fruit of a joint venture between VCI and RCA Columbia, the first Hollywood major to be tempted into the budget video market.

VCI says it is co-ordinating a heavyweight marketing campaign to back the September 24 releases which, besides the Dustin Hoffman duo, include Stand By Me, Oliver, Midnight Express, Ghandi, Death Wish III and On The Waterfront.

	Description (tracks)	Timing	Dealer Price	
1	4	TEENAGE...TURTLES: It All Began	Abbey Home Ent. Children's Cartoon/30min/£6.95 99032	
2	4	TEENAGE...TURTLES: Killer Pizzas	Abbey Home Ent. Children's Cartoon/45min/£6.95 99012	
3	2	3 INDIANA JONES AND THE LAST CRUSADE	CIC Action/2hr 1min/£9.04 VHR 2372	
4	2	GOD MORNING VIETNAM	Touchstone Comedy/1hr 50min/£6.95 D466607	
5	3	ERASURE: Wild	BMG Music/1hr 30min/£6.95 790 407	
6	9	ET—THE EXTRA TERRESTRIAL	CIC VHR 1318 Music/20min/£6.95	
7	10	TINA TURNER: Foreign Affair	PMI MVL 99 0087 3 Music/20min/£6.95	
8	8	27 CALLANETICS	CIC Special Interest/60min/£6.95 VHR 1335	
9	10	NEW KIDS ON THE BLOCK	CMV Music/30min/£6.95 49030 2	
10	NEW	ENGLAND WORLD CUP HEROES	Sylvis Sport/1hr 29min/£6.95 SV 2723	
11	14	4	AROUND THE WORLD IN EIGHTY DAYS	BBC Special Interest/5hr 33min/£13.90 BBC 4376
12	12	2	WANTED DEAD OR ALIVE	New World SNN 1028 Music/2hr 42min/£6.95 PES 11854
13	NEW	GORILLAS IN THE MIST	Warner Home Video PES 11854	
14	9	2	STAR TREK: Episodes 53 & 54	CIC VHR 2380 Sci-Fi/1hr 30min/£6.95 VHR 2221
15	2	3	TOP GUN	CIC Action/1hr/£6.95 VHR 2221
16	11	27	DIRTY DANCING	Vestron Drama/100min/£6.95 VA 15223
17	15	10	FRENCH AND SAUNDERS: The Video	BMG Comedy/81min/£6.95 BBC4 4306
18	16	22	BEGINNING CALLANETICS	CIC Music/30min/£6.95 VHR 1380
19	NEW	PHIL COLLINS: The Singles Collection	Virgin Music/50min/£6.95 VHD 594	
20	19	3	THE BLUES BROTHERS	CIC Comedy/2hr 7min/£9.04 VHR 1282

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A TRIBUTE PRODUCTION



THE EXECUTIVE CONFERENCE OF EAST & WEST EUROPE'S MUSIC INDUSTRY
23rd to 26th November 1990
BUDAPEST, HUNGARY

Sponsored by the Hungarian Ministry of Culture and Nationality Affairs

Following the enormous success of last year's executive conference staged in East Berlin as The Wall came down, Looking East & West invites executives of the music industry from records, TV, concerts, radio, video, publishing, rights and facilities to come to Budapest.

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US TOP FORTIES

SINGLES

1*	3	IF WISHES CAME TRUE, Sweet Salvation	Alco
2	BLAZE OF GLORY, Jan Bon Jon	Mercury	
3	4	UNSKINNY BOF, Poison	Enigma
4	6	RELEASE ME, Wilson Philips	SBK
5*	7	DO ME! Bel biv Devoe	Alco
6	2	COME BACK TO ME, Janet Jackson	ABM
7	8	HAVE YOU SEEN HER, MC Hammer	Capitol
8	1	VISION OF LOVE, Mariah Carey	Columbia
9	9	JEK OUT, The Time	Paisley Park
10	13	TONIGHT, New Kids On The Block	Columbia
11	10	EPIC, Faith No More	Slash
12*	15	[CAN'T LIVE WITHOUT YOU] LOVE..., Nelson	DGC
13	18	THIEVES IN THE TEMPLE, Prince	Paisley Park
14	19	TIC-TAC-TOE, Kyspe	Atlantic
15*	21	LOVE AND EMOTION, Steve B	LNR
16	12	THE POWER, Snap	Arista
17	25	CLOSE TO YOU, Maxi Priest	Charmine
18	16	MAKE YOU SWEAT, Keith Sweat	Vertentertainment
19	14	CRADLE OF LOVE, Billy Idol	Chrysalis
20	11	COULD THIS BE LOVE, Seduction	Atlantic
21*	28	SOMETHING HAPPENED ON THE WAY TO..., Phil Collins	Atlantic
22*	26	CAN'T STOP FALLING INTO LOVE, Cheap Trick	Epic
23	17	KING OF WISHFUL THINKING, Go West	EMI
24	20	BANNED IN THE USA, Luke Leake, The 2 Live Crew	Luke
25*	34	OH GIRL, Paul Young	Columbia
26*	32	MY, MY, My, Johnny Gill	Motown
27	35	HEART OF STONE, Taylor Dayne	Arista
28	27	THE GIRL, Lused to Know, Brother Beyond	EMI
29	7	KUB YOU TO THE RIGHT WAY, Johnny Gill	Motown
30*	38	CAN'T STOP, After 7	Virgin
31	22	ACROSS THE RIVER, Bruce Hornsby & The Range	RCA
32*	-	POLICY OF TRUTH, Depeche Mode	Sire
33*	-	ROMEO, Dino	Island
34*	-	EVERYBODY EVERYBODY, Black Box	RCA
35	23	THE OTHER SIDE, Aventura	Geffen
36*	40	TIRT CASH [MONEY TALKS], The Adventures Of Stevie B	Mercury
37	40	DEE ME SOMETHING, I'd Guess Observation	MCA
38	33	HOLD ON, En Vogue	Atlantic
39	36	MENTHOL, The Notorious B.I.C.	Capitol
40	30	POSSESSION, Bad English	Epic

ALBUMS

1	1	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
2	2	WILSON PHILIPS, Wilson Philips	SBK
3	3	FLESH AND BLOOD, Poison	Capitol
4*	4	MARIAH CAREY, Mariah Carey	Columbia
5	5	COMPOSITIONS, Anita Baker	Elektra
6	7	POISON, Billy Idol	MCA
7	6	BLAZE OF GLORY/YOUNG GUNS, Jan Bon Jon	Mercury
8	8	STEP BY STEP, New Kids On The Block	Columbia
9	9	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vertentertainment
10	10	PRETTY WOMAN, Original Soundtrack	EMI
11	9	I'M BREATHLESS, Madonna	Sire
12	12	SOUL PROVIDER, Michael Bolton	Columbia
13	13	VIOLATOR, Depeche Mode	Sire
14	11	JOHNNY GILL, Johnny Gill	Motown
15	15	IN THE HEART OF THE YOUNG, Winger	Atlantic
16	14	THE REAL THING, Faith No More	Slash
17	16	...BUT SERIOUSLY, Phil Collins	Atlantic
18	18	BRIGADE, Herb Alpert	Capitol
19*	23	STICK IT TO YA, Slaughter	Chrysalis
20	19	PUMP, Aventura	Geffen
21	21	BANNED IN THE USA, Luke Leake & 2 Live Crew	Luke
22	20	PANDEMONIUM, The Time	Paisley Park
23	17	DO NOT WANT THAT I HAVEN'T GOT, Sinead O'Connor	Chrysalis
24*	30	AFTER THE RAIN, Nelson	DGC
25	22	CHARMED, Billy Idol	Atlantic
26	24	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	ASM
27	25	BORN TO SING, Evie Tasie	Atlantic
28	28	DR FEELGOOD, Motley Cue	Elektra
29	29	DAYS OF THUNDER, Original Soundtrack	DCC
30	26	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	RCA
31	27	SHUT UP AND DANCE, Paolo Bonolis	Virgin
32*	33	WORLD POWER, Snap	Arista
33	35	WE ARE IN LOVE, Henry Connick Jr.	Columbia
34	34	HELL TO GO TO WARFARE, Steve Vai	Relativity
35*	36	ENDUANTMENT, Boomer Down Productions	Arista
36*	37	CAN'T FIGHT FACE, Taylor Dayne	Arista
37	39	AFFECTION, Lisa Stansfield	Arista
38	39	AMERIKKA'S MOST WANTED, Ice Cube	Priority
40	40	READING, WRITING AND ARITHMETIC, The Sundays	DGC

A & P LP REVIEWS

ALBUM OF THE WEEK

PREFAB SPROUT: The Comeback. *Kitchenware KWLP 14.* It's long, very long, and exceptionally smooth. The mood is melancholic, further rounded off by Thomas Dolby's careful production, but over the 19 songs there is such a wealth of ideas the whole LP must stand as one of the finest of the year. Structured songwriting of this quality might not be exactly what sells at the moment, but certainly one for future consideration, when, in the words of Jesse James Balestro, it is time "For the cheap music to stop." Top 20 at the very least. **DH**

ANTHRAX: Persistence Of Time. *Island ILPS 9967.* A deliberately less comical and amisky Anthrax this time, replaced by a meaner, almost bitter sound with an over-whelming intensity as the New Yorkers produce their most committed, if not obviously commercial, statement yet. In a concerted bid to relax grass roots credibility Anthrax deliver 11, mostly lengthy, shards of chugging metal that make for an initially demanding but ultimately rewarding experience. Fan loyalty might lure some single success, but regardless, 'Persistence'... should secure their basic support. **KB**

SILJE: Tell Me Where You're Going. *EMI/Lifetime Records LPLIF 021.* Based around the reasonably successful title track, Norwegian singer Silje's debut album is a soft focus affair that locks the pulse of that previously heard single. The Vaseline-lensed cover, the loose jazz arrangements and a simple bunch of melodies never stretch her melodic vocal and the production doesn't allow her to rise above her reasonable easy-listening radio wing. **DEH**

SPIRIT OF THE WEST: Save This House. *East West 9031 709 711.* The third official release by this dynamic Canadian outfit is the one that has come closest so far to capturing the pounding acoustic dynamics of their stunning live performances. Again, a mixture of the personal, political and musical abound with energy and sensitivity, and it's time that everyone with an interest in the roots/rock scene acknowledge this major talent. Considering the band's support slots on the Wonderstuff tour, perhaps East West should too. **GT**

JUDD COLE: A View From Third Street. *Reprise 7559-21614-1.* A US studio songwriter with a risky rock-tinged voice that rests in an out of some impressive rock hooks, Judd Cole has the presence of a Cougar-Mellencamp meets Bryan Adams, with a versatile posture to push his personality through to some evocative, air-punching anthems like the radio-played epic Baby. It's Tonight. **DEH**

OBITUARY: Cause Of Death. *Roadrunner RO 9370-1.* The ultimate in stomach turning, death metal. Obituary speedily follow up their 'Slowly We Rot' debut with a grunge-infused blast of lightning strike songs in which vocalist John Tardy surely unleashes his breakfast on more than one occasion. The Florida quintet's morbid

obsession with death is obvious, but their extremities are likely to attract a cult following. **KB**

XENTRIX: For Whose Advantage? *Roadrunner RO 9366-1.* Life for Lancashire's Xenrix at the moment is all about building platforms and looking to tomorrow. This second album sees their continuing development as a confidence within their post-Metallica style of front thrash begins to emerge. While they have the snarling vocal, most of the riffs and the frenetic changes in pace down to a tee, the songs lack individual strength, though doubtless they do the business live. **KB**

SONNY CURTIS: No Stranger To The Rain. *Ritz 0053.* An album of two halves from Buddy Holly's ex-sidekick. Side two features unadventurous reworkings of early Crickets material (a guilty Midnight Shift is an honourable exception), while side one is more interesting and demonstrates Curtis's talent as a country songwriter. Keith Whitley's version of the title track whips up a US Country Single of the Year. An album tour by the artist coupled with Ritz's consistent success with the UK country audience should mean respectable sales. **AG**

TIGER: Touch Is A Move. *Mango Records MLPS 1056.* Tiger is aggressively wacky and often barely comprehensible, with a ferocious dancehall attack. He is therefore fiercely championed by urban reggae aficionados and likely to make good impact on specialist charts.

On tracks like Good Time and Yelling Telling, however, Tiger forsakes his histrionic growling and yelping vocal and proves to be a surprisingly melodic singer. **SL**

DAS DAMEN: Entertaining Friends. *City Slang 04061-08.* Distribution: **SRD.** Das Damen are one of the more hard-core women to come out of the US hard-core scene, fitting somewhere between the wildness of Sub Pop and the mainstream as represented by the more genteel sent by REM. This live album works better than their somewhat muffled studio affairs, with Noon Daylight sounding like a great pop song. Entertaining Friends will struggle, however, to convert anyone, but their autumn tour should see interest picking up. **LF**

LEMONADE HAYRIDE: Jubenguy. *Nightshift, NISHI 210.* Distribution: **Nightshift.** Nightshift's first US signing, Louisiana's Hayride ride their Jubenguy between Pascitard/Prefab Sprout and REM-style/Probot, but the result is more than just college radio jangle. Their moody arrangements and offbeat sentiments (Crispin Glover's Haircut, If I Was The Grateful Dead etc) could go a long way to constant about but promising nevertheless. **MA**

SPROUTING OFF:

Martin Aston, Kirk Bowe, Finlay, Alan Gardiner, Dave E. Henderson, Duncan Holliday, Stu Lambert and Gareth Thompson

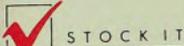
NEW METAL ALBUMS

The Month	Title, Artist	Label, Catalogue No.
1	NEW BLAZE OF GLORY/YOUNG GUNS II Jan Bon Jon	Vertigo BKA4743 19
2	1 FLESH & BLOOD Poison	Capitol/Enigma EST 9314 19
3	2 STILL GOT THE BLUES Gary Moore	Vogus 1941 19
4	NEW REV IT UP Vines	EMI USA 1051 48
5	NEW THE WILD ONEs	EMI DMV 23 19
6	5 THE REAL THING Faith No More	Slash/Island 1934 19
7	10 THE WALL Paul Reed	Harvest 1575 41 19
8	NEW NO SWEAT No Sweat	Island R2326 19
9	NEW AGAINST THE LIFE Stryker	Enigma DMSP 101 03
10	10 APETITE FOR DESTRUCTION Guns N' Roses	Geffen WMTS 23 06
11	10 UNLEASHED... Dead Zeppelin	Capitol 9314 19
12	18 PUMP Aventura	Enigma R2326 19
13	NEW NEVER, NEVERLAND Anabaker	Boomerang R8 3234 19
14	8 PASSION AND WARFARE Steve Vai	Foxtrot/Thinker CR 3234 19
15	14 HELL TO PAY Fall Holyday	Arise 11018 3 BMG
16	NEW MOLTEN Metal	Tekno STAR 2429 BMG
17	4 BACK STREET SYMPHONY Theodor	EMI EMC 2570 19
18	7 BRIGADE Force	Capitol 9314 19
19	2 GOODNIGHT L.A. Morgan	Planet R4348 19
20	16 FOUR SYMBOLS Led Zeppelin	Atlantic E 5000 19
21	27 DELICATE SOUND OF THUNDER Philthy Animal	EMI EQ 3000 19
22	NEW THEN & NOW Axi	Geffen 75992-238 19
23	12 SLAM Ben Bonifant	Mercury 8388 19
24	4 LEATHER & LACE Yoncos	Enigma R2326 19
25	26 MANIC NIVRYANA Blackie Howl	DMA DMV 07 19
26	22 HYSTERIA Def Leopard	Island/Nonesuch 9314 19
27	31 BLACKOUT IN THE RED ROOM Live/Hot	CRS 4602 19 19
28	24 BAT OUT OF HELL Meat Loaf	Cleveland 11 0924 19
29	36 INTRODUCE YOURSELF Faith No More	Slash/Island SLA 21 19
30	36 SLIPPERY WHEN Wet	Vertigo VYD 038 19
31	25 EMINENT 22 Tpe	Warner Bros W274 19
32	34 A BIT OF WHAT YOU FANCY The Quabbin	Pitchstone PCS 2323 19
33	37 HITS OUT OF HELL Jason Lee	Epic 450447 19
34	32 PERMANENT VACATION Aerosmith	WEA WA 126 99
35	16 NEW JERSEY	Vertigo VYBF 62 19
36	11 LIGHTS, CAMERA, REVOLUTION Susked Tendencies	EMI 4684 89 19
37	8 NAKED THUNDER Ben Collins	Reprise 7559 279 99 19
38	10 RECKLESS BRAYERS Axi	EMI 4684 89 19
39	13 TATTOO MILLIONAIRE Axi	EMI 4684 89 19
40	40 READING, WRITING AND ARITHMETIC The Sundays	Cosmo 762014 19 19

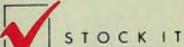
Charts courtesy Billboard, 1st September, 1990 *Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

SINGLE OF THE WEEK

NWA: Gangsta Gangsta. (4th & Broadway 12/7/CD) BRW 191). The second word is "shit" and the word "motherfucker" appears twice in the intro alone, so Radio One will hardly be falling over itself to play this track from the Straight Outta Compton LP. But rap music has never been harder, funnier and funkier than this, and outrageous value alone should ensure NWA a hit. Island's pluggers have a busy week in store.

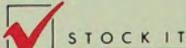


DAN REED NETWORK: Lover/ Money. (Mercury 12/7/CD) DRN 5). Interesting follow-up to the Top 40 hit Rainbow Child. The main A-side is a soulful track from the Slam LP (with Nile Rodgers co-producing) and the reverse is a cover version of the classic Pink Floyd track. Having recently supported the Stones at Wembley, their profile couldn't be higher, so a hit is on the cards.



THE POGUES: Summer In Siam. (WEA 12/7) YZ519). With an extensive UK tour and their fifth LP to come next month, this wistful Joe Strummer-produced ballad is as

good a place as any to start — top five, perhaps?



ANTHRAX: In My World. (Island 12/2) IS 470). From the thrash metal quintet's new LP, Resurgence Of Time, this track is ferociously heavy but with a strong enough vocal line to make it accessible. Their following is growing by the day, so expect a lofty chart entry.

STREETBEAT UK: From Be Bop To Hip Hop. (Urban/Polydor 12/2) URB 58). Fine debut from a pair of Brixtonians, DJ Slim and Mr S, who combine an array of clever samples (including Billie Holiday) with some sturdy rapping.

THAT PETROL EMOTION: Hey Venus. (Virgin 12/2) VS 1290). Taken from the recent Chemtrazzy LP, the track itself is nothing to write home about, but there is an excellent remix that has been circulating the clubs under the title TPE. It bears absolutely no resemblance whatsoever to the original and again it looks as though a band could score a hit through no merit of their own.

IAN GILLAN: No Good Luck. (Teldec/East West 12/7/CD) YZ513. A track from the Naked Thunder LP, released to coincide with UK dates. While his fans should be quite happy, it displays little of the songwriting ingenuity

that brought him several hits at the start of the Eighties with his band Gillan.

YELL: Let's Go Round Again. (Fanzine 12/7/CD) FAN30). A good choice of cover to follow up their hit version of Instant Replay. The Average White Band song (which reached number 12 in 1980) is well suited to Nigel Wright's SAW-style Hi-NRG production, although, like Big Fun, the duo's inability to reach the higher notes leads to some uncomfortably strained vocals.

LOUD: D Generation. (China 12/CD) CHINA25). Debut from a promising Bradford quartet who supported Fields Of The Nephilim on their recent UK tour. They are fronted by former New Model Army guitarist Chris McLoughlin, and produced by Killing Joke vocalist Jaz Coleman — which should give a pretty good picture of what they sound like, although with a slightly greater melodic tendency than one might expect.

THE FAMILY CAT: A Place With A Name. (Bad Girl 12/CD) BGR1 4). Four-track EP from a band whose vinyl output so far has been a rather limp reproduction of their live sound. The main song here continues that trend, although the production is noticeably better than on their earlier singles and mini-LP.

FRONT LINE ASSEMBLY: Provision. (Third Mind 12/CD) TMS57). From the Causic Grp LP, this relentless piece of electro body



NWA: not exactly prime-time Radio One material

music isn't quite as gripping as their last single Iceolate, with rather more emphasis thrown on the vocal, but still compulsively brutal.

JACKIE MOORE: I Wish It Would Rain Down. (Upfront 12/7) UP02). Another Phil Collins song gets the Jam Tronik-style treatment, though on this occasion the song seems better suited to it. The singer is a 22 year-old Italian (apparently) and her vocal performance here should attract considerable interest.

AN EMOTIONAL FISH: Lace Virginia. (East West 12/7/CD)

YZ502). Follow up to this Dublin band's major label debut Celebrate, which brushed the top 50. Seeing as Radio One has backed their current UK tour, one can expect maximum exposure and a hit would seem to be theirs for the taking.

SWANS: EP No 1 (Young God 12/2) YGEP 1). The first release from the US experimentalists, since their departure from MCA last year, is a re-release of their first ever EP from 1982, on their own label. The original was only ever available in the US, so their large UK following will snap it up with delight.

CHAPTERHOUSE: Falling Down EP. (Dedicated 12/CD) ZT 43926). First single for the new Dedicated label for this Reading quintet — the opening track has a slight funk influence, although the others place them in the noisy guitar bracket along with bands like Ride and the Telescopes.

ROBERT CRAY: The Midnight Stroll EP. (Mercury 12/CD) MER 330). A four-track release kicked off by a marvellously gritty, swaggering piece of R&B, and the standard is maintained throughout. All four songs are included on his forthcoming LP.

NEW MODEL ARMY: Got Me Out. (EMI 12/7/CD) NMA 10). From next month's Impurity LP, this track should give NMA a top 30 placing without too much trouble, given their large following.



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TOP 20 COMPILATIONS

1	3	MEGABASS ● CD Various	Telesar 871AN/2425
2	5	JUST THE TWO OF US ★ CD Various	Epic MOOD/11
3	6	GET ON THIS! 2 CD Various	Telesar 871AN/2424
4	4	NOW DANCE 902 CD Various	EMI/Argo/PolyGram/MOS
5	1	KNEBWORTH - THE ALBUM ● CD Various	Polygram 84892/12
6	2	SNAP! IT UP - MONSTER HITS 2 CD Various	CBS/WARNER HITS 12
7	7	PRETTY WOMAN (OST) ● CD Various	EMI USA/ATL 1082
8	8	HEART & SOUL III - HEART FULL... ● CD Various	Heart & Soul 8450081
9	10	THE SUMMER OF LOVE CD Various	Dino DINTV 10
10	9	TEENAGE MUTANT NINJA TURTLES (OST) ● CD Various	S&K/S&LP/6
11	11	DAYS OF THUNDER (OST) CD Various	Epic/467/1981
12	12	SMASH HITS - RAVE! CD Various	Dover/Chrysalis ADD 14
13	16	CLASSIC EXPERIENCE II ● CD Various	EMI BANTO/50
14	13	THE WILD ONE ○ CD Various	EMI EMITV/82
15	15	ULTIMATE 60'S COLLECTION CD Various	Casle Communications CTVA/3035
16	20	MOLTEN METAL CD Various	Telesar 871AN/2429
17	14	SUMMER CHART PARTY CD Various	Telesar 871AN/2428
18	17	THE BLUES BROTHERS (OST) ★★ CD Various	Atlantic/Clear World K/50715
19	18	DARTY DANCING (OST) ★★ ★★ CD Various	RCAP/L 66408
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58	61	THE REAL THING CD Faith No More	Smash/London 823/1541
59	47	LIFE ● CD Inspiral Carpets	Com/Mare DUN/8
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62	NEW	THE GREAT PERFORMANCES CD Eurythmics	RCAP/L 82227
63	42	COMPPOSITIONS ○ CD Anita Baker	Elektra EKT/72
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65	41	BROTHERS' KEEPER CD The Neville Brothers	AMM 35931/21
66	53	HANGIN' TOUGH ★★ CD New Kids On The Block	CBS 4609/741
67	RE	SLIP OF THE TONGUE ● CD Whitesnake	EMI EMD 1013
68	51	THE CHIMES ○ CD The Chimes	CBS 4664/811
69	56	THE WALL ★ CD Pink Floyd	Harvest SHOW/411
70	52	EDUTAINMENT CD Boogie Down Productions	J&W HRP/100
71	RE	UN-LEA-D-ED CD Dread Zeppelin	I.R.S. BRSA 1062
72	RE	DARK SIDE OF THE MOON ★ CD Pink Floyd	Harvest SWL/304
73	68	BEST OF EAGLES ★★ CD Eagles	Asylum/Elektra EMT/5
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Pressing demands turn labels' heads

Record companies are increasingly demanding quality as well as quantity from duplicators and CD makers — and are prepared to look overseas to meet their needs, finds Robin Cobb



STANDARDS OF CD manufacture in the UK are high — but at a cost

CONCERN THAT it is not only the quantity of vinyl production which is declining but that quality is also going down is being expressed in some sectors of the record industry. Similarly, there is a view that the quality of audio cassettes can be inconsistent, not always up to the promise of the test tape.

Against this, pressers and duplicators point to the varying demands of the record companies. Some clients, they argue, are concerned only with obtaining the

lowest possible price, particularly with tapes. Yet they also report an encouraging trend in which product quality and standards of service are given due consideration.

In contrast to these reservations about the quality of vinyl and tape, the standards attained in CD

manufacture are generally regarded as being good. But here it is claimed that UK manufacturers are more expensive than their continental counterparts and placing their orders outside the UK.

The price differentials are partly

due to the vagaries of exchange rates. When Sterling is riding high on the currency exchanges this gives a price edge to European CD makers. But, with fluctuating rates, record companies ordering abroad are taking a gamble on the foreign exchange market unless the price is pre-agreed in Sterling.

Currency rates do not completely explain differences in CD prices which can be as much as seven per cent. This implies that some continental CD manufacturers are either succeeding in being more cost efficient or are cutting their margins to achieve turnover.

As with most matters in the music business, views on these topics are by no means unanimous. For every critical record company there is another which expresses general satisfaction with the quality and service it is getting from pressers and duplicators. Nevertheless, there does appear to be an underswell of discontent.

At Beggars Banquet, marketing manager Graham Jells believes in buying British. "Virtually all our work, including CDs, is placed in the UK," he declares. "Our company has always tried to build up relationships with suppliers who are reliable, rather than chopping and changing all the time for price."

Nevertheless, he says that price is, inevitably, an important con-

sideration. Equally important is a fast turnaround when deadlines are tight. And Jells is critical of suppliers who, when there is urgency, use this as a lever to push up prices.

On quality, he joys that the manufacturing of CDs has reached a high degree of reliability, but predicts that manufacturing prices are due to increase substantially.

"The CD manufacturers have kept prices down to develop turnover but now they will be looking to their profits," he forecasts.

"But I am surprised that companies go abroad for their CDs. We have always been able to have our requirements met by UK manufacturers."

He is concerned, too, about the state of vinyl pressing. "I have never known a time when pressings have been rejected as often as they are now," he comments. "We can go to our back catalogues and find far better examples than you can get now." He reckons that pressing plants closed or cut back on capacity in the mistaken expectation that CDs would supplement vinyl more quickly.

Then they found that, particularly in the rock market, vinyl is still selling well and everybody is seeking vinyl capacity. Maybe some people are rushing to meet the de-

TO PAGE 26 ▶



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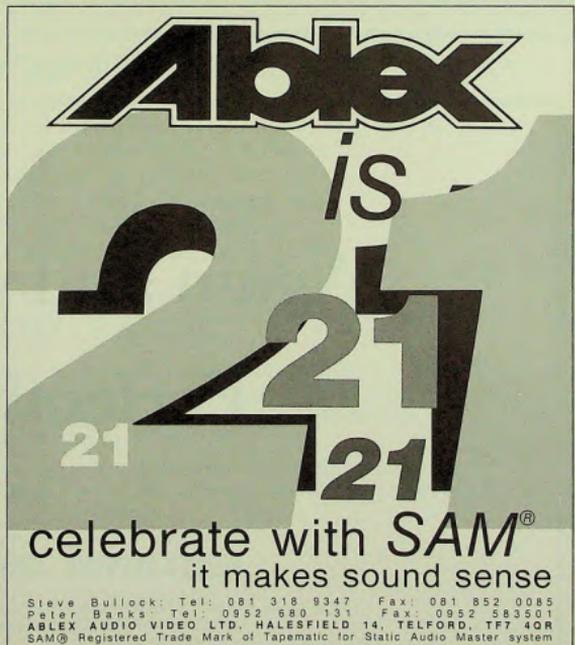
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PRESSING AND
DUPLICATION

► FROM PAGE 25

mand and quality has suffered," he suggests.

Jells predicts that, once again, the demand for vinyl from September until Christmas will threaten to outstrip capacity. His company attempts to anticipate this by ordering its catalogue product during the slack season, when prices are more competitive.

He has some sympathy for the problems of pressers in trying to adapt to a market which has become less predictable. "Generally our suppliers are supportive but service could be improved," he says.

The market has now had time to adjust to the gap left by the closure of the PolyGram vinyl plant. At that time, independent labels often found themselves at the rear of a long production queue. It marked the only occasion on which Beggar's Banquet went outside the UK for its pressing.

According to Jells, there are surprising variations in the quality of audio cassettes. "It is generally quite good but there are inconsistencies," he points out.

At Rhythm King, production coordinator Paul Glancy admits that when a seven-inch single makes the charts, speed of production takes precedence over quality and price.

"With smaller runs and LPs you have more time and there are a few plants we go to more for their quality," he says.

The PolyGram plant closure put pressure on the independents. "We took second place to the bigger



COUN BELL, of London Records, sees cassettes as the predominant format, and while CD is the growth area, vinyl is still viable

companies," Glancy recalls. "But this hasn't happened lately - we even get pressing plants ringing us up and asking for work."

To the dance-orientated Rhythm King, vinyl LPs are slipping to be partly replaced by CD, with audio

cassettes taking up an even bigger share.

Glancy believes that there is still a substantial demand for vinyl singles but fears that their demise will come from chain stores phasing them out over the next two years.

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Manufacture of CDs is largely placed with DADC in Austria. "They offer us a price which is substantially cheaper than this country," he says.

"The quality is okay and the service is good. I would rather keep the work in this country, but we cannot ignore the price differential."

He also says there are variations in the quality of audio cassettes but with today's wide choice of duplicators it has been possible to select ones with better quality control standards.

At sister company Mufe, Glancy's counterpart Seitz Hadder says: "We have tried test cassettes from as many as four different duplicators before we were satisfied with the quality. It does vary a lot." And with CDs, he agrees: "You can get a better deal on the continent."

Gem Howard, general manager of Music For Nations, points out: "With the sort of music we do, vinyl is still our biggest selling format. With the option of CD, our vinyl sales are changing but I can't see them stopping."

Like his counterparts, Howard says: "The fans like the 12-inch sleeves. The artwork is important to them."

Again, CDs are ordered mainly from the continent. "We get equal quality in a shorter time at a lower price," Howard explains. "CD manufacture always seems to take a lot longer and to cost more in the UK."

At London Records, part of the PolyGram group, vinyl records and audio tapes are pressed and dupli-

Currency rates do not completely explain differences in CD prices, suggesting that some continental CD manufacturers are either succeeding in being more cost efficient or are cutting their margins to achieve turnover

cated by EMI in the UK, while CDs are made at PolyGram's plant in Hanover.

Marketing manager Colin Bell sees cassettes as the predominant format, and while CD is the growth area vinyl is still a viable format.

He takes exception to a recent article in *The Sunday Times* alleging that London no longer put out Rolling Stones records on vinyl in order to boost CD sales. "We respond to what people want and the vast majority of the Rolling Stones catalogue is still available on vinyl," he declares.

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Vinyl 7"=20,000; 10"=800; 12"=6,500. Full time quality control staff. Affiliations: None. Time in business: 3 years.

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Cass Cass C45 = 10,000. Full time quality control staff. Affiliations: APRS. Time in business: 25 years.

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Weystone Leys, Mornmouth NP5 3SR. Tel: (0600) 890682. Fax: (0600) 890779. Contact: John Denton.

Orlako Records
Sterling Works, Sterling Industrial Estate, Rainham Road South, Dagenham RM10 8HP. Tel: 081-592 0242. Fax: 01-595 8182. Contact: John Powell or Paula.

PDO
Queen Anne House, 11 The Green, Richmond, Surrey TW9 1PX. Tel: 081-948 7368. Fax: 081-940 7137. Contact: Roger Twyford.

Phoenix Video Duplication Ltd
31 Station Road, Hild Wood, Essex RM3 0BP. Tel: (04023) 81609. Fax: (04023) 81509.
Contact: Ricky Sawyer.

PR Records Ltd
Hastell House, 9 Endeavour Way, London SW19 8UH. Tel: 081-946 8686/5045. Fax: 081-944 1165. Contact: Bill Dedman, Roy Young, George Hatley.

The Producers
Pacific House, Vole Road, London N4 1QB. Tel: 081-809 4445. Fax: 081-802 8840.
Contact: Steve Athley.

Rainhill Tape Specialists (RTS) Ltd
Music House, 369 Warrington Rd, Rainhill, Prescot, Merseyside L35 8LD. Tel: 051-430 9001.
Fax: 051-4307441. Contact: John Fairclough, Independent.

Reflex Audio Systems Ltd
Unit 5, Giebe Court, St Peter's Road, Huntingdon. Tel: (0480) 434333. Fax: (0480) 411441.
Contact: John Garrad.

Sound News Ltd
Hilfer House, 509 Upper Richmond Rd West, London SW14 7EE. Tel: 081-948 4339. Contact: L Cherry, Independent.

Spool Duplication
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Fax: (0244) 814551. Contact: Roy Walker/Jeff Johnson.

Strand Magnetics Ltd
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Sounds Good
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Statetone Ltd
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Contact: A. C. Bitchelor/M. E. Butchelor.

The Tape Duplicating Company
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Contact: Jon Powell.

The Tape Gallery
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Technicolor Videocassette (UK) Ltd
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Fax: 081-903 0294. Contact: Richard Gray.

Trend Studios Ltd
9 South Princess Street, Dublin 2, Ireland. Tel: (0001) 713348. Fax: (0001) 770576. Contact: John D'Ardis.

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Fax: (0934) 824630. Contact: Mark Cordwell.

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Video Duplicating Co Ltd
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Fax: (0753) 78421. Contact: Ashwin/Sanjay.

Videoprint Ltd
250 York Rd, London SW11 3SL. Tel: 071-924 1333. Fax: 071-924 2148. Contact: Simon Knight.

Vinyl Cuts Records Ltd
Unit 003/004, The Workshops, Burford Road, Stratford, London E15 2SP. Tel: 081-536 1214.
Fax: 081-519 3112. Contact: Terence Murphy.

Warren Recordings
59 Hendale Ave, London NW4 4LP. Tel: 081-203 0306. Contact: Stanley Warren.

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Vinyl/Cass/DAT/CD	Unallocated capacities upon request. Full time quality control staff. Affiliations: MCPS. Time in business: 5 years.
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CD	CD = Upon request. Full-time quality control staff. Affiliations: None. Time in business: 17 years.
Vinyl	Unallocated capacities upon request.
	Unallocated capacities upon request. Full time quality control staff. Affiliations: None. Time in business: 4 years.
Video	Vid = 8,000. Full time quality control staff. Affiliations: None. Time in business: 5 years.
Vinyl	V: 12" = 6,000. Full-time quality control staff. Affiliations: BPI. Time in business: 10 years.
Vinyl/Cass/Vid/CD	Unallocated capacities upon request.
Cass/DAT	Cass C45: 9,600. Full-time quality control staff. Affiliations: APRS, PAD.
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Vinyl/Cass	Unallocated capacity upon request. Full-time quality control staff. Affiliations: None. Time in business: 9 years.
Cass/DAT	Cass C45 = 20,000-25,000; DAT = 300. Full-time quality control staff. Affiliations: None. Time in business: 9 years.
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Cass	Cass C45 = 8,000. Full-time quality staff. Affiliations: PAD. Time in business: 5 years.
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Cass/DAT	Cass 45 = 35,000; DAT = 200. Full time quality control. Affiliations: APRS; PAD. Time in business: 25 years.
Cass/DAT/Vid	Cass C45 = 300; DAT = 8; Vid = 16. Full time quality control staff. Time in business: 10 years.
Video	Unallocated capacity upon request. Full time quality control staff. Affiliations: IVCA. Time in business: 8 years.
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Video	Video: 10,000. Full time quality control staff. Affiliations: None. Time in business: 10 years.
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PRESSING AND



Big players set sights on game European market

As capacity outstrips the UK's needs, the larger video duplication firms are moving into the Continent in search of new markets, reports Robin Cobb

way but are now being challenged by the large-scale expansion of Videoprint and by the entry into the UK of West Coast Video Duplicating.

While there are several other companies equipped to meet the various format requirements, there is less evidence of smaller-scale duplicators taking an aggressive marketing stance outside the UK. As video orders for the music industry are filtered through the UK offices of the major record companies — and some of the larger independents — they are the ones setting the pace in introducing music videos into Europe.

With other big players in duplicating entering the market, the UK seems set to become the centre for European video duplication.

West Coast's purchase of Elmag, based in St Albans, marks its first step into Europe via the UK. At the same time, the company — which claims to be the US's third largest video duplicator — is now setting up a further 107,000 sq ft facility at Rugby, scheduled to be operational early next year.

Meanwhile, production capacity at the former Elmag plant has been increased. The Rugby plant will

start with 5,000 Panasonic 6,840 recording machines and West Coast says this number will be doubled by the end of 1991. Otari IMD high speed duplicators are also being introduced.

According to sales manager Paul Gooderham, West Coast will immediately become the fifth biggest video duplicator in the UK. And when the proposals for Rugby have been implemented the company will be placed in the top three.

"We will be marketing throughout Europe as well as in the UK," Gooderham says. "Britain is still an increasing market but obviously the rest of Europe has even greater potential."

"We believe we can gain market share both on the sell through and corporate sides. The corporate market has lower volume but provides a more constant, even requirement through the year. It is also more profitable."

In Gooderham's opinion, many of the existing UK duplicators have been happy to sit back and rely on the domestic market. But as West Coast and other companies enter and expand, capacity will grow beyond the UK's

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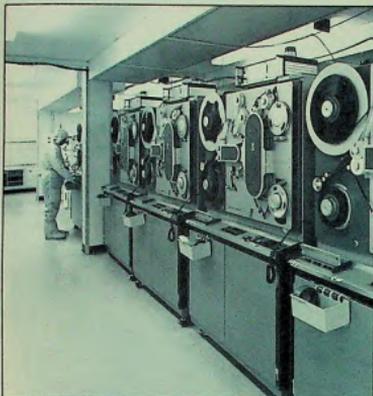
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VIDEOPRINT HAS increased capacity

requirement. "That is when these companies will turn to Europe," he predicts. "But they may find they are too late. Others will have got there first and they will find it a hard market to break into."

In support of its duplicating activities, West Coast plans also to offer its customers other services — storage and distribution. "This will enable us to offer a unique package

which other duplicators cannot match," Gooderham claims.

But West Coast's aim to be in the top three with Rank and Technicolor is being challenged by Brian Bonnar's Battersea-based Videoprint. By opening its second major plant this month, total capacity is second only to Rank's, on a par with that of Technicolor, it claims.

Present capacity is said to be 1 m

units per month. The new plant at Ipswich will almost double this to 1.9m. An existing site has been taken over but it is proposed to have a new purpose-built plant by January 1992.

The initial investment is said to be £12m. The emphasis will be on high-speed equipment, semi-automated to operate with a minimum of staff. This equipment includes 30 Sony Sprinter duplicators, 30 tape loaders and two mirror mother mastering systems.

Videoprint is homing in on music and children's video for the international as well as the UK market which it sees as the fastest-growing sell through area. Market growth in feature films is slower.

Bonnar has said that while capacity will still be well behind that of Rank, "at the rate we've been expanding — we could be number one in the UK by 1993."

Simon Knight, Videoprint's business development director, claims that West Coast may find it more difficult than it anticipates in developing a major foothold in the European market.

"They have to find and train staff — something we have already done — and they have to prove themselves in the market like everybody else," he says. "It is a people business and it has taken us a long time to get to this size."

Knight declares that Videoprint will step up its marketing efforts in Europe — which recently won it a 800,000-unit contract from Spain. "We don't rely solely on the UK market," he explains. "The continental market is beginning to grow significantly."

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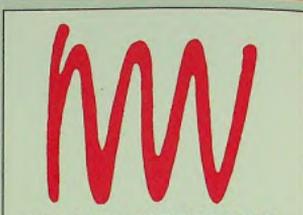
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Dooley's

D I A R Y

"ENQUIRIES ARE continuing," says the Fraud Squad of its investigation concerning PolyGram. Well, Dooley's made a few enquiries of his own and is now strongly of the opinion that the amount of material gone missing in this rather squalid affair can be summed up in two words: bigger all... Never trust a stereotype: while 97 jazz fans were getting themselves arrested at a festival in Brecon, the UK's biggest metal event was taking place at Donington Park. More than 500,000 punters have now seen the Monsters Of Rock and, in total, less than 20 have had their collars fall... OK, we know the market's quiet out there, but surely reports of a major record company declaring that it won't be signing any more acts this year can't be true... With the football season upon us again (did it ever go away?) Dino would like it to be known that its team beat WEA's 2-0... On sporting matters, A&M now has a softball team and is looking for games... Namis Studios is concerned that it might be seen as somehow involved with the demise of Simon Napier-Bell's Nomis Morgan management company. It isn't, and is still in the groove down there in Shepherds Bush... Whichever the outcome of the Judas Priest court case (p. 3), Dooley can't help feeling that it's in rather bad taste for CBS to re-release *Bea by You*, *Better Than Me*, the track of the centre of the subliminal messages debate...

WITH the music censorship debate in the US causing widespread concern within the industry on both sides of the Atlantic, the British authorities are having a say on what they find acceptable and not. A man wearing an Inspiral Carpets T-shirt bearing the legend "Cool As Fuck" in the centre of Coventry is now facing a charge of displaying threatening, abusive and insulting writing in a public place... World Dance Records is a new enterprise based in offices previously occupied by Street Sounds. WDR says it hopes this "is a good omen in view of the almost legendary success" achieved by the Street group. Dooley merely notes that Street went down the plughole in 1987 owing the rest of the industry £7.4m... There is one very senior retailer who has never had any difficulty expressing himself and is currently excited by the dealers' involvement in Chart Information Network's equivalent of the old BPI chart committee. So, with a few beers under his belt the other week, he lurched towards CBS chairman Paul Russell and, introducing himself with the charmingly direct "Oi, Russell!", he offered: "How about giving us 10 grand for a number one?" Mid-somber madness? No, just a little joke... A fashion night and auction in aid of *Music Therapy* is being held at the Cafe Royal on September 20. Designers will display their own customised version of a pair of Levi's 501's... Quote of the week from East West International director Anne Marie Nicol: "I wouldn't want to be talented because not everybody who's talented makes it."



IT WASN'T like this in Moscow: Phonomag staff join Big Country at the Town and Country Club as the band's greatest hits LP gains gold status.



TEENAGE MUTANT Truck Driver: As copy number 500,000 of those Turtle videos leaves Technicolor Videocassettes' Wembley plant, Leonardo turtle was on hand to ensure for play.



PARKING TICKET: Gold changes hands as SBK Records' Peter Reichard and Mark Richardson thank Capital Radio's Richard Park for his help in breaking Wilson Phillips in the UK.



HITL RUN and ron: unbridled joy breaks out as Hitl Run Music celebrates the signing of a song-writing agreement with Keziah Jones, described as like "Prince with an acoustic guitar".

Backtracking

Record Retailer, 2 Sept 1985
Setting up of Music For Pleasure shakes UK record industry to the core and is front-page news in every daily national newspaper... EMI appoints Tony Palmer and David Gooch as staff producers, reporting to Ron White, following resignations of John Burgess, George Martin and Ron Richards, old to form AIR... Ronnie Beck promoted to assistant general manager at publishers B Feldman... Chain of shops catering especially for teenagers set to open in Yorkshire, selling records, paperbacks, cosmetics and cards, and with integral coffee bar.

Music Week, 30 August, 1975
Another price-cut war looms as WH Smith's discount on chart albums increases from 50p to 60p, with Woolworth planning similar. Meanwhile, wholesaler and importer Warren Goldberg and ex-RCA exec Paul Feldman form

new retail chain Simons Records, specialising in heavily discounted US cut-outs... Celebrating her homebound, EMI Mid Gerry Oord presents Vera Lynn with a cassette player, five brown cast-iron saucers and a matching casserole dish... Bell issues single Oh Margaret, a tribute to the new Tony leader... DJM resumes US identity, dropped in 1971.

Music Week, 31 August 1985
WH Smith announces plans for new national chain of 100 stores, to be called Sound FX, in addition to existing outlets... 35 out of total 40 staff at ATV Music made redundant following Michael Jackson's purchase. CBS Sussex favourites to administer catalogue in UK... Arista re-structures A&M, appointing CBS exec Jeff Gilbert as director and bringing in the Rocker's Horse label he set up with Derek Block.

MARK LEWISON

D I A R Y

Pearl Bailey

WITH the recent death of Pearl Bailey, show business has lost one of its most gifted all-round musical performers of the past half-century.

Born in Newport News, Virginia, Bailey started as a chorus-girl and turned to big-band singing in the early Forties, with such as Cootie Williams and Edgar Hayes. Bailey's solo career took off following her successful Broadway musical debut in Harold Arlen's *St Louis Woman*. Further Broadway triumphs followed through the years, including *House of Flowers* and the all-black version of *Hello, Dolly!* In Hollywood, Bailey established a comparable reputation through her acting and singing in such movies as *Carman Jones*, *St Louis Blues*, *Porgy & Bess*, and is *That You, Norman?*

MUSIC WEEK



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