

2 DECEMBER 1989

MUSIC WEEK



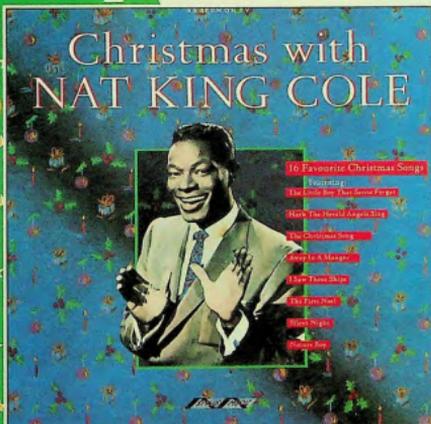
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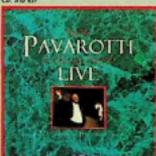
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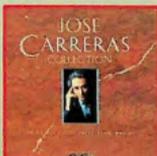


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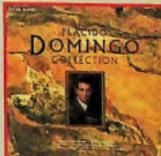


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MICHAEL LEVY (centre) gets hands on experience of PolyGram with PolyGram managing director David Munn (left) and PolyGram chairman Maurice Oberstein.

Levy returns to the fray with PolyGram joint venture

MICHAEL LEVY, who sold his Magnet company to WEA last year, is re-entering the music industry through a records and publishing joint venture with PolyGram. The new operation is titled M&G

Records and will be a talent source marketed throughout the world by Polydor. M&G says it will aim to find and develop new acts but will also be seeking to acquire existing recording and publishing rosters.

Levy says he will not be restricting himself to one style or musical sector. "Our philosophy at Magnet was his and hit artists — there was a big difference between Silver Convention and Chris Rea," he comments. "We are simply looking for talent that's going to have success in the world market."

Although PolyGram is initially funding the venture, the company will not take a say in the A&R process. Levy says the marketing discussion will start as soon as he presents finished product to Polydor.

Marketing consultant to M&G is John "Knocker" Knowles who was marketing director at Magnet at the time of the company's sale.

M&G is currently based in temporary accommodation in London's West End and Levy says he



HOWARD BERMAN: 'groomed for the job'

Berman steps into Shep's shoes

A&M MANAGING director Brian Shepherd is leaving the company at the end of the month and is being replaced by general manager Howard Berman.

Berman returned to the UK operation during the summer after two years with A&M in Los Angeles, a process which, says Shepherd, was all part of his grooming for the role he is now assuming.

"Howard gets my blessing genuinely and without reservation," Shepherd remarks. "I've had him earmarked as my successor for more than two years and it was my idea that he should go to America and my idea that he should come back."

Berman was marketing director of A&M under Shepherd before going to the US and returned as general manager during a wholesale re-structuring of the UK company earlier in the year.

Asked about his departure,

BPI takes stand on TV's 'pay-for-play'

THE RELATIONSHIP between record companies and television stations is under scrutiny this week as the BPI investigates what it feels might be a move towards "pay-for-play".

Granado Television has sent invoices to a number of companies asking for the re-imbursment of

fees paid to artists under its agreement with the Musicians' Union. Now BPI director general John Deacon says in a circular to members: "There is an implication that BPI members are being required to pay for their artists to appear on UK TV."

He told MW: "There is no way

our members should be asked to pay for this."

Deacon argues that the fees paid to performing artists are negotiated by the MU and have no relevance to record companies. He states: "Potentially, this places BPI

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'Play the game, EUK', says London over Clayderman

A DISPUTE is blowing up between PolyGram and Entertainment UK over the stocking of Richard Clayderman's chart album, The Love Songs Of Andrew Lloyd Webber.

The record company says EUK is not making the commitment to the album that the trading agreement between the two companies requires. EUK argues the album is in stock in Woolworths and is available to customers.

London Records general manager Colin Bell states: "It looks to us that they are clearly trying to ignore our trading terms. We can survive this but Woolworths and EUK's other customers are losing market share."

However, EUK says it is not aware of any difference between itself and PolyGram on the issue. "It is in stock and is selling to customers," comments a spokesman.

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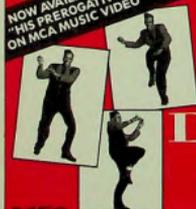
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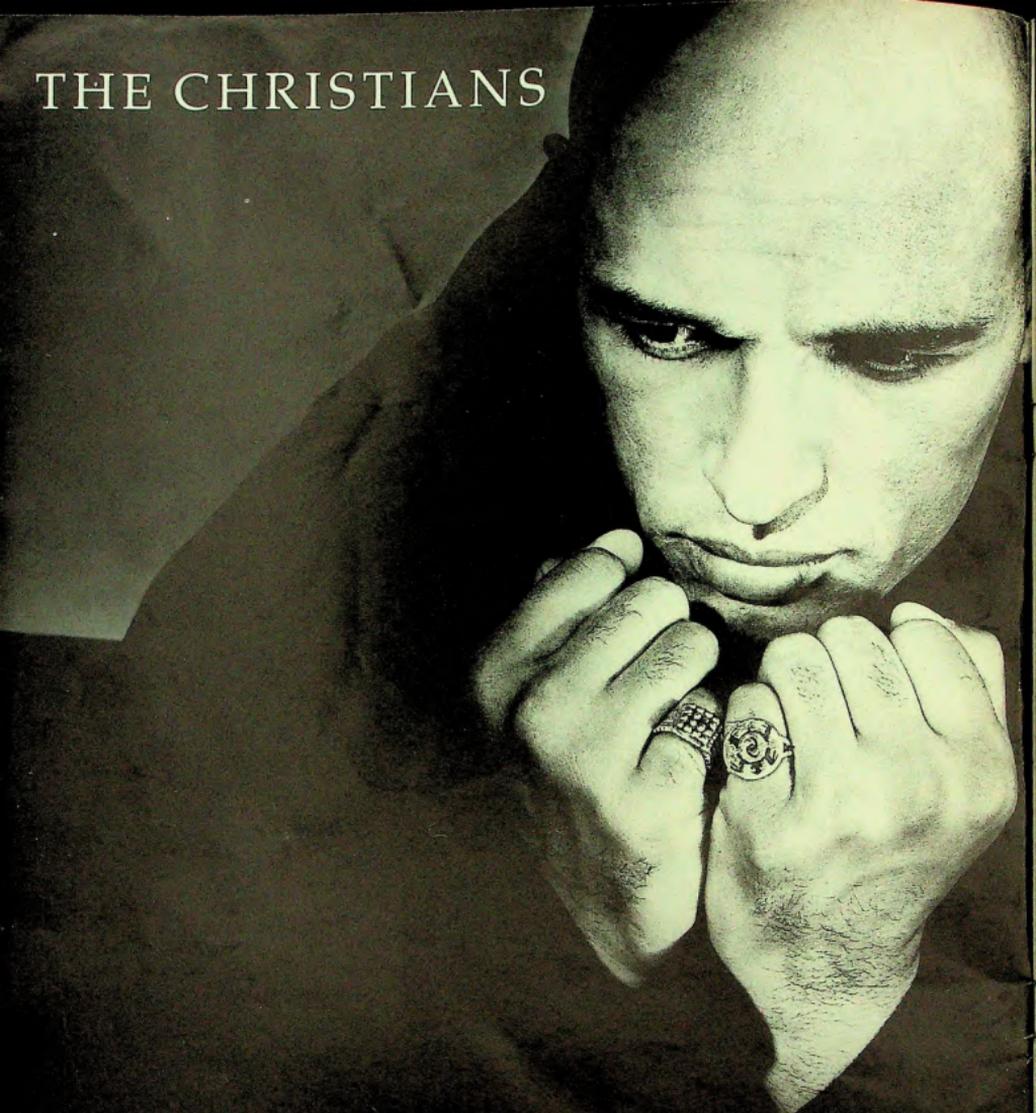
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New WEA firm line up takes shape

THE TOP level management team is being finalised at WEA's new-unnamed record company.

Managing director Max Hole says the appointment of Fraser Kennedy as director of artist development completes the core line up, but he is keeping light-fingered about other plans for the company.

The announcement of the formation of the separate company was made in Music Week in October but WEA chairman Bob Dickens has yet to decide what title it will have.

Hole adds that any other details on the company are being kept secret until it is officially launched just before Christmas. Those confirmed to join Hole so far are A&R head Malcolm Dunbar, press and promotion director Alan McGee and head of press Lee Ellen Newman.

"I've now got the main team together. There are no more directors to be appointed but there are other positions that have to be filled," says Hole.



MAX HOLE (left) and Fraser Kennedy

Fraser Kennedy will take overall responsibility for artist development, marketing, creative services, video production and product management. He joins WEA having previously been a partner with Eric Clapton's manager Roger Forrester. He has also worked at Island Records, Columbia Pictures and for the Montreux Jazz Festival.

BRIEFS

● FANFARE RECORDS is supporting the November 27 release of Sinitta's album *Wicked* with a £150,000 TV advertising campaign. During the week of release, there will be a national co-op campaign with Woolworths. On December 4, ads begin in London, STV, Granada, Yorkshire, Tyne Tees, Central, HTV and Anglia and run until December 16. A new single *Lay Me Down Easy* is released on December 4.

● A NATIONAL TV advertising campaign is backing the EMI release of the NOW 16 compilation album. The four week campaign runs from November 20 and will include the satellite service Sky 1.

A nationwide IV campaign will also back the EMI release of the compilation *It's Christmas* on December 4, featuring Elton John, Kate Bush and Cliff Richard among others.

● CO-OP TV advertising with *Our Price and Tower* will back the Circa Records re-promotion of Hue And Cry's Remote album along with the live set, *The Bitter Suite*, on December 4.

ILR newies slot for Sunday

A SYNDICATED radio programme of new releases is being planned to compete with Radio One.

The one-hour show, produced at Piccadilly Radio, will be presented on Sundays between 3pm and 4pm before the Network Chart. It will feature 14 three-minute slots played back-to-back.

The shows producers will compile the programme from Music Week's new release listings and a special promotion rack featuring

the selected singles will be set up in HMV stores.

Pop magazine *rm* will be carrying a weekly feature on the show as well as a forecast-the-hit competition to win prizes. There will also be a branded album to coincide with the series.

The shows producers are now aiming to get record company support for the project which will rival what they claim is Radio One's minor use of new releases.

Label revamps royalties payouts

FM-REVOLVER says it is taking steps to improve the distribution of royalties by setting up a new department to deal exclusively with mechanical payouts.

The company has appointed Paul Bird to the new position of copyright administrator and says the move reflects its "commitment

to the accurate and speedy dispensing of royalties".

Meanwhile, sister company Heavy Metal Records has been re-established in a London office at 28 Talbot Road, London W2 5JG (01-243 0992/01-727 7929). Heavy Metal says it is actively seeking new signings.

No DAT here yet, says CBS

PLANS BY Sony Classical in the US for digital audio tape releases in the new year are not being translated to the UK market.

A spokesman for CBS UK says the US company is anticipating the outcome of negotiations on the format between the IFPI, the Recording Industry Association of America and government bodies.

"They are lining up releases so that when the market is ready they will be in place making them one of the first companies to be involved," he says.

It is a question of making sure that they are ready when the agreements are made. But there are no plans at all for the UK."

The IFPI says it expects that the majority of its members will not release product on DAT before agreements on legislation and the introduction of a technical system to limit copying have been made.

Some of the terms implied in the Memorandum of Understanding, one assumes that most companies would await there being adequate legislation before making a move and releasing product on DAT," says the BPI's general manager Peter Scoping.

Green logo is launched

A GREEN awareness campaign is being launched with the aim of encouraging record companies to use recycled paper.

Drummer Greg Brimson and television tracking and monitoring person Kim Edwards are presenting a new Green logo to the music industry for display on albums using recycled packaging.

The logo was the winning design from a competition held during Radio One's environmental week and CBS and Big Life have already given their support.

"If any acts on CBS wish to use recycled materials then we will do what we can," says CBS managing director Paul Russell. Acts such as WEA's REM have released records in recycled sleeves but Brimson is looking for wider support.

Brimson and Edwards are now seeking sponsorship to promote the logo worldwide.

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NOTE 32
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BPI stand

▶ FROM PAGE ONE

member companies in a position whereby they might be seen to be interfering with the MU negotiations with ITV companies. This would prejudice the good relationship between the union and the BPI.

He has written to Granada asking for clarification of the situation but had received no response by the time *MW* went to press. In the meantime, Deacon is suggesting that no record company settle the television station's invoices for artist fees.

Granada says it has no comment to make on the matter.

Berman

▶ FROM PAGE ONE

Shepherd says: "It would have happened sooner rather than later. We've not had a good couple of years and I am the first to recognise that. Sometimes, a change is simply the right thing to do. Under Howard, the company will get a new boost of energy."

He adds that he is sad to be leaving after five years but says the move was seen by both he and chairman Jerry Moss as being in the best interests of the company. Shepherd maintains he and Moss discussed the matter at length and are parting on good terms.

Shepherd says there will be no other senior changes at A&M in the wake of his departure.

He joined A&M in 1984 from Phonogram, where he was managing director, bringing with him A&R director Chris Briggs and publicity director Chris Poole. Poole has since left A&M.

● BRIAN SHEPHERD says he will be fully occupied in the immediate aftermath of his departure through organising a second Rainbowrovers relief convoy to Africa.

The convoy leaves on March 18 but he says he has no plans for after that date. "We'll see what's happening when I get back," he comments.

Bone to go?

SPECULATION SURROUNDS the future of Chrysalis US president Mike Bone this week. He became president in July 1987 after leaving Elektra, is rumoured to be leaving the company but Chrysalis is not commenting on his plans.

Simone tight-lipped over future after Uni's demise

FORMER PHONOGRAM managing director David Simone is still in Los Angeles this week after leaving MCA at the demise of his Uni label.

Simone confirms that he is no longer an MCA employee but declines to comment at this stage on his plans.

Speculation has been rife about Uni's role within MCA since 11 staff were made redundant and the label moved from New York to Los Angeles at the end of last year.

Simone said at the time that the shift would enable him to be closer to the centre of A&R operations, and he commented: "This makes us the most powerful A&R-oriented company there is anywhere in the world."

Simone has in recent weeks made no secret of his desire to succeed in the US and re-stated that view when his name was linked to a senior post at Chrysalis in the UK during the summer.

He joined MCA from Phonogram in 1987 despite Phonogram's attempts to block the move in the courts. Before his two-year stay at Phonogram, he was managing director at Arista.



DAVID SIMONE: sought success in the US

When appointed at Phonogram, he was considered the brightest of the new generation of chief executives and ostensibly bore out that standing with the success of Swing Out Sister and Curiosity Killed The Cat during his tenure.

PolyGram sends big gun to attack US market

A RESHUFFLE and a resignation are the first steps towards the reorganisation of PolyGram in the US, following a year of aggressive acquisition which has spread substantially the company's corporate profile.

Alain Levy, an executive vice president of PolyGram International, will transfer to the New York offices in January, 1990, with the role of co-ordinating the future activities of the US company.

But shortly after that decision was taken, the company's US

president Dick Asher resigned from his post. PolyGram is not saying whether the two moves are connected, though rumours of his likely departure have been circulating for some time.

Levy is now expected to take over as chief executive officer of the US company temporarily until a replacement is found.

Levy's transfer to the US is being seen as yet another step in his grooming as the eventual successor to PolyGram International president David Fine.

ILR stations' profits soar

THE UK's largest independent radio station has seen its advertising revenue grow by 18 per cent in the last year, according to its annual results statement.

That increase helped Capital Radio to pre-tax profits for the year ended September 30 of £15.04m, a 62 per cent improvement on the previous 12 months. Group turnover rose by 20 per cent to £36.6m.

Chairman Sir Richard Attenborough says the rise in Capital's advertising revenue was the main source for the improvement in profits.

Scottish ILR station Radio Clyde has also produced its results statement for the year to September 30 and it shows a pre-tax profit of £1.95m made on a turnover of £7.76m. Profits were up 29 per cent. Directors say advertising revenue here, too, is showing "encouraging growth".

Levy returns

▶ FROM PAGE ONE

is looking for a permanent base in the same area. He adds, though, that his acquisition outlook will be international and that if an appropriate American company comes on the market, he will move for it.

TM switch

THE TM Group of labels is switching distribution to Conifer Records as a result of the demise of PRT Distribution. TM has also signed a UK licensing deal for the jazz label M A Music.

What's hot

BRIEFING

AMSTERDAM: NVPI, the Dutch national group of IFPI, and BUNRA/STEMRA are celebrating the largest seizure of pirate recordings in the history of the international recording industry. The raid — carried out with the cooperation of NCB in Denmark and the Belgian and German IFPI groups — resulted in the confiscation of more than one million illegal cassettes and compact discs with an estimated value of £3m. The raid at Enschede also led to the arrest of five people, four of whom remain behind bars. IFPI's Ian Haffey comments: "Whilst it is clearly alarming that such enormous quantities of unauthorised product and particularly CDs should be manufactured and ready for distribution, the positive side of this raid is that it shows the high level of cooperation within the industry."

WASHINGTON DC: CBS Records' president and chief executive officer Walter Yetnikoff says there will be no interference by parent company Sony regarding CBS' creative and business practices. Speaking before the House telecommunications sub-committee in Congress, Yetnikoff dismissed fears that the Japanese hardware manufacturer would use its US software subsidiary to "control technology and new formats". The meeting was held to discuss concerns that recent foreign buyouts of US entertainment and communications companies were stifling America's ability to compete.

NEW JERSEY: W H Smith has acquired seven of the 18 shops owned by record distributor Richman Bros, based in Pennsauken. The acquisition means Smith's now owns 26 stores in the US, including the 19-unit Wee Three chain bought earlier this year. The seven shops will change their names to Wee Three over the next two or three months and another acquisition is due before Christmas.

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NOV 29 WEDNESDAY 0830-1700	DEC 5 TUESDAY 0830-1815	DEC 11 MONDAY 0800-1815		DEC 17 SUNDAY 1500-1900	DEC 23 SATURDAY ANSAPHONE	DEC 29 FRIDAY 0830-1545		
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DEC 2 SATURDAY ANSAPHONE	DEC 8 FRIDAY 0830-1815	DEC 14 THURSDAY 0830-1815		DEC 20 WEDNESDAY 0830-1900	DEC 26 TUESDAY ANSAPHONE	JAN 1 MONDAY ANSAPHONE		

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Captive market in Market St

IT'S ONE thing to dominate your market. It's another to dominate Market Street. One thoroughfare in Nottingham city centre is blessed with three record shops — all owned by Selectadisc.

This independent dealer has had several sites in and around the main shopping area over the years but has now concentrated its activities with three stores in Market Street.

Each performs a different function: one is a dedicated singles outlet — carrying 12-inch, seven-inch, cassette and compact disc; one is a second-hand and rarities store; and one is for frontline product.

Manager Jim Cooke comments: "We think we make an impact on the street, which is something we've found other types of retailers can't do."

Ask him why Selectadisc has all its shops in a row and he says: "Why not? It's certainly a lot easier to run and it looks quite impressive."

The mainstream store has three floors — one each for CDs, vinyl and cassette/video — while Cooke says of the rarities shop: "It's just like going to a record fair."

He adds that he is disappointed that he has no Gallup Eppson machine in the singles-only shop, saying that such a dedicated outlet is an excellent source of information. He continues: "A lot of people laughed at us when we opened a singles-only store but it's proved to be good move. We have gone out of our way to present singles and we've proved there is a market for them."

Selectadisc's move to being the only chain contained in one street came about when the group found that its first and largest Market Street store was taking away business from a smaller unit on the other side of the city centre.

Now, though, the group feels that if a punter goes into one of its stores in a street, he or she will also visit the other two.



KEITH MORRIS (front, right) happily takes possession of his tickets for a weekend in Paris, the first prize in Parlophone's Brother Beyond display competition. Morris, who runs Past & Present Records in Walford, is pictured with Brother Beyond, Parlophone senior product manager Loraine Trent and John Barney from sponsor Pickfords Travel

CDV campaign aims at indies

INDEPENDENT DEALERS are being targeted in a renewed compact disc video campaign by PolyGram and Philips.

PolyGram's commercial director Pete Rezon is keen to involve as many dealers as possible. "We are definitely interested in co-op advertising with any retailer during the period going into Christmas," he says.

PolyGram's campaign, which is launched at a cost of £400,000, includes colour supplement and standard ads in the national press. These include the Mail, Times, Sunday Mirror, Independent and Sunday Correspondent.

There will also be ads in *The Face*, *20/20*, *Gramophone*, *Opera Now*, *Mayfair* and *Penthouse*. About 20 pop and classical CDVs will be released on the launch date.

The Philips hardware campaign will be run in conjunction with High Street retailers Laskys and Dixons and it will coincide with the PolyGram launch.

"This is the promised campaign that will keep everything going forward and increase the penetration in homes of CDV," says Rezon. But there will be no TV ads this time.

"There won't be any at this stage but that is something we will consider next year when

Philips launches its second generation of CDV machines," adds Rezon.

A PARTY to mark 30 years in record retailing turned into quite a celebration for Max Millward — with more than a few surprises.

As it was his birthday as well, WEA made the party a memorable event by presenting Millward, of Max Millward's Records in Wednesfield, Wolverhampton, with a gold disc. WEA awards *The Beloved* also joined the 850 guests in wishing Millward the best. Other retailers in the area also made the effort to show their support.

Millward began working at the family shop in 1959 as an assistant and bought the business 11 years ago.

Now he is looking forward to celebrating at another event. December 11 is when the party for the Midlands music industry — a working title for a collective of Midlands retailers — will be held. Proceeds from tickets and collections will go to charity and more than 1,000 people are expected to attend.

For details, contact Millward on: 0902 732795.



RAT RECORDS, which claims to be the only independent in Scotland hosting personal appearances, has added Cindy Lee Berryhill to its visitors book

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HARLECH, TYNE TEES, YORKSHIRE, ANGLIA (WITH OUR PRICE)

W/C 18 DEC:

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NENEH CHERRY

NEW SINGLE « INNER CITY MAMA » (OUT 4 DECEMBER)

THE ALBUM « RAW LIKE SUSHI » CIRCA B CIRCB CIRCC B

T.V. ADVERTISING

W/C 11 DEC:

LONDON, TSW, TVS, GRANADA (WITH OUR PRICE)

W/C 18 DEC:

ALL REGIONS (WITH WOOLWORTHS!)



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NEW SINGLE « PEACEFUL FACE » (OUT 27 NOVEMBER)

THE ALBUM « BITTER SUITE » (OUT 4 DECEMBER)

T.V. ADVERTISING

W/C 4 DEC:

SCOTLAND, GRAMPIAN, BORDER, GRANADA,

TYNE TEES, HARLECH, YORKSHIRE (WITH OUR PRICE)



SYDNEY YOUNGBLOOD

NEW SINGLE « SIT AND WAIT » (OUT NOW!)

THE ALBUM « FEELING FREE » CIRCA 9 / CIRCA 9 / CIRCA 9

T.V. ADVERTISING

W/C 4 DEC:

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ALL REGIONS (WITH WOOLWORTHS!)



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Alone again or . . .

Gilbert O'Sullivan is back and in business as Dave Laing discovers

LIKE NOTHING Rhymed, there's only one writer who would call a song If I Start With The Chorus. After a six year gap, Gilbert O'Sullivan is back with that song and nine others on *In The Key Of G*, an album released on Chrysalis' Dover label.

O'Sullivan explains the hiatus in his recording career by saying "I don't want to be involved in a direct signing, but it's more uphill to do it your own way. I wanted to take control this time, but it took four years to find the right situation." Among the false starts was a week spent lunching A&R executives from leading labels: "There were six of them and not one responded," says O'Sullivan.

But there were also those who helped. The songwriter pays tribute to both his former and current managers, Laurie Jay and Ray Massey (at one time Alvin Stardust's manager). "Laurie got

me into a position," he explains, "and Ray made the deal with Dover. It was the first company he went to and John and Phil Cokell have been tremendous." No deals have been done for foreign release of the album, though O'Sullivan aims to have it out in Australia and Benelux in the New Year. As for the US, "It has to be treated separately, to be approached in some special way."

Once the record deal was signed, O'Sullivan pulled out a bunch of half-finished songs and proceeded to finish them. "I spend a lot of time working on ideas, but I don't actually complete them until I'm ready to record," he says. "If you wrote a good melody 10 years ago, it's still just as good today. With lyrics it's different."

The first single from the album is *Last A Friend*, which, though the lyric mentions Presley and Lennon, was written "around the time Tommy Cooper died," according to O'Sullivan. "It's about that feeling that we know these people, though we've never met them, we identify with them. And when they go, there's a gap in our lives."

For Gilbert O'Sullivan, "taking control" of his career also means the management of his back catalogue of songs and recordings, which were awarded to him in the famous court settlement of the case

'I wanted to take control this time, but it took four years to find the right situation'

against his first manager Gordon Mills. With his brother, he runs his own Grand Upright Music publishing company from his home on Jersey. "We don't need an administration deal in Britain," he points out, "we work directly through PRS and MCPS, who are both very helpful."

A major source of income for Grand Upright remains US radio play and the BMI song *Alone Again Naturally* has notched up 4m plays. "It's a special song to Americans because of its association with the hostage crisis," says O'Sullivan. "Whereas in Germany their favourite is *Get Down* and in Holland it's *Nothing Rhymed*."

But in the UK, he believes, "not one of my songs is in the top 200". This perceived lack of interest here in his old material is why there has so far been no reissue programme of the MAM albums, only the occa-



GILBERT O'SULLIVAN: a writer not a fighter

sional hit on a Readers Digest or Pickwick package. In contrast, the Japanese are "putting out a six-album box set and we're sending them artwork of the original sleeve designs". O'Sullivan has also done major deals on his older records with Australia, Holland and Italy.

But while he's intensively proud of his early songs, O'Sullivan is brimming with new ideas for the next album. "I've so many ideas coming out of my ears," he says. "I'm 42, but I don't feel stagnant or that I'm repeating myself."

"I've so many ideas coming out of my ears. I'm 42, but I don't feel stagnant or that I'm repeating myself"

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CHARLES, THE CHILDREN'S CHOR, THE ANDRAE

CROUCH SINGERS, QUINCY D III, EL DEBARGE,

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GARRETT, JAMES GILSTRAP, HOWARD HEWITT

JENNIFER HOLLIDAY, ICE-T, JAMES INGRAM, AL

JARREAU, QUINCY JONES, THE BROTHERS JOHNSON,

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CLIF MAGNESS, BOBBY McFERRIN, MILLE MEL,

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DUKE, DIZZY GILLESPIE, HERBIE

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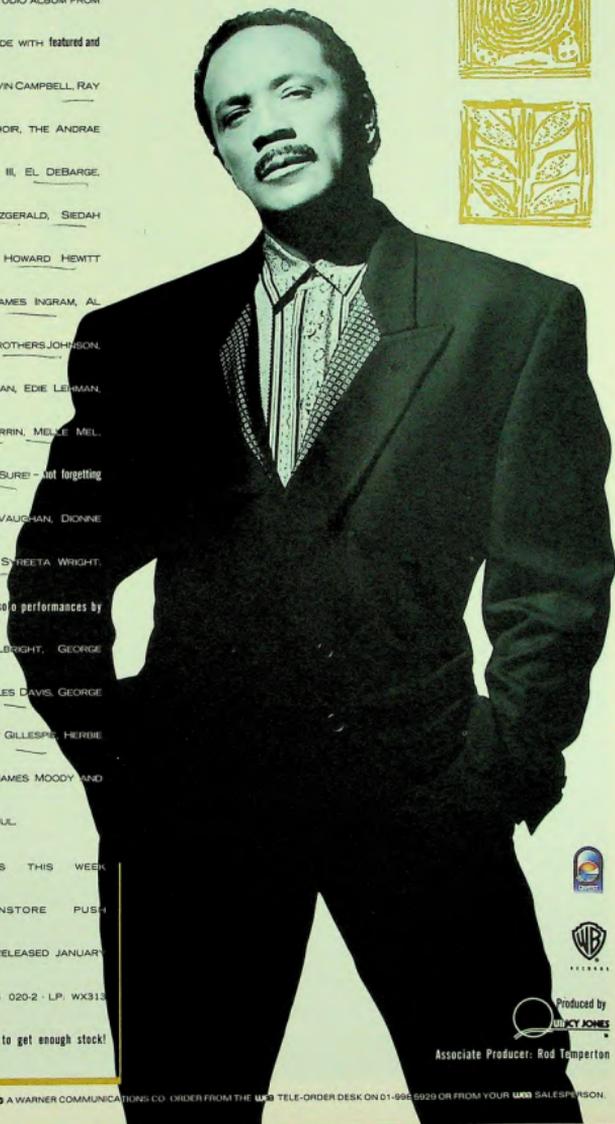
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Could do better ...

Thanks to Music Therapy and Knebworth, the Brit school financial crisis has been averted. But the Croydon-based project still faces fierce local opposition. Val Falloon reports

THE RESIGNATIONS last month of Brit School patrons Victoria Wood and George Melly focused attention on opposition to the much-lauded "Fame" academy. Protesters claim they are being kept in the dark over plans for the £13.5m Government-funded school which will be based in Croydon, south London. Now the 10,000-strong Croydon Students' Union has said it will boycott the Oxford Street Virgin Megastore along with students from University College, London. A group of parents and "community representatives" — the Selhurst Action Committee — began the campaign against the UK school for the performing arts.

They argue that the siting of the Brit School will mean less further education places for the local multi-racial community.

With their every move reported by the local press, and some of it earning national coverage, the SAC were joined in their campaign by local Labour councillors. Their education spokesman Jerry Fitzpatrick vented his views on the "deceitful" curriculum in the *Evening Standard*, and alleged financial bungling by Croydon Council.

Fitzpatrick claims that Croydon Council sold the three-acre site to the Brit School on a 99-year lease for £1/2m, when commercial land in the area was selling for more than £1m per acre. The Selhurst Tertiary Centre East Wing, he says, was refurbished last year at a cost of more than £140,000 and handed over to the Brit School for £100,000 a year.

While Fitzpatrick charges the project with being surrounded "by hype and glitz", both the City Technology Colleges Trust and the Department of Education insist that the entry requirement will be the same as for any other state school, with the accent on technology. Says Susan Fey, chief executive of the CTC Trust: "The school's intake must reflect its catchment area, in this case south London. Pupils will have a wide range of academic ability."

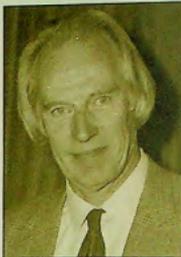
And Rupert Perry, EMI Records

MD rebuffs criticism of the school. "I would like to see a good school, that gives a very good education and the opportunity for children to pursue their creative instincts — whatever these may be. It's not a requirement that kids come into the music business. If they do, that would be great," he says.

The early squabbles among record companies, who were hardly united in their decision to support the Brit School, now seem to have subsided following an impassioned presentation by George Martin and the soothing presence of Terry Ellis, BPI chairman and chairman of the Brit Trust. "I know that next September there will be pupils in the Brit School," he says firmly. He agrees that it is disappointing no support has been forthcoming from theatre, film or TV companies, and that the record companies might have to foot the entire bill.

News of the Music Therapy deal has undoubtedly saved the day: the school was short of about £1.5m required to qualify for the Government share of £3.5m. Some of the capital will, of course, be in the form of promised equipment donations.

Says project director Maureen Milgram: "We have not yet identified the equipment needs and, in any case, the companies will want to announce their donations themselves."



GEORGE MARTIN, calming record company squabbles over the Brit school

Another problem facing the Brit School is, since the concept is new, there are as yet no appropriate A-levels. The school's founder and educational consultant, Mark Featherstone-Witty, explains that the present Further Education qualification, the BTEC, would probably be offered. But Jerry Fitzpatrick thinks that approval will not come from the BTEC board in time. "These courses have to be carefully worked out and approved," he says.

Have the Brit School planners tried to move too fast? Have they been so busy with day-to-day details that they have ignored the effects on the educational needs of the local community? It seems that no-one has been taking the protestors seriously.

"There are only a few of them," says a member of the project committee. "They're making political mileage out of it," says another. "There are not 10,000 students in Croydon," says Richard Branson's PR Will Whitehorn, also a project committee member, who says his 'phone was jammed when the school was first announced.

Though the protestors' target is Croydon Council in the first place, it seems the record companies' image could benefit from some straight talking. However capable the newly appointed principal Anne Rummy may be, and despite her familiarisation with the industry at the Knebworth launch, she cannot be expected to stand between record companies and the entire population of Selhurst.

"No-one seems to understand the strong opposition here," says the Action Committee's Lynda Agilait. "Though our actions are not political, it is worth noting that in the August by-election, a safe Tory seat at Bexleyheath, next to the Tertiary Centre, swung 21 per cent to Labour as a result of our local campaigning. Feeling here is very high."

Adds Fitzpatrick: "This school will certainly be an issue at next May's local elections. If Labour gets a majority, one of our first concerns will be that local children have the opportunity for further education. Selhurst is the only FE centre in the district. At present, only 10 per cent of the Brit pupils will be from Croydon, and I am also concerned that these children have a good education."

WHEN THE NIGHT COMES FALLING FROM THE SKY*

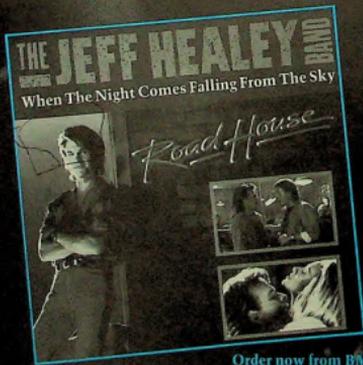
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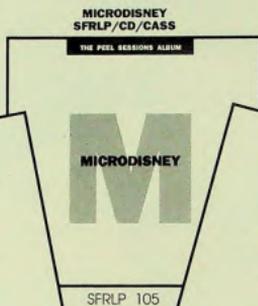
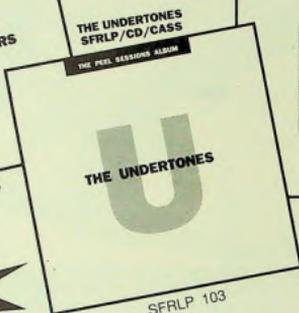
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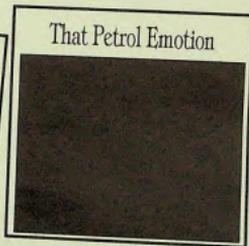
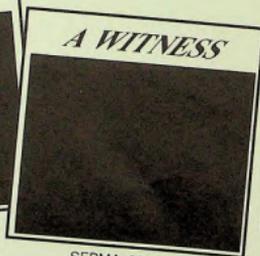
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Malcolm Dome - RAW Magazine

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REISSUES

by Phil Hardy

IT'S NOT only love that comes in spurts, for the fortysomethings this Christmas has real possibilities of serendipity. The only question is what identity do you want to look back to. Courtesy of the magic of CD, **Hendrix**, Jimi; **Dylan**, Bob; **Rolling Stones**, The; and **Fifties**, Various Artists. Of one all available.

The Fifties is generally meant to be anathema to ex-chippies left alone ex-folks, but in my experience it is the fortysomethings who do best in Fifties/early Sixties pop quizzes. They know about Dream Lovens, whose turn it is to cry, remember places like El Paso and Alaska flat alone New Orleans and are still in love with Claudette and Peggy Sue. All of which augurs well for Backline's 10-trung set of American hits **Rockette**, Vols 1-10, BLCD9.007311-735L and 9.007631-767L. Each CD features 16 tracks from the likes of **Chuck Berry**, **The Everly Brothers**, **Rocky**, **Holly**, **Jimmy Jones**, **Duane Eddy**, **Conway Twitty**, with the occasional offering by **Jerry Lee Lewis** and **Barry Manilow**. Together they provide 10 aural snapshots of a chart from somewhere in the late Fifties. Even better, the tracks have been wonderfully remastered. For those who want many Fifties analogue recordings sound fit on CDs (like the budget "stereo" reissues of mono hits of a decade or so ago) the **Rockette** CDs sound better than the original singles (but without the scratches). The track selection is variable but with 16 tracks per CD there's enough goodies to satisfy most tastes.

And then there's **Hendrix**. Live And Unreleased, the **Radio Show** (Band Of Joy HBCD 100, distributed by Castle Communications) is quite amazing. A three CD box set, it pulls together material from all stages of Hendrix's career to create a telling portrait of rock's most original guitarist. In contrast to most Hendrix packages and reissues that have focused on one part of his career, the **Radio Show** offers a fully rounded picture. Particularly interesting in this context is Hendrix's developing relationship with Dylan, several of whose songs are featured here. Hendrix sings Dylan far better than most, if only because (like Dylan himself) he so often completely reworks the originals rather than merely offering muted variations of them. Also rather fine is the selection of demo and live recordings, especially the moving **Angel** and the early version of **Red House**. The only trouble with the set is that it is a radio show and accordingly the commentary runs between the music tracks rather than in an accompanying booklet. I don't think many people will listen to it over and over again. That said it's the best possible introduction to Hendrix.

Bob Dylan's the world's greatest rock and roll band (WTF indeed!) Well with the **Steel Wheels** tour churning up money like no tomorrow, CBS has voted for **The Rolling Stones** and acquired the rights to and reissued the Stones entire 1971-1986 catalog.



BOB DYLAN: back to thrill the fortysomethings

logue, from **Sticky Fingers** (CBS 4501952) to **Dirty Work** (CBS 465953 2) as mid-price CDs. Best remembered for **Brown Sugar** and **Wild Honey**, **Sticky Fingers** marked a new stage in the Stones' career. Henceforth they would be self-conscious rebels, the bitterness of Jagger and Richards' songs as such directed at the sense of isolation they fell as cossetted superstars as anything else. Sometimes, this works marvellously (**Exile**, On Main Street, CBS 450196 2), with the outstanding **Tumbling Dice**, sometimes less so (**Goats**, **Heads Soup**, CBS 450207 2). More significant, however are the live albums, starting with the forcefully titled **It's Only Rock'n'Roll** (CBS 450202 2) which confirmed their new identity as the world's premier live band. On the other hand **Love You Live** (CBS 450208 2) is a tiresome 're-run of post-'83. More straightforward and representative of the theatricality of their concerts is **1982's Still Life** (CBS 450204 2).

It is also a lesser output, which underlines the misogyny that would dominate the band's later work, and Jagger and Richards' growing tendency to extend their blues-based style by simply borrowing elements from reggae (**Hot Stuff**) and disco. **1978's Some Girls** (CBS 450197 2), is a tighter, cleaner album — by now the Stones understood disco — that fuelled by its title track, was the group's most successful album for some time and the perfect launch pad into the **Explicits** and **Emotional Rescue** (CBS 450206 2). **Tattoo You** (CBS 450198 2), **Undercover** (CBS 450200 2) and **Dirty Work** (CBS 465953 2). The best of these are **Tattoo**, with the hard edged hit single, **Start Me Up**, and the latter sounding **Dirty Work**. But for Stones fans completing their CD collections there's really little to chase between the albums. One thing is sure: all 17 offerings are guaranteed big sales.

In contrast to the Stones, Dylan remains as dangerous as

ever. His strong comeback with this year's **Oh Mercy** is a timely reminder of how many times critics have written him off too quickly just as his, often bizarre, live versions of his past successes are a testament to how central a role he has had in recasting the boundaries of popular music. Hence a loud drum roll of approval to CBS reissuing, and at mid-price too, so many of his albums. Particularly welcome are the early works, **Bob Dylan** (CBS CD 32034), none of which have ever been available on CD, together with **Freewheelin'** (reissued last month) they represent Dylan's first flowering, recaptulating as they do the moves from the traditional **House Of The Rising Sun** and the moving **Song To Woody**, through the topical writing of **The Lonesome Death Of Hattie Carroll** and the questioning love song of **Don't Think Twice It's Alright** to the urban surrealism of **My Back Pages** and **All I Really Want To Do**.

Also new to mid-price is the all electric **Highway 61 Revisited** (CBS 460953), with the moicetic version of **Like A Rolling Stone**, possibly Dylan's greatest contribution to the evolution of rock. Then there's the gentler and even more puzzling **John Wesley Harding** (CBS 463359) whose **All Along The Watchtower** would be transformed first by Hendrix and later by Dylan himself (live performance) into an all together more threatening song. Equally welcome is the **Basement Tapes** (CBS 4661372), previously unavailable on CD and once the most bootlegged album of all time, and before **The Flood** (CBS CD 22157) his first official live album on which with **The Band** (once more his backing group) he continued the process of remoulding the past started on **Live At The Albert Hall** — now when will that be made officially available? And there's more, including **Bob Dylan** (CBS 460727) and **Piano Waves** (CBS CD 42154) with its stirring version of **Forever Young**.

US TOP FORTIES

SINGLES

1*	2	BLAME IT ON THE RAIN, Millie Vanilli	Arista
2	1	WHEN I SEE YOU SMILE, Bad English	Epic
3	2	LOVE SHACK, The B-52's	Reprise
4	4	IT'S JUST THE WAY THAT YOU..., Paula Abdul	Virgin
5*	6	WE DON'T START THE FIRE, Billy Joel	Columbia
6*	7	ANGELIA, Richard Marx	EMI
7	9	POISON, Alice Cooper	Virgin
8*	10	BACK TO LIFE, Soul II Soul	Epic
9*	12	DON'T KNOW MUCH, Linda Ronstadt	Elektra
10*	22	ANOTHER DAY IN PARADISE, Phil Collins	A&M
11*	14	GET ON YOUR FEET, Gloria Estefan	Epic
12*	15	DON'T CLOSE YOUR EYES, Kiki	A&M
13*	20	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Atlantic
14	4	LISTEN TO YOUR HEART, Roxette	EMI
15*	18	LEAVE A LIGHT ON, Belinda Carlisle	MCA
16*	21	LIVING IN SIN, Bon Jovi	Mercury
17*	16	JUST A MOVE, Young MC	Delicious
18*	23	DON'T SHUT ME OUT, Kevin Paige	Chryslis
19*	25	PUMP UP THE JAM, Technocrane	SBK
20	8	DIDN'T I (BLOW YOUR MIND), New Kids On The Block	A&M
21	11	MISS YOU MUCH, Janet Jackson	A&M
22*	34	RHYTHM NATION, Janet Jackson	A&M
23*	29	DON'T MAKE ME OVER, Sybil	Next Plate
24*	30	THE LAST WORTHWHILE EVENING, Don Henley	Geffen
25*	26	LOVE SHOCK, Paula Abdul	Geffen
26*	25	JUST LIKE JESSE JAMES, Cher	Geffen
27*	13	COVER GIRL, New Kids On The Block	Columbia
28	26	MEO HORNY, The 2 LIVE CREW	Skywalker
29*	36	EVERYTHING, Jody Watley	MCA
30	19	ROCK WITH 'CHA, Bobby Brown	MCA
31*	17	SOWING THE SEEDS OF LOVE, Tears For Fears	Fontana
32*	37	JUST BETWEEN YOU AND ME, Lou Gramm	Atlantic
33*	38	THE ANGEL SONG, Great White	Capitol
34*	-	SWING THE MOOD, Live Bunny & Mattemizers	Music Factory
35	24	LOVE IN AN ELEVATOR, Aerosmith	Geffen
36*	-	HOW AM I SUPPOSE TO LIVE, Michael Bolton	Columbia
37*	-	THIS ONE'S FOR THE CHILDREN, New Kids On The Block	A&M
38*	-	I LIVE BY THE GROOVE, Paul Camack	Chryslis
39*	-	ROCK AND A HARD PLACE, Rolling Stones	Columbia
40*	-	OH FATHER, Madonna	Sire

DUO TO THE US THANKSGIVING HOLIDAY WE ARE UNABLE TO RUN THIS WEEK'S US SINGLES CHART

ALBUMS

1	1	GIRL YOU KNOW IT'S TRUE, Millie Vanilli	Arista
2*	3	STORMY NIGHT, Billy Joel	Columbia
3	2	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
4*	-	FOREVER YOUR GIRL, Paula Abdul	Virgin
5	7	HANGIN' WHEELS, Rolling Stones	Columbia
6	4	STAINED WHITE, Rolling Stones	Columbia
7	6	COSMIC THING, The B-52's	Reprise
8	6	PUMP, Aersmith	Geffen
9	DR	FEELGOOD, Motley Crue	Elektra
10	11	STONE COLD BRYNNING, Young MC	Def American
11	10	CROSSROADS, Tracy Chapman	Geffen
12	12	FULL MOON FEVER, Tammy Faye	MCA
13	36	SLIP OF THE TONGUE, WhiteSnake	Epic
14*	14	MERRY MERRY CHRISTMAS, New Kids On The Block	Epic
15	15	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
16*	16	REPEAT OFFENDER, Richard Marx	EMI
17*	19	KEEP ON MOVIN', Soul II Soul	Virgin
18	13	THE SEEDS OF LOVE, Tears For Fears	Fontana
19	17	SKID ROW, Sid Row	A&M
20	18	HEART OF STONE, Cher	Geffen
21*	21	O ENGLISH, Bad English	Epic
22*	20	TRASH, Alice Cooper	Epic
23*	27	FLYING IN A BLUE DREAM, Eva Sahrion	Epic
24*	23	THE END OF THE INNOCENCE, Don Henley	Geffen
25	25	TENDER LOVER, Boyz II Men	Solar
26	24	A COLLECTION: GREATEST HITS, Barbra Streisand	A&M
27	28	HULL TO LAST, Gorefest Dead	IRS
28	22	THE RAW & THE COOKED, Fine Young Cannibals	Arista
29	24	BRAVE AND CRAZY, Melissa Etheridge	Arista
30	-	JOURNEYMAN, Eric Clapton	Duck
31	23	THE BEST OF LUTHER, Luther Vandross	Epic
32*	-	ROCK IN THE SHEDS, Kiss	Mercy
33	33	NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
34	30	AS NASTY AS THEY WANNA BE, New Kids On The Block	Skywalker
35	35	FREEDOM, Neil Young	Reprise
36	37	CUTS BOTH WAYS, Gloria Estefan	Epic
37	37	WE TWO ARE ONE, Eurythmics	Epic
38	40	LOOK SHARPI, Roxette	EMI
39*	-	AND IN THIS CORNER, DJ Jazzy Jeff	Jive
40*	31	DON'T BE CRUEL, Bobby Brown	MCA

Charts courtesy Billboard, 25 November, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

WICKED



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SO MANY records, so little space! The most significant UK releases are, on single, the instantly massive (in clubs though, at this time of the year, maybe not quite so big in the pop chart), philosophical **Jazzie B** muttered typically tempered **SOUL II SOUL** Get A Life (10 Records TYNX 284), and, on album, the super mastery **QUINCY**

JONES Back On The Block (Quest WX 313), a musical odyssey from jazz to rap and swingbeat featuring an incredibly stellar line-up that includes the likes of **Ray Charles**, **Chaka Khan**, **Sarah Vaughan**, **Ike Fitzgerald**, **Big Daddy Kane**, **Kool Moe Dee**, **Melle Mel**, **Ico-T**, **Herbie Hancock**, **George Benson**, **Miles Davis**, **Dizzy Gillespie**, **James Moody**, **Bobby McFerrin**, **Al Jarreau**, **El DeBarge**, **James Ingram**, **Al B Sure**, **Barry White**, and ... well, get the picture?

Also on UK LP are the **Raul Ornelano**, **Mixmaster**, **Sueño Latino** and other Essential Mediterranean Dance Trax compiling **VARIOUS ARTISTS** Sueño (BCM Records BCM 333 LP); good homegrown rap **MC DUKE** Organised Rhyme (Music Of Life DUKE 1, via Pinnacle); refreshingly delicate real soul **RONNIE McNER** Life & Love (Expansion Records EXLP 2, US albums include the good value tracks crammed **Beneath** **Boys**—but better disciplined **BOY BASS** The Cocha Album (Def Jam FC 45415); surprisingly varied and by no means all danceable, though hot for the

telephone call overlaid jerkily shuffling 1 Called U (rather than the boring religious Blackout, scheduled as his next single). **LIL LOUIS & THE WORLD** From The Mind Of Lil Louis (Epic E 45468); fairly uptempo rap, somehow lacking weight now without **DJ E-Z Rock** but with a nice revival of the **Gap Band's** Outstanding. **ROB BASE** The Incredible Base (Profile PRO-1285); funky old riffs backed hip house, featuring guest vocalists on side one. **FAST EDDIE** Most Wanted (DJ International Records DJ #1025).

Import singles include, remixed from their recent album, the judderingly churning chanted hip house **2 IN A ROOM** Do What You Want (US Cutting Records CR-232); dry rapping now **Be La Soul**—ish self consciously goofy **JUNGLE BROTHERS** Beyond This World (US Warner Bros D-21390); genuinely US pressed though Italo-style simple piano jangled jaunty **M-I-CARA** Pianista Te Quiero (US N-Jay Records VS 001); more routine grand piano driven but distinctively different as gruffly crooked good Italo house **METING PLACE** House From The World (Italian Dance-World

Attack DWA 00.03); quite good moodily building then episodically cantering and sighing girl gasped (a lot of current ingredients) **MORENAS** Hazme Soñar (Italian Dance Corp Corporation DFC 018); superb (though yet to sell such) shrill synthesised "strings" and patterning piano nagged quite haunting soulfully warned friskily cantering **FULL EFFECT**

featuring **Scotti Math** One Love (US Music Village Records MV-0044); dry thrumming drums and bass driven word spitting hip house **MC RAJAH** Don't The House (US SAM Records SAM 5005); wriggly drum and bass bumped hip house **DEF JEF** featuring **Etha James** Droppin' Rhymes On Drums (US Delicious Vinyl DV 1008); Going Back To My Roots piano adapting and other familiar strains spiced jerkily shuffling Italo house **SOFT HOUSE COMPANY** What You Need ... (Italian IRMA casazprimidone ICP 006); grand piano underpinned frantic funky samples woven Italo house (labelled to look American) **CHECK THIS** We'll Rock You (Italian Open Air Inc, CK-372); remixed **UK Masters Of The Universe** EP culled Pacific

State/Sueño Latino-ish girls breathed and snarled **SKELETOR** Do You Want Me (US Eazy Street EZS-7559); breathily punctuated acridly sizzled though unhurriedly ticking **ALTERATIONS** Feel It For You (US RCA/Popular 9132-1-RD); **Mtume** Juicy Fruit adopting swaying rap ballad **WRECKS-N-EFFECT** Juicy (US Sound Of New York MGT-4682); funky drummer jiggled angry rap **JESSE WEST** Bottom (US Malown MGT-4683); not for airplay, funky nbold "blue" party record overbeebled-shuffling **TOTAL MADNESS** LaWanda Big Bottom (US Dope Wax DW-004); simple electro house instrumentals five-track **326** Under The Cherry Tree (US Muzique Records MR-002); sparsely spreading frantic house **"ARMANDO"** We're On The Move (US Warehouse Records WR-003); sweet girl and gently gruff guys sung pleasan **Miki Vanelli**—ish jiggly trotting **CLUB NOVEMBER** No Friend Of Mine (US Warner Bros/King Jay Records 0-21366). And that's only some of them up to last Wednesday night.

Out here with wider distribution at last, which should put it into the pop

chart as the tune has been on underground soul anthems every bit as big as **Fatback's** similar I Found Lovin', is the **Cheryl Lynn** classic and Funky Drummer best combining **YOUNGIE** vs **CHERIE** Croce (Syncope 12SY 33). Other UK singles (far too many to fit this week) include the **Kalouche Holbrook** prodded typically exciting piano pounded Italo house (or its most successful)—wide **Black Box**, etc.—creator) **D. J. LEBLUE** Magic Ato II (BCM Records BCM 355 X); "Blue" tooled and thumping washed atmospherically twirling but beefily numbing and dysfunctional instrumental (hitting on white label) **A GUY CALLED OBERLID** Eyes Of Sorrow (Subscape Records SPK 1469, via CBS); frantic legat auto Italo and acid his megamixing **LATHO RAVE** Deep Heat 89 (Latin Mix) (Deep Heat 12DEEP 10, via Tola/IMG); **Rita Liebman** (sister of Ben) created post his megamixing **ALEXANDER O'NEAL** Hinx (Tabu 655504 6); superb searngly wailed **Snokey Robinson & The Miracles** classic reworking **Soul II Soul**—ishly tempered sultry joggling **ALYSON WILLIAMS** Second That Emotion (Def Jam 655456 6); previously bootlegged, bright but trickily disjointed (angling then thudding soulfully wailed) **PATTI DAY** Right Before My Eyes (Debut DCBTX 3088); **O'Jays** For The Love Of Money meets the Funky Drummer, sort of, previously imported **THE STONE ROSES** Fools Gold (Silvertone Records ORE T 13); girl muttered and worried (for quite a while in an extension of the **Michael Jackson** Don't Stop 'Til You Get Enough) into sharply snicking **THE BEATMASTERS** featuring **Claudia Fontaine** Warm Love (Soul/Sonic MIA) (Rhythm King LEFT 377); previously imported but now with added mixes, raggamuffin (reggae accented) sort of afro funk **MASSIVE SOUNDS** Free South Africa (RePublic Records LIC027X).

Samuel Hamilton

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TOP DAME SINGLES

2 DECEMBER 1989

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	22	5	EVE OF THE WAR (LIEBRAND REMIX)	CBS 6551267 (12-6551266) (C)	
2	23	2	ENCORE	Various Artists	
3	1	2	TONGUE 'N' CHEEK	Synco/EMI (12)5733 (E)	
4	1	6	ALL AROUND THE WORLD	Arista 112693 (12-612693) (BMG)	
5	2	4	PACIFIC STATE	3888 State	
6	3	2	RONI	ZTT/WEA Zang 1(T) (W)	
7	5	2	WHATCHA GONNA DO WITH MY LOVIN'	MCA (CA)T 1384 (F)	
8	4	3	TAINTED LOVE	Inner City	
9	6	4	DEEP HEAT '89	Jumpin' & Pumpin' (12)TOT 4 (C)	
10	43	2	DEEP HEAT '89	Deep Heat (12)DEEP 10 (BMG)	
11	NEW	1	KAPPER'S DELIGHT '89	Sugarhill Gang Sugarhill SHRD007 -SHRD0012 (BMG)	
12	3	5	GRAND PIANO	Wimostep	
13	10	3	GO TO GET	BCM BCM 344(X) (P)	
14	47	2	LELO K FEAT ROB 'N' RAZ	Arista 112696-612696 (BMG)	
15	2	12	I SECOND THAT EMOTION	Def Jam 6554567 (6554564) (C)	
16	1	50	DEFINITION OF LOVE	Kevin Anderson/Koolhaat/Big Life KOOL(T) 504 (I)	
17	7	2	CHRON AND GET MY LOVE	D. Mob Intro, Cathy Dennis	
18	8	3	SOMEBODY IN THE HOUSE SAY...	2 In A Room	
19	10	5	THE THEME	10/Virgin TEN(X) 285 (F)	
20	NEW	1	JUST WANNA TOUCH ME	Fidelitty/Ronnette	
21	NEW	1	LET THE RHYTHM PUMP	Doxy Lazy	
22	19	2	COMMENT TO DIRE ADIEU	2 J. Somerville / Miles Kingston	
23	17	2	ANOTHER MONSTERJACK	Simon Harris/Ginestra	

21	NEW	1	TELL ME WHEN THE FEVER ENDED	6 Electra 101
22	18	6	THE KING IS HERE/900 NUMBER	Mercury/Phonogram MER(X) 310 (F)
23	12	9	STREET TUFF	King
24	NEW	1	I'M NOT THE MAN I USED TO BE	Rabel MC & Double Trouble
25	NEW	1	STORIES	Desire WANT(18) (PAC)
26	14	6	NEVER TOO MUCH (REMIX '89)	Fine Young Cannibals
27	29	6	RESCUE ME	Luther Vandross
28	31	2	LAMBADA	Krunch KR 7001 (12- KR5001) (PAC)
29	NEW	1	CAN'T SHAKE THE FEELING	Kacoma

JET STAR RECORDS ADVERTISEMENT
01-961 5818

REGGAE CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	(1)	11	WICKED IN BED	Shabba Ranks	Digital D 871
2	(2)	2	DREAD A WHO SHE LOVE	Hacks & Kati	ADNA AB 72
3	(3)	3	EMERGENT	Adams/Adams	Grease and a Quarter CSD 207
4	(4)	8	PIRATES ANTHEM	James Brown	Greenwood GRD 207
5	(5)	16	PROPHET	Freddie McGregor	White Label SPC 4
6	(10)	1	I'M GONNA MISS YOU	Life & Ice	Top Priority TPC 2
7	(4)	10	LOVE IS THE POWER	Sanches	Parade/PAR 022
8	(7)	2	LOVE ME BABY	J.C. Lodge and Tiger	Greenwood GRD 215
9	(2)	12	NIGHT AND DAY	Wanya Wonder	Sage SPT 102
10	(19)	1	EVERY TIME YOU GO AWAY	Home Front/Hubbards	1 Starline HSD 212
11	(20)	1	REPORT TO ME	Congray Jones	Greenwood GRD 216
12	(9)	2	OVER SIZE MAMMIE	Congray Pack	Steady & Clean WED 418
13	(5)	2	TAKE YOU TO THE DANCE	Anthony Malvo/Daddy Lionel	SC 3
14	(11)	1	GUM IN A BAGGY	Life Lenny	Stacking Y&S 57 23
15	(15)	1	DREAM LOVER	Tige Stewart & Napoleon	Polkadot PPD 20

30	NEW	1	SECURITY	Special Champ
31	24	4	SPACE GLADIATOR	Mute (12)MUTE 104 (I/RT)
32	NEW	1	LADIES FIRST	Queen Latifah
33	20	10	MELTDOWN	Quartz
34	21	7	EYE KNOW	De La Soul
35	25	9	WISHING ON A STAR	Tommy Boy/Big Life BLR 13(T) (I/RT)
36	13	7	THE SUN RISING	Fresh 4/5
37	13	4	GET BUSY	The Beloved
38	NEW	1	BLESS THE FUNK	Double J
39	19	4	RHYTHM NATION	Janet Jackson
40	8	5	DON'T MAKE ME OVER	Heaven
41	NEW	1	HEAVEN	Chimes
42	27	4	STRINGS OF LIFE '89	Rhythm Is Rhythm
43	NEW	1	WARM LOVE	Boyz n the Basc
44	33	8	YOUR LOVE	Frankie Knuckles
45	NEW	1	BRING FORTH THE GUILLOTINE	Silver Bullet
46	26	3	GIT ON UP	Faot Eddin/Sundance
47	32	3	JUST AS LONG AS I GOT YOU	Loney Tunes
48	34	7	I THANK YOU	Adove
49	40	14	PUMP UP THE JAM	Techno/Chrysalis
50	41	7	LET ME LOVE YOU FOR TONIGHT	Kariya

TOP 10 ALBUMS

1	NEW	1	AFFECTION	Lisa Stansfield
2	NEW	1	ENERGY DAWN (EP)	Flowerpot
3	NEW	1	DEEP HEAT '89-FLIGHT THE FLAME	Various
4	2	3	WAREHOUSE TALKERS VOL 2	Various
5	1	2	COME TOGETHER AS ONE	10
6	4	2	ALL HAIL THE QUEEN	Queen
7	5	2	BEST OF LUTHER VANDROSS	Luther Vandross
8	10	5	3 FEET HIGH AND RISING	De La Soul
9	2	1	ORGANISED RHYME	M.C. Dikc
10	NEW	1	MOST WANTED	Fast Eddie

REGGAE ALBUMS

1	(1)	1	I.O.U. (Compilation)	Greenwood GRD 136
2	(1)	1	REGGAE HITS VOL 6	Various Artists
3	(4)	2	BLACK WITH SUGAR	Kati
4	(2)	1	GOOD TO BE TRUE	Thelma Houston
5	(5)	1	PINCHERS MEETS SANCHEZ	Frueters and Sanchez
6	(7)	1	BEST BABY FATHER	Shabba Ranks
7	(8)	1	NUMBER ONE	Shabba Ranks
8	(19)	1	GREENLEAVES SAMPLER VOL 3	Various
9	(11)	1	EXPLOITATION	Shannon
10	(6)	1	RHYTHM DISTRESS	Various Artists

TOP 10 BUBBLERS

1	(17)	1	IT'S JUST THE WAY THAT YOU...	Paulo Abdul
2	(17)	1	WHEN LOVE TAKES OVER YOU	Dionne Warwick
3	(2)	1	DEPTH CHARGE (HAN DO JIN)	Depth Charge
4	(1)	1	MOVE YOUR BODY	Tyree Featurin' J.M.D.
5	(1)	1	SUPERBAD SUPERSLICK	Rodney 'Cognin' & The FBI
6	(1)	1	WELCOME	Gino Linfano
7	(1)	1	KEEP THE FIRE BURNING	Michael Rosa
8	(1)	1	BEYOND THIS WORLD	Jungle Brothers
9	(1)	1	LET THERE BE HOUSE	Denise
10	(1)	1	WALK AWAY FROM LOVE	Paul Simpson/A White

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NOT TRENDY: Roqui's *You Are On My Mind* goes the distance

Roqui too

by Andy Beavers
WHEN ROQUI says of her new single "It is not a trendy song of all" she sums up its greatest virtue. *You Are On My Mind* is a limeless piece of catchy disco soul with great harmonies — it makes no compromises for the sake of fashion.

Produced by the talented Rhexi Burrell, the track is in a similar vein

to the Bat Noir sound created by his brother, Ronald.

Roqui (pronounced Rocky) possesses a voice that is smoother and less aggressive than that of many of her fellow New Jersey divas. She puts this down to her training. "I went to a Catholic school where I was in the choir — the singing style there was more relaxed than in gospel choir. I have sung gospel since, but I still have a more mellow and laid back sound," she says.

Although her style is different, she still feels part of the New Jersey scene; she contributed backing vocals to perhaps the best of the new generation of NJ records, *Reaching by Phase II*.

Republic is releasing *You Are On*

My Mind in the UK and is keen to develop Roqui as an artist. Her second UK single will be a strong Blacksmith remix of her debut US single, *Lover*. It was originally released on the Nu Groove label earlier this year and has a more R'n'B feel. The label is also investing in a Rhexi Burrell-produced LP which will be released next year. Definitely one to watch out for.

Big Easy

HOT ON the heels of *Sleeping Bag and Profile*, *Easy Street* is the latest New York dance label to set up a UK operation — a two-way arrangement with plans to release UK tracks in the US.

Easy Street has an illustrious history. One of its first releases was 1983's *Go Deh Yako* by Manyoka which made the UK top 20, licensed by Polydor. Since then it has released dancefloor favourites by the likes of Paul Simpson and Cultural Vibe. The label has had an uncharacteristically low profile over the past year. But the setting up of the UK operation coincides with some new high quality releases thanks to the production talents of Andrew Komis. A Canadian of Greek extraction, Komis was responsible for the recent string of fine releases from Toronto's Big Shot label, including *Dianna's Come Get My Lovin'* and *Amey Jackson's Let It Loose*.

Now resident in New York, Komis has produced the first two *Easy Street* recordings to be released through the UK operation. The first of these is Kelli Sae's *It's Too Late*, a quality soulful garage track, featuring the Komis trademark of tough dubs on the b-side. The second release, due out this week, is *Pandella's This Way, That Way*, which has been even hotter on import than the Kelli Sae track. The Komis groove is topped off with *Pandella's* hypnotic half-spoken vocals.

Easy Street UK is being run by

Phil Howells and Lynda Jamieson, the people behind the *Viceroy* and *Greedy Beat* labels. Howells explains the deal with the US label.

"It is a reciprocal arrangement: they are as interested in promoting British records over there, as they are in releasing their recordings over here. Michael Gurick, who runs *Easy Street*, agrees with my belief that the UK scene will explode globally — there is now the quality and quantity of tracks for it to happen."

The UK office is already working on compiling LPs of the best UK underground dance tracks for US release. It is based at 1-7 Boundary Row, London SE1, and distribution is by Total via BMG. **AB**

Orbital grooves

NEW YORK'S Frankie Bones and the UK's warehouse scene have formed a mutual appreciation society. Ravers adore Bones's hard-hitting underground dance tracks, while Bones has fallen in love with the enthusiasm of the UK house scene.

His first taste of an orbital rave came when he DJed at an *Energy* event in Surrey which is claimed to have attracted 20,000 people. The experience inspired him to record the *Energy* Dawn EP with Tommy Musto while he was still in the UK. The EP is being released under the name of *Flowmasters* on XL Records, the new "no compromise" offshoot of *Citybeat*.

The label is also releasing a remix of *Just As Long As I Got You*, the hugely popular track from the *Looney Tunes* mini LP, which Bones created with his DJ partner, Leny Dee.

Both releases are prime

examples of what Bones does best: relentless, stark, repetitive, sample-based grooves.

"Old records are so hard and so underground — that is what London wants at the moment," says Bones.

His first records, made back in 1987, were freestyle productions which only caught on in Miami. It was last year's *And The Break Goes On* by The Break Boys that established his name over here. Since then he has been producing more than two releases every month. These include the *Bones Breaks* rhythm track series, essential purchases for DJs, plus his tough interpretations of *Break 4 Love* and *Voodoo Ray* by Lake Eerie and *Voodoo Doll* respectively.

Unlike most DJs turned recording artists, Bones's ambitions still lie in DJing: he sees his recording career as a way of promoting himself as a DJ rather than vice versa. And since experiencing the UK club and warehouse scene, he has set himself new targets.

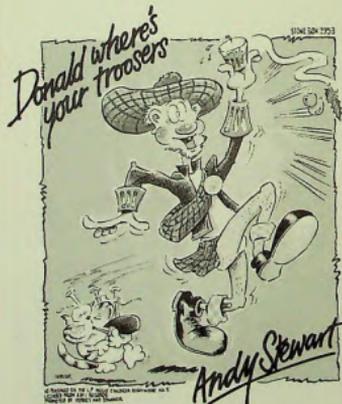
"My aim is to go back to New York and recreate the type of party atmosphere that you have in the clubs and parties over here — the last New York club to have that kind of atmosphere was The Funhouse back in 1984," he says.

He also wants to redress the track balance by taking records being played in the UK and break them back in New York.

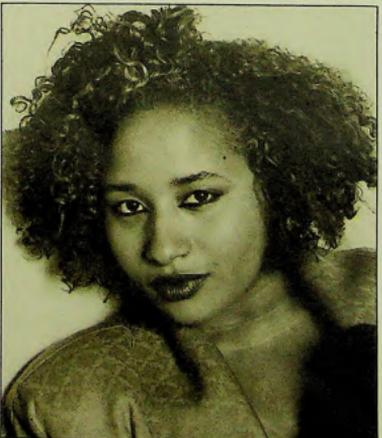
"Records made on independent labels in New York will be picked in London, but records made in London often don't get heard anywhere else — that is what I want to change. I want to be as supportive of the records made by London DJs as they have been of mine."

AB

The Christmas Hit



Distributed by Spartan
tele sales 903-8223/8



KELLI SAE'S *It's Too Late* is the first of New York label *Easy Street's* UK releases

COMPACT

disc

DIGITAL AUDIO

- 1 ... BUT SERIOUSLY, Phil Collins Virgin
- 2 AFFECTION, Lisa Stansfield Ariana
- 3 I THE ROAD TO JIFF, Chris Rea WEA
- 4 THE BEST OF BOB STEWART, Bob Stewart Warner Bros
- 5 NOW 141, Various EMI/Virgin/PolyGram
- 6 ADDICTIONS VOL 1, Robert Palmer Island
- 7 LEVEL BEST, Level 42 Polydor
- 8 SPARK TO A FLAME - THE VERY BEST, Ozzy Osbourne A&M
- 9 5 CDCADE, Duran Duran EMI
- 10 3 JOHNNYMAN, Galt MacPherson Duck/Reprise
- 11 14 THE SEEDS OF LOVE, Tears For Fears Fontana/Phonogram
- 12 MONSTER HTL, Various Various
- 13 1 NO 1'S OF THE 80'S, Various Telstar
- 14 8 SLIP OF THE TONGUE, Chicago EMI
- 15 19 THE HEART OF CHICAGO, Chicago Reprise/Warner Bros
- 16 10 STROBES, Gill Richard EMI
- 17 20 RUNAWAY HORSES, Badlands Caribe Virgin
- 18 11 WE TOO ARE ONE, Earthtones RCA
- 19 - CUTS BOTH WAYS, Gloria Estefan Epic
- 20 13 STORM FRONT, Billy Joel CBS

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TOP 75 ARTIST ALBUMS

MUSIC WEEK

2 DECEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

1	NEW ... BUT SERIOUSLY CD Phil Collins Virgin V4326
2	NEW AFFECTION ● CD Leo Sansfield A&M 21079
3	ENJOY YOURSELF ★★ CD Kylie Minogue PWL 1614
4	THE ROAD TO HELL ★ CD Chris Rea WEA WA313
5	THE BEST OF ROD STEWART ★ CD Rod Stewart Mersey Records WA314
6	SPARK TO A FLAME - THE VERY BEST OF ★ CD Chris De Burgh A&M CDWJ 186
7	ADDITIONALS VOL. 1 CD Robert Palmer Herald US 954
8	STRONGER ★ CD Cliff Richard EMI EMO 1012
9	DECADE ● CD Duran Duran EMI DOK 16
10	TEN GOOD REASONS ★★★ CD Jason Donovan PWL 167
11	LEVEL BEST ★ CD Level 42 Polygram 12174
12	JOURNEWMAN ● CD Eric Clapton Duck/Degonia WA322
13	GREATEST HITS ● CD Billy Ocean A&M 10174

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36	A NEW FLAME ★★ ★★ CD Simply Red Epic/WEA WA 242
37	ASPECTS OF LOVE ● CD Original Cast RCA/Red/Parade RA1126
38	GREATEST HITS LIVE ● CD Diana Ross EMI EMO 106
39	BEST OF LUTHER VANDROSS - BEST OF LOVE CD Luther Vandross A&M/AES 452011
40	MOSAIQUE ● CD Gipsy Kings Telstar T1A 2196
41	MARTIKA ○ CD Mertha CBS 453553
42	ADEVA ● CD Adeva Columbia/Cristal CTU 13
43	3 FEET HIGH AND RISING ● CD De La Soul Tummy Boy/Big Life DL547
44	THE TIME CD Boyz CBS 460918
45	HEART OF STONE ● CD Cher Columbia WA 242
46	CROSSROADS ★ CD Troy Chatwin Echigo ETK 6
47	CRY LIKE A RAINSTORM-HOW LIKE THE WIND ○ CD Linda Ronstadt Feat. Aaron Neville Echigo ETK
48	THE BEST YEARS OF OUR LIVES CD Ned Diamond CBS 452011
49	PERFECT REMEDY CD Status Quo Virgin B42098
50	RHYTHM NATION 1814 ● CD Jamel Jackson A&M A&M 3792
51	A BLACK AND WHITE NIGHT CD Boy Orbison Virgin V 260
52	CLASSIC ROCK THE LIVING YEARS CD London Symphony Orchestra CBS MOODY
53	THE STONE ROSES ○ CD The Stone Roses Sirenia CBSR 925

Blind date

by Leo Finlay

"THERE'S PROBABLY a few thousand copies stashed away in a basement somewhere." So speaks Phil Marshall, guitarist with Colobind James. Experience about their anonymous debut LP which, after garnering critical praise, vanished when Red Rhino went down. It eventually resurfaced through APT, but not in time to grant it the sales it deserved for its mixture of country, jugband, blues and gentle but infectious humour.

One year on, they have returned to the list with a similarly impressive collection, *Why Should I Stand Up*, on Cooking Vinyl, and fame seems within their grasp again.

Any suggestions that their sound has not changed from album to album is dismissed. Says Colobind Jim: "We play so many different types of music anyway. People would not want us to put out one blues record then a country one and then a polka collection. We incorporate all kinds of US folk music and are always writing new material so there is no danger of becoming static."

Colobind James and co, on stage look like the unprepossessing band of multi-instrumentalists they are — and are genuine surprised by the reaction of UK crowds to their set. "We do have a large following in the States but they don't sing along or dance as maniacally as they do here. I think we appeal to a wider cross-section here and especially more so to a younger indie crowd," says Jim.

Piping hot

by Dave Laing

IN THE mid-Seventies Joe Lustig booked The Cheifains into the Royal Albert Hall on St Patrick's Day. The success of that show propelled the Irish group onto the world stage.

Now it's the turn of The Fureys and Davey Arthur. Their recent gig at the RAH was the centrepiece of a large UK leg of what is effectively a world tour, taking the group to North America, Australia and to Western Europe.

Though they were performing together in one form or other for 20 years, The Fureys came to global prominence with the schmalzy *You Were Sweet Sixteen* in 1981. But the new album, *The Scattering*, shows another facet of the group. "It's a sort of concept album," explains piper and singer Finbar Furey. "Touting round the world, and especially in America, we met so many young Irish people who'd been forced to leave home for work overseas."

The result is a moving, if somber,

collection of songs by writers unknown — slope favourite Tara Hill lives in London and is an ex-showband musician) and well-known. Among the latter are Ralph McTell, Mike Batt (whose Railway Hotel featured here, is becoming something of a modern standard) and the Stewarts, Dave and Siobhan.

The Fureys and Dave Stewart go back a long way, to an late-1960s Irish session in London. Furey did the folk circuit. "Now he talks to me about doing his world tours" laughs Finbar. "Look at all his days off." When we do Australia it's six weeks and playing every night."

With the group now managed by London-based Mike McDonagh, *The Scattering* (on Harmac in Ireland) is released by BMG Enterprises in the UK. Although The Fureys and Davey Arthur are a renowned touring band, McDonagh aims to plan their recording career when Eddie and Finbar Furey did the case in the past.

Finger lickin'

by Andrew Martin

GUITAR ALBUMS — all whizzes, riffs and fretboard sprints — are not the things of huge sales.

Yet Joe Satriani proved with *Surfing With The Alien* that there are sales in them, there fills it. It was the biggest-selling guitar instrumental album in the US, outstripping Jeff Beck's *Blow By Blow*.

Satriani's latestinger-blurring release, *Flying In A Blue Dream* (Food For Thought), entered the US album charts at number 50.

This time, however, he has included six vocal tracks — an effort to broaden his appeal further?

"The songs on the album are not really commercial pieces," counters Satriani. "It was just an effort not to encroach on the character and lay out of surfing — I just couldn't see myself repeating it."

"Besides, the vocal aspect afforded me new spaces for my guitar playing — it gives me a different format."

Satriani has also earned something of a reputation as a guitar guru, having instructed former Dave Lee Roth and now Whitesnake axeman Steve Vai. Both men grew up in the same town; Vai simply turned up on Satriani's doorstep one day eager to learn. The two guitarists have since topped Eddie Van Halen from his seemingly unassailable perch as foremost American rock guitarist. Something in the water perhaps?

"I've no explanation for it — we really had a strong desire to be the best."

Guitars — the sonorous rock-type — have weathered the key-

board storm of the early Eighties. Indeed their presence went a long way to ensuring the crossover success of Tone Loc, Run D.M.C. and, arguably, Michael Jackson with *Beat It*. Obviously it is in Satriani's interest to further promote the guitar's hegemony.

"People sound different with the guitar, it is unique. Unlike a keyboard, your personality is part of it — it's like a voice."

Rebel without a cause

by Robin Katz

"SHE (LITTLE Eva) had this boyfriend," explains the rarely interviewed Gerry Goffin in Mark Ribowsky's *Phil Spector book*, "and she was off for the weekend and when she came home he was all black and blue. She said, 'He hit me and that must mean he really loves me'."

Neither Little Eva nor Phil Spector have written a credit on the subsequent Goffin-King song *He Hit Me (And It Felt Like A Kiss)*, which Spector produced for the Crystals in 1962. But the implication that Spector's name appears on songs he didn't co-write is among the reasons the legend is asking for \$30m in damages against Ribowsky. Spector's unauthorized book *He's A Rebel, subtitled The Truth About Phil Spector — Rock and Roll's Legendary Madman*.

The book has been withdrawn by US publishers Dutton, while UK publishers W H Allen held the presses at proof stage.

"There are some legal problems to be resolved," confirms W H Allen MD Tim Hallstone, "but we are still determined to publish the book in 1990."

The 340 page tome is in the possession of Spectrolight and Ace Records compiler Malcolm Baumgart, who bemoans discography errors for available discography. In the text, like the incorrect colour-coding for Phillips singles sleeves. Ribowsky, however, has impressed many Spector experts by unearthing details of Spector's father's suicide, a hitherto unknown fourth member of the Brothers Beers, (one Harvey Goldstein, now an accountant) and an interview with first wife Annette Merar ("Phil is definitely a sadist — but of the mind, not the body. He was a gentle lover, a very fine lover").

Ribowsky claims more than 100 sources to his research and alongside friends and allies are artists who go on the record are Lester Sill, Chuck Kaye, Stan Ross, Larry Levine, Russ Titelman (who dated Annette Merar before Spector did), Artie O'Neil, Roy Peterson, Tom Dowd, Jerry Wexler, Gene Pitney, John Biensstock, Snuff Garrett, Steve Douglas, Danny Dary, Sonny Bonno, Tony Calder, and Pat Green.

Since publication, both Gerry Goffin (who comes across as his lyrics: concise and honest) and bubbly Ellie Greenwich have been denying "unscrupulous practices" by Spector. But will this keep the low suits at bay?



AVI LANDENBERG in Chop 'Em Out's new No-Noise suite. "We are applying micro surgery to sound"

Noises off

by David Golder

FACED WITH a process which can remove all the clicks, hisses, buzzes and any other extraneous noise on a recording, you might think that the only useful purpose it could serve would be to BBC up your old 78s. Indeed, the BBC is using it for this very purpose. But the people at Chop 'Em Out, which has just installed the first No-Noise computer system in Europe, are eager to point out how wide-ranging its application can be.

"We took the hum off a guitar amp on a live John Lennon track," says company partner Avi Landenberg. They performed a similar trick on a Doors live recording, which the record company had kept in its vaults for years, because Jim Morrison's faulty microphone had rendered it unreleasable. Having been treated, the album was released and was an instant success.

The process has also been used to de-click recent recordings by Tears for Fears and Japan and take the hum off analogue recordings so that they can be released on CD.

On the non-musical side, the process has been used on film and television soundtracks to make redubbing scenes unnecessary. It also has a value in the forensic field where it can increase the intelligibility of badly recorded speech.

"We are applying micro-surgery to sound," says Landenberg, a partner in Chop 'Em Out. "No-Noise is a massively powerful tool with enormous capabilities. The key to our service is how we apply the system to each project."

The system was developed in California by Sonic Solutions, and was installed at Chop 'Em Out, a west London company specialising in audio and video post-production, in March. Landenberg then spent six months achieving complete mastery of the system. He believes the combination of the technology and his own background in

music editing offers the best possible service.

"Until now record companies had to go to computer bottins to get this sort of thing done," he says, "we can apply our audio knowledge."

Seeds sown

by David Giles

IN 1983, a Liverpool group called Care made a pair of brilliant pop singles that nibbled briefly at the tail end of the charts before descending into obscurity.

Care was the brainchild of legendary Scouse producer Ian Brodie, who credits include *Echo & The Bunnymen*, *The Pale Fountains*, *The Idle Works* and more recently *Shack*. After sinking back into the producer's seat for six years, Brodie has recently had another crack at becoming a pop star in his own right — and succeeded. Pure, by his current alias The Lightning Seeds, has been a deserved hit for the independent Ghetto label.

Brodie explains: "I tend to go through phases. When I produce something it inspires me to write something. After I stopped making records with Care, I felt more included towards producing things. I thought, people like Bomb The Bass seem to work with all these different people, why shouldn't I?"

This didn't mean that Brodie was about to step out on to the dancefloor. "I only really get involved with something when there are songs that I really like. You hear something and then want to find about with it."

Pure is an example of the classic Liverpool song as pioneered by people like Ian McCulloch, the Wild Swans, and Michael Head of *Shack* (labelmates of Brodie).

"I honestly don't know why there is this 'Mersey sound' — There's a kind of Manchester sound as well. Maybe we all listened to the same records. Also I think Liverpool's always a bit out of touch with what's going on in the rest of the country," he says. And when it comes to producing original material, that's often the best way to be.



EMIGRE SONGS: The Fureys and Davey Arthur

Traces of rebellion

HOWEVER EAGERLY the audience urged her otherwise with calls of "speak to us, Traci!", Tracy Chapman would not give in to the trappings of glam. She spoke just once, to remind us that Freedom Now is meant for Nelson Mandela, and otherwise retreated into the shadows at the end of every song.

Chapman's 90-minute performance on the first of two nights at the **Royal Albert Hall** saw her performing an abundance of songs with the minimum of fuss. Her lyrics and surprisingly robust vocals were left unfeathered—only distant percussion, violin and a back-up guitarist added occasional support to the confident strums which emanated from her own steel-stringed acoustic.

With the exception of *Born To Fight*, the songs were performed slowly. Some, like *Party, Can't Hold You* emerged with almost unbearable restraint. Occasionally there was a barely perceptible break in her voice—i made you gulp—while at other times her tone veered inwardly inner strength. The audience was desperate to clap along, but the mood was continually tugged back to the serious issues of oppression, love and revolution which pervade Chapman's songwriting.

By the end of her forcibly extracted encore—All That You Have, *You Soul*—Chapman remained a nebulous figure on the stage. It was strange to hear such intimate songs from so distant a performer.

SELINA WEBB

Satisfaction guaranteed

THERE IS something a little twisted about going to see a London band in New York. They can't even move a twist about the show's sponsors tempting you with banners proclaiming "This Bud's For You" when you cannot buy or enter anything stronger than Galarade. But Americans are creative folk and find other ways to get in the mood for the greatest rock and roll band of all time. Enter **The Rolling Stones**, mob handed with brass, backing vocalists, keyboardists and the biggest stage in Christendom. This monstrous post-holocaust collage of scaffolding stairways, sets, elevators and platforms explodes into light and through the smoke struts Mick, the worst dresser in rock.

For over two hours The Stones entertained **Sheeo Stadium** with a vigorous précis of their repertoire, including the previously unmentioned "black" period of *Satanic Majesty's Request*. Ronnie Wood played a demon lead guitar, Charlie Watts was an unusually good time and Bill Wyman didn't move. Keith had a solo spot which damped the atmosphere a bit—America doesn't go a bundle on his own material, sadly.

But no-one makes a guitar sound like Keith does and Shea roared at the opening chord of *Jumpin' Jack Flash* while two 60-foot women inflated on stage.

The music was great, the playing was almost youthful and the visuals were devastating. As the fireworks signalled the end of the event and the motorcade hurried out of the car park, 80,000 New Yorkers were very, very happy.

NEVILLE FARMER

Happy days are here again . . .

THE CORN DOLLIES, like Ian McCulloch will later, seem oddly out of time. Tonight, **Kilburn's National Ballroom** is positively mid-Eighties. Hailing from Liverpool, the Dollies give a post-House Of Love adult-jangle band (and therefore a post-post Bunnymen). Greater than the indie scene (that spawned them) is still with better cheer on what's gone before them: the vocalist's Mac-style warbles are uncanon.

But hardly the real thing. **Ian McCulloch** sticks a leg in the lead bouffant, is, along with Morrissey, one of the decade's major Brit-pop icons. Being McCulloch's first London show for nearly three years, the gig becomes more of a show, an event; though one that becomes rather muted once the myth is tarnished. Although the new LP, *Concealed*, clearly marks some of public transition period from Bunnymen to solo status it's hard to grasp that the figure onstage no longer cuts it as he did with *Faith And The Kinetics*. Proud To Fall, the singles, are the highlights of a lacklustre set. The Bunnymen's *Rescue and New Order's Ceremony* are checked in but they only serve to expose the otherwise lack of style.

The Prudgals **McCulloch's** band, support rather than get involved. This is very much a one man show and, at the moment, Ian McCulloch hasn't been able to carry it off.

TONY BOND

All Present and correct

IT'S NO wonder that the **Wedding Present** are one of John Peel's favourite bands. Like Gedge himself, they're cocooned in their own musical world, unaffected by trends and developments in the music scene at large relying on a few simple tasks to see them through. You'll never catch the Weddies doing a house track!

And their loyal following is ever multiplying. On the first of two nights at the **Kilburn National** the queue for the gen's cloakroom looked like Wimbledon on finals morning. The sporting imagery continued when David Gedge took the stage wearing the new *reggie* pair of slinky black football shorts.

Onstage the Weddies display an extraordinary nonchalance, as though they're performing to two people rather than 2,000. Gedge stralls around the stage, mutters things occasionally into the micro-



THE STONE ROSES: kings of the Palace

phone, and during the long guitar-phrasing passages he crouches unglamorously over his "axe" rather than tossing his hair back and going down on one knee like guitar heroes of old.

The band's attitude to performance is reflected in their musical approach. Most bands on signing to a major would have planned off their rough edges and aimed at producing slick, polished pop songs. The *Wedding Present* are capable of doing just that. Instead, they've done an about-turn and hardened up their sound. Their LP, *Bizzarro* was well showcased to-night. It demonstrates a tendency towards even more manic, less obviously structured songs, possibly a gesture of defiance in the face of "sell out" accusations.

DAVID GILES

Roll away the Stones

THEY PLAY at some of the most unlikely places, their dress sense is retrogressive yet fashionable and they make some of the most refreshing music of their time.

Those watching **The Stone Roses** perform at the **Alexandra Palace** in London witnessed an odd sense of occasion and excitement.

The eruption of cheers as the Mancunian band launched into *She Bangs The Drums* made everything about the gig that seemed perversely out of proportion—more than 7,000 people going crazy within one of London's landmark buildings for a relatively new band—became perfectly logical.

A huge stage and some effective lighting and dry ice added to the atmosphere and as the set progressed the band became more impressive, the sound more intense. The elements of guitar pop, psych-fetida and funk that they pull together fused perfectly and the progression from the gentle *Shoot You Down* to a blistering *Waterfall* worked extremely well.

Each band member played with passion and complete command making the 20-minute version of *Faith's Gold* seem like five minutes and not the turgid mess others might have made of it.

The quantity of good songs under their belt is extensive and their own style is developing with each release. This gig, like *Blackpool* before it, will be remembered as a highlight of their—hopefully—long career.

NICK ROBINSON

Diamond geezer

I AM, I Said, one of **Neil Diamond's** best songs, has the line "stuck between two worlds", but at **Wembley Arena**, Diamond once again triumphantly combined the two worlds of Las Vegas and rock.

His stage show, beginning with a breathtaking loser display, is almost pure showbiz—what Sinatra would be doing if he was in his forties. In generously cut jump-suit, Diamond prowled the stage, sequencing seamlessly from ballad to up-tempo to medley of odds.

But his finest songs (and a show like this is an excellent reminder of how many there are) remain part of the rock mainstream. They stretch from those catchy Sixties Brill Building pieces like *Saltatory Man* and *Sweet Caroline* through to the evocative new single, *Best Years Of Our Lives*.

In between came Diamond's last big hit, *You Don't Bring Me Flowers* (with the excellent back-up singer Linda Press taking the Streisand part), *Beautiful Noise* (that hymn to the Brill era) and *Red Red Wine*. In a nice touch, the band gave that number a reggae beat and Diamond a name-check for UB40.

Led by pianist Tom Hensley, the band was neat and self-effacing, leaving the spotlight on Diamond himself. Like Barry Manilow, his core audience seem to be total devotees, who probably don't buy any other records. While that's not a good sign for CBS, *Best Years Of Our Lives* is his best song for some years, and it's time he had another UK hit.

DAVE LAING

Aerobatics

UNTIL NOW **Aerosmith** have scored just one hit in the UK, accompanying rappers Run DMC on *Walk This Way*. Yet, back home in the States, they have maintained multi-platinum status for much of their 15-year career.

Little wonder, then, that the five-piece's last visit to these shores was some 11 years ago. Most of this evening's **Hammersmith Odeon** audience were probably attending kindergarten at that time. But the success of the single *Love In An Elevator* combined with the Smith's status as inspirators to latter-day rockers Guns N' Roses and Bon Jovi has fuelled expectations.

Indeed, *Aerosmith* attracted an

audience comprised mainly of black-l-shirted metal fans, though their music is a rough and heavy cloth of highly amplified rock 'n' roll with a swaggering delta blues underpinning the furor.

Like and hunch-shouldered, singer Steve Tyler scuttles round the stage displaying a set of jigs to make a Thunderbird puppet blub.

In contrast, guitarist Joe Perry grinds out muscle-bound riffs, punctuated with some devious slide guitar. A succession of FM-friendly hits, such as *Sweet Emotion* and *Move On*, hurried forth and were greeted with a warm familiarity usually reserved for British acts.

ANDREW MARTIN

Too shy

FROM THE moment the public address system prematurely announced the band on stage, accompanied by a vaporous cloud of smoke that enveloped half the crowd, it was never really going to be **Shy's** evening at all. *Shy* isn't so much the band's performance itself, more down to the way in which the Brummie melodic rockers have allowed the pressures of keeping new label MCA happy to dictate their current direction.

Predictably, the band had claimed to have "rediscovered their balls", and though tonight they were tougher than before, their new material, in the shape of *Give It All You Got, Make My Day, Money and Shake The Nations*, is rather disappointing, featuring weighty, anthemic choruses that are big on sampled vocals, short on genuine substance and integrity. The older songs, notably *Can't Fight The Night* and *Emergency* did display a harder edge not seen before, and they weren't necessarily any worse for it, but there's something clearly wrong when lead vocalist Tony Mills has taken to wearing a Yankee hat and is clutching the mike stand in *Guns N' Roses* fashion.

When *You Need Someone* had more in common with the older, more genuine *Shy*, but generally, the set as a whole seemed to confirm the confused, and perhaps desperate, mode thought the band are in, having tailored everything for the US arena's touch too heavily. All they need to do is get back on course and establish their true identity.

KIRK BLOWS



MUSIC WEEK



Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 500 record outlets, incorporating 7,127 Cassette & CD single sales.

- 1** **YOU GOT IT (THE RIGHT STUFF)**

ALBUM OF THE WEEK

UB40: Labour Of Love II. DEP International/Virgin. **DEP 14.** The Birmingham bunch pay homage once again to those reggae artists that have influenced their music. The original source is varied, ranging from popular by U-Roy, The Ch-lies and others — are fleshed out a bit and given a commercial pop sheen. Individually, the 14 tracks are quite addictive but as a whole they begin to sound a little indistinct. That said, you can expect masses of hits from this album and deservedly so. **NR**

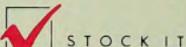
RUSH: Presto. Atlantic WX 327. Rush's natural evolution continues with Presto, the Canadian power trio's 16th album, and one that once again illustrates the band's state-of-the-art vision. Where Presto scores over its studio predecessor though is in its enterprise, marrying their current, fresh and contemporary rock sound with the intricate and complex arrangements that have become the band's trademark. **KB**

JIMMY SOMERVILLE: Read My Lips. London 828166 1. After performing wonders with both Bronski Beat and Commanders, it's solo time for Jimmy. He's still a man with a cause, but unfortunately blindness has crept in — it sounds too much like what you would expect, his treatment of Sylvester's Mighty Real will probably provide him with a hit, but it is the only real

highlight. A big seller, but for too cooey. **LF**

QUINCY JONES: Back On The Block. Qwest/Warner Bros. 926 020. It's payback time as the master producer gathers almost every star he has worked with to help him record this album. Only Michael Jackson is conspicuous by his absence on this LP which puts rap and jazz alongside funk and dance tracks. At times, the songs lack a little bite but overall this 60-minute set makes pleasant and relaxing listening. **NR**

STATUS QUO: Perfect Remedy. Vertigo 842098 1. While the critics have constantly griped, initially for Rush's repetition and recently for their light-weight parody, messes Rossi and Parfitt continue regardless. Perfect Remedy follows their recent course; while the catchy Little Dreamer and the rocking Man Overboard are highly appealing, the likes of Tommy's In Love and Thow Away Your Old Address Book, both tailor-made for Auntie at Xmas-time, suggest that they might be taking the night after all. **KB**



ADAMSKI: Live And Direct. MCA MCL 1900. Techno house comes complete with homemade hooks and crowd noise in this surprising debut from the maestro of drum machine, sampler and synthesizer. Adamski's former was

accumulated via live shows at all the summer's hottest raves and now those fans are rewarded with an inspired stream of exhilarating, if not instantly tuneful, instrumental tracks. **SW**

THE WEATHER PROPHETS: Temperance Hotel. Creation CREL50. A fine little collection of b-sides, session tracks and odds and ends which clearly proves we can do without the fine songsmen. Pete Astor is just what delight all fans but could quite easily appeal to more mainstream tastes. Who-ever designed the cover deserves to be shot, but that minor quibble aside, an excellent anthology. **LF**

VARIOUS: Time Will Show The Wiser. Triad Records TR1001. Now this is good. *Buckfast Of Brains* magazine has, for 10 years, reported from the twilight zone of the psychedelic world, and feel that this one is right or very close to the best. Best moment is The Chills majestic *Ascending Day*, but *Miracle Election*, *Thin White Rope* and *Giant Sand* come close. It's also nice to hear Gene Clark in this context. All in all...a triumph. **LF**

SPASMODIQUE: North. Schemel 8902. Distribution: The Cartel. Spasmodique build on their guttural rock sounds and manage to escape the immediate associations with Goth and all things doomy by using a double-melodic approach. The bass-heavy vocal throbs net to a surprisingly volatile guitar, while the grinding monotone rhythm holds everything in place. A tad overly over-the-top, but worthy export from our EC neighbours. **DEH**

DOCTOR ICE: The Mic Stalker. Jive HIP 86. Doctor Ice's best work by rap is genically enhanced by co-writers and producers Full Force, who kick it like it was meant to be kicked — pure hip-hop beats executed in a very lively. Nice for casual listening but perhaps not radical enough for the picky UK rap market. **SL**

ALIAS RON KAVANA: Think Like A Hero. Chiswick WK 88. This multi-faceted, thoroughly contemporary Irish folk album reveals Kavona as a very special songwriter. Tough, gruff, deeply committed politically, he nevertheless tempers these harsh elements with a charming, elegant and very dry wit. His band plays with real skill and sympathy, tunes and rhythms as rich and natural as fertile soil. Highly recommended. **AB**

NAJMA: Atish. Triple Earth Terre 108. Najma Akhtar's crystalline, classic Indian voice spirals over a superbly negotiated blend of modern instruments and apparently orthodox arrangements in sufi, qawwali and Indian film styles. The result is a sumptuous blend of South Asian music and new age; but only low points are a too-tizzy sax and a misjudged JD Souther cover. Najma's sold out Ronnie Scott's and came to considerable international attention already and Atish can only enhance her growing, fashionable reputation. **SL**

GENERAL LAFAYETTE: Kings Of The Broken Hearts. PZA 007 A. (C/C/D). After the huge and continuous success of his latest LP, *Love Is A Rhapsody*, The General (aka Roberto Donova) returns

with another set of sparkling and atmospheric Melodic performances on a solo trumpet with an appropriately varied set of Latin rhythms in tow. Another eye-catching cover too, so don't be caught out by this one. The General's fan club is a massive, mysterious one. **GT**

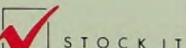
GILBERT O'SULLIVAN: In The Key Of C. Chrysalis/Dover ADD 11. With the same way with quirky songs, nifty rhythms and that voice, you'd think he'd never been away. It's a pared-down sound for his first album in six years, with Gilbert's piano to the fore. Pick of the tracks are the single *Lost A Friend*, the clever *Melancholy* if I Start With The Chorus and some side-long observations on modern life in *Gordon Bennett*. Songwriting at its best that deserves good sales. **DL**

PASSION FODDER: Wake Up This Morning. Beggars Began BEGA 1050D. French pretenders for the rock 'n' roll crowd painting a gloomy picture of life, courtesy of The Hakola's arty prose and John Fiedler's arrangements. Rock music that mixes the European aesthetic of Seventies Parisienne's Marquis De Sade and the American vision of leather-jacketed rock. Passion Fodder's dramatic life in the UK, but expect cult interest at least. **DEH**

IAN DURY: Apples. WEA WX 326. A dozen songs featured in Dury's current London music, and whatever the theatre critics say, these stand up musically extremely well. In particular, the dramatic format has given him the chance to show his paces on duets, and to Love Is All, Dury and Frances Rueffley easily out-score Mike. Also entertaining are two of his kitchen sink songs, England's Glory and Bus Drivers' Prayer. **DL**

VARIOUS: African Moves Vol 2. Sterns 1029. Another good compilation, although it took a long time to follow African Moves 1. And this one has more of a different mixture of traditional African vocals and refined numbers from east, west and central Africa, featuring Papa Wemba, Aster Aweke, and Kasse Mamba among the names that have topped the African charts in 1989. A few more interesting tracks from the individual albums could have made the collection an instant success. Still it should find a place towards the front of the record rack. **OD**

EARTHA KITT: I'm Still Here. Arista 210324. There's a lot of purring on a slightly old-fashioned disco (and Bronski) beat, but this is disappointingly patchy. Given the chance, on the ballads *All By Myself* and *Soncham's* title track, Kitt reminds us of her unique qualities. Elsewhere, there are some suitably upfront lyrics on *My Discarded Men* and excellent backing vocals by Carol Kenyon, but oh that disco-sludge! Too much. **DL**



SPORTCHESTRA 101: Songs About Sport. Agit Prop Records 101. Distribution: Southern. An amalgam stock of 101 agit poppers including Mekons, Chumbawamba's and all points between. The result is 101 short

sketches about sport and social conscience. Covers everything from drugs to Australian Rules Football, polo, bowls, skateboarding and hopscotch. Sportchasma mix humour with outspoken opinions. *Go To Bed* PE. Jimmy Hill. Bull-fighting and the legendary Desmond Douglas all get a look in. **DEH**

PEREGOYO Y SU COMBO VACANA: Tropicalismo. World Circuit WCP 015. When *Tropicalismo* was recorded in 1972, modern, electric Colombian salsa would probably only be found in craft shops, music libraries and fanciful retailers. Now, following Jose Arroyo's album this year, one of the country's best loved bands gets their posthumous chance. Sitting at the melower end of salsa's spectrum, the album is proof World Circuit is willing to rescue the best world music rather than just scoop up today's hip young gunslingers. **MA**

ORCHESTRA BABOB: Pirate's Choice. World Circuit. WCP 014. Sleeveowner Charlie Gillette's 'all-time favourite' rave is recommended enough, but Peel and Kershaw love it too. Taken from their heavily bootlegged 1982 sessions, when fellow countryman Youssou N'Dour was forming his group, the Senegalese Babob band made some of the most fluid, soothing music in contemporary Africa, combined with the Hispanic/Latin rhythms that dominated Senegal's scene before African roots were reasserted. **MA**

ME: WALKING ON THE WATER. Pluto Jena Foods IN THE CO 021. The second album from the captivating German troupe is another sign of their worth; instead of repeating their debut's meshing of Popity, Madness and Brechtian chaos and making good their acoustic roots connections, Pluto's chesecutting guitars and darker moods take over from the more obvious traditional folkington. Like the fabulous Mekons — *MA* stand on the thoroughly modern, cutting edge of the arts/roots foulaine. **MA**

FATIMA MANSIONS: Against Nature. Kitchenerwa KWLPI1. The address hides Cathal Coughlin's admirably strong frontman with onetime waltz hopes, Microdisney. Tired of constant comparisons with Joyce and Van Morrison — he does have a way with words — he has stepped up the pace, bunged in a few rockably tracks and come up with his best work yet. Now all he needs is for the disco bubble 13th Century Boy to be released as a single and the world will at last hear the venting of his spleen. **LF**

FELT: Me And A Monkey On The Moon. E Records. ACEM24. Ten years and 10 albums on, Felt have called it a way. The world will miss them because of all the Velvets-inspired outfits they've cut as a single restrained and thoughtful, this, like all their work is a well produced and well played collection which will delight enlightened indie lovers and prompt the question — what if Lloyd Cole next existed? **LF**

EARS to the ground: Martin Astor, Adair Blake, Kim Doves, Ola Daring, Leo Finlay, Dave E Henderson, Dave Loring, Ian Herbert, Nick Robinson, Gareth Thompson and Selina Webb. **LF**

THE BROTHERS GUTTER BROTHERS GUTTE
 'IT'S A HIT'
 THE GUTTER BROTHERS
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TOP 20 COMPILATIONS

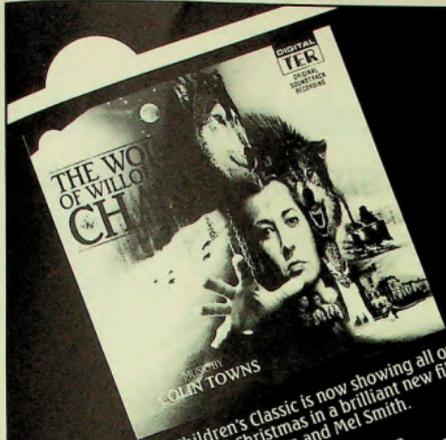
- 1** **NEW** NOW 161 CD
 Various
 BMG/Vega/Phonogram NOW 16
- 2** **NEW** MONSTER HITS CD
 Various
 CBS/WEA/MCA/HITS 11
- 3** NO 1'S OF THE 80'S CD
 Various
 Telstar STAR 2182
- 4** THE 80'S ALBUM OF THE DECADE CD
 Various
 EMI EMD 1048
- 5** DEEP HEAT 1989 CD
 Various
 Telstar STAR 2280
- 6** SMASH HITS PARTY '89 CD
 Various
 Doves/Olympic/AOD 8
- 7** GREATEST HITS OF 1989 CD
 Various
 Telstar STAR 2289
- 8** THE GREATEST LOVE 3 CD
 Various
 Telstar STAR 2284
- 9** THE CLASSIC EXPERIENCE CD
 Various
 EMI EMD 1045
- 10** DIRTY DANCING (OST) ***** CD
 Various
 RCA EL 84408
- 11** **NEW** THAT LOVING FEELING CD
 Various
 Doves DINTV 5
- 12** THE RIGHT STUFF - REMIX '89 CD
 Various
 SHM SHM 296
- 13** Juke Box Live Mix-Rock 'N' Roll Greats CD
 Various
 SHM SHM 90
- 14** HEAVEN AND HELL CD
 Mott/Buffalo Bonnie Tyler
 Telstar STAR 2281
- 15** SEDUCTION CD
 Various
 K 74 NE 151
- 16** ROCK CITY NIGHTS CD
 Various
 Vega/Phonogram RONY 1
- 17** DANCE DECADE - DANCE HITS OF THE 80'S CD
 Various
 London DDTV 1
- 18** MOTOROWN HEARTBREAKERS CD
 Various
 Telstar STAR 2283
- 19** DEEP HEAT 4 - PLAY WITH FIRE CD
 Various
 Telstar STAR 2288
- 20** RAP ATTACK CD
 Various
 K 74 NE 152

- 54** **46** THOUGHTS OF HOME CD
 Danni O'Donnell
 Telstar STAR 2277
- 55** **43** A COLLECTION - GREATEST HITS ... AND MORE CD
 Beatrix Streissand
 CBS 65843
- 56** **42** SINGALONGAWAYYEARS CD
 Max Bygraves
 Pacific Music PML 200
- 57** **52** VEI/VEIEN ★ CD
 Transvision Vamp
 MCA/MG 469
- 58** **47** CLASSIC BLUE CD
 Justin Hayward/Dave Barth/LPO
 T-wo MOGBN 184
- 59** **59** RESULTS CD
 Lisa Minelli
 Epic 4455111
- 60** **45** DEF DUWB & BLONDE CD
 Deborah Harry
 Olympic CHR 148
- 61** **55** GATECRASHING CD
 Living A Box
 Olympic CD 149
- 62** **68** MAGIC MOMENTS CD
 Brecken Sime
 SHM SHM 297
- 63** **56** HUB CD
 Wonder Stuff
 Polygram 81187
- 64** **62** LIKE A PRAYER ★★ CD
 Madonna
 S-m W 279
- 65** **45** CLUB CLASSICS VOL ONE ★ CD
 Soul II Soul
 10/Vega 104 CD
- 66** **49** CAPTAIN SWING CD
 Michelle Shocked
 Century/Vega/London 82879
- 67** **58** INSPIRATION CD
 Elkie Brooks
 Telstar STAR 2254
- 68** **64** APPETITE FOR DESTRUCTION ★★ CD
 Guns N' Roses
 Geffen W 175
- 69** **NEW** WITH LOVE CD
 Michael Crawford
 Telstar STAR 2246
- 70** **49** THE LEGENDARY ROY ORBISON ★★ CD
 Roy Orbison
 Telstar STAR 2238
- 71** **43** THE MIRACLE ★ CD
 Queen
 Polygram K 52 107
- 72** **53** WANTED - THE REMIXES ★★ CD
 Yezz
 Big Life BLU 27
- 73** **NEW** REMEMBER YOU'RE MINE CD
 Foster & Allen
 SHM SHM 858
- 74** **72** PUMP CD
 Aerosmith
 Geffen W 234
- 75** **67** FEELING FREE CD
 Sydney Youngblood
 CD - Released on Compact Disc
 CBS/Vega/CINCA

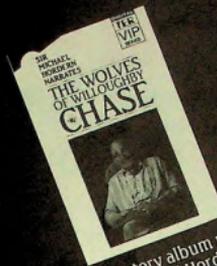
The British Record Industry Chart, © 1991 Compiled by Chartline for EMI Music Retail and BBC. Trade publication rights reserved exclusively by Music Press. Broadcasting rights in the UK. 20 rights reserved.

- 15** THE HEART OF CHICAGO CD
 17 Chicago
 Republic/Warner Bros. W 228
- 16** CUTS BOTH WAYS ★★ CD
 21 Gloria Estefan
 Epic 4441619
- 17** RUNAWAY HORSES CD
 14 Belinda Carlisle
 Vega V 2599
- 18** ALL OR NOTHING/2 X 2 CD
 13 Milli Vanilli
 Capitol/Capricorn CTM 11
- 19** THE SEEDS OF LOVE ★ CD
 25 Slip of For Fears
 Fashion/Phonogram 832291
- 20** SLEEP OF THE TONGUE CD
 10 Whitesnake
 EMI EMD 1012
- 21** THE LOVE SONGS OF ANDREW LLOYD WEBBER CD
 40 Richard Clapton
 Decca/Doves DB1213
- 22** WILD! ★ CD
 18 Erasure
 MCA STUM 75
- 23** FOREIGN AFFAIR ★ CD
 26 Tina Turner
 Capitol STV 2102
- 24** WE TOO ARE ONE ★ CD
 22 Eurythmics
 RCA R 17423
- 25** THE SINGLES ALBUM CD
 16 Gladys Knight & The Pips
 Polygram V 6271
- 26** **NEW** DANCE! ... YA KNOW IT! CD
 Bobby Brown
 MCA/MG 4674
- 27** HOLDING BACK THE RIVER CD
 15 Wet Wet Wet
 Fresco/Deg/Phonogram 8420111
- 28** WELCOME TO THE BEAUTIFUL SOUTH CD
 23 The Beautiful South
 CD - Released on 12
- 29** STORM FRONT CD
 19 Billy Joel
 CBS 645827
- 30** THE RAW AND THE COOKED ★★ CD
 35 Fine Young Cannibals
 London 228497
- 31** THE SENSUAL WORLD ★ CD
 24 Koolhae Bush
 EMI EMD 1018
- 32** A PORTRAIT OF DORIS DAY CD
 37 Doris Day
 SHM SHM 854
- 33** THE TWELVE COMMANDMENTS OF DANCE CD
 28 London Boys
 Telstar/WEA W 2732
- 34** THE MAGIC OF FOSTER & ALLEN CD
 29 Foster & Allen
 SHM SHM 879

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 ○ - SILVER (50,000 units)
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 RE-ENTRY



The Children's Classic is now showing all over the country for Christmas in a brilliant new film starring Stephanie Beacham and Mel Smith. Music by Colin Towns. Original soundtrack available on CD: CDTER 1162 and Cassette: ZCTER 1162.



The story album narrated by Sir Michael Hordern with extracts from the film is available on Cassette only: ZCVR 8311.



Patricia Hodge returns to the West End in a new production of NOËL and GERTIE in December. The Original London Cast album starring Patricia Hodge and Lewis Fiander is available on LP: TER 1117 and Cassette: ZCTER 1117.



The much loved Mezzosoprano who thrilled thousands with her 'Carmen' at the English National Opera and 'Amneris' (Aida) at Opera North will appear as 'Julie' in SHOWBOAT. Her new recording of classic jazz is available on CD: CDVIR 8308 and Cassette: ZCVR 8308.



Four recent new CD releases for Christmas ■ Four recent new CD releases for Christmas ■ Four recent new CD releases for Christmas ■ Four recent new CD releases for Christmas

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Sunrise Radio questioned over 'mainsream approach'

by Bob Tyler
LONDON'S CAPITAL Radio has alerted the IBA to the nature of programmes being broadcast by the new west London incremental station, Sunrise Radio.

Sunrise began broadcasting earlier this month with a mixture of ethnic programmes for west London's Asian local community. It appears that Capital Radio is unhappy with the interpretation of the 'ethnic' radio contract and has queried the content of Sunrise's morning programmes — a breakfast and mid-morning show on English, based around an adult contemporary music format. As with all new radio stations, programme

plans have to be cleared by the IBA prior to broadcasting. Stuart Poffers of the IBA's press office confirms that it had been approached by Capital adding that 'this IBA is looking into it'.

Nigel Walsley, managing director of Capital Radio, was not available for comment, however Richard Park, head of music at Capital says 'We are just enquiring as to what the station's brief is, the IBA says that the station is to have 60 per cent Asian output; how does a pop music breakfast show fit that? The idea of a radio station is not to wind up with everybody doing the same thing.'

Sunrise is a member of the Association for Broadcasting Development whose chairman, Paul Boon, comments:

'Even if their music were considered similar their localness and specific appeal to one segment of London makes Sunrise different by design. It appears that what Capital want is de-regulation without competition.'

Avtor Lit, chief executive of Sunrise, concludes: 'I take the comment as a compliment, many listeners have written to congratulate us on our programmes, the Asians of west London are certainly rocking, it just goes to show how seriously the industry are taking new incremental stations.'

Conference fears of radio's changing face

by Stu Lambert

ESTABLISHED IR stations may find new contractors challenging for market leadership by the end of the decade, one of the challenges will come predominantly from ethnic broadcasters. This was the message from the IBA's principal radio development officer David Vick when he addressed the Radio Days mini-conference at Le Meridien Hotel in London's Piccadilly. 'Ethnic minorities are low consumers of only thing — established media', he told the audience of media buyers. 'Incremental doesn't mean small,' he continued, 'the combined TSA (Total Survey Area) of five new London stations is 4m people.'

Vick's theme was reinforced by several guest speakers from new radio stations. Choice FM's sales director Neil Kenick stressed the £3.5bn spending power in a transmission area which extends from Paddington to Putney and includes 400,000 people aged 16-35.

'We're not talking about tomorrow or some distant time in the future,' he said. 'The tomorrow that some of us have been talking about for years are here today.'

many big spenders visit Southall from mainland Europe as well as the UK. In his new legal status, Lit is pleased to number High Street banks and the Metropolitan Police among his satisfied advertisers.

Ad agencies were urged to think of the massive growth in radio as a challenge rather than a confusion. 'Do not underestimate the buying power of the minority — test out your own creativity,' enjoined WNK's sales manager, Rajoo Roberts.

Terry Smith, MD of Radio City which recently split to an annual AM-talk format, concluded the conference with an overview of radio's growth through split services as well as new stations. Ending on an optimistic note, he reinforced Vick's assertion that 'Incrementals are simply the first of a new wave of radio stations — there will be several hundred by the late Nineties,' commenting that there will be more of everything: more stations, more listeners, more competition.

'We're not talking about tomorrow or some distant time in the future,' he said. 'The tomorrow that some of us have been talking about for years are here today.'

R E V I E W

The Session, Channel Four/Frontier Films Broadcast: November 11, 10.20pm. Director: Bob Collins.

With the first two screenings of Frontier Films' The Session on Channel 4, it is now being shown, we can expect similarly exciting standards to be maintained — both musically and televisually — for the remaining four programme.

Each show features a 'host artist' who plays a live set and then introduces his guest. In the first show host John Price's highly entertaining set preceded a riveting performance from Lyle Lovett with accompaniment from cellist John Hagan. Rendering a superb version of She's No Lady (She's My

Wife), Lovett then joined Price and his band for That's The Way The World Goes Round.

Throughout, The Session employs subtle camera work which doesn't impose itself upon the viewer. For its attempted originality — favoured by many other pop and rock shows.

Upcoming shows in this, the second series of the Session, will feature Joe Ely with Wilko Johnson, Mary Black and the Black Family with Rosie Flores, Guy Clark with Arcady, and Jimmy Dale Gilmore and Cowboy Jack Clement with Don Everly and Jim Rooney. All shows were filmed over two days in Dublin's Print Depot last November.

PAUL O'MAHONY

BRIEFS



ALL FEMALE guest DJs are taking the decks every Thursday at Footloose in Ganton St London W1, where Kiss FM supremo Gordon MacKenzie is resident DJ. Ex-KISS FM DJ Heidi, Lase's Mother Popcorn and Dis Mags, Lizzy, Chanelle and Sex appear regularly and the club welcomes other female DJs.

● CHECK YOUR Future — a specially commissioned piece for BBC-2's environmental series The State Of Europe which started last week — has been composed by Aswad with keyboard player Michael Martin. The song may appear on the new Aswad album, scheduled for release next autumn.

● KFM RADIO, incremental contractor for the Stockport area, has appointed Steve Toon as programme controller — Toon became programme controller of the unlicensed version of KFM in 1984. The new station comes on air in late January with a commitment to playing only five per cent top 40 material in a classic pop contemporary and specialist programming mix.

● XTRA-AM's Round The World programme, presented every Sunday by Les Ross and produced by programme controller Phil Riley, has won the 1989 Premio Ondas a competition held in Spain for European radio services. Ross also won Sony Radio Awards Broadcast Presenter of the year this year.

● LINDISFARNE CELEBRATE 20 years together with a Tynes-Tates documentary on the band's career, expected to be shown over Christmas period, and a radio documentary on Great North Road which will be syndicated around the UK network, also around Christmas time.

KEY A=Radio 1 A' 1st B=Radio 1 'B' 1st

ARTIST/SON	RADIO 1			RADIO 1			REGIONAL			LIST HEAT
	23.11	16.11	9.11	23.11	16.11	9.11	23.11	16.11	9.11	
	ACTUAL	PLAYS	PLAYS	ACTUAL	PLAYS	PLAYS	ACTUAL	PLAYS	PLAYS	(% of total)
4PHERS Touch Me (General Version)	4th & B' way	—	—	—	—	—	—	—	—	—
IBB STUZZE	ZTT	11	9	8	8	33	23	12	—	—
ADULT PAULA BY SELF The Way That You Love Me	Sires	—	—	—	—	28	22	—	—	—
ROD JENKINS When You Smile	Epic	8	8	8	—	35	30	21	—	—
ENG JEN Can Shake The Feeling	Arise	15	4	8	8	33	29	27	—	—
BOB JOY Living In Sin	Vertigo	—	—	—	—	8	—	—	—	—
MOTHER BEYOND When Will You See Again	Parlophone	—	—	—	—	15	—	—	—	—
BROWN, ROBERT	MCA	10	8	—	—	41	29	29	—	—
RUSH, KATE This Woman's Work	EMI	9	5	8	—	21	11	—	—	—
CARIBE, BELINDA Lo Love	Virgin	—	—	—	—	25	—	—	—	—
CARRACK Ball Liked by The Groove	Chrysalis	4	8	—	—	18	21	—	—	—
CHIMES, The Heaters	CBS	6	—	—	—	—	—	—	—	—
CHRISTIAN, ROGER Worlds Apart	Island	—	—	—	—	24	—	—	—	—
CLIVE FISHER Fire On The Ocean	EMI	—	—	—	—	30	33	89	—	—
COLE, NATALIE Starting Over Again	EMI-USA	—	—	—	—	22	28	91	—	—
CULSHINE, PHIL Another Day In Paradise	Virgin	25	23	A	A	58	48	4	—	—
COOPER, ALICE House Of Cards	Topic	—	—	—	—	15	—	—	—	—
COLUMBITY First Place	Phonogram	—	—	—	—	25	—	—	—	—
DANNY WILSON I Can't Wait	Virgin	6	—	—	—	37	34	—	—	—
DAVEY, YERANCE This Side Of Love	CBS	—	—	—	—	16	15	83	—	—
DONOVAN Chron And Get My Love	Mer	14	12	8	8	30	27	15	—	—
DUNCAN, JASON When You Come Back To Me P.W.L.	6	8	8	8	26	—	—	—	—	—
ELTON JOHN Getting Ready With It	Unikorn	8	—	—	—	—	—	—	—	—
ESSEXURE You Sounded Me	Mute	8	—	—	—	21	11	—	—	—
ESTEFAN, GLORIA Get On Your Feet	Epic	26	19	A	A	50	40	34	—	—
FINE YOUTH CANNIBALS Is Not The Man	London	21	23	A	A	44	29	21	—	—
FORDHAM, JULIA Gene	Circus	—	—	—	—	14	17	—	—	—
GIPST KINGS Volare	A1	7	—	—	—	—	—	—	—	—
HARRISON, GEORGE Clear Dawn	Dark Horse	—	—	—	—	12	—	—	—	—
HARTY, DEBORAH Like A Side	Chrysalis	—	—	—	—	26	26	—	—	—
HOUSE OF LOVE I Don't Know Why I Love You/Fearless	18	12	8	8	18	12	41	—	—	—
HUE AND CRY Heartful Face	Genie	—	—	—	—	17	13	—	—	—
INNER CITY Whatcha Gonna Do With My Lovin'	10	16	18	A	A	37	32	17	—	—
IZZI Spaces	Mer	11	10	—	—	5	6	—	—	—
JAMES Come Home	Rough Trade	5	—	—	—	—	—	—	—	—
JOJO BELL Long Walk	CBS	7	—	—	—	—	—	—	—	—
KAMICA Lambada	CBS	12	8	8	8	37	11	—	—	—
KATHA & THE WAVES Rock 'N' Roll Get	SBK	—	—	—	—	22	22	93	—	—
KERSHAW/BROOKES 5 Takes Two Baby	Spartan	7	11	—	—	—	—	—	—	—
LIAC TIME, THE The Girl Who Woves All Trains Forever	7	—	—	—	15	—	—	—	—	—
LONDON BOYS My Love	WEA	—	—	—	—	28	22	—	—	—
MADONNA One Justice	WEA	8	—	—	—	26	—	—	—	—
MANN, CHARLES With A Life	Grain	8	—	—	—	—	—	—	—	—
MCCARTNEY, PAUL Face Of Light	EMI	6	—	—	—	26	26	50	—	—
MILLI WARELLI Bone & The Lion	Cosmothen	8	4	—	—	22	—	—	—	—
MULLINELLI, LIZA So Sorry, So Sad	Epic	14	7	A	A	30	25	64	—	—
NEBULLY, YAN O'ROGUE Whatever God	Mercary	11	8	8	8	28	—	—	—	—
NOVISON Chris Brown Goes Round	EMI	6	4	—	—	18	14	18	—	—
NOVISON BROTHERS With A Good Chorus	ALM	—	—	—	—	19	19	65	—	—
NEW KIDS ON THE BLOCK You Got It	CBS	17	13	8	8	42	37	1	—	—
PETTY, TOM Free Flyin'	MCA	5	—	—	—	18	15	74	—	—
PRINCE/SHERA EASTON The Love Of Ocean	Warner Bros	8	6	—	—	43	33	31	—	—
QUEEN The Miracle	EMI	—	—	—	—	20	—	—	—	—
RIC, CHRIS There's What They Always Say	WEA	—	—	—	—	21	—	—	—	—
ROCK & ROLL Get To Get	Arise	18	10	A	A	9	57	—	—	—
ROCKARD ARMENIA Smoke On The Water	Unikorn	4	—	—	—	19	65	—	—	—
ROLLING STONES Rock And A Hard Place	CBS	20	18	8	8	34	26	93	—	—
ROSTANDT, LINDA Don't Know Much	Elektra	26	18	A	A	49	43	5	—	—
SIMPLE MINDS Signs On The Line	Virgin	7	6	8	8	22	—	—	—	—
SUMMERVILLE, JIMMY Comment To Dixie Auld	London	23	19	A	A	41	35	20	—	—
SWANSON, LIZ Your Shoes	Chrysalis	8	—	—	—	—	—	—	—	—
SOUL SOUL A Life	10	17	4	A	A	28	—	—	—	—
SHANQUAI BALLET Empty Spaces	CBS	—	—	—	—	38	23	94	—	—
SPRINGFIELD, DUSTY In Paradise	Parlophone	12	5	8	8	34	17	—	—	—
STANFIELD, LISA All Around The World	Arise	21	20	A	A	47	45	2	—	—
STATUS QUO Life On Mars	Vertigo	4	—	—	—	9	—	—	—	—
STEWART, IRMAINEE Free De Anso	10	—	—	—	16	20	190	—	—	—
STONE ROSES Lead City On	Silverstone	13	7	—	—	21	13	—	—	—
SUMNER, DONNA When Love Takes Over You	WEA	—	—	—	—	31	30	72	—	—
THAMES FOR FEARS Woman In Chains	Fontana	21	16	A	A	40	32	27	—	—
THEES Prover For You	Mercary	—	—	—	—	26	20	78	—	—
TUNES, TINA I Don't Wanna Lose You	Capitol	16	15	A	A	48	42	46	—	—
U2 Rattle And Bang	DEF International	20	21	A	A	41	31	7	—	—
ULTRA TALK Over Now	Unikorn	6	—	—	—	8	33	—	—	—
WATKINS, BET OF THE War (Labour Party)	CBS	21	8	8	8	33	—	—	—	—
WENDY AND LISA Wonderful 29	Virgin	—	—	—	—	18	18	69	—	—
WEI WET Wet Break Away The Precious Opportunity	5	4	—	—	29	8	—	—	—	—
WHITE, KATEY The Way You Love Me	Warner Bros	—	—	—	—	23	—	—	—	—
WHITENAKE Fast For Your Loving	EMI	9	—	—	—	11	—	—	—	—
WILLIAMS, ALISON Second Hand Treasures	Def Jam	—	—	—	—	30	29	44	—	—
YOUNG, TONY/SOND, STONEY Said What	Circus	18	8	8	8	31	—	—	—	—

A more detailed playlist breakdown, including specific records, is available from the Research Department. For details of this weekly service, call Lyny Faxon on 01 583 9199, ext 263. Records are eligible for the grid if they are on the current Radio 1 playlist, or hit 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or (if not featured on 11 or more current UK playlists (A & B only)).

Mission accomplished



CHARLIE GILLETT: the man who brought you Dire Straits among others

'I think it's more open to good stuff than anybody takes advantage of. I think the artists and producers are making more conservative music than the record companies want — it's that way round'

From journalist, to author, to radio broadcaster, Charlie Gillett's brief has always been to discover the unusual, to champion the unsung. Adam Blake meets up with a man with a mission



I've always been a missionary," says Charlie Gillett, "someone who believes his taste to be not better than everybody else's, but actually very typical of a whole lot of people who aren't represented on radio."

Gillett began his career in the music business with a weekly column in *Record Mirror* in 1968. He simultaneously worked on a book — *The Sound Of The City* — which came out

in 1970 and became a classic work of reference. The book moved Radio London to offer Gillett his own radio show, *Honky Tonk*, which ran from 1972 to 1978. The show's original premise was to feature all the records mentioned in the book, which meant broadcasting artists never before heard on UK radio, like Roy Brown and Wynonie Harris. The transition from journalist to disc jockey seemed quite logical to Gillett, as he says: "It's better to play a record to people than describe it to them." But many of the records featured on *Honky Tonk* were unavailable in Britain at that time, so Gillett travelled to America to see what he could find, bring back and get reissued.

The resulting compilation — *Another Saturday Night*, issued by Virgin — precipitated a plethora of demos from UK-based artists who liked the sound of it and hoped Gillett might like the sound of them. Ian Dury, Graham Parker, Elvis Costello, Len Lovich, Dire Straits and, more recently, Paul Hardcastle and Jack N'roll all have sent demos to Charlie Gillett at some time.

Back in the mid-Seventies, Gillett formed *Odd* records to help produce and issue records by home grown acts who improved things with their demos. "We're more of a production company these days," he explains, "there are so many formats now, it's very easy for a small company to go bankrupt just in keeping its stock turning over, so I'd rather get the records into shape and then persuade Virgin or Island or whoever to actually put 'em out. It's important for me to be working directly with people trying to make music. Just as playing records on the radio was a more physical experience than writing about it, even more physical is literally trying to make the music itself."

In 1980, Gillett moved to Capital Radio where he's been ever since. His first Capital show was called *Undercurrent*, and was for a while Capital's answer to John Peel, with Gillett playing only indie records. His next show was the *Alchemist*, which involved interviewing songwriters such as Mark Knopfler and Sting. Says Gillett: "I had this idea that to turn an idea into a song and a song into a record and a record into a hit requires an alchemy — so I was talking to them from that point of view rather than them being stars or whatever and I got some very good interviews."

Along the way, Gillett noticed that many of his interviewees, notably Joe Jackson and members of The Beat, would play *Alchemist* and Caribbean records as examples of music that had inspired them; and Gillett had already introduced a weekly spot on the show where he would play one "odd", usually a Tropical record. Then, in 1984, he was taken off the air. "Very, very frustrating," he recalls. Next, a whole lot of letters arrived and Capital, enthusing over Gillett's show

and in particular the Tropical records he had been playing. Gillett was shuffled, and reinstated with a brief to play more or less exclusively this kind of record.

Initially an hour a week, *Foreign Affairs* — as it was called — was soon extended to two hours and re-named *The City Beats* and, recalls Gillett: "It was pretty much exactly what I wanted to do: play music from all over the place. If I liked a current pop record I'd play that. If I had a yen to play an old Joe Turner record I would — meanwhile playing all the latest records from Zaire etc."

The show became what it is now, *World Of Differences*, when Richard Park chopped an hour off the programme and told Gillett to "drop the pop stuff and just concentrate on the weird stuff", which I was very frustrated by because, to me, it was hearing the two things side-by-side that made it all so interesting. The whole thing about his world music is that it's the pop music of the various countries we're talking about."

But Gillett doesn't grumble, he is a rare combination of optimist, realist, scholar and fan and after 20 years his enthusiasm is still boundless. "Absolutely. The theme which links my life is I've always liked music where you can identify its local origin. So whereas world music is the phrase, I would prefer it to be called *Local Music*, or *Regional Music*."

On the subject of the mainstream music business, Gillett is both challenging and positive: "I think it's far more wide open to good stuff than anybody takes advantage of. I think the artists and producers are making more conservative music than the record companies want — it's that way round. Nearly everybody who is signed up shows more originality and creativity on their demos than they wind up presenting."

A mine of information and anecdotes, a very knowledgeable fellow, Charlie Gillett's unusual but always logical observation — as individual as the music he champions — make him a benign but, nevertheless, the mild mannered musical missionary of UK radio.

'The theme which links my life is I've always liked music where you can identify its local origin. So whereas world music is the phrase, I would prefer it to be called Local Music or Regional Music'

STATION PROFILE



WILTSHIRE SOUND

A VERY recent addition to the BBC local stable, Wiltshire Sound began transmission in April 1989. The station now has 100,000 listeners in Wiltshire, Gloucestershire, Berkshire and Avon.

Music Policy
Wiltshire Sound has a 70/30 ratio of speech to music, playing five to 10 discs an hour. The three-part playlist which operates throughout the schedule includes top 40 material in the A list, reissues and breakers in the B list and a C list which, says Alan Thompson Wiltshire Sound's programme organiser, "features melodic tunes which fit in with our music policy — Chris

de Burgh's compilation singles album is popular, but the range goes from Roger Whittaker to Loudon Wainwright."

Among a plethora of specialist programme ore: *Organ Stop* presented by John Merchant, a musician himself; Ted Grundy's *Bandstand* and Kevin Henderson's *Country show*, shared with BBC Bristol, and Chris Walker's *Jazz Sounds* shared with Solent. The venerable *Joe Coleman* hosts *The Rocker Returns* and Sunday evening brings a "purist rock 'n' roll" show from Alan Burston. Thompson's Saturday morning show has features on historic record labels like Cameo Parkway and London American; response has been good and the features may become regular.

Presenters

Weekdays begin with Sue Davies' *Woke Up Wiltshire* at 6am, followed by Jan Koye from seven to nine — "one of our most experienced producers, he took the breakfast show when the previous presenter was headhunted by Chiltern", Thompson relates.

Graham Seaman presents *Weekday Wiltshire* from nine till noon, when Koye returns to update issues from his breakfast spot.



ALAN THOMPSON: Wiltshire Sounds programme organiser

Anna King hosts *Radio Bristol* between one and 3pm and Ian Barclay takes the mid-afternoon/drivetime slot.

Audience

Thompson programmes for 30-55 year olds, the majority or Wiltshire's population, so doesn't compete with *Radio One* or *Bristol's GWR*. Early figures show an audience reach of 22 per cent and Thompson is "anxious to get to December" and measure his success.

STU LAMBERT

TOP 75 ARTIST ALBUMS

- 1 ... BUT SERIOUSLY Phil Collins (Phil Collins/Hugh Padgham)
2 AFFECTION Love Stensfield (Coldcut/Davany/Morris)
3 ENJOY YOURSELF ** Kylie Minogue (Stock/Aikman/Waterman)
4 THE ROAD TO HELL + Chris Rea (Chris Rea/Jon Kealey)
5 THE BEST OF ROD STEWART * Rod Stewart (Various)
6 SPARK TO A FLAME... THE VERY BEST OF + Chris De Burgh (Various)
7 ADDICTIONS VOL 1 Robert Palmer (Various)
8 STRONGER + Eric Roberts (Various)
9 DECADE + Duran Duran (Various)
10 TEN GOOD REASONS ** Jason Donovan (Stock/Aikman/Waterman)
11 LEVEL BEST Level 42 (Various)
12 JOURNEYMAN + Eric Clapton (Rus Trelman)
13 GREATEST HITS 8 Billy Crystal (Various)
14 AFTER THE LAUGHTER + Freddie Star (Freddie Star/Myles Seabrook)
15 THE HEART OF CHRYSLER + Chicago (Various)
16 CUTS BOTH WAYS ** Gloria Estefan (Estefan Jnr/Cosmos/Ostwald)
17 RUNAWAY HORSES + Belinda Carlisle (Rick Nowals)
18 ALL OR NOTHING 2 X Z + Milli Vanilli (Frank Farian)
19 THE SEEDS OF LOVE + Tears For Fears (Tears For Fears/David Coleman)
20 SLIP OF THE TONGUE + Whitesnake (Mika Cinkulski/Alan Bergman)
21 THE LOVE SONGS OF ANDREW LLOYD WEBBER + Richard Clayderman (De Senevalle/Toussaint)
22 WILD! + Erasure (Erasure/James/Mike Saunders/Erasure)
23 CORENJA AFFAIR + Tina Turner (Various)
24 WE TOO ARE ONE + Earth, Wind & Fire (David A. Stewart/Jimmy Iovine)
25 THE SINGLES ALBUM 6 Gladys Knight & The Pips (Various)
26 DANCE... YA KNOW IT! + Bobby Brown (LA/Face/Blackman)
27 HOLDING BACK THE RIVER + Welcome To The Beautiful South (Various)
28 THE BEAUTIFUL SOUTH + The Beautiful South (Mike Hedges)
29 STORM FRONT + Billy Joel (Mick Jones/Billy Joel)
30 THE RAW AND THE COOKED + The Roots (Various)
31 THE KESHA BUNCH + Kenia Kinsey (Various)
32 A PORTRAIT OF DORIS DAY + Doris Day (Various)
33 THE TWELVE COMMANDMENTS OF... + London Boys (Ralf Foster Mause)
34 THE RAGS OF ROSTER & ALLEN Foster & Allen (Eamon Campbell/Lynn Hurley)
35 SINGALONGAWAYERS VOL 2 + Men By Trees (Anthony Zeff/Various)
36 A NEW FLAME ** + Simply Red (Stewart Levine)
37 ASPECTS OF LOVE + Original Cast (Andrew Lloyd Webber)
38 GREATEST HITS LIVE 6 + Diana Ross (Phil Sacks)
39 BEST OF LUTHER VANDROSS - BEST OF LOVE Luther Vandross (Vandross/Miller/Petrus)
40 MOSAÏQUE + Gipsy Kings (Claude Martinez)
41 MARTIKA + Martika (Michael Jay)
42 ADEVA + Adeva (Smack Prod./Paul Simpson)
43 3 FEET HIGH AND RISING + Tonyony Boy (France Paul/De La Soul)
44 THE TIME + The Time (Various)
45 HEART OF STONE + Cher (Peter Asher)
46 CROSSROADS + Tracy Chapman (Earthenbaum/Chapman)
47 CRY LIKE A RAINSTORM-HOW LIKE THE WIND + Linda Ronstadt (Feat. Aaron Neville/Peter Asher)
48 THE BEST YEARS OF OUR LIVES + Neil Diamond (David Foster)
49 PERFECT REHEARD + Status Quo (Pig Williams)
50 RHYTHM NATION 1814 + Mike Jackson (Various)
51 A BLACK AND WHITE NIGHT + The Ohio Players (John Burnette)
52 CLASSIC ROCK THE LIVING YEARS + Led Zeppelin Orchestra (Janani/Reedman)
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54 THOUGHTS OF HOME + Donald O'Sullivan (Various)
55 A COLLECTION - GREATEST HITS... AND MORE + Carlos Stresand (Various)
56 SINGALONGAWAYERS + Max Bygraves (Anthony Bygraves)
57 VELVETEEN + Transmission Vinyl (Bridgeman/Hald)
58 CLASSIC BLUE + Judy Henske (John Leake)
59 RESULTS + Liza Minnelli (Pat Shephard/James Mandelsohn)
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**HUE AND CRY
BITTER SUITE**

**AN ACOUSTIC
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SINGLES
RECORDED AT
THE RENFREW FERRY
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SPECIALLY
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DOUBLE COMPACT DISC
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THE ENTIRE
"REMOTE" ALBUM
RELEASED
4TH DECEMBER, 1989**



HUE 6 · TCHUE 6 · CD HUE 6

TRACKING

by Dave Henderson

THE BEECHWOOD label thrusts a bright orange press release at Tracking Central with the legend The Street Sound Of Freestyle Ska dabbed across it. Yes, there's an album, cassette, CD of the same coming your way through Revolver and the Cartel. The perks on this stylish newie include **Double Trouble And The Rebel MC, Maroon Town, Lonsky D Featuring Bushy Bloodvessel, Ministry Of Ska, Jamaica Meantime and Ranking Roger** among others. And there's yet more ska coming from Uniscam, through Nine Mile and the Cartel, with its compilation album *Live Le Ska!* which features a dozen of France's ska bands including **Les Bubars and Les Sexes**.

THE STRANGELY shambolic **Opal** finally release something, a compilation of rarities and outtakes from their past three releases, on Rough Trade through the Cartel. A group often mooted to be ready to roll — who've since split up — they are an amalgam of the ideas of **David Roback** and **Kendra Smith** and Early Recordings serves as a reminder of just how good they might have been. Roback's new outfit, **Mazzy Star** promise a debut in February (don't hold your breath though). **Fields Of The Nephilim** follow their successful live video with a video of their single clips through Virgin Video Distribution. Tracks include Preacher Man, Blue Water, Moonchild and Psychonaut and it's called **Morphic Fields**.

IT'S ALMOST like a 12-inch frenzy up at Backs, as it juggles with a bundle of newies. Norwich's **Republic** debut on Compton with *God Is A Gentle* (a barrage of loud guitars). **The Cherry Orchard**, from Cambridge, debut with intelligent melodic guitars on the Sing Sister *Glory EP*. **The Levellers** go folk-punk-rock on *Outside Inside* on Hag. **The Fireflies** offer their Picture Frame on Sprunk (belied as yet more intelligent melodic pop) and **Sins Of The Flesh** offer in *The Image Of Torture* on Plastichead (cryptically described as being for "people who wear black").

FELT release their "last" album on all through Pinnacle. Titled *Me And A Monkey On The Moon* it

signals the end of an era for this Midlands combo and it's available on album and CD. **James** have a single on Rough Trade through the Cartel. *Come Home* is being supported by a national tour, where they're supported by **The Band Of Holy Joy**. Through Rough Trade distribution, **HR** release *Singin' In The Heart* on SST in CD, cassette and album format and there's a similarly packaged item for Buzz by **The Alternatives**. Meanwhile **Kevin Selsey** vents his song-writing skills with an album called *Stark Raving Mad* on Big World through APT.

CRAMMED'S MADE To Measure series continues with a collaboration between **Samy Birnbach** and **Benjamin Lew** on *When God Was Famous* through Southern and Recommended, while New York's topenally label, **ROIR** has a couple of releases. **Joe 'Kings' Carrasco** And **El Mellon's** *Tex Mex Rock*. R/roll and a compilation of New York Suck Rock (including **Luna Chicks, Revorb Motherfuckers, Norman Bates** and **The Showheads** and more), both available through Pinnacle's import department.

AC TEMPLE release *Sourpuss* on Blast First through Rough Trade and the Cartel and then take to the road to support it's release. Portsmouth's **Red Letter Day** release a double A-side on Released Emotions. It comes with a small 'zine, it's called *Streethet* and you can get copies from Southern.

SIGLO XX have a new album. Under *A Purple Sky*, on Play It Again, Sam through APT, **The Slowest Clock** have a new 12-inch EP called *No Hand Signals* on Bewilderd through Southern. **The Assassins** debut on Rough Trade with a 12-inch called *Where Has Joey Gone* and **We Are Going To Eat You** release a hearty new 12-inch on Big Cat through Rough Trade and the Cartel and that's called *Ride Upon The Tide*. Shakin' Street releases a couple of loud items from the Australian group **God** (there are several groups called God). These come in the shape of the album *For Lovers Only* and a 12-inch *My Pal, What's your name*. Shakin' Street also releases *Gorge Dump: The Complete House Of Kicks Sessions* by **The**

Barrocodas. Both releases are available through Southern.

MRS GREEN release an album titled, simply, *Revolver* on Berskerly through Revolver and the Cartel and also from Revolver. **The Groove Farm** have an album called *Plug* on Raving Pop Blast. **Psychic TV** have a CD called *Mouth Of The Might* on Temple, music commissioned for a ballet). **Pinkow** have a 12-inch/CD on Contempo titled *Me And My Ding Dong* — Germany Is Burning. **Weddings Parties Anything** release *Roaring Days* on album, cassette and CD on Cooking Vinyl. **Rokum** offer a *Red Horror Show* 12-inch on Manic Ears. **Doctor And The Crippens** go Avant Gardening on 12-inch on Manic Ears. **Jeh Shaka** has an album called *My Prayer* on Jah Shaka Music and **Septultra** and **Metal Onslaught** share a CD called *Morbid Visions* and **Geose** to live on Shark.

KMFDM RELEASE a new 12-inch on *Deutschland Stinkeback* through Rough Trade and the Cartel. Titled *Virus/Murder* it's acclaimed as the "ultimate in electronic brutality". **The Wolf-heads** have a new album on *Midnight* called *Blown Away* and it's available on both album, cassette and CD. There's a riot of **Discharge** releases through Revolver and the Cartel. There's an album/CD of *Never Again*, the same for *Hear Nothing, Say Nothing*, *See Nothing, Yet* more with *Live At The City Garden*, New Jersey and finally the very, very same with *Why?*

BEST OF the rest includes the new 12-inch from Manchester's **The Great Leap Forward**, called *Heart And Soul* on Communications Unique through Revolver and the Cartel. **14 Cold Bears** 'The World I Love on Thunderball also through Revolver and the Cartel. **Strate For Rebellion's** *Vogel* CD on Touch, through Recommended, new Peel Sessions releases on *Strange Fruit* through Pinnacle from **The Colorblind James Experience, The Go-Betweens** and **The Associates**. **The Shamens** One Little Indian debut, the 12-inch/CD single *Omega*. **Amigo** through Nine Mile and the Cartel and **The Ogdens**. She Made Everything Groovy on Casca through the Cartel.

DISTRIBUTION
TOP 40 SINGLES

1	NEW	FOOLS GOLD	Sheena Easton (11)
2	1	GRAND PIANO	BCH BM3330 (9)
3	2	NEVER TOO LATE	PWL PW174 (9)
4	NEW	MADCHESTER RAVE ON E.P.	Factory FAC42 (9)
5	3	THUMP TUFF	Dustin Diamond (18) (PAC)
6	4	EYE BROW	Big Life BLR101 (8) (PAC)
7	6	TAINED LOVE	Jeonny & Pamplin (17) (PAC)
8	5	MOVE	Crew DUNGAS (17) SUNGAS (18)
9	7	SOMEBODY IN THE HOUSE SAT YEAH	Big Life BLR101 (8) (PAC)
10	NEW	DEFINITION OF LOVE	Big Life/Real K&K K001 (7) (PAC)
11	8	THE REAL WILD HOUSE	BCH BM3330 (9)
12	3	SPACE GLADIATOR	Mute (12) MUTE 134 (10)
13	11	YOUR LOVE	Trax/Real (18) (PAC)
14	9	LATINO HOUSE	Duboi/Sketch DEF10 (8) (PAC)
15	16	RESCUE ME	Knash (18) (11) (PAC)
16	10	3 STRINGS OF LIFE '89	Big Life/Real K&K K001 (7) (PAC)
17	NEW	LADIES FIRST	Cap 51 GRK170 (8)
18	11	WHY (WRITE FOR LUCK)	Factory FAC332 (9)
19	14	LET ME LOVE YOU FOR TONIGHT	Sireplay SA 304 (11) (PAC)
20	15	DRAMA!	Mute (12) MUTE 134 (10)
21	19	BRING FORTH THE GUILLOTINE	Tom Tom (17) (11) (PAC)
22	NEW	IT TAKES TWO, BABY	Sireplay C24 (10)
23	14	IM NOT GONNA STAND FOR THIS	PWL PW174 (9)
24	21	SUNO LATINO	BCH BM3330 (9)
25	NEW	PUDGE'S PICNIC	President P754 (8)
26	NEW	7 REASONS	Factory FAC47 (9)
27	NEW	ANGEL	Sheena Easton (11)
28	30	LOVE	Globe G1706 (10) (PAC)
29	23	LOVE ON A MOUNTAIN TOP	Factory (12) (PAC)
30	15	JUST AS LONG AS I GOT YOU	Sireplay/Scen 499 (8) (PAC)
31	34	DEPTH CHARGE (HAND DO JIN)	Whisper (12) (PAC)
32	26	MANTRA FOR A STATE OF MIND	Rhythm King JET17 (10) (PAC)
33	22	JUST AN ILLUSION	Honeytone HMO17 (10) (PAC)
34	25	2 AMIGO	One Life Indus (10) (11) (PAC)
35	NEW	SALLY CINNAMON	Block (11) (PAC)
36	NEW	I LIKE IT	Duboi/Sketch DEF10 (8) (PAC)
37	24	CAN MAKE YOU DANCE	Cap 51 GRK170 (8)
38	11	LOVE IS LIFE	Duboi/Sketch DEF10 (8) (PAC)
39	31	4 WIDEWEMAKER	Mute (12) MUTE 134 (10)
40	37	JUST KEEP ROCKIN'	Duboi/Sketch DEF10 (8) (PAC)

TOP 20 ALBUMS

1	1	ENJOY YOURSELF	PWL PW174 (9)
2	4	WILD!	Mute (12) MUTE 134 (10)
3	36	3 FEET HIGH AND RISING	Big Life BLR101 (8) (PAC)
4	29	STONE ROSES	De La Soul (18) (PAC)
5	NEW	FLYING IN A BLUE DREAM	Ford For Thought GRK114 (9)
6	5	WAREHOUSE RAVES VOL 2	Remor BLM101 (8) (PAC)
7	8	THE HEALER	Sheena Easton (11)
8	6	TRAVELOQUE	Sheena Easton (11)
9	10	3 ALL HAIL THE QUEEN	Cap 51 GRK170 (8)
10	13	71 KYLIE	PWL PW174 (9)
11	4	TEN GOOD REASONS	PWL PW174 (9)
12	4	BUMMED	Factory FAC42 (9)
13	9	ORGANISED RHYME	Mute (12) MUTE 134 (10)
14	8	THE INNOCENTS	Mute (12) MUTE 134 (10)
15	11	WAREHOUSE RAVES	Mute (12) MUTE 134 (10)
16	NEW	WANTED	Big Life BLR101 (8) (PAC)
17	15	THE CIRCUS	Mute (12) MUTE 134 (10)
18	11	QUADRASTE	Cap 51 GRK170 (8)
19	17	HERE TODAY, TOMORROW, NEXT WEEK	Cap 51 GRK170 (8)
20	17	GIRLS GIRLS GIRLS	One Life Indus (10) (11) (PAC)



OPAL: strangely shambolic but sadly no more

Compiled by Music Week from Gallup Data



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P H I L I P S A N D D U P O N T O P T I C A L



Small venues: far from the perfect Beast

Has the rise of SAW mirrored the fall of the live circuit? Ian Watson reports

TAKE A look at this week's top 40 chart and see how many bands/artists have actually become successful through playing live and building up a loyal following. Five, six, perhaps nine or 10 if you're lucky, but the emphasis today is definitely on producers working with concepts and styles and then moulding an artist round their idea or vice versa. Stock Aitken and Waterman and their peers have built their fortunes on these methods.

But perhaps it's time to look at the flip side and ask, what about the live circuit? Is it really necessary for bands to play live to make it? According to evidence provided by the Gallup poll, the answer seems to be not playing live — except when you're an established artist — is no longer an integral part of becoming rich and famous. Is there any point in running a venue nowadays? Jon Beast definitely thinks there is. His venue, the Timebox, later revamped as Hype, was a small backroom in a Kentish Town pub snuggled next to the much larger Town And Country



JON BEAST: I definitely think live music is dying — today it's a producers market

Club. Not the most desirable of locations, but out of it came a whole new approach to venue management and, just as importantly, a host of top 40 bands: The Primitives, Voice Of The Beehive, Pop Will Eat Itself and, more recently, Jesus Jones.

But now all of that has gone. Recently Beast announced that he was no longer prepared to continue promoting new talent at the

Bull And Gate and that he was moving over to work as DJ/PR man.

Beast says: "I gave up running Hype because it got to be a pain in the arse. When we started it was a great venue because I got to put on a few bands that I liked, but it got to the stage where I was putting on every band under the sun because they hassled me so much. It was no fun.

"I definitely think live music's dying. The middle size and big bands will never ever die but today it's a producers market. The record companies sign ideas rather than bands, mostly because the new music is nowhere near as good as two years ago. People keep coming up will exactly the same ideas."

But where does the real blame lie?

"The blame lies on both sides. New bands should try to keep up with the times and the same goes for venues. Venues haven't moved with the times. All they've done is put in a satellite TV screen or a few extra lights. They need personalities, colour, style, something a bit different from pub venues."

The importance of generating a good club atmosphere is emphasised by Ian "Bush" Telfer. Manager of The Marquee from 1980 to 1988, Bush has opened a new club in Shepherd's Bush called Opera On The Green.

Although following the more traditional rock line favoured by The Marquee, the Opera will also be promoting some indie bands of the type that could have been found playing at Hype. But is there really room for one more? Bush believes there is.

You can't find new acts for an 800-capacity venue, they've got to be big before they play there.

Finding new young bands and promoting them is the idea and you can do that with a 300-capacity venue."

But looking after the "punters" is also important. If admission fees and door prices are high and seeing the whole of the concert means a night bus journey home then people will be reluctant to return to that particular venue.

But it's not just the punters who have to be looked after, bands too merit care. A lot of small venues run a deposit system where a band pay a fee and are given a bundle of tickets which they then sell. Both Beast And Bush believe this kind of practice is stifling the live circuit and the quality of the bands who play it.

"I've always believed in paying bands," says Bush. Now can you make a band pay to play and expect them to earn a living? Give them a small guarantee and then a percentage of the door — that's fair."

And although Beast and Bush may have entirely different approaches to venue management, they are both striving for the same ideal: the generation and promotion of new talent.

Like all things in the entertainment industry live music is a luxury, but now, especially with the charts by dominated manufactured artists, it's still an essential one.

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HARP



Chamber made

Taking risks and getting it right underpins the success of Fugitive TV. Selina Webb talks to John Booth and Pete Chambers about the company's development

featuring Redhead Kingpin (post production has recently been completed on the new single, Superbad Superstick), Ghostdance and Close. His current project is his third for Adeva.

"I like the fact that it's probably very difficult to pigeon hole me into one style — basically I don't like getting bored," says Booth. "If you're working with a pure dance act like Adeva you go for a clean look and work very much in conjunction with the marketing and video departments of the record company. The Bible video had a very much open brief and that was very much influenced by what I was doing at art college."

Beautiful Love, Booth's third Adeva video, marks a departure from the strict dance performance style of Warning and I Thank You. Shot entirely on black and white 35mm film in Elstree and New York, the video aims to present a retro vision of the Big Apple while giving a more personal view of the artist.

"I think Chrystalis have been quite brave to do this with the backlash against black and white videos at the moment," reckons Booth. "I deliberately set out to show three different sides to Adeva's personality. In Warning she's a very strong, independent woman while I think I Thank You shows a more jovial side to her na-



ADEVA: Three sides of the personality on film

ture. Beautiful Love is her most personal song and the video is very personal, very revealing."

Dispelling any stereotyped view of director-as-despot, Booth isn't riled by record company involvement in his work.

"I quite like the close collaboration between me, the production company and the record company's marketing department — it's team work to achieve the best video possible," he says.

Following the departure of Pete Cornish to Mediaglob and Big TV to Vivid, Booth now shares the Fugitive TV promo roster with Philip Vile and Andy Lee. Both Vile and Lee

were strong, distinctive styles — Lee creating powerful images primarily for independent rock artists including Jesus Jones and The Sugarbushes, while Vile's more esoteric promos for Cry Before Dawn and Erasure's Ship Of Fools demonstrate a passionate concern for colours, light and form.

Fugitive also represents Rudolf Dolezal and Hannes Rossacher, aka The Torpedo Twins, in the UK. The Austrians have directed numerous promos and long forms for Queen besides the award-winning Devil's Ball for Double. Their last three Queen videos — Breakthru, The Invisible Man and Scandal —

were all produced by Pete Chambers. Fugitive's head of video.

"Queen videos always take a long, long time," says Chambers. "They're hefty jobs but they're always a lot of laughs." Shot along eight miles of private railway in the Nene Valley near Peterborough, Chambers describes the Breakthru video as "logistically the most difficult thing I've ever done", while Invisible Man involved an arduous 75 hours of pointbox and Harry to achieve the special effects.

"At least we've had people talking about our Queen videos," adds Chambers.

● More music video on p40.

A SLICK mixture of performance and bold felt tip animation turned Redhead Kingpin's Do The Right Thing into one of the year's most striking — and heavily aired — dance promos. Director John Booth was responsible for assembling the visuals and, although he adopted a similar approach for Grandpa's Party by Monie Love, his skills don't stop at colourful animated backdrops.

Kicking off with the low budget groundbreaker Jack Your Body while studying at the Royal College of Art, Booth's directing credits include promos for The Proclaimers, The Bible, Petula Clark and Joyce Sims. Since joining Fugitive TV he has been responsible for videos

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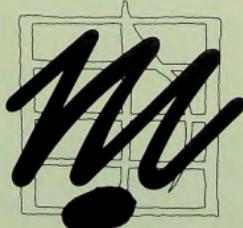
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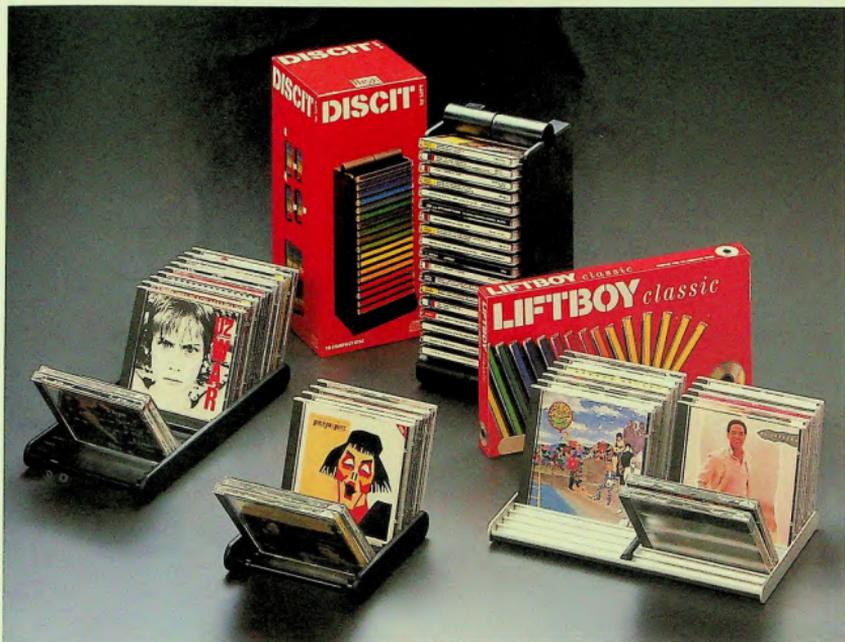


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THE DOORS: In Europe, Castle Handing, CASH 5021. Running time: 60 minutes. Dealer price: £6.95.

Comment: Featuring predominantly black and white footage of the band live in Europe, this video does not attempt to assess the phenomenon of The Doors' cult following but simply lets the music do the talking. Except that is, for a few interludes when Jefferson Airplane's Grace Slick and Paul Kantner discuss their experiences of being on the road with the band. Their thoughts are interesting and provide a nice introduction to the wonder of The Doors live. The band methodically runs through songs such as Texas Radio and Hello I Love You while Morrison (almost permanently under the influence) goes through some sort of physical exorcism on stage. The footage itself is old and rough around the edges but that raw quality adds to the haunting depth of Roy Manzorek's brooding organ sound and Morrison's commanding vocals.

Sales forecast: This is genuinely interesting and offers further insight into one of rock's outstanding bands. A guaranteed big, long-term seller.

NR

VARIOUS: Australian Made. Odyssey Video (through Virgin Vision). ODY 126. Running time: 52 minutes. Dealer price: £6.95. **Comment:** Shot in 1987, this live

footage compilation features five Australian bands caught in action during the Australian Made tour which visited six cities in the country promoting the nation's music. Considering the long UK success of INXS, it's not too surprising that they take up more than half of the video. Yet only one UK hit is included (their successful album, Kick, had not been recorded at that time) and this compilation is probably of more interest to lovers of Aussie rock in general. There are some smart opening scenes which emphasise the enormity of some of the venues on the tour but, sadly, once the bands start there is little to keep the viewer's attention. **Sales forecast:** The inclusion of INXS is obviously the selling point for this collection and, to be honest, probably the only selling point. Don't expect too much business with this one.

NR

MOTORHEAD: Live In Toronto. Castle Communications CASH 5037. Running time: 55 mins. Dealer price: £6.95. **Comment:** A TV recording of Motorhead performing in Toronto, thus explaining the breaks (minus the commercials) which pepper the copy. It also accounts for the wobbly sound and rather hazy picture. But Live In Toronto remains an excellent concert video. Recorded during the Bomber Tour when their peak, LI1 captures the band at their energetic, melodic, straightforward

best featuring such loves as Overkill and We Are The Roadcrew. The only regret is that later material such as Ace Of Spades and Killed By Death are absent. Otherwise this is almost an hour's worth of sheer metal bliss. **Sales forecast:** Motorhead score well on the sales front appealing to HM and hardcore fans alike so this should do well if either of these markets is strong in your store.

IW

URIAH HEEP: Raging Through The Silence. Fotodisk FLV2. Running time: 84 minutes. Dealer price: £6.95. **Comment:** With their last album, the creditable Raging Silence, Uriah Heep proved that far from being a spent force they continue to be of relevance, producing commendable, solid rock that's contemporary enough but with plenty of traditional character. This live video, filmed and recorded at their London Astoria performance in May, confirms that point. Vocalist Bernie Shaw is a more than capable frontman while the affable Mick Box delights with his guitar expertise, never more so than on the old classic July Morning. Overall, a nice mix of newies and oldies that prove a point.

Sales forecast: Uriah Heep fans should be loyal enough to ensure this will be the better seller of the three Fotodisk titles so far released.

KB



THE DEBUT video from singer and impressionist Joe Longthorne has been released by Telstar.

The 18-track video runs for 52 minutes and includes Longthorne performing He Ain't Heavy and Bridge Over Troubled Water. Dealer priced at £6.95, Joe Longthorne — The Singer is being cross-promoted with his new Telstar LP in a nationwide TV advertising campaign.

Telstar has also released a six-track video featuring Irish folk singer Rose Marie. It is released with a £4.86 dealer price.

● THE LIMITED television coverage afforded to Fields Of The Nephim promos makes Morphic Fields a valuable addition to Situation Two's catalogue.

Following the success of the band's live video, Forever Remain, this four-track compilation runs for 20 minutes and features The Preacher Man, Blue Water, Moonchild and Psychonaut promos. Each track is linked with the infamous 'seal' artwork relating to each song.

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TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description (Tracks) Timings/Dealer price)	
1	1	2	1	PHIL COLLINS: Singles Collection Completion (14 tracks)/55min/£6.95	Virgin VD 594
2	2	3	2	JASON DONOVAN: Jason The Videos Completion (4 tracks)/19min/£6.25	PWL VHF 7
-	-	1	3	IRON MAIDEN: Maiden England Live (15 tracks)/1hr 40min/£8.47	MVN 99 1192 3
5	3	4	4	KYLIE MINOGUE: Kylie The Videos Completion (5 tracks)/20min/£6.25	PWL VHF 3
-	9	9	5	FOSTER AND ALLEN: The Magic Of... Completion (15 tracks)/1hr 06min/£6.95	Stylus SV 0989
7	6	5	6	DANIEL O'DONNELL: Thoughts Of Home Completion (13 tracks)/52min/£6.95	Telstar TV 1007
-	-	16	7	ERIC CLAPTON: The Cream Of... Completion (18 tracks)/1hr 25min/£9.04	PMV/Channel 5 CFV 08902
-	8	6	8	LEVEL 42: Level Best Completion/1hr/£6.95	PMV/Channel 5 CFV 10032
3	5	8	9	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
4	4	7	10	PINK FLOYD: The Wall Completion/1hr 35min/£6.95	PMV/Channel 5 CFV 08762
20	22	14	11	NEIL DIAMOND: Greatest Hits Live Live (19 tracks)/1hr/£6.95	CMV 49014 2
6	7	11	12	QUEEN: Rare Live Live (18 tracks)/1hr 30min/£6.95	PMI MVP 99 1189 3
16	-	25	13	CLIFF RICHARD & THE SHADOWS: Thank... Live (21 tracks)/1hr 36min/£8.24	Music Club/Video Col MC 2012
15	11	12	14	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.24	CIC YHR 2308
25	15	13	15	MICHAEL JACKSON: Making Thriller Completion/1hr/£6.95	Vestron MA 11000

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-	-	17	JULIO IGLESIAS: In Spain - Sold Out Live (12 tracks)/57min/£6.95	CMV 49836 2
14	10	15	ERASURE: Innocents Live (14 tracks)/50min/£6.95	Virgin VD 491
26	23	19	FRANK SINATRA & FRIENDS Live (30 tracks)/1hr 30min/£6.95	Video Collection VC 4077
-	-	29	JANET JACKSON: Rhythm Nation 1814 Video Single/1hr/£6.95	A&M AMV 845
23	28	23	CLIFF RICHARD: Private Collection Completion (16 tracks)/54min/£6.50	PMI MVPCK 1
8	13	22	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	CMV 49017 2
22	21	-	PAUL McCARTNEY: Put It There Completion (23 tracks)/1hr 5min/£7.65	MPL MPI 4000
NEW	23	-	TOM JONES: LIVE AT THIS MOMENT Live/mix/£6.95	Zomba ZY 002
21	19	18	ROY ORBISON AND THE CANDY MEN Live (9 tracks)/25min/£6.95	Music Club/Video Col MC 2000
18	20	27	BROS: Push Over Completion (6 tracks)/25min/£6.95	CMV 49830 2
-	-	10	HARD 'N' HEAVY: VOLUME 4 Completion/1hr 20min/£6.50	PMI MVP 99 1198 3
30	-	21	LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 2003
13	14	28	LIONEL RICHIE: The Outrageous Tour Live (8 tracks)/1hr/£3.47	Music Club/Video Col MC 2034
-	30	26	BRUCE SPRINGSTEEN: Video Anthology Completion (18 tracks)/1hr 30min/£9.04	CMV 49010 2
12	16	24	BOB MARLEY & THE WAILERS: Legend Spectrum/Channel 5 Completion (13 tracks)/57min/£3.47	CMV 5PC 001 02

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Classical

1	VIVALDI FOUR SEASONS	CFP
	Virtuosi Of England	CFP40016/TCCFP4006 (E)
2	DUETS FROM FAMOUS OPERAS	CFP
	Various	CFP4144981/CFP4144984 (E)
3	HOLST THE PLANETS	CFP
	James Loughran/Ballet	CFP40243/TCCFP40243 (E)
4	TCHAIKOVSKY BALLET SUITES	Conifer
	Vladimir Petrovichoff/BSSO	DDD147/DDC147 (CON)
5	TCHAIKOVSKY 1812 OVERTURE	CFP
	Charles Mackerras/LPO	CFP101/TCCFP101 (E)
6	HOLST THE PLANETS	Conifer
	Geoffrey Simons/LSO	DDD111/DDC111 (CON)
7	HOLST THE PLANETS	Eminence
	Simon Rattle/PO	EMX2106/CEMX2106 (E)
8	HOLST PLANET SUITE	IMP Classics
	Richard Hickox/LSO	CIMP890/CIMP890 (PK)
9	DYRKOR SYMPHONY 9 (NEW WORLD)	CFP
	Zdenek Mascal/LPO	CFP4382/TCCFP4382 (E)
10	ALBINONI/PACHELBEL	D G Galliano
	Herbert Von Karajan/BPO	4190461/4190464 (E)
11	HANDEL WATER MUSIC	CFP
	Virtuosi Of England	CFP40092/TCCFP40092 (E)
12	STRAUSS BLUE DANUBE/VOICES OF SPRING	Conifer
	János Ferencsik/HSO	DDD123/DDC123 (CON)
13	RACHMANINOV PIANO CONCERTO 2	CFP
	Martina Timmo/PO	CFP4383/TCCFP4383 (E)
14	WARSAW CONCERTO	CFP
	Kenneth Alwyn/BSSO/Admi	CFP4144931/CFP4144934 (E)
15	VIVALDI FOUR SEASONS	D G Galliano
	Herbert Von Karajan/BPO	4194881/4194884 (E)
16	BETHOVEN PATHETIQUE SONATA	Conifer
	Andrew Wilde	DDD146/DDC146 (CON)
17	BETHOVEN SYMPHONY NO. 9	D G Galliano
	Herbert Von Karajan/BPO	4158321/4158324 (E)
18	VIVALDI FOUR SEASONS	Conifer
	Anders Öhrwall/DBE	DDD109/DDC109 (CON)
19	ALBINONI/CORELLI/VIVALDI/PACHELBEL	D G Wolkman
	Various	4131424 (E)
20	GRIEG PEER GYNT SUITES 1/2	Classics
	John Pritchard/LPO/Kahn	CFP160/TCCFP160 (E)

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CLASSICAL

Singers toast Xmas

DAME KIRI Le Kanawa joins the King's Singers, recorder player Michala Petri joins Westminster Abbey Choir; the Galliard Brass Ensemble provide gleam and glitter — all to celebrate Christmas 1989.

The King's Singers, currently on tour in the US have recorded a 21-track seasonal album with the City of London Sinfonia under Richard Hickox. It is called *A Little Christmas Music*, the one song sung by Dame Kiri amid traditional fare of Silent Night, The Coventry Carol, Simple Gifts and more (CDKings 3 and on tape/LP).

More upmarket, The Taverner Consort, Choir And Players conducted by Andrew Parrott sing *The Carol Album — Seven Centuries Of Christmas Music* (CD/ELV 749809 2/4). The Taverners give a carol concert in the Royal Albert Hall on December 13.

And recorder player Michala Petri combines both popular and less well-known pieces on her RCA/BMG disc, *Christmas With Michala Petri*, with the Westminster Abbey Choir and the National Philharmonic under Martin Neary ensuring grand presentation (RD/RX 60050).

Another wind player, the American cor anglais virtuoso Tom Stacey, is joined by synthesizer giving the popular carols a "relaxed mellow

feel" on the Decca New Line series (CD 425 215 2). But Decca is also highlighting two particular back catalogue items this year: On Christmas Night, with King's College, under Wilcocks (425 499, 2/4); and John Rutter's *The Holy Air*. The try with Clare College, Oxford, directed by Rutter (425 500 2/4).

The Galliard Brass Ensemble play popular carols such as *It Came Upon The Midnight Clear* on Carols For Brass on the budget-priced ASV Quicksilver label (CD/ZCOS 6035).

And Carl Orff's Christmas Story, sung by the Taber Knabenchor, is issued by BMG on Deutsche Harmonia Mundi (RD/RX 77139).

Led by Enchanted Carols, Soudisc, has a strong Christmas catalogue, the imaginative Gloucestershire company's musical boxes and hand bells collection, though 25-year-old this year, still sells reliably (CD-SDL 327 and tape).

And it is followed closely by A Tapestry Of Carols With Maddy Prior And The Carnival Band (CD-

SDL 366 and on tape) which is my personal favourite — understand that Prior is to record a collection of hymns in her inimitable style in January.

But Soudisc does have a new recording for this year: *Unterschied Yule*, with the Bristol Bach Choir singing accessible twentieth century music by Britten, Jubert, Howells, Paynter, Leighton and others, including some popular carols (CD-SDL 375).



VIOLINIST ANNE-SOPHIE Mutter has received gold discs for her Deutsche Grammophon recordings of Mozart's *Violin Concertos K216* and *K219* made with the Berlin Philharmonic Orchestra under Karajan — her recording debut. She was presented with the discs by Elette von Karajan, (right) the conductor's widow

REVIEWS

Just Classical — 101 Popular Masterpieces. Various Artists. *AVM Classics, JCB CD 10.* Distributed by Castle. CD/tape/LP. In the footsteps of 100 Greatest Classics and other similar series comes this compilation. Just Classical is a five-CD set containing 15 hours of music at a very competitive price. It brings into its net movements from Vivaldi's Four Seasons, solo piano music by Brahms, operatic choruses, concertos by Mozart, Strauss waltzes and many more reliably played on recordings from Bulgaria to Barbieroll. Particularly suitable for Christmas, it is a product for every record addict, no matter how close the classical section; and certainly of interest to non-specialist.

● Crossover

Violin Concertos, Elgar, Britten, Igor Oistrakh, Boris Gmitnikov, violins, Moscow Symphony/Leningrad Philharmonic. Olympic OCD 242. Not the kind of material that one expects from Soviet recordings on Olympic, but nonetheless absorbing for that. Both performances of these great English concertos are more intense than one would normally expect and also exciting in their virtuosity. 75 minutes of music, good value.

● General interest.

Wien, Weber And Strauss, Janice Weber, piano, IMP Masters MCD 12. Pickwick Distribution. One of two recordings by American pianist Janice Weber on the new full-price Masters series from Pickwick. She is an athletic pianist who covers an entertaining programme of horrendously difficult arrangements of Johann Strauss made by piano wizards of an earlier era. Godowsky, Friedman and Rosenthal must have grunted a little as they polished off these works, but Weber seems to play with staggering ease.

● General interest

NS

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Conference underlines WEA's classical intents

by Nicolas Soames

WEA INTERNATIONAL holds its first classical A&R and marketing conference in London this week, unveiling its new format for the future — and an imminent video signing.

It has created a new company, Teldec Classics International, to look after the A&R and marketing co-ordination leaving Teldec Record Service GmbH to run the pop music — and German classical marketing.

Dr Hans Hirsch, formerly with PolyGram Classics and for the last five years head of theatre and music for German TV's ZDF Mainz channel, has been appointed MD of Teldec Classics International. The company will be based in Hamburg.

And this week, Peter Andry, senior vice-president, classical reper-

tory, announced that final details are being put to an important worldwide distribution deal with a major record company.

Both these changes indicate the seriousness with which WEA is taking its developments of classical music, an intent underlined by this week's conference.

Frederic Sichter leads the Erato group, Hirsch leads the Teldec group, while there are also representatives from Nonesuch Records (including Bob Hurwitz), Elektra/WEA International Classics (Kevin Capps), WEA UK, WEA France, WEA Italy, WEA Pioneer and, of course, Peter Andry. Lopez himself is expected to attend in part.

"We want to consider clear guidelines as to the separation of artistic policies between the labels," says Andry. For example, some will be automatically more

interested in chamber music, and others in opera.

"We also hope to develop a clearer idea of how we see video and the growth of video and what we will do about it."

The first substantial release will not come until the new year — "within the first quarter of the year" as Andry puts it — and certain appointments still need to be made, including the WEA UK classical manager.

Andry talks of Teldec Classics producing some 100 audio titles a year, but hopes equally for up to 50 CDV and VHS releases. The titles will not be restricted to CDV, and VHS may be more in abundance initially. As with the audio titles, the first video releases will come early next year.

"We are rather in the hands of the Japanese manufacturers for CDV," acknowledges Andry.

A lot of work still needs to be done, both in the preparation of new titles and in remastering and repackaging, and reprinting of back catalogue. "What we are after is to give proper value for money but also upgrade the value of our product," declares Andry.

Ashkenazy in Moscow heralds EMI assault on video market

THE WORLD spectacle of the return to Moscow of pianist/conductor Vladimir Ashkenazy will be captured on CDV and VHS — courtesy of EMI which is preparing its first video package for release probably in autumn 1979.

It is one of a number of projects which EMI has invested — others include a Kiril to Kanawa Puccini/Gershwin programme.

It is part of a rapidly growing awareness of the commercial potential of such events on video.

NVC Arts, the leading arts video company, is involved in the Ashkenazy exploitation, selling the TV rights worldwide. But John Smith, MD of NVC Arts, notes a significant change in the marketing of classical videos.

Until recently, classical videos were an interesting but small corner of the visual market — TV rights were far more lucrative. "This is changing dramatically," says Smith. "With upwards of 1m CDV players in Japan, an increase from 300,000 to 450,000 in the US, and an increase from 20,000 to 50,000 in West Germany this year suggests that the new medium is gearing for real take-off."

And most of the major classical companies are now taking an interest in the video medium. Previously, classical titles have been mainly treated like feature films, but 20 operas and ballets are sim-



RED SQUIRE: Ashkenazy

ply swallowed by inclusion in a video catalogue of 500 Rambo/Robocop extravaganzas which are aimed at a rental market. But there is a greater realization that classical titles are better placed in record shops. "This makes much more sense from a marketing point of view," adds Smith. Some 60 of NVC's titles have been distributed by Castle over the past year, achieving some sales.

With Sony Classical putting millions of pounds into Karajan's legacy, EMI committing considerable sums to its video catalogue, and now WEA confirming a strong video commitment, there is little doubt that this will be one of the heavily contested areas over the next few years.

NS

... as Teldec loss spurs ASV growth

ASV, THE English independent run by Jack Boyce faces a difficult timing with their Christmas rush should bring it its best sales figures of the year. January 1 sees the departure of one of its main imported labels, Teldec, which is taken over by WEA.

But the company remains optimistic about its future despite the loss of such a major account. This is due to the expansion of the home label of ASV, typified by the collaboration with the London Mozart Players and Jane Glover, but also with its work elsewhere, including the Lindsay String Quartet.

"We have been concentrating our efforts because of the imminent departure of Teldec," says Roy Crick, marketing manager. "We have covered the rate sale so that our sales on ASV alone now equal the combined sales of ASV and Teldec a few years ago — and we still have an on-going commitment to the Swiss label Novalis and RPO Records," he adds.

Crick says the company has not been rushing around the marketplace looking for something to replace Teldec. However, ASV was keeping an open mind, and Crick intimates that there may be some news in the spring.

Certainly, his statement is backed up by developments within ASV. When the company first recorded the London Mozart Players 18 months ago, the plan was to do two records a year.

ASV is also proud of its work with the Lindsay String Quartet. There are now 28 Lindsay recordings in the catalogue, a substantial repertoire covering cycles by Bartok and Beethoven, the late Schubert quartets, the widely-praised recording of Tippett's String Quartet No 4 (which was

written for them) coupled with Britten's No 3, and they are continuing with their Haydn recordings from the well-received Wigmore Hall concerts.

Haydn Live No 2 has been voted the record of the year by *Which Compact Disc*, and this month comes Haydn Live No 3, containing three quarters, Op 20 No 5, Op 33 No 4, and Op 71 No 2. It is available on DCA 674 as the basic LP number, with CD and 2C as the compact disc/tape prefixes. It demonstrates, incidentally, that almost alone among UK independents, ASV supports the LP.

ASV has recently signed a new contract with the Lindseys, extending to four rather than the normal three years. This will include Brahms' Piano Quintet with Peter Frankl and other nineteenth century repertoire, which may also cover music by Janacek and other Eastern European composers.

December sees a world premier recording on ASV. The violinist Rodolfo Bonucci discovered the first movement of a unfinished violin concerto by Fauré. And it is included in a work of orchestral pieces including the Elegy for cello and the Pelléas and Melisande Suite, played by Bonucci and the Orquesta Filarmónica de la Ciudad de México conducted by Enrique Botz (DCA 686 and on CD/tape).

From RPO Records comes an unashamedly popular programme — The RPO Live At The Royal Albert Hall conducted by Michael Read complete with Scots Guards, Musketeers of the Sealed Knot et al. They play Tchaikovsky's 1812, Bolero, Stars and Stripes Forever, the Polovnian Dances and much else, extending to 76 minutes of music (RPO 8019) on all formats.

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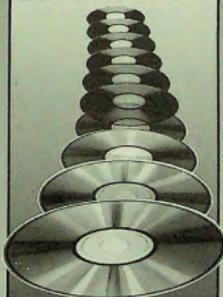
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DIARY

THE POLYGRAM/EUK spot (see p.1) has a familiar ring about it and — for the sake of sales — we hope it doesn't degenerate into a winter of discontent. . . . To be, or not to be. That is the question over at Soho Square where a realignment of CBS's interests looks increasingly likely. Following recent film alliances, could the company be going once more into the breach to do a deal that has less to do with music and more to do with a recent film of royal connections? . . . Expansion is a certainty and while some music business execs seem to operate from wine bars, CBS is taking one over, moving into the space vacated by Tracks hairstyle on the ground floor. . . . We'll leave you to guess who **Brian Shepherd** is referring to when he says "I fell foul of the Prince of Darkness", when commenting on the reasons for his departure. . . . The once golden touch of Shep and A&R cohort **Chris Briggs** seemed to desert them on joining A&M but with talent-finders currently commanding the highest salaries, it's unlikely they will remain without offers. . . . Briggs — a wealthy chap through override royalty deals going back to his Phonogram days — has already been talking to WEA, we hear. . . . No more Mr Nice Guy? **Howard Berman** appears to have acquired a sharper set of teeth while operating in the States, and can be expected to use them in his new A&M role. . . . **Rick Blaskey** is exiting EMI's International Marketing division and can't be long before the division — a creation of **Bhaskar Menon** — comes under the closer scrutiny of EMI supremo **Jim Fife**? . . . A celebration of the life and work of **Roger Scott** will take place on December 7 at a venue in London. Admission will be limited, so those keen to attend should telephone 01-485 2583. Donations will be accepted for the benefit of the DJ's family. . . .

BACK IN the hurly-burly, **Michael Levy** gets 10 out of 10 for timing, with the announcement of his PolyGram venture coming at a time when **Chris Rea** — nursed over many years by Levy's Magnet Records — is at the top of the album chart. . . . His tax bill on returning to the UK would be crippling but it's difficult not to link the lurch of **Iving Azoff's** new company in the UK with **David Simons's** current availability. . . . A joke current at PolyGram is that **John Walker** — a devout **Van Morrison** fan — was so distraught when the singer switched from Phonogram to Polydor that he just had to follow him. . . . "Pete, you make great records but you're a lousy journalist," says CBS MD **Paul Russell** in the latest issue of *Number One* hitting back at allegations in **Pete Waterman's** regular *Hilman* column that "big record companies like CBS and WEA" want to kill off the single. . . . The British are coming, WEA's **Max Hole**, **Alan McGee**, **Fraser Kennedy**, **Malcolm Dunbar** and **Hugh Attwood** are getting across to New York right at the start of their new responsibilities to meet up with Atlantic and Alco execs.



THE LOVE Lines are open: Richard Carpenter visits Capital Gold DJ David Hamilton to promote his Love Lines LP.



JUST WILLIAMS: BMG/RCA managing director Lisa Anderson joins Don Williams to celebrate his UK tour.



TEAM TALK: The newly-promoted and appointed CBS sales staff gather for a team picture.



TAYLOR MADE: A media reception is held for Anisa artist Taylor Dayne.



HITWOMAN: LIZZIE Webb puts the Hitman Roadshow members through her fitness course.



DANCING PARTNERS: BMG rewards Entertainment UK for its efforts in supporting the Dirty Dancing album.



CRAZY LADY: Kym Mazelle promotes her album Crazy at HMV Fulham.



FEELING EVEN better: Mötley Crüe and WEA staff toast sales of the Dr Feelgood album.

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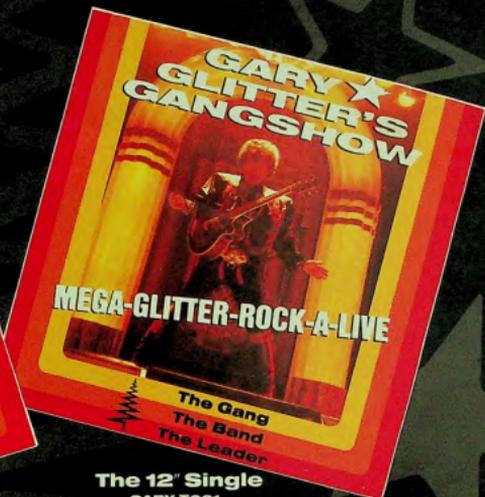
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In last week's issue of *Music Week* the "next 25" from the previous week was reprinted inadvertently. For the record, here is the full run down of positions 76 to 100 as it should have appeared.

THE NEXT 25

76	52	THIS OLD HEART OF ...	Warner Brothers/7 (3407) (M)
		Earl Swarnik (Bernard Edwards/George Horne)	Johns Music
77	68	HAPPY ENDINGS (GIVE ...)	141 14 (11) (S)
		David Earl Jones/Comet	SB Music
78	-	IF YOU WANT TO HELP	Spinnin' 081 (7) (S)
		BBK (Dillon & Neal Dean) (David Marks)	PolyGram Music
79	76	JAMIE'S GOT A GUN	Golfco 121 (407) (M)
		Arsonists (Steve Fishkin)	Imago Song Music
80	73	HOUSE OF THE BLUE DANUBE	Cap 194 (727) (1-0)
		Whitney Williams (John Lennon/Robert Taylor)	Mercury Records
81	61	HEAD ON	Blues T Tapes 807 (477) (M)
		John Lee Hooker (Wilson Pickett/Earl Stone)	Warner Chappell
82	-	THE WAY YOU LOVE ME	Warner Bros W 740 (7) (M)
		Karyn White (J. A. Roberts)	Warner Chappell/Travis Music
83	69	WATERFALL '89	Empire 1927 (12) (S)
		Wanda S. Cole (Shirley B. Cole) (LBI Music)	Warner Chappell
84	-	COME HOME	Empire 1927 (14) (S) (S)
		James Brown/Gold/Universal	Copyright Control
85	75	THE KING IS HERE/THE 900 ...	Decca/DK 112 (8) (M)
		43 King (DJ Mark The 45 King) (Steve Toff)	Decca
86	-	FIRST PLACE	Mercury/Phonogram 141 (S) (7) (S)
		Carolee Beckett (Earl Cole)	Sound/Columbia Music
87	72	WHEN LOVE TAKES OVER YOU	MSA 12 (74) (7) (M)
		Deena Simon (David White/Wendell)	All Stars Music
88	62	WITH EVERY BEAT ...	Arise 1108 (17) (4709) (8) (M)
		Taylor Dayne (R. White) (RCA Music/Decca)	Decca
89	81	DEFIANTION OF ...	Star 100 (7) (1) (S) (S)
		Ernie Goodwin/Arise (J. Sanderling)	Star/Ernie Goodwin
90	68	JUST WANNA TOUCH ...	Liberty/Polygram 188 (S) (4) (7)
		Falck (with backing vocals) (Falck)	Copyright Control
91	80	SAVE THE LAST ...	Arise 12 (107) (7) (4) (7) (8) (M)
		Ernie White (Robert Kraft) (Earl Cole)	Decca
92	96	I CAN'T WAIT	Empire 1915 (12) (S)
		Deena Simon (Steve Wilson) (Dubs/Gold)	Mercury Chappell
93	-	DON'T PRAY FOR ME	Public 113 (S) (4) (7)
		Little Angels (Deena Simon)	Big Bad Music/PolyGram Music
94	91	STARTING OVER AGAIN	141 (S) (174) (7) (S)
		Kevin Lyle (Michael Hayes)	Seven Seas (LBI Music)
95	-	WALK ON BY	Cap 195 (7) (2) (8) (M)
		Don Cornell (James Taylor) (L. Mackenzie)	Capitol Music
96	-	FOR THOSE WHO LIKE TO ...	Public 113 (S) (7) (7) (S)
		Tom Hoge (The Hollywood Impact)	Warner Chappell Music
97	-	WORLDS APART	Mercury 1125 (4) (7) (S)
		Roger Davidson (Gary Katz)	Blue Mountain/Warner Chappell
98	94	EMPTY SPACES	Cap 194 (S) (7) (1-0)
		Sammi Smith (G. Ingram) (L. Samp) (Sanderling)	Mercury Chappell
99	87	BAD CASE OF LOVING YOU ...	Mercury 1125 (4) (8) (7) (S)
		Robert Palmer (Robert Palmer)	Warner Chappell Music
100	83	THIS SIDE OF LOVE	Cap 194 (S) (7) (1-0)
		James Earl Ray (J. T. Ray) (Tony Green/Tony)	Capitol Music