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MUSIC WEEK



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Police purge Palais pirates

CANNES. The world music industry is resorting to strong medicine to purge the plague of pirates at Midem.

For the first time in the event's 24-year history, French police — at the invitation of the IFPI — raided two stands on the floor of last week's Cannes show. Now both the Midem organisation and the industry's copyright watchdogs say that if the pirates come back, they

will be ready for them.

The raids were orchestrated by the IFPI and conducted in conjunction with local detectives and resulted in the seizure of discs, tapes and promotional material. In a further action, documents were taken away from a third stand. Criminal proceedings are now pending against several exhibitors.

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Midem '91 — a silver lining

CANNES. With Midem 1990 over by less than a week, thoughts are already turning to next year's 25th anniversary event.

Midem organisation managing director Xavier Roy says he is looking forward with the underlying principle of "more music, more business and, hopefully, less piracy", but says he also wants the event to be the world forum for the music industry.

Roy contends that one of Midem's primary functions is as a meeting place and a platform for making new contacts, a role he sees as more significant than the deals actually done at the event. He regards it as the challenge upon him and his team to create the right atmosphere for that communication to happen.

Roy says the 1990 event was "frenetic and exciting" and main-

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Publishers take law into their own hands

CANNES. The biggest upheaval in the mechanical royalty system the UK music industry has ever seen will come into effect on April 1 — at the instigation of the publishers and to the likely resistance of the record companies.

The Mechanical Copyright Protection Society is laying down a new schedule which will see record companies paying 9.504 per cent of published dealer price instead of the present 6.25 per cent of retail price. The MCPS is introducing the system after meeting with the BPI, and says if record companies do not like it then they can refer the scheme to the Copyright Tribunal for arbitration.

The new rates — which are broadly in line with the BIEM system which operates in all European countries except the UK — were announced by MCPS managing director Bob Montgomery of Midem. Referring to the meeting between the MCPS and the BPI on January 15, he said: "We were a little disappointed that the BPI, rather than accepting our suggestion that they should discuss and negotiate local conditions, asked us to lay down exactly what we wanted to do in the UK. That we have now done.

"We think this is a very positive step forward and, after consideration, the record industry will probably agree. If they do not like it, I am sure they will consider referring this whole matter to the Copyright Tribunal.

"We have warned the record companies that we do not pay their bills that they will have their pressing cut off. The new Copyright Act gives us the power to do that. It has always been a disappointment to us that we did not have that

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BOTH THE BPI and the MCPS are insistent that relations between the organisations are cordial. As evidence of the polite nature of the proceedings, Bob Montgomery was one of the guests at the BPI's Midem cocktail party. He is pictured here (right, above) with BPI chairman Terry Ellis.

Chrysalis: first the bad news...

CHRYSLIS IS plotting a different story for the Nineties following a disastrous last chapter in the Eighties. US record company losses of \$21.7m dragged down Chrysalis Group performance to a loss of £11.5m on ordinary activities before taxation for the year ended August, 1989 — compared to a profit of £1.8m for the previous 14-month period.

The poor showing comes as little surprise — least of all to new record company partner Thorn EMI — and the US drain is accounted for in part by a financial "clean-up exercise", according to Chrysalis Inc vice chairman Joe Kiener. Kiener says that more than \$7m-worth of inventory was finally written off in addition to an unprecedented level of returns arising from the company's distribution switch from CBS to EMI's CEMA.

Turnover in the US dwindled

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12 per cent rise in royalty rates

THE BIEM-IFPI system for mechanical payments is a framework within which there are local variations in individual territories. The parts of the framework which the MCPS is seeking to lay down in the UK would mean a 9.504 per cent royalty on cassettes and vinyl discs

and an 8.45 per cent payment on compact discs. The MCPS says this represents a 12 per cent rise on current rates.

Under the new system, record companies would account quarterly and would have 45 days to pay at the end of each quarter.



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| | | | 5 keele university | |



ACTIVE RECORDS is releasing a new single, Carole Ann, this week to coincide with a UK tour by Excalibur. An album, One Strange Night, will be released in February.

MUSIC WEEK



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● ARTISTS ON tour to promote releases this month include: **Gary Clail's** On-U-Sound system — cassette and CD release on On-U-Sound of the album *End Of The Century Party*, out this week. **Mary M Hope** — mini LP, *Monster Is Bigger Than The Man*, out on Silvertone on February 5. **Johnny Cash** — album, *Boom Chicka Boom*, on Mercury in March. Tour to coincide. **Dionne Warwick** (below) — a love song on BMG Enterprises, *The Almonds*, out now. **Mortal Sin** — new single, *I Am Inmortal*, out on Vertigo this week. **Slide** — single, *Down So Long*, out on Mercury this week.



MCPS sets code to catch out video music 'cheats'

THE ACTIVITIES of "cowboy firms" in the video production industry are costing library music publishers £7m a year, according to the Mechanical Copyright Protection Society.

Mark Isherwood, head of licensing at MCPS, says that many makers of corporate, educational and product launch videos are either not declaring or under-declaring the amount of music used

in their films. Citing a recent case where a production company paid \$4,000 less than it should, he adds that "if this happens in only 5 per cent of the market, a huge amount of copyright material is being stolen."

To combat the problem, MCPS has strengthened its licensing staff and has prepared a new code of practice for all facilities and production houses using library music.

While the production company division of the Independent Video Companies Association has broadly accepted the need for full reporting of music use, facilities houses are split on the issue and the IVCA's facilities group has refused to negotiate with the MCPS. "We have temporarily hit a brick wall," admits Isherwood.

The MCPS has set April 1 as the date for the introduction of the codes of conduct. "If no satisfactory agreement has been reached by then, Isherwood believes that production music publishers may cease the supply of compact discs to many of the estimated 4,000 companies involved in non-broadcast video. "They invest up to £1/2m in new products every year," he says. "And they're fed up with being cheated of their income."

BPI quizzes Granada over 'pay-for-play' policy

THE "PAY-for-play" dispute between the BPI and Granada is continuing this week with record companies still unhappy.

Granada Television had originally sent invoices to a number of companies asking for reimbursement of fees paid to artists under its existing agreement with the Musicians' Union.

The BPI then investigated the situation saying it implied that BPI members were being required to pay for their artists to appear on UK TV.

But Granada says it only re-

quested payment from record companies in cases where they were offered more musicians than they had budgeted for. The BPI's legal adviser Sara John disagrees.

"I have asked Granada to look into the matter further as our information is that several BPI members have been asked to pay for all their musicians used by Granada," says John.

She adds: "I would not have thought it would be in record companies' interests to create a situation where broadcasters expect payment in such cases."

Conn escapes gaol sentence

PROMOTER MERVYN Conn has been freed by the Appeal Court after being sentenced to a two month gaol sentence two weeks earlier.

In December, Conn was found guilty of indecent assault and sentenced at Southwark Crown Court, in London. The conviction followed an incident in November 1988 involving a receptionist at Conn's office.

In the Appeal Court, Conn's counsel Mr Graham Boal argued that the incident was "one single blot on 55 years of good character". Mr Justice Tudor Evans said it was certainly a case for a short sentence but for a man of 55 with a previous exemplary character it

was a classic case for a suspended sentence.

The two month sentence was suspended for two years.

● DISTRIBUTOR TARGET Records is to purchase Birmingham-based wholesaler and distributor H R Taylor from parent company Aston & Taylor.

Target will be transferring H R Taylor's accounts department to its headquarters in Croydon but says that otherwise no changes are planned.

H R Taylor's managing director Derek Wareham is to retire at the end of January and will be replaced by Bill Lamb who has worked with BMG, WEA and PolyGram.

£1/2m campaign backs Brits LP and video

AN ALBUM and video of artists nominated for British Record Industry Awards are being planned by Telstar.

It will be launching a £1/2m television and radio advertising campaign to promote the double album which will be available on all formats and released on February 12.

The album is titled *The Awards 1990* with the same title for the video which is also released on February 12 and backed by the same advertising campaign.

The Brits Awards, due to be broadcast on February 19 the day after the ceremony, are to be received by more than 50 countries including Eastern Bloc territories and China for the first time. Overseas sales of the show will be handled by Music Box and — for the US — by DSL Enterprises.

Radio One will broadcast two programmes connected with the Brits Awards on February 19. These will be broadcast immediately after the BBC 1 screening of the Awards.

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'Get it together' — Rezon's new challenge

NEW MANAGING director of PolyGram Record Operations Peter Rezon has been handed the biggest logistical challenge in the record industry — that of integrating and streamlining all aspects of the largest sales and distribution outfit in the UK.

Rezon — most recently commercial director of PolyGram UK — will now be ultimately responsible for every stage of the sales and distribution process from the moment the rep walks in a shop or calls on the telephone through to when the order is despatched and received by the customer. This is in addition to his present responsibilities.

At the same time PolyGram operations director Brian Follows has

left the company after 20 years "to explore new career opportunities", he says. PolyGram ended the Eighties as the largest UK record distributor (MW, January 27), bolstered by recent label acquisitions and the switch of Virgin's business from EMI, and Rezon observes: "Over the last four years the base of record company operations has broadened considerably and we feel we need a full commercial unit to look at the needs not only of our own labels, but also of our third party customers.

"The volume of product coming out of the one location is such that we have a responsibility to both our distribution clients and our retail customers to get every stage of the process right."



CBS IS moving into the film market by buying a 15 per cent stake in Kenneth Branagh's Renaissance Films plc. CBS UK is now the single largest shareholder in the company and CBS chairman Paul Russell becomes a director of Renaissance. Under the deal, CBS's video division will release Renaissance's only film to date — Henry V — on video in April, the division's first feature film project. All future Renaissance products will be released on video through CBS. Of Branagh, Russell says: "He has a lot of brio, enthusiasm and talent in ascending order — which makes it a good bet for us."

Pictured are, from left, Renaissance chairman Stephen Evans, Kenneth Branagh and Paul Russell.

Publishers

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power in the past." Montgomery adds, though, that he is anxious to avoid a referral to the tribunal, for reasons of cost among others.

However, he states that the MCPs would be confident of winning at any such hearing.

BPI chairman Terry Ellis comments: "They know we are not going to welcome their proposals with open arms. What we have said is that we want to start discussions as soon as possible. We have been trying to start discussions since August and that is what we are still trying to do.

"What they have presented us with is a summary of their proposals; they have not presented us with a full scheme. We cannot, therefore, give a full, considered response until we have had their full proposals.

"Yes, they have the power to stop us pressing records, but if they try to impose a rate without negotiation then that will be unacceptable." He contends that to stop record production would be as harmful to publishers as to record companies.

Ellis says he is hopeful the issue will be resolved without recourse to a tribunal. He feels there is time and room for negotiation outside the formal framework of a tribunal.

Chrysalis

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dramatically as takeover speculation was rife because "a lot of artists were reluctant to release their records while that uncertainty was going on", says Chrysalis Group chairman Chris Wright. Wright adds that artists also "didn't want to get caught up in a distribution change".

Best spots in the figures included a profit by the UK record company of £0.6m, "another successful year" for Lasgo Exports and record profits from the worldwide music publishing operation of £0.7m.

The sale of half the record company to Thom EMU contributed an extraordinary profit of £51.8m, covering the year's losses, wiping out high interest borrowings and providing funds for acquisitions and organic growth. Wright highlighted involvement in consortia bidding for radio or television franchises as priority investment areas.

In record operations the US company is not expected to achieve profit in the current year and Wright says: "There is no question that we will do the 12 months figure of last year in the first six months of this year."

Palais pirates

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The problem of piracy at the event was highlighted when Quincy Jones used his man-of-the-year press conference to display suspect material obtained at the show.

However, the size of the conflict is indicated by WEA Switzerland managing director Claude Nobis when he says: "It's awful and it's increasing."

Nobis is assisting the IFPI in its efforts, and he comments: "There are 16 stands selling suspect product. The people who run them are staying at the best hotels in Cannes and they are making a fortune."

IFPI anti-piracy co-ordinator Ian Haffey is pressing for clauses to be inserted in next year's Midem contracts which would mean that suspected pirates could be excluded from the show. At present, French trading legislation makes it unlawful to refuse a stand without proof of illicit activity.

Midem managing director Xavier Roy says his organisation is all too aware of the problem. Referring to former IFPI president Nesuhi Ertegun and his anti-piracy efforts over many years, Roy states: "I often think about Nesuhi, and when I do my hair stands on end. When that happens, I think that Midem should not be a place where the people against whom Nesuhi fought are given privileged access."

Big Wave takes on Trax Music

A MANAGEMENT buy-out will see Trax Music become part of the Big Wave group.

In a deal of "a substantial sum", Trax managing director Colin Ashby and Big Wave have joined forces to effect a management buyout of the record company, which was owned by Filmax.

As part of the deal, all the company's 11 staff except a receptionist will stay with Trax.

Midem 91

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It is the culmination of "everything I have been trying to do for the last 22 years".

This year's show attracted 429 UK companies — a 33 per cent increase on 1989 — and a total of 1,697 from elsewhere in the world, a rise of 24 per cent. The figure for the UK was the highest of any participating nation.

Roy contends, though, that there is room for more stands and more people and cites higher attendance at MipTV and Mipcom as evidence that the Palais des Festivals will hold more.

However, he admits: "I'm not saying everything was perfect this year. But we wanted to give it the correct touch and the right atmosphere for the needs of our clients.

World BRIEFING

NEW YORK: A Soundata survey has shown that 22 per cent of record buyers who own a cassette single also own the album from which the single was taken. Of these people, 45 per cent purchased the album first, 54 per cent bought the single first and one per cent could not remember. These are some of the findings of the major label-sponsored study based on interviews with 1,000 music buyers. The findings, as yet unreleased by the labels, also found that 18 per cent of those who owned a cassette single but hadn't purchased the album intended to do so.

LOS ANGELES: Companies believed to have approached Geffen about a possible sale of the company include Paramount, MCA, Walt Disney Company and Thorn EMI. At least one offer is reported to be in the range of \$800m. But both Geffen's owner David Geffen and label president Ed Rosenblatt have continued to deny the reports and the other record companies believed to be involved have made no comment. It is also rumoured that David Geffen himself may be behind the stories, in a bid to raise the profile of the company.

COLOGNE: From April 1, EMI Music's German marketing company EMI Electrola will split into three separate label divisions with individual sales teams. The three divisions are: EMI which will handle Anglo-American repertoire with Erwin Bach appointed as divisional managing director; Electrola which will handle domestic product along with some European artists, the IRS label and sales for Chrysalis; its managing director will be Lother Meierzhagen. The third label is EMI Classics which will handle classical repertoire and will be headed by Dr. Bernhard Krajewski. There will also be a central services sector which will provide administrative services.

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Jumbo and Crash clash in Leeds

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THE ROLE that music plays in the city of Leeds is greater than many might imagine. The west Yorkshire city certainly has more to offer than a string of dour Goth bands.

The former mill and mining area has a thriving independent scene encompassing many genres including indie, heavy metal, Irish and folk music. This has been boosted by a sizeable student population and, along with a number of multiples, a strong representation of independent record dealers.

There are two non-specialists — Jumbo Records and Crash Records — as well as The Classical Shop. All are situated a short walk from each other in the city centre.

Of the non-specialists, Jumbo has been in the city the longest — since 1971. Shop manager Hunter Smith says the shop has moved site three times.

"Originally, we were in the back of someone else's shop. He sold cassettes and he wanted someone else in there to sell LPs. But when

he saw how well we were doing he decided to do it himself and chucked us out," says Smith.

Jumbo then took over a stand in a Victorian arcade in 1972 and sold mainly singles. After outgrowing its stall, Jumbo moved in 1974 to the Merrion Centre and remained there until 1988 when an increase in business again forced a move — to St Johns Centre.

This last move proved a watershed for Jumbo. "Previously, our shops had always been quite small and crowded. This time we decided to go a bit more upmarket," says Smith, whose shop is a member of The Chain With No Name.

Smith says the shop caters for a wide age group and a variety of tastes and has pride in its customer service.

"We make time to answer people's queries. We have got the EROS computer system and we display it on the counter and it gets a hell of a lot of use."

The shop also has a listening

booth which is popular says Smith. "It gets a lot of use, particularly from the more mature listener and from our regular DJs who can hear what's new," he says.

On competition, Smith says the multiples do not pose a threat as they cater mainly for the chart product buyers but, he says, there is occasional animosity between Jumbo and Crash Records.

"They are our closest rivals in terms of the customers we serve but at the same time I would say it is healthy competition really."

Jez D'Netto, manager of Crash Records, agrees that the multiples cater for a different market. "Us and Jumbo are competitive on the indie scene stuff but we are the only ones that specialise in metal and we make a killing on it," says D'Netto.

As Crash has two shops in the city, it likes to think it has the upper hand. "We started three years ago as an expansion from our York shop. We opened a place at the University which, naturally, did a lot of business with the students."

Another shop was then opened nearer the city centre with two floors — ground floor for cassettes and CDs and a basement for LPs. The university shop then closed, due to space, and reopened in the Merrion Centre.

It is that store which still seems to attract most of the students, says

D'Netto. Apart from buying records, the students can also get tickets for university concerts (Jumbo Records also sells them).

Crash also does well with dance product. "We do extremely well with dance singles. In fact, our biggest sellers are on 12-inch," he confirms. But he adds that dance distribution could be better and the shop was represented at Midem this year in a bid to find a way of setting up a direct distribution link with dance labels.

Video is a big seller too. "We never used to sell videos until just before Christmas and we didn't

realise that they are so popular."

To capitalise on that and the success of CD, Crash plans to open a CD video shop in Leeds later this year. D'Netto describes it as a more upmarket store but other details have yet to be finalised.

The other independent is The Classical Record Shop, based in the Merrion Centre, run by classical fanatic Graham Bennett.

Bennett worked as an assistant at the city's previous classical shop, Barkers, before setting up his own business in the Sixties. Unfortunately, Bennett was unavailable for comment as Frontline went to press.



THE LUCKY winner of BMG Distribution's £500 draw, Malcolm Allen of Malcolm's Musicland in Chorley (centre) receives his travel vouchers from BMG area salesman Steve Moss, left, and RCA national sales manager Ken Rowlands. Gift vouchers were also given to the 10 winners in the company's lottery, The Big Money Game.

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Wangford strides out in Big Country

by Andrew Vaughan

TWO YEARS on from the groundbreaking but somewhat tentative A-Z of country, Artifax Productions and cult UK singer Hank Wangford are again attempting to show country music in a more intelligent and comprehensive light.

Big Country, with three episodes already aired on Channel Four on Tuesdays at 11pm, offers a bold and imaginative follow up to the reasonably successful A-Z. Again Wangford is writer and presenter but there have been a couple of significant developments on the first series. Firstly, the appearances of the Wangford band have been pared down and by flying them out for location filming rather than being stuck in London's Mean Fiddler, the performances have a context and credibility.

More importantly the research team has continued to raid TV companies for archive footage some of which is quite remarkable — most notably an early Sixties clip of Willie Nelson in polo neck sweater, more Perry Como than Jesse James, crooning through his biggest hit as a songwriter, Crazy.

If the biggest criticism of the first series was its skimpy approach to a diverse subject then producer and director Peter Orton has gone a long way towards setting the record straight by concentrating on each show.

Wangford, portraying country music as being far broader in scope than that ordinarily present-



BIG Country presenter Hank Wangford joins the Footwear Twins for a shuffle

ed on television, was the series focus.

"Most people have a very narrow view of country music in this country. And that's not their fault because you have to make a real effort to discover the breadth and variety that country has to offer. There is a world of difference between say Loretta Lynn and a rocking Tex Mex band but still people put it all under one banner."

The areas chosen for investigation by Wangford and his crew — Hanky Tonk, Women, gospel, duets, Bulgaria, Mexico — are diverse enough to attract viewers away from the country music mainstream and should also add knowledge and information to those al-

ready in possession of every record Jim Reeves ever made.

Cutting a wealth of information and footage into six segments proved tricky. Where does one place Patty Cline, say — under honky tonk, MOR or Women? But the overlaps are well explained by Wangford and a great deal of ground is covered without the feeling of superficiality which pervaded the A-Z.

As a presenter, Wangford comes into his own when that tongue-in-cheek sarcasm is allowed out of the bag. It surfaces amusingly on the gospel episode. Elsewhere, his very real enthusiasm for harmony mountain singing shines through on the duet programme.

As Wangford says: "There's a fascinating thing about duets in country. There's often a family connection, like the Louvin Brothers or the Everly's and those family harmonies just could not be replicated by anybody else."

Wangford's already upset a number of country fans with his apparently irreverent approach to the subject but it's not something he worries about. "There will always be that body of country fans who want to keep it all Willie Nelson or Merle Haggard. I like the stuff too but I also want people to get a glimpse of the far reaches of country singers from Texas like butch Hancock and Mexican Mariachi bands."

The programme from Mexico is a fascinating social documentary relating immigration patterns and a spread of music from south of Texas that has had a vital effect on mainstream. Importantly the programme also looks at Mexican music in its own right, not just as an appendage on white working class country.

An impressive follow up series, then, that only whets the appetite for yet more programmes examining the variety and depth of music found in the southern states of the US (and if Wangford has his way, far beyond that). It's not so puffed as to drive people away but there's enough social context to point country music as more than just a slice of Saturday night entertainment. With any luck the third series will carry on in Artifax's steadily pioneering footsteps.



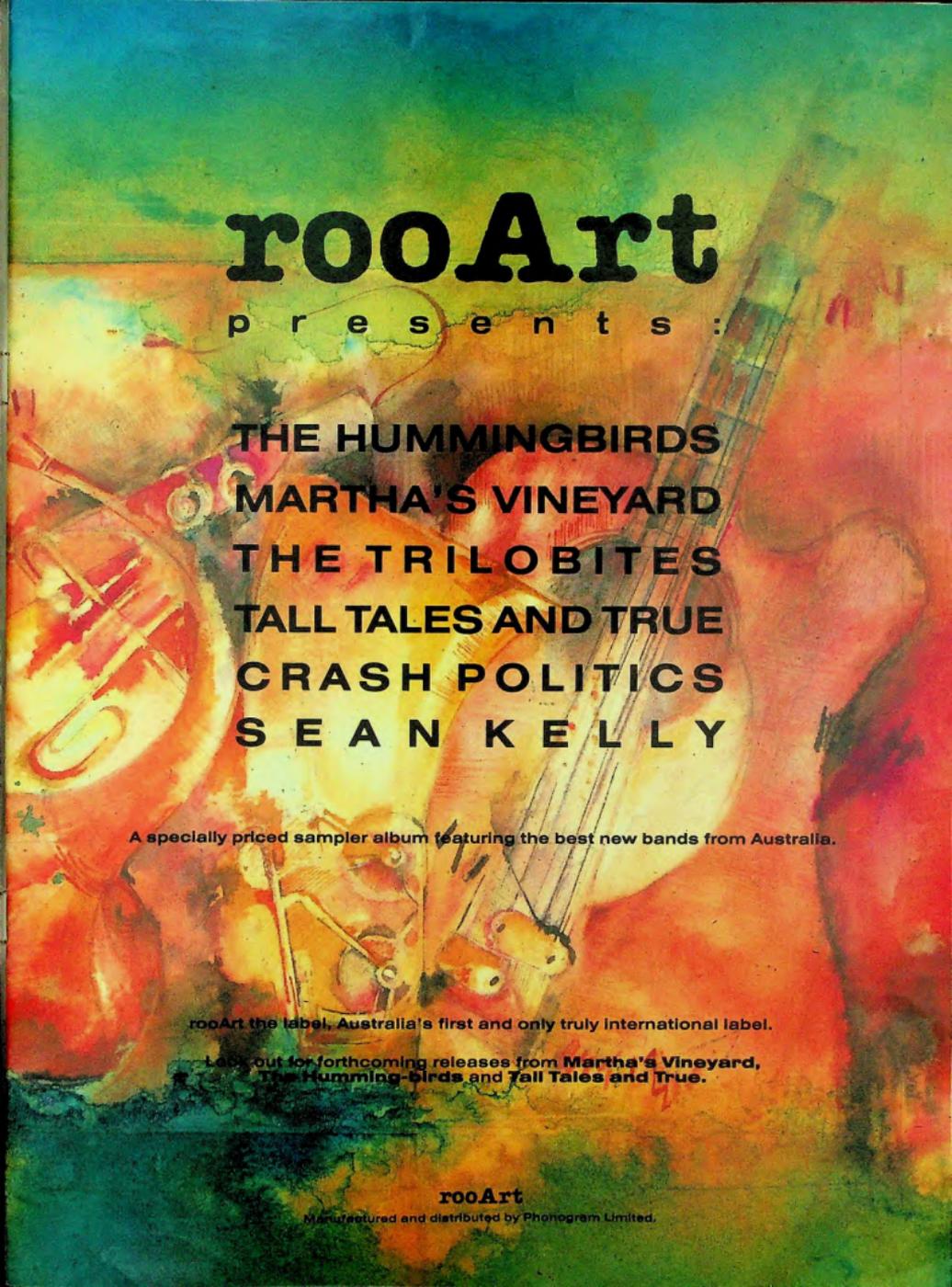
HANK WANGFORD maps the place the A-Z of country didn't reach in his latest Channel Four series

TOP-10 COMPILATIONS LPs

1	GREATEST HITS	RCA PLV0407 (BMG)
2	THE KENNY ROGERS STORY	Liberty SMY029 (E)
3	THE COMPLETE GLEN CAMPBELL	Stylus SMR979 (S)
4	BEST OF WILLIE NELSON - ACROSS THE	Tablar STAR 2317 (BMG)
5	VERY BEST OF JIM REEVES	RCA PLR0517 (BMG)
6	ANNIVERSARY - 20 YEARS OF HITS	Topic 4502921 (E)
7	THE COLLECTION	Collector Ser. CC37183 (BMG)
8	VERY BEST OF DON WILLIAMS	MCA MCF4011 (E)
9	BEST OF GLEN CAMPBELL	MFF-DMCF 8023 (E)
10	THE COLLECTION	Collector Ser. CC37159 (BMG)

TOP 20 ALBUMS COUNTRY

1	THOUGHTS OF HOME	Telstar STAR2372 (BMG)
	Daniel O'Donnell	CS1AC2327/CD/TC2327
2	STORMS	MCA MCF3066 (E)
	Nanci Griffith	C-MCMCF3066/CD/DMCF3066
3	FROM THE HEART	Telstar STAR2327 (BMG)
	Daniel O'Donnell	CS1AC2327/CD/TCV2327
4	COPPERHEAD ROAD	MCA MCF3426 (E)
	Steve Earle	C-MCMCF3426/CD/DMCF3426
5	NO HOLDIN' BACK	Warner Bros WX292 (E)
	Randy Travis	C-WX292/CD/WX292/CD
6	LONE STAR STATE OF MIND	MCA MCF3364 (E)
	Nanci Griffith	C-MCMCF3364/CD/MCAD5927
7	AS LONG AS I HAVE YOU	RCA PL90393 (BMG)
10	DON WILLIAMS	C-PL90393/CD/PD90393
8	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP)
	Daniel O'Donnell	C-RITZL0043/CD/RITZCD105
9	OLD 8 X 10	Warner Bros WX162 (E)
	Randy Travis	C-WX162/CD/KR9254662
10	ONE FAIR SUMMER EVENING	MCA MCF3435 (E)
	Nanci Griffith	C-MCMCF3435/CD/DMCF3435
11	JUST LOOKIN' FOR A HIT	Reprise WX310 (E)
	Dwight Yoakam	C-WX310/CD/WX310/CD
12	KEYS TO THE HIGHWAY	CBS 4660021 (E)
	Rodney Crowell	C-4660024/CD-4660022
13	I NEED YOU	Ritz RITZLP0038 (SP)
	Daniel O'Donnell	C-RITZL0038/CD/RITZCD104
14	ALWAYS AND FOREVER	Warner Bros WX107 (E)
	Randy Travis	C-WX107/CD/WX107/CD
15	ABSOLUTE TORCH AND TWANG	Sire WX 259 (M)
	Kid Lang & The Redmen	C-WX259/CD/WX259/CD
16	LITTLE LOVE AFFAIRS	MCA MCF3413 (E)
	Nanci Griffith	C-MCMCF3413/CD/DMCF3413
17	STORMS OF LIFE	Warner Bros 9254351 (E)
	Randy Travis	C-9254354/CD-9254352
18	WHITE LIMOZEEN	CBS 4654325 (E)
	Dolly Parton	C-4651354/CD-4651352
19	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP0031 (SP)
	Daniel O'Donnell	C-RITZL0031/CD/RITZCD107
20	GUITAR TOWN	MCA MCF 3335 (E)
	Steve Earle	C-MCMCF 3335/CD/DMCF 3335



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TRACKING

by Dave Henderson

THE STUNNING second album from **Mary, Mary, Happy, Happy**, *Monster Is Bigger Than The Man* on Silvertone through Pinnacle is certainly worth further investigation. Featuring several new tracks, a batch of five versions of tracks from their excellent Museum debut album and a few rarities, it makes for eight tracks that cross the boundaries of Buffalo Springfield, Brian Eno and lots of other very, very good influences that all and sundry should have.

RONIN RECORDS is a new operation set up by members of **23 Skidoo** in an attempt to keep dancefloor activity at a maximum. **Ronin Inc.** is a collective of musicians and DJs who'll be rallying around particular talents to unleash some mighty 12-inchers. The first fruits of this partnership comes with **The Paradise Brothers'** Latin hip house groove on Jailbreak and **Eazy by Normski**. These two will be followed **MC Feroe's** Being Played and a compilation album called **On The Mix Tonight**. All discs should be available through the usual independent dance channels, but any problems should be taken up with the Ronin boys on 071-226 1550 (and that's the first time I've typed a new London code number).

A WITNESS return in physical style with a new 12-inch on the Vinyl Drip label, through Revolver and the Cartel. Titled **Sim-**

ply I Love You, Mr Disposable Record, it's another journey into this strange combo's world. Also from Revolver, the **In Your Face** label has an album from an ex **Hersey** chop. Now under the name **Feroe Feed** the noise in question is called **Claustraphobia**. On **Danceteria**, again through Revolver, **The Mivens** have an album, cassette, CD called **Shake and Vaseus Fly** through to **Goth-out** with their new album/cassette/CD **Totem**.

THE CASSANDRA Complex unleash a new 12-inch single/three-inch CD called the **Finland EP** on **Play It Again Sam** through **APT** and their Leeds-based Teutonic rattle is matched by a new EP from German aggressors **Ledermocken**. **Ledermocken** offer four exotic dance numbers including a cover of **The Beatles'** **Why Do We Do It In The Road**. And all that kind of stuff can be sampled from the peace, love and understanding label **Deutschland** **Steinback** through **Rough Trade** and the **Cartel**.

ALEX CHILTON arrives for some selected dates in the UK and he has a CD/LP release called **Black List**, on **New Rose** through **Pinnacle**, to coincide. **Pinnacle** also handles distribution on **Suono Latino's** **Luxuria** single (on seven, 12 and CD single formats) and **Movements'** **Hazme Sonar**—both of which are on the **BCM** label. And there's yet more to dance about with the release of **Lisa Sanchez's** **Take It Or Leave It** on the **Debut** label through **Pacific**.

ANOTHER NEW quality American female combo arrives on Hannibal. **The Black Girls** debut for the label, which is now distributed by Revolver, with a corking good album called **Procedure**. Also from Hannibal, the intriguingly named **Shopping Trolley** debut with an eponymous album. That and the **Girts'** release are available on album, cassette and CD.

AND AS we just get used to those fatty album length Peel Sessions releases from **The Ones** et al, two more selections arrive and salivating press hounds will be absolutely in their element with them. The two sessions, on **Strange Fruit** through **Pinnacle**, feature classic cuts from the formative years of **Wire** and

Buzzcocks. **Wire** offer **Practice Makes Perfect** and **I Am The Fly** along with a lengthy 16 minute piece called **Crazy About Love**, while the **Buzzcocks'** release has a magnificent 14 tracks including **Fast Cars**, **Pulse Beat**, **Everybody's Gonna Have New Toys** and plenty more.

AND NOW it's time for the **Goth revival** and **step one** comes courtesy of **Flickin'**, the first of four genre chaffing titles — the rest will be **Sons Of Woodstock**, **Hip**, **You're Hip and Twang**, **Bang**, **Thank You Mom**. The **Goth** item is titled **In Goth** **Daze** and it features tracks from **Allison Sex Fiend**, **Spacemen**, **Bone Orchard** and **Nico** among others. Get the message out, turn the lights off. And at the other end of the scale, there's still rockably and you can sample it on the **Kage** compilation **Outrage**. Volume One or **The Cellmates** on **Parole** album which are both available through **Revolver** and the **Cartel**.

THE HENRY Kaiser Band have a double album/single CD release on the aspiring **Reckless** label through **Buzzcocks** and the **Cartel**. Called **Heart's Desire** it features the guitar virtuosity of this ex-**STP** singer. **Reckless** also has an album/CD of the brand new **Bevis Frond** album **Any Gas Foster**. Branded as fresh out psychobelia it features **Bevis** unleashed in a proper studio for the very first time.

MUDHONEY HAVE a CD-only release called **Bailed Beef** And **Rotting Teeth** on the **Tupelo** label through **Revolver** and the **Cartel** and there's an album/CD release from **The Malins** on **Tupelo** called **Ozma**. After **The Saints'** retrospective album on **Fan Club**, the group's second and third albums, **Eternally Yours** and **Pre-Historic Sounds** are released on CD through **Pinnacle**. And from **Norway** with love! Yes, there's more esoteric European fare from **Norway's** **Voice Of Wonder** label as it releases **Dog Age's** **Good Day** through **Buzzcocks** and the **Cartel**. Billed as a mix of **Emly** playing with **Luxy In The Sky**?, it certainly sounds worth a listen.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

1	2	TEARS ON MY PILLLOW	Kate Managan	PWL PWL07/10
2	7	GOING BACK TO MY ROOTS	PH Project	Numero EKMA079 (PAC)
3	4	THE MAGIC NUMBER	Big Life BRL047 (J&R)	
4	10	INSTANT REPLAY	Footprints (FIZ)049 (J&R)	
5	NEW	HAPPENING! ALL OVER AGAIN	Lance Cordato	Sabotage (S)049 (J&R)
6	7	20 SECONDS TO COMPLY	John Burt	Team Tact (T)049 (J&R)
7	9	MADCHASTER GAME ON E.P.	Factory FACS 237 (PAC 245)	
8	NEW	WALK ON BY	PH Project	PH Project 049 (J&R)
9	6	GETTING AWAY WITH IT	Factory FACS237 (PAC)	
10	7	WHEN YOU COME BACK TO ME	Jeanne Doree	PH Project 049 (J&R)
11	9	POOLS GO!/WHAT THE WORLD...	PH Project	Silvertones (S)049 (J&R)
12	8	YOU SURKROWD ME	PH Project	PH Project 049 (J&R)
13	NEW	THE RIDE EP	Creation CRE02 (720) (J&R)	
14	12	6 YOU USED TO	Digital Control	Gleaks (G)070 (J&R)
15	11	2 AFRO DIZZI ACT	On-U Sound	Energy AWO01 (J&R)
16	NEW	SEARCHING HARD	PH Project	PH Project 049 (J&R)
17	16	11 TAINTED LOVE	Jungles & Pumps! (J)02 (J&R)	
18	16	STREET TUFF	Island (I)049 (J&R)	
19	17	8 RIGHT BEFORE MY EYES	Debris (D)010 (PAC)	
20	20	19 WHL	Factory FACS 237 (PAC 245)	
21	17	5 DEXTRUS	Ways/Cover (W)049 (J&R)	
22	19	3 MOVE YOUR BODY (90 REMIX)	Merchandise	Howl (H)049 (J&R)
23	NEW	HOT LEMONADE	PH Project	PH Project 049 (J&R)
24	13	7 DONALD WHERE'S YOUR TROUSERS	Andy Street	Stone (S)049 (J&R)
25	12	10 GRAND PIANO	Merchandise	ICM (I)049 (J&R)
26	10	10 MOVE	PH Project	Cow (C)049 (J&R)
27	15	2 GET HIP TO THIS!	PH Project	Republi (R)049 (J&R)
28	NEW	1 I FEEL LOVE	Carma Rave	AIM (I)049 (J&R)
29	21	17 DRAMA!	PH Project	Mute (M)049 (J&R)
30	29	2 SEARCHING	Southwest (S)049 (J&R)	
31	14	11 SPACE GLADIATOR	Merchandise	Mute (M)049 (J&R)
32	NEW	THREE SONGS	PH Project	PH Project 049 (J&R)
33	26	16 YOUR LOVE	PH Project	Discharged (D)049 (J&R)
34	38	8 COME HOME	PH Project	PH Project 049 (J&R)
35	28	2 FIND OUT WHY	PH Project	Cow (C)049 (J&R)
36	24	14 EYE KNOW	PH Project	Cow (C)049 (J&R)
37	22	12 NEVER TOO LATE	Kate Managan	Numero (N)049 (J&R)
38	NEW	JOE	PH Project	PH Project 049 (J&R)
39	25	3 FOX THOSE WHO LIKE TO GROOVE	PH Project	PH Project 049 (J&R)
40	NEW	DROWNING MAUD LAND	PH Project	PH Project 049 (J&R)

TOP 20 ALBUMS

1	NEW	10 READING, WRITING & ARITHMETIC	The Beatles	Rough Trade (R)049 (J&R)
2	1	44 3 FEET HIGH AND RISING	De La Soul	Numero (N)049 (J&R)
3	2	37 THE STONE ROSES	PH Project	Silvertones (S)049 (J&R)
4	3	14 ENJOY YOURSELF	PH Project	PH Project 049 (J&R)
5	4	12 WILDS	Mute (M)049 (J&R)	
6	5	37 TEN GOOD REASONS	Jeanne Doree	PH Project 049 (J&R)
7	6	12 BLUMMED	PH Project	Factory FACS 237 (PAC)
8	7	5 21 MIXES	John Burt	Debris (D)010 (PAC)
9	8	2 THE HEALER	John Lee Hooker & Friends	Silvertones (S)049 (J&R)
10	9	124 THE CIRQUE	PH Project	Mute (M)049 (J&R)
11	11	9 FLYING IN A BLUE DREAM	PH Project	PH Project 049 (J&R)
12	10	90 THE INNOCENTS	PH Project	Mute (M)049 (J&R)
13	4	4 DOOLITTLE	PH Project	4AD CAD 095 (J&R)
14	12	10 WAREHOUSE RAVES VOL 2	PH Project	Numero (N)049 (PAC)
15	13	79 KYLIE	Kate Managan	PH Project 049 (J&R)
16	3	3 SUBSTANCE	New Order	Factory FACS 206 (PAC)
17	NEW	101 DAMNATIONS	Carma Rave	Big Cat (I)049 (J&R)
18	NEW	10 SURFER ROSA	PH Project	4AD CAD 095 (J&R)
19	3	3 TRAVEL-LOG	J.J. Cale	Silvertones (S)049 (J&R)
20	NEW	10 HOUSE FACTOR	PH Project	PH Project 049 (J&R)

Compiled by Music Week from Gallup Data



LISA SANCHEZ, take it or leave it



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C O L U M N

THE BIGGEST recent imports include, in competition against her UK newie, the now US issued, and hot again thanks to a brand new possibly burbling sinusoid **DJ Mark The 45 King** B-side remix. **LISA STANSFIELD** All Around The World (US Arista AD1-9929), again girl wailed though less intently curvily jangling **BLACK BOX** (Don't Know Anybody Else (Italian Groove Groove Melody GGM 8909); previously little known though now suddenly massive chunkily lurching girl cooed (hottest in its B-side **Wingate House Remixes**) **A/ME LOBAIN** Whole Wide World (US RCA 90999 1-RD); from last year but now sizzling (ahead of UK release on **Supreme Records**).

French Kiss, Ride On Time and other such recent hit grooves worn **OUT OF THE ORDINARY** Play It Again (The Los Ninos Mix) (German Abfahrt ZFX 6199R-12); excellent properly soulful guys sung properly **SHABAZZ** Glad You're In My Life (US RCA 9148-1-RD); **Ya Kid K** rapped but otherwise similar smash follow-up, hot in its **Devo Morales** US mixes (although promoted here (Swoonyard SYRT B) without them, **TECHNORONIC** Get Up! (Before The Night Is Over) (Italian New Music NMX 250).

Sueño Latino-ish (including some birds) lovely lushly swoaying ambient **QUADROPHENIA** Paradise (Italian New Age AGE 301); soulfully naggod old fashioned jangly house **SIR JAMES** Special (US Strictly Rhythm SR 1203); typical though bright jangling Italo house **J.T COMPANY** Don't Deal With Us (Italon JT Company JTR 0017); twittering bounding oddly spelt **2 HOUSE PEOPLE** Baby Wants To Move You (US Gherkin Records GKX1 056); cynical brushed tapping and building **AQUA MARINA** Rhythm Radio (Italian New Music NMX 240).

Current UK releases include, on LP, the dirty rapping reidkin's strongly selling (initially on

import) **TONY SCOTT** The Chief (Champion CHAMP 1022), and on 12-inch the **Larry "Mr Fingers"** Heard

speedily pulsed but unhurried girl doodled late Seventies jazz-funk flavoured though also haunting Pacific State-ish **MONDEE OLIVER** Stay Close (Fourth & Broadway 12 BRW 162); **Lou Reed** classic remaking strongly updated still languidly spoken, rapping **Soul Sisters** and "doo doo doo" -ing **Caron Wheeler** and **Claudia Fontaine** supported **JAMIE J MORGAN** Walk On The Wild Side (Tabu 655596 6); again sexy girl multered, though oystercatchers rather than whippoorwills warbled this time, still ambient, beefily tripping **SUENO LATINO** Luxuria (BCM Records BCM 379 X); **Sueño Latino-ish** (by the same producers) currently trendy ingredients filled, girl gasped moodily cantering **MORENAS** Hazme Señor (BCM Records BCM 380X); **"Lulu"** **Leslie Venge** remixed beefy bassline pumped simple sparse striding soulful girl worried **KIMESHA HOLMES** Love Me True (Kool Kat/Big Life KOOL-1-51 0);

Technoronic associated's similar jittery leaping hip house **MI TEK 3** featuring **YA KID K** Spin That Wheel (The Brothers Organisation 12 BORG 1), via The Total Record Company (BMG); originally white labelled last summer in a hard to find private edition, and now out fully of the same time as their new E10 (To Get In), hercely rapped **George Kranz** Din Das Daa based jittery jumping **SHIT UP AND DANCE** 5678 (GTI Records GTI 0097); scrubbing, scratching and muckily rapping **PARADOX** Jailbreak (Rorini Records R2, via 01-226 1555);

Raze-ish gasping punctuated unturned jerkily loping twitery **ALTERNATIONS** Feel It For You (RCA PT 49304); here **Norman Cook** remixed more lightly skittering grand piano jangled and **Eartha Phillips-ish** quavered Italo house **ESTER B**

The Pleasure Of The Music (S and M 12 SAV 105, via Pacific), gruff guys rapped jiggly loath **DJ BENEGADE & MC MINT** My Thing (Body Rock 12BRX 5, via Jet Star); **Soul II Soul-ish** slinkily jiggling pleasant soul **TERENCE TRENT D'ABBY** To Know Someone Deeply Is To Know Someone Softly (CBS TRENT 06); hotter than the **Nigal Wright** remixed dated beefy bass bumped jiggly Back To The Groove (Swingtongue M) official A-side, **Norman Cook** remixed **James Brown** beats chinked girls cooed jittery **SHAKATAK** Better Believe It (Polydor PZ 65).

Probably more for the pop end of the market are the already well received **Dan Hartman** 1978 disco classic remaking simple enthusiastic **TELL** Instant Replay (The Rebound Club Mix) (Fanfare Records 12FAN 22); **Al Green** 1973 US hit reworking old fashioned reggae **UB40** Here I Am (Come And Take Me) (DEF International DEP 34-12); **Danny Rampling** revamped routine grand piano jangled instrumental (much altered from its more **Falco-ish** original Spanish B-side) **LOCO MIA** Loco Mia (Parlophone 12R 6237); **Bon Chapman** remixed calmly chugging afro flavoured **SAVUKA** Crazy, Crazy, Beautiful World (The Beautiful Mix) (EMI 12EMX 120); **Renegade Soundwave** mixed percussively jittering fierce instrumental **MIYTER EBB** Lightning Man (Mute 12 MUTE 106); limited edition interestingly unusual slow tugging dense deep southern **Stax-cum-Country** flavoured instrumental **PIRANAL SCREAM** Loaded (Creation Records CRE 0707, via Rough Trade).

Due to a printing error, a line was missed on week 3's column. To clarify, **GIL SCOTT-HERON** Space Shuttle (Castle Communications GILLT-002) is a new recording and not a 1978 revival as implied.

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New recordings underpin WEA's 'serious' classical commitment

by Nicolas Soames

WEA may still by more established classical labels to add to its trio of Nonesuch, Teldec and Erato — but the main emphasis now will come from its new recording programme.

Affirming WEA's strong commitment to classical music, chairman Rob Dickins has swept aside scepticism that the pop company is only dabbling for the sake of image.

"We are not going into classical music for social reasons — so that a few of us can talk about it at dinner parties," says Dickins. "If that were the case, we could afford to make a small loss.

"We have taken a very commercial decision. We are going into classical music to become a market leader and to make a profit. And although we are told that it takes time to establish a classical label and that overnight success is more difficult than in pop, we intend to make a profit sooner rather than later.

Underlining the serious commitment to the medium, Dickins points to the experience of Ramon Lopez of EMI and PolyGram. "When Ramon came to WEA, his first step was to take it successful. Having done that, he felt he wanted to make it into a 'real' record company and that meant having a classical label and Ramon does not do things to come third or 10th.

"But you have to be in the market place in order to grow, and that was why the initial move was to work on acquisitions, Teldec, Erato and the NVC deal has put us in the market place. It will make the trade say, 'Oh, they are serious.

"These acquisitions have meant a significant investment — but it is all in past recordings, however, there will be similar significant investment in the future — in new recordings."

But WEA was continuing to talk with a variety of labels, he says. It had a number of offers from independents, but the company was not prepared to buy anything just to build up repertoire.

Nevertheless, having achieved footholds in France with Erato and Germany with Teldec, it would make sense, Dickins comments, to fill in other important national gaps. Discussions are taking place with labels in the UK, Eastern and Western Europe, and Japan.

"The idea is not to stockpile with labels, but to interlock. There are some pieces of the jigsaw missing. For example, we can honestly say that we would be interested in an Italian company with an opera



BILL HOLLAND: WEA'S UK CLASSICAL general manager

Underlining the serious commitment to the medium, Dickins points to the experience of Ramon Lopez of EMI and PolyGram.

"These catalogues will act as catwalk. The real competitive edge will come from the new recordings. That is what will really take our classical programme into the Nineties."

Dickins also sees WEA's classical operation as being largely Europe based, matching Sony Classical, which has gone to great trouble to centre its activities in Hamburg.

This will not, however, affect Nonesuch, the imaginative maverick label which has been somewhat lost within its pop housing. "I think its been a little like a body waiting to come to life — or like one hand clapping," says Dickins. "It has been very neglected but it has some exciting recordings which people do not know about."

The reorganisation means that Bill Holland, WEA's UK classical general manager, will report directly to Frank Nevrlka, WEA's director of commercial and business affairs.

As a former violinist with the LSO (under Previn) and the English Chamber Orchestra he knows classical music as well as anyone in WEA, and is keen to turn the project into a success — and Dickins will be closely involved.

"The team of people who will be responsible for the classical labels are not into failure," remarks Nevrlka. The performance of WEA as a company over the past five or six years in the pop world will be matched by substantial gains in classical market share, he adds.

This will be achieved in a number of ways. Much store is being placed by the new recording programme — "The Four Seasons will not be among our first releases," promises Dickins — though details of the main directions will not be revealed until the Spring launch.

Marketing will also play a vital role. Dickins, along with many others, is convinced that there is a large, neglected classical music market. It was this that helped to sway the WEA board to invest in classical.

"Research was telling us that our audience was growing up, and that while we were catering for new audience we were losing out on our original audience as it has got older."

This is the audience that, now in its late thirties and early forties is no longer satisfied by the music it listened to in the sixties and seventies, but isn't interested in the current crop of pop stars.

"In the Sixties classical music was the opposite of growing up. It was the class you wanted to get out of at school. But these people have changed now.

"I think I will act as a kind of guinea pig for the marketing operation. I may go to Bill and say that I don't think we are reaching certain kinds of people. I may say, 'look, we do this for Prince, why can't we do it for our classical artists?'"

They may be naive questions, but in WEA, we are prepared to do things in a different way. The classical company will not be segregated from the rest."

One of his first tasks, he acknowledges, is to persuade the dealers and the music industry generally that WEA is not just another American company looking for a fast buck from classics.

● WEA regrets that until the formal launch in the Spring, Teldec and Erato product will not be available, and there will be only limited stocks of Nonesuch. Although March has been stated as the launch month this is now under consideration in order to ensure that all product is correctly in place at the time of launch.

REVIEW

Dufort, Ferneyhough, Harvey, Holler, Erato ECD 88261, Kurtág, Birtwhistle, Erato ECD 88263. Both played by Ensemble Intercontemporain, Boulez. Full-price.

Two very important contemporary music recordings in the avant-garde vein, offering in particular significant works by composers who are not well represented on record. The first compact disc has Brian Ferneyhough's *Funerailles Versions I and II* and Jonathan Harvey's magnificent tape piece *Mortuosus Plango*, Vivos voco; and the second has Harrison Birtwhistle's... o g m ... for 16 voices and two groups of instruments and music by György Kurtág, a leading Hungarian composer. Tough, but rewarding.

● Specialist

Violin Concerto No 1, Shostakovich/Violin Concerto Glazunov. Itzhak Perlman, Israel Philharmonic Orchestra, Zubin Mehta, CDC 7 49814-2.

A live recording that records Itzhak Perlman in finest form, responding to an attentive and generously quiet audience. His playing commands attention from the opening phrases of the Shostakovich Concerto through this useful coupling with Glazunov. Both Concertos can happily sit beside the more well-known examples of the genre.

● General interest

Symphony No 2 The Resurrection, Mahler. Philharmonia Chorus, Philharmonia Orchestra, Elisabeth Schwarzkopf, Hilde Rossi-Majdan, conducted by Otto Klemperer. EMI Studio CDM 7 69662-2. Mid-price.

Notable for a number of reasons. Firstly, it offers the Resurrection symphony on one CD — 79 minutes 21 seconds. It is a bit of a squeeze, but all credit to EMI for managing it. Secondly, it is not simply a commercial idea, but a noble performance, produced by Walter Legge as Mahler was just beginning to attain the status he now has on record recordings and the general pacing not as leisurely or settled: understanding of Mahler's lines has changed in 30 years. Certainly worth stocking and it is attractive not only to buffs interested in the historical aspect, but first-time Mahler buyers pleased to find the work on one disc.

● General interest

COMPACT disc DIGITAL AUDIO

- 1 2 • BURT BYRONOFF, Phil Collins Virgin
- 1 2 • COLOUR, Christine Island
- 2 2 • PINK SUE MILLS, Various Sygma
- 4 • WEST BERT OF CAL STEPHEN, Cal Stevens Island
- 4 • KOUNEYMIAN, Eric Clapton, Dick Napheez
- 4 • SHEPARD'S FEED THE FIFTEEN, Various Teldec
- 7 • THE ROAD TO HELL, Chris Rea WEA
- 8 • 5 BEST OF BOB STYWARD, Bob Stewart WEA
- 9 • FOREIGN AFFAIRS, Tina Turner Capitol
- 10 • AFFECTION, Lee Stowhead Anko
- 11 20 • HEART BY STONE, Cher Geffen
- 11 • WYBURN FOUR SEASONS, H. Rowland/ECG Anko
- 13 16 • THE LOVE SONGS, Deanna Warwick Anko
- 14 17 • A NEW FLAME, Simple Band Elektra
- 15 12 • THE RAIN AND THE COOKED, PFC London
- 16 18 • CLUB CLASSICS VOL 1, Seal II Seal 10/Virgin
- 17 • PUMP UP THE JAM, Tedeschi Trucks Swanyard
- 18 • WHEN THE WORLD DROVE, Deanna Blue CBS
- 19 • 8 READING WRITERS & SUNDAYS Rough Trade
- 20 • SPARK TO A FLAME PART 1, Chris De Burgh ASDA

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TOP · 75 · ARTIST · ALBUMS

MUSIC WEEK

3 FEBRUARY 1990

INCORPORATING LP CASSETTE & CD SALES

W

No 1	2	3	4	5	6	7	8	9	10	11	12	13
Phil Collins	COLOUR CD	HANGIN' TOUGH * CD	THE VERY BEST OF CAT STEVENS CD	JOURNEVMAN * CD	AFFECTION ** CD	THE ROAD TO HELL *** CD	ENJOY YOURSELF ***** CD	FOREIGN AFFAIR *** CD	THE BEST OF ROD STEWART * CD	LOVE SONGS ○ CD	HEART OF STONE ● CD	CLUB CLASSICS VOL ONE ** CD
Virgin V2320	Lead 135 994	CBS 1468241	Lead CATV1	Duck/Winner Books W3232	Ashes 218279	WEA W3137	PWL WF 8	Capitol ERTU 3710	Winner Books W3134	BMG Int./A&M 21041	Geddes W3242	10/Target DK 82

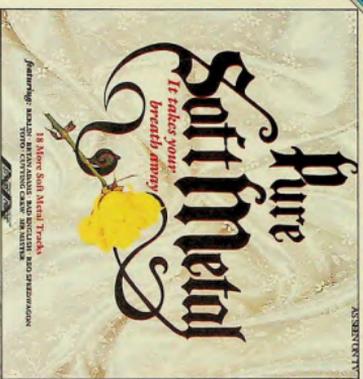
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35	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
Robert Palmer	ADDITIONS VOL. 1 * CD	THE SINGLES 1969-1973 CD	WE TOO ARE ONE * CD	DECADE * CD	A GLIDED ETERNITY CD	LEVEL BEST * CD	DONE BY THE FORCES OF NATURE CD	BACK ON THE BLOCK CD	ALL OR NOTHING/2 X 2 * CD	THE GREATEST HITS ● CD	THE SEEDS OF LOVE * CD	THE HEART OF CHICAGO ● CD	THE CREAM OF ERIC CLAPTON ** CD	ADEVA ● CD	AT THEIR VERY BEST ● CD	THE SINGLES 1974-1978 CD	THE SENSUAL WORLD * CD	FEELING FREE ● CD	GREATEST HITS * CD
Lead 135 994	Lead 135 994	A&M AMR 15831	KCA R 14213	BM DOR 110	Sonyton Inc S10227	Polygram EMTV 1	Emel/WEA W3232	Quest/Winner Books W3133	Columbia/Cristal CTR 11	14her S18 X 278	Fusion/Phonogram SB2021	Kepone/Moscow Bros W3228	Polygram ECTV 1	Columbia/Cristal CTR 13	Polygram M15201	A&M AMLT 17948	EMI EMD 1101	Cord/Frign CCEA 4	Am DOTV 1

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MATHILDE SANTING: two lips from Amsterdam

Dutch courage

by Gareth Thompson
 DESPITE the stream of problems that beset the recording of her new LP — problems that climaxed with her departure from WEA — Dutch singer Mathilde Santing is both determined and confident for the future.

The current album, *Breast And Brow*, is out on Dutch label Megadisc and has met with generally high acclaim. All the songs were selected by Santing with

some recommendations from band member Rolf Hermesen, and are sparsely accompanied by the sensitive arrangements of Mimi Izumi Kobayashi.

But, given the range and depth of Santing's voice, one wonders if she would prefer to sing her own compositions. "I would obviously find it hard to write decent lyrics in English, and although I may devote more time to my own songs, essentially I just like singing really good songs. There is such a big difference between mediocre and good tracks."

Her frustration and disappointment of the break-up with WEA is evident even though she is able to remain logical about it: "This endless belief that record companies interfere with creative artists is a myth. They simply don't know about creative artists or music so they can't possibly interfere with them. I set very high standards for the work that I put out and in the end the situation just became unmanageable."

"I don't see the attraction of having a career recording music that my heart isn't in. Obviously I would like to make a big-selling album soon that would set the way for future plans I have in mind, such as recording with a big band or orchestra. I believe I can keep the quality in my work without losing control of my principles. It is possible to forge a career by alternative routes, even without 'airplay'."

Possible future projects include recordings of children's songs and looking for suitable potential film music. To one such attempt was

made successfully on *Breast And Brow*, where Dennis Duchart fitted a beautiful piano melody around Philip Larkin's exquisite poem *It Is For Now Or Always*.

Santing will continue to plough her own creative furrow regardless of the potential that more obvious commercial angles would create. After all, as she says: "Can you imagine being famous for something you couldn't stand the sound of yourself?"

Something happens

by Andrew Martin

RICHARD BURTON once said that it was impossible for him to meet people without relating his life story in full. So it is with Del Amiri: their present must always be in the context of their turbulent past.

Releasing a debut single on a Glasgow independent to acclaim in 1983, the band then recorded an anonymous album in early 1985. The latter bombed. With a £2,000 pay off from Chrysalis in hand they then embarked on a shoe-string tour of the US, their fans acting as promoters along the way.

A novel approach to touring — but Del Amiri and the orthodox approach never seem to meet. The saga continues, returning to the UK in late 1987 they signed to A&M then fly back to the States to record an album, scrap it and fly home, record *Waking Hours*, release it, critical acclaim again follows.

Their story does not end there. The first single does well, the second does not. The third, however, promises much: last week *Nothing Ever Happens* at number 23. A lesser man than Justin Currie would crack under the strain of these tribulations. Yet the sanguine Scot brushes such defeatist sentiments aside. "Ignorant, blind determination" is Currie's creed.

Faced with a single-buying public with dance, rap, metal and bland pop as staples, he is, characteristically, philosophical about Del Amiri's commerciality.

"What's happening is that people are buying dance records because they are out there dancing. The collapse of the live circuit has facilitated that. But I can't complain because I like to dance."

What he does object to, however, is the "pigeon-holing" of music. "I don't call it reality. As far as I'm concerned, we're not necessarily excluded."

It would be a gross injustice if they were. *Waking Hours* is after all a compelling, pretenders cum Dylan-esque record with a sardonic edge.

I believe we have never released a record we have not been intensely proud of," confirms Currie.

Now Del Amiri are due to set out on a major UK tour, following up a series of college gigs last year.

"That was not quite the level we wanted to be at. The venues weren't great — this will be a better version of what we did then," Currie promises.

Ultimately, it will not be pounce or determinations that rewards Del Amiri — it's hard to ignore blatant talent.

PERFORMANCE

Sweet Sugar

THE BIGGEST selling album artist of last year in Italy was not Madonna or Michael Jackson. It was in fact the home-grown talent of **Zucchero 'Supers' Fornaciari**.

The man dubbed the Joe Cocker of Italian music made his first appearance in the UK this month supporting Eric Clapton at the **Albert Hall** and, having played at most of Italy's stadia he handled the occasion with consummate ease.

Aided by the beautiful tones of backing vocalist Liza Hunt, Zucchero was fearless as he ran through tracks from his debby London Records album, yet to be released, which varied from passionate ballads to well-executed rockers. An impressive performance.

Eric Clapton started with a three-piece backing band for his performance which, quite honestly, was exactly the show you would expect from him.

He simply ambled on, did his stuff, then ambled off again. Mind you, when you are doing 12 shows on the trot it must be difficult to get too excited about every night.

But, though perhaps perfunctory, it was a remarkably competent and well-structured set. Yes, he played the obvious — Layla, I Shot The Sheriff, etc — but the tracks from the new Journeyman album also stood out thanks to their diversity of styles.

In fact, it would have been nice to hear more of the Journeyman tracks instead of old Cream songs, but then that wouldn't be pleasing everyone.

Not the most imaginative of performances but one that certainly pleased his half of fans and will continue to please them tonight tomorrow, next week.

NICK ROBINSON



ZUCCHERO FORNACIARI: not an Italian palatable

Ride deflected some of the attention away from **We Are Going To Eat You**.

They certainly looked more comfortable on the large stage, although musically their performance was not as tight or powerful as their pre-Christmas shows.

Nevertheless, they were warmly received by the Mighty Lemon Drops' fans, particularly for the rendition of the recent single *Ride Like The Tide*. What makes **WAGTEY** unique is their folk influence, which has prompted some bizarre All About Eve comparisons.

Perhaps this has more to do with singer Julie Sorrell's cascading red hair and slightly fragile stage presence. Visually, she is stunning, although the "locks" in the band are distinctly "rock'n'roll".

Most of the material from the debut *Even When* album was shared with **Heart In Hand** and **Eye To Eye** sounding particularly good. And the best song of all was *Castles In The Air*, which has high "single potential". This is a band who are set to be around for a very long time.

DAVID GILES

HEAVY METAL ALBUMS

This Month	Title, Artist	Label, Catalogue No.
1 NEW	PURE SOFT METAL Various	Sony SBR 959 077
2	APPETITE FOR DESTRUCTION Guns N' Roses	Capricorn WKS 304
3	PUMP Aerosmith	Garfa WKS 304
4	SKID ROW Bad News	Atlantic 781 261 100
5	HEAVEN AND HELL Bonny Tyler/Metal Lead	Telstar SA6231 (B&G)
6	HYSSTERIA Def Leopard	Budge/mca WPS 973 1
7	BAD ENGLISH Bad English	Epic 4534471 02
8	SLIP OF THE TONGUE Whitesnake	Epic 540103 02
9	NEW JERSEY Bon Jovi	Verity VNY 622 02
10	TRASH Alice Cooper	Epic 4651 301 02
11	SLAM Dan Reed Network	Mercury 838661 01
12	LYING IN A BLUE DREAM Les Saitons	Food for Thought GRB 119
13	THE LIES, THE LIES, THE DRUGS... Guns N' Roses	Capricorn WKS 318
14	SLIPPERY WHEN WE'VE BEEN DOWN Various	Mercury 838661 01
15	PERMANENT VACATION Aerosmith	WEA 90124 00
16	BAT OUT OF HELL Metal Lead	Cherrylinnet IPEC6249 12
17	PRECIOUS METAL Various	Sony SBR 976 076
18	FOUR SYMBOLS Led Zepplin	Atlantic 830008 20
19	SOFT METAL Various	Sony SBR 983 076
20	DR HELGWOOD Hellogun Crew	Bakery 8759 20
21	HITS OUT OF HELL Metal Lead	Epic 4534471 02
22	PRESTO Bob	Epic 4534471 02
23	ROCK CITY NIGHTS Various	Verity VNY 621 02
24	RECKLESS Susan Aul	AMA-AMA 5013 19
25	THE BEAST OF ALICE COOPER Alice Cooper	Warner Bros 9239 01
26	THREE SHOT MY WHISKY Various	Capitol 923 2096 01
27	ELIMINATOR 22	Warner Bros/War W 374 00
28	GREATEST HITS Aerosmith	CBS 4402 02 01
29	SEVENTH SON OF A SEVENTH SON Tom Haden	EMI DM 1006 02
30	DEL ZEPPILLIN III Led Zepplin	Atlantic 830002 20
31	DELICATE SOUND OF THUNDER Rush	EMI SCS 5029 20
32	DEL ZEPPILLIN Led Zepplin	Atlantic 830001 20
33	...AND JUSTICE FOR ALL Metallica	EMI DM 1011 01
34	SEASONS END Mountain	EMI DM 1011 01
35	LONG HARD LOOK Live Organ	Atlantic WKS 228 20
36	DAN REED NETWORK Dan Reed Network	Mercury MERY 1299 20
37	SONIC TEMPLE The Cult	Beggars Banquet BEG 049 20
38	BACK IN BLACK AC/DC	Atlantic 830235 20
39	WAKE ME WHEN IT'S OVER Florida Project	Capricorn WKS 304
40	RIDE THE LIGHTNING Metallica	Verity 8381 40 01

Ride on time Reed at about it

THE GUEST list at the **Astoria** was noticeably long for young Creation hopefuls **Ride**, indicative of an industry "buzz". They're slurred up and slurred up, performing some stunning live shows and releasing a peep of a debut single: *Cherry Girl*.

Like the Telescopes and My Bloody Valentine, they use the restrained power of guitars to create a psychedelic haze, through which they drive their gentler, more subdued vocal melodies. At times the guitars recall Hendrix: their haircuts and stage presence more reminiscent of the Jesus & Mary Chain.

What gives them the polish that sets them apart is the outstanding drumming — with tempo changes and explosive bursts of excitement. Most of the "guests" spent the rest of the evening hunkered up, excitedly, not about the Astoria's inflated bar and cloak-room prices.

Alas, the future surrounding

FEW WOULD believe that alchemy was credible in this rational age. Fewer still would have expected it to emanate from the flat earths of heavy metal.

Yet **Dan Reed Network** have proved that turning base metal into something precious is possible.

By taking the basic reference points of the genre — heavily amplified guitars and a gut-crunching drum beat — this five-piece band from Seattle have added elements considered anathema to hard rock and its pervading machismo: nipping funk groove, eloquent, melodic songs performed by a band whose only Anglo-Saxon member is half-hidden by a drum kit.

Having stirred up a hornets' nest of interest with last year's debut album, the string was delivered with *Slim*, produced by ex-Chic man Nile Rodgers.

The resulting fusion of terse funk and swaggering metal has set **Dan Reed** apart from the rest of **Aerosmith/Faces** clones. Their pro-



Hot pasta dish — something more musically

file has further been heightened by a series of support dates to Bon Jovi, just ended.

It was hardly surprising then that London's shabby Astoria brimmed to capacity on the band's headline postscript to that tour.

On stage the band are closer to Prince than Iron Jovi. Reed and his two guitarists sway in loosely-choreographed unison, breaking into high kicks and leaps. Reed himself is a lean, handsome version of Jon Bon Jovi, all touselled mane and angular features, an obvious winner with the large number of young girls at stage front.

Tipping through the near hip-hop World Has A Heart Tour and quickly onto the new single Come Back Baby, Reed and his cohorts quickly found their groove and proceeded to glide along it with assured elegance.

Taking the novel step of remaining on-stage between the formal set end and the four encores — the staircase to the Astoria dressing room being blamed for this break in rock protocol — the band shuffled into Seven Sisters Road. They departed with a new song, Long Way Home, which saw Reed, acoustic guitar in hand, slowing the frantic clapping to fit the song's lardy pace. "You people need some rhythm," he quipped. How right he was.

ANDREW MARTIN

There be monsters

WHILE BEING one album and one mini-LP old, *Mary My Hope* have yet to establish themselves in the UK. The US band which thrives on the spirit of The Doors and an unerring passion in their music went some way towards rectifying that situation with their gig at London's Marquee.

The date — one of a handful of European tour warm-ups — found the foursome ripping into their material — yet with a certain cool and possibly without even breaking sweat. After their no-fuss entrance they blustered through tracks from the debut *Museum* album as well as tracks from the *Monsters* LP. Singer and guitarist James Vin-

cent Hall — complete with shorn locks — provided the focus of attention as he delved into the psyche of each song, hanging on the words and virtually exorcising them from his soul.

The title track of the new album showed a balance between the heady whirl of the faster songs and the ultra cool of the mellow moments. Half heads down, half dream-like, Monster suggests the band are moving in the right direction.

NICK ROBINSON

Planet whirls

IT'S RAKT to hear people laugh out loud at a concert unless things have gone hopelessly wrong on stage. But the chucking at *International Rescue* was in direct proportion to the humour of their act.

Great backdrop, great logo, great tie-dye T-shirts that change colour with the lights and, most importantly, great songs: 'I'm In Love With My Social Worker' typifies the humour and begs a £3m deal immediately! EMI, where are you?

The charts are in dire need of more relevant right now. *International Rescue* could provide the tonic. Mind you, *The Trudy* are hardly miserable swines. Like their support, they have absorbed some of the best aspects of showmanship from the Sixties along with some of that decade's most infectious, quirky melodies. Both groups have an obvious Gerry Anderson fetish, and in *The Trudy*'s case their fascination extends to all things sci-fi and kitsch horror.

Their music would create an ideal soundtrack to a modern version of the Addams Family series. Visually they are a hive of activity, from the dynamic singer Melissa J. Heffcoat to the two superb dancers who flank her.

Having started so well, things crashed to earth with a resounding bump when the PA packed up. Twenty minutes later (and with Melissa firmly ensconced in the bar) the power came back on, and the set is finally restored.

The two Planet Miron singles were both a dud — Countdown To Love and Destination Love — along with a host of fine material, notably the final encore Phantom Zone, which has all the makings of a hit single. What's more, this band is simply made for TV.

DAVID GILES



THE TRUDY: quirky

Dance AND DISCO

King stays in power

Now into its fourth year, and with recent releases from *The Beatmasters* and *Baby Ford* making a diminishing impact, *Rhythm King* is approaching the 'difficult' second album stage for flagship artists *S-Express* and *Bomb The Bass*. David Roberts reports

REPORTS OF the death of Rhythm King as an innovative and exciting force on the dance music scene may well, it appears, have been exaggerated. While acknowledging the importance of 1990 as a watershed for the four-year-old label, MID Martin Heath has few fears for the immediate future.

"I think the forthcoming *S-Express* album is really extraordinary," he enthuses. "When I heard it I thought, 'Oh thank God, the wage bill is going to be paid for the next year!'"

According to Heath, both the label's flagship artists, *S-Express* and *Bomb The Bass* have found it very easy to resist abandoning Rhythm King's unique atmosphere and signing elsewhere. Both have also developed considerably over the last year, with a new look *S-Express* focussed on a singer and concentrating firmly on songwriting above samples. And *Bomb The Bass* has broadened into a proper band — with two vocalists, a guitarist, keyboard player and drummer.

Other priority acts include minimalist dance artist Sarah Gregory, and singer Betty Boo. "I think Betty Boo could easily have Tim



RHYTHM KING MD Martin Heath: 'I'm looking for more personalities who are artist performers, the people we'd ordinarily make into artists or becoming producers and writers'

Simenon and Mark Moore-type success this year," says Heath. "Everyone is saying that her album — which is going back in a sense to Sixties pop, but in the light of modern British dance music — is a very major, commercial album."

Rhythm King's past successes have inevitably forced Heath to reassess the label's position. "Before it was like a mass of enthusiasm and mad ideas, all jammed in together and stuck out all my old. Now what I'm really looking for are more personalities who are artist performers, and the people who we'd ordinarily make into artists are becoming our producers and writers."

To this end the label has established a new production company

— Rhythm King Productions — to chase work for its new producers and remixers. Notable recent successes include the pairing of William Orbit and Mark Moore to remix Prince's *Balance* single, and remixes on records by Kym Mazelle and BAD by London club DJ Judge Jules.

According to Daliela Salih, who joined Rhythm King as assistant to Martin Heath and has now been given the task of establishing the new outfit, Rhythm King Productions will be sticking by the label's core philosophy of staying close to the underground and seeking talent above experience. It is currently working with talented London DJ duo The Boilerhouse Boys.

With the main label concentrating on star artists, Heath has also recently brought in Michael Perch from Rough Trade to run an offshoot label — *Outer Rhythm*. It will concentrate on releasing the sorts of interesting, underground dance tracks that might be considered a failure if they came out on Rhythm King itself.

Recent *Outer Rhythm* releases from Sheffield outfit The Foregatherers and Canadian act How To House may have scraped the edges of the top 100, but the *Outer Rhythm* system, as Perch describes it, only requires a release to break even to be considered a success.

"We are releasing records which aren't aimed at the pop charts," says Perch. "It's purely club music, and we're going back to basics in that respect too."

"We ignore the usual route of club promotion, with DJ promos and big pre-sales, and we avoid the hype. If a DJ is on the case he will find our records, and if something is selling, it's selling because people want it."



BETTY BOO: can she repeat the success of Mark Moore and Bomb The Bass?

MUSIC WEEK

MW



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Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating "T", "L", Cassettes & CD single sales.

- 1** **NOTHING COMPARES 2 U** Sinead O'Connor Empire/Capricorn ENTW 038 (C)
- 2** **TEARS ON MY PILLOW** Kylie Minogue PWL PWK (U) 47 (P)
- 3** **GET UP (BEFORE THE NIGHT IS OVER)** Technronic featuring To Kid K Swansea/Sire (I) BMG
- 4** **SO TO HAVE YOUR LOVE** Mantronix (featuring Wondruss) Capitol 112CL5 159 (C)
- 5** **TOUCH ME** 4 Nonets 4th & 9th/Island 11288W 157 (P)
- 6** **COULD HAVE TOLD YOU SO** Philo James Epic/Halcyon 7 (C)
- 7** **HANGIN' TOUGH** New Kids On The Block CBS/Blockbuster 7 (C)
- 8** **YOU MAKE ME FEEL (MIGHTY REAL)** Jimmy Somerville London (SON) 348 (P)
- 9** **HAPPENIN' ALL OVER AGAIN** Lonnie Gordon Sony/Surety 159 (P)
- 10** **I WISH IT WOULD RAIN DOWN** Phil Collins Virgin (VST) 1248 (P)
- 11** **INSTANT REPLAY** (Vill) Fontana 1125AN 22 (P)
- 12** **N-R-G** Adonis MCA/MCA (I) 338 (P)
- 13** **GOING BACK TO MY ROOTS/RICH IN PARADISE** PFI Project feat. Sharon Dee Clarke Renner/RUMAS 7 RUMAX (P)
- 14** **PUT YOUR HANDS TOGETHER** D Mob featuring Nuff Juice First/Island (F) 124 (P)
- 15** **NOTHING EVER HAPPENS** Del Amitri ASW (AW) 534 (P)
- 16** **MORE THAN YOU KNOW** Maricka CB 15558 7 112-45558 48 (C)
- 17** **WELCOME** Gino Latifo First/Island (P) 124 (P)
- 18** **GOT TO GET** Rob 'n' Raz featuring Lella K Avista 11248 (12-41248) (BMG)
- 19** **WALK ON BY** Sybil PWL PWK (U) 48 (P)
- 20** **THE FACE** And Why Not? Island 112315 44 (P)
- 21** **IT'LL BE GOOD TO YOU** Quincy Jones/Roy Charles & Chakoa Man Queen/Woman & W 34970 (W)
- 22** **SHINE ON** The House Of Love First/Island (I) 1043 (P)

WOMAN

DANCANDO LAMBADA

FOLLOW-UP TO EUROPE'S BIGGEST EVER SINGLE

- 41** **MADCHESTER RAVE ON** Happy Mondays Factory FAC 245Z (12-FAC 242E) (P)
- 42** **DEAR JESSIE** Madonna Sire W 2648 (U) (W)
- 43** **20 SECONDS TO COMPLY** Silver Bullet Tom Tom 7771 019 (12-771 019) (PAC)
- 44** **BAD LOVE** Eric Clapton Duck/Mane Brothers W 244 (U) (W)
- 45** **DOWNTOWN TRAIN** Rod Stewart Warner Brothers W 244 (U) (W)
- 46** **HERE I AM (COME AND TAKE ME)** UB40 DIP Int./Virgin DEP 3412 (P)
- 47** **SALLY CINNAMON** The Stone Roses Block/FM Brothers 1238Y 34 (BMG)
- 48** **PROBABLY A ROBBERY** Renegade Soundwave Mute 1123AMUTE 182 (U) (RT)
- 49** **GETTING AWAY WITH IT** Electronic Factory FAC 2371 (12-FAC 257) (P)
- 50** **BUTTERFLY ON A WHEEL** The Mizell Trio Mercy/Phonogram MTH033 3 (P)
- 51** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR** The Stone Roses Shirone ON (I) 13 (P)
- 52** **LET THERE BE HOUSE** Deeeke Big One (V)RIG 11 (U) (RT)
- 53** **LOVE DON'T COME EASY** Alarm E.K.S. (E)S9 (P) 134 (P)
- 54** **IN PRIVATE** Dusty Springfield Parlophone 128A 0234 (E)
- 55** **INNA CITY MAMMA** Nurb Cherry Care/Virgin (V)RT 43 (P)
- 56** **WORDS** The Christians Island 1125 05 (P)
- 57** **DEEP HEAT '89** Latino Rose Deep Heart 11258EP 13 (BMG)
- 58** **HIGHER THAN HEAVEN** Ago Of Chance Virgin VST 1238 (P)
- 59** **LOVE ON LOVE** E-Zee Poser/Dr. Mouthquake Mare Robin/Virgin (P)RT 312 (P)
- 60** **MOTHERLAND - A-FRICA-** Tribal Heat Compass/Capricorn COOL01 118 (C)
- 61** **DRIVING** Earthquake/Bar The Girl Island 1125 06 (P)
- 62** **BELEAF** Energy Orchard MCA/MCA (I) 292 (P)

- ZZ** The House Of Love
23 **18 AND LIFE** **POPS**
 Sid Row Atlantic (A 8821) (W)
24 **HEY YOU**
 The Overboys Polygram (PG 141) (17-139) (S) (E)
25 **JUST LIKE JESSE JAMES** **POPS**
 Cher Geffen (G 57) (W) (W)
26 **GET A LIFE** **POPS**
 Soul II Soul 18 Virgin (T 200) (S) (F)
27 **I CALLED U**
 Lil Louis Hit (London 170) (12) (F)
28 **NO MORE MR. NICE GUY**
 Megadeth SIK (11258) (P) (E)
29 **JUICY** **POPS**
 Wreck-N-Effect Atlantic (A 8226) (S) (M) (G)
30 **ALL 4 LOVE (BREAK 4 LOVE 1990)**
 Kaze featuring Lady J/Secretary Of Love Ozone Champ (12) (22) (M) (G)
31 **WELCOME TO THE TERRORDOME**
 Public Enemy Def Jam (6578) (E) (12-6578) (E) (C)
32 **SLEEP WITH ME**
 Birdland Lant (L 27) (17) (E) (E)
33 **WAS THAT ALL IT WAS**
 Kym Mazelle Synovate (S) (12) (57) (12) (E)
34 **THE KING AND QUEEN OF AMERICA**
 Earth, Wind & Fire RCA (A 7) (S) (M) (G)
35 **WHEN YOU COME BACK TO ME**
 Jason Donovan PW (W 17) (14) (F)

THE BLUE AEROPLANES

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A NEW ALBUM swagger
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- 36** **HELLO**
 The Beloved WEA (12 626) (W)
37 **LAMBADA**
 Koolhaa CBS (6591) (12-6591) (E) (C)
38 **COME BACK TO ME**
 Janet Jackson A&M (A 104) (E) (F)
39 **LISTEN TO YOUR HEART**
 Sinéad O'Riada Chrysalis (CH 112) (24) (E) (C)
40 **THE MAGIC NUMBER**
 De La Soul Big Life/Tammy (Big Life) (11) (E) (F)

T W E L V E • I N C H

- | | | | |
|----|--|----|---|
| 1 | NOTHING COMPARES 2 U
Sade Occident | 17 | MONSIEUR MAME ON TV
Holly Madison |
| 2 | GET UP BEFORE THE NIGHT IS OVER
The Roots Atlantic (A 8821) (W) | 18 | 21 SECONDS TO COMPTON
21 Seconds Atlantic (A 8821) (W) |
| 3 | GO TO HAVANA
Mick Jagger Atlantic (A 8821) (W) | 19 | COME BACK TO ME
Janet Jackson A&M (A 104) (E) (F) |
| 4 | TOUCH ME
Gina Lollobrigida Atlantic (A 8821) (W) | 20 | THE MAGIC NUMBER
De La Soul Big Life/Tammy (Big Life) (11) (E) (F) |
| 5 | WELCOME
Gina Lollobrigida Atlantic (A 8821) (W) | 21 | LET THERE BE HOUSE
Duran Duran Polygram (PG 141) (17-139) (S) (E) |
| 6 | FEEL THE LOVE
The Roots Atlantic (A 8821) (W) | 22 | HELLO
The Beloved WEA (12 626) (W) |
| 7 | HAPPENING ALL OVER AGAIN
Mick Jagger Atlantic (A 8821) (W) | 23 | COLLECTIVE SOUL 2
Hollands Atlantic (A 8821) (W) |
| 8 | WALK ON BY
The Roots Atlantic (A 8821) (W) | 24 | GO TO GET
Sade Occident |
| 9 | PUT YOUR HANDS TOGETHER
D'Adda Atlantic (A 8821) (W) | 25 | GO TO GET
Sade Occident |
| 10 | ALL LOVE (BREAK LOVE 1990)
Kaze featuring Lady J Atlantic (A 8821) (W) | 26 | CHERRY LIPS DER EDBERNDUM
Cherry Lips Atlantic (A 8821) (W) |
| 11 | TALK A GOOD TALK
The Roots Atlantic (A 8821) (W) | 27 | NOTHING EVER HAPPENS
The Roots Atlantic (A 8821) (W) |
| 12 | TALK A GOOD TALK
The Roots Atlantic (A 8821) (W) | 28 | DOX ON LOVE
Dox Atlantic (A 8821) (W) |
| 13 | PROBABLY A FAHREY
Kimpops Soundtracks | 29 | WISH IT WOULD RAIN DOWN
New Kids On The Block Atlantic (A 8821) (W) |
| 14 | JUSTICE
Kimpops Soundtracks | 30 | HANGAR TIGHT
New Kids On The Block Atlantic (A 8821) (W) |
| 15 | SHINE ON
The House Of Love Atlantic (A 8821) (W) | 31 | WAS THAT ALL IT WAS
Kym Mazelle Synovate (S) (12-57) (12) (E) |
| 16 | WAS THAT ALL IT WAS
Kym Mazelle Synovate (S) (12-57) (12) (E) | 32 | THE SMOKE SHOW
The Roots Atlantic (A 8821) (W) |
| 17 | WAS THAT ALL IT WAS
Kym Mazelle Synovate (S) (12-57) (12) (E) | 33 | THE SMOKE SHOW
The Roots Atlantic (A 8821) (W) |
| 18 | WAS THAT ALL IT WAS
Kym Mazelle Synovate (S) (12-57) (12) (E) | 34 | THE SMOKE SHOW
The Roots Atlantic (A 8821) (W) |
| 19 | WAS THAT ALL IT WAS
Kym Mazelle Synovate (S) (12-57) (12) (E) | 35 | THE SMOKE SHOW
The Roots Atlantic (A 8821) (W) |

- Energy Orchard**
- 63** **(CHERRY LIPS) DER EDBERNDUM**
 Cherry Lips Atlantic (A 8821) (W)
64 **NO BLUE SKIES**
 Lloyd Cole Polygram (PG 141) (17-139) (S) (E)
65 **COME BACK BABY**
 Don Reed Network Mercury/Phonogram (M 12) (24) (E) (C)
66 **MY DOCS**
 Kiss AMC Synovate (S) (12-57) (12) (E) (C)
67 **DOWN THE WIRE**
 A.S.A.P. EMI (12) (58) (11) (E)
68 **DANCANDO LAMBADA**
 Koolhaa CBS (6592) (12-6592) (E) (C)
69 **QUEEN OF THE NEW YEAR**
 Deacon Blue Polygram (PG 141) (17-139) (S) (E)
70 **SPIN THAT WHEEL**
 Hi Tek 3 featuring Ya Kid K Bivouac Orig. (12) (58) (11) (E) (C)
71 **RIDE EP**
 Ride Creation - (CBE 027) (1) (E) (F)
72 **CAR WASH**
 Gwen Dickey Synovate (S) (12) (57) (12) (E) (C)
73 **YOU KNOW SOMETHING**
 Erosure Mute (12) (58) (11) (E) (C)
74 **YOU KNOW SOMEBODY DEEPLY IS TO KNOW SOMEONE...**
 Terence Trent D'Arby CBS (12) (58) (11) (E) (C)
75 **YOU GOT IT (THE RIGHT STUFF)**
 New Kids On The Block CBS (12) (58) (11) (E) (C)

SKA-RAP

"SKIP TO THIS"

GREYHOUSE
 featuring **MELLOW MC'S**

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 DRX 10 (7") DRX 1012 (12")
DANCE TRAX

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US TOP FORTIES

SINGLES

1	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
2*	OPPOSITE ATTRACT, Paula Abdul	Virgin
3*	DOWNTOWN TRAIN, Rod Stewart	Warner Brothers
4	2 TO MAKE IT RIGHT, Seduction	Vendetta
5	JANIE'S GOT A GUN, Aerosmith	Geffen
6	I REMEMBER YOU, Sid Row	Affonic
7	FREE FALLIN', Tom Petty	MCA
8	PUMP UP THE JAM, Technocratic	SBK
9	JUST BETWEEN YOU AND ME, Lou Gramm	Affonic
10	EVERYTHING GO, Jay Wesley	MCA
11	WHAT KIND OF MAN WOULD I BE, Chicago	Reprise
12*	PEACE IN OUR TIME, Eddie Money	EMI
13*	DANGEROUS, Keanee	EMI
14	TENDER LOVE, Baby Face	Solar
15*	19 THE TIE WHY, Exposé	Arista
16*	ALL OR NOTHING, Mill Vanilli	Arista
17*	ESCAPEE, Janet Jackson	A&M
18*	WE CAN'T GO WRONG, The Cover Girls	Capitol
19*	HERE WE ARE, Gloria Estefan	Epic
20	LOVE SONS, Teala	Geffen
21	ANOTHER DAY IN PARADISE, Phil Collins	Affonic
22*	20 WHOLES OF LOVE, Bad English	Epic
23*	ROOM, The B-52's	Reprise
24	WAS IT NOTHING AT ALL, Michael Damian	Cypress
25	WHEN THE NIGHT COMES, Joe Cocker	Capitol
26*	NO MORE LIES, Michelle	Ruffless
27*	KICKSTART MY HEART, Molly Cue	Elektra
28*	I GO TO EXTREMES, Billy Joel	Columbia
29*	C'MON AND GET MY LOVE, D'Mab	FRFR
30	I'LL BE GOOD TO YOU, Quincy Jones/Charles/Khan	Quest
31	DON'T KNOW MUCH, Linda Ronstadt	Elektra
32*	TOO LATE TO SAY GOODBYE, Richard Marx	DWJ
33	RHYTHM NATION, Janet Jackson	A&M
34	BACK TO LIFE, Soul 2 Soul	Virgin
35*	SOMETIMES SHE CRILES, Warren	Columbia
36	WOMAN IN CHAINS, Tears For Fears	Fantasia
37	24 SWING THE MOOD, Jive Bunny & Mاسترمتيز	Music Factory
38*	NO MYTH, Michael Feen	RCA
39*	BLACK VELVET, Allannah Myles	Affonic
40*	LOVE WILL LEAD YOU BACK, Taylor Dayne	Arista

ALBUMS

1*	2 FOREVER YOUR GIRL, Paula Abdul	Virgin
2	3 GIVER YOU KNOW IT'S TRUE, Mill Vanilli	Arista
3	1...BUT SERIOUSLY, Phil Collins	Affonic
4	5 JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
5	4 STORM FRONT, Billy Joel	Columbia
6	7 COSMIC THING, The B-52's	Reprise
7	6 PUMP, Aerosmith	MCA
8	8 FULL MOON FEVER, Tom Petty	Geffen
9*	13 BACK ON THE BLOCK, Quincy Jones	Quest
10	12 DANCE...YA KNOW IT!, Bobby Brown	MCA
11	10 STONE COOL RHYTHM!, Young MC	Delicious
12	11 CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
13	15 SKID ROW, Skid Row	Affonic
14	9 HANGIN' TOUGH, New Kids On The Block	Columbia
15	14 DR FEELGOOD, Molly Cue	Elektra
16	20 SOUL PROVIDER, Michael Bolton	Columbia
17	16 JOURNEMAN, Eric Clapton	Duck
18	19 REPEAT OFFENDER, Richard Marx	Solar
19*	24 TENDER LOVE, Babyface	Virgin
20	22 KEEP ON MOVIN', Soul 2 Soul	Columbia
21	17 STEEL WHEELS, Rolling Stones	Arista
22*	23 LIVE, Kenny G	Geffen
23	21 HEART OF STONE, Cher	Epic
24	19 SLIP OF THE TONGUE, Whitesnake	SBK
25	28 PUMP UP THE JAM, Technocratic	Epic
26*	26 THE BEST OF LUTHER, Luther Vandross	Geffen
27	27 THE END OF THE INNOCENCE, Don Henley	MCA
28*	24 JIVE BUNNY...THE ALBUM, Jive Bunny & The Masterminds	SBK
29*	30 LOVE SHARP!, Roxette	DWJ
30	30 AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker
31	25 PRESTO, Ruak	Affonic
32	29 BAD ENGLISH, Bad English	Epic
33*	38 CUTS BOTH WAYS, Gloria Estefan	Epic
34	33 FLYING IN A BLUE DREAM, Joe Satriani	Relativity
35	35 THE GREAT RADIO CONTROVERSY, Teala	Geffen
36*	36 THE LITTLE MERMAID, Soundtrack	Wall Disney
37	31 NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
38*	39 GREATEST HITS 1982-1989, Chicago	Reprise
39	36 TRASH, Alice Cooper	Epic
40	37 THE SEARDS OF LOVE, Tears For Fears	Fantasia

Charts courtesy Billboard, 3 February, 1990. * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

ALBUM REVIEWS

ALBUM OF THE WEEK

TANITA TIKARAM: The Sweet Keeper, WE WX330 / C:330C / CD:9031708. The second outing from this developing talent tends to be somewhat thin on melody, and although typically she's still too often indigent, there are several good points on this LP. Not least of which are the arrangements, with producers Van Hook and Argent bringing the best out of the pieces, especially with Helen O'Hara's melodically intertwining violin. Standout tracks Thursday's Child and It All Came Back Today are real gems, and this recording deserves to meet with considered acclaim and not the casual sneers that will probably echo from certain media corners. **BT**

THE MISSION: Carved In Sand. Mercury/Phonogram 8422551. Butterfly. On A Wheel proved again to be behind The Mission lacks a whole legion of fans hungry for the band's somewhat back mysticism combined with that jolly good blokes approach which saves them from appearing too dull. They haven't really moved on that much, but thankfully those worrying Bunmen touches from the single don't appear too often. A clear big sell, etc. **DH**

Cat Stevens

In the LP review last week of The Very Best Of Cat Stevens the description of the record company's marketing campaign, intended to be entirely ironical, was nonetheless capable of being misconstrued. Music Week regrets the nature of the review, which it accepts was wholly inappropriate in the circumstances and apologises for any offence which may have been caused.

IAN HUNTER/MICK RONSON: (P.U. Orta), Mercury 838 973-1. A prelude to their upcoming UK tour, Hunter-Ronson here deliver their best product in over 15 years. Rockers like The Loners, Women's Intuition, How Much More Can I Take, and Cool are scintillating slices of classic Hunter with Ronson's stylish embellishments. Apart from about three tracks that disrupt the natural flow of the album, this is a release that deserves better than to languish undervalued on the shelves. **PO/M**

QUIREBOYS: A Bit Of What You Fancy. Parlophone PCS 7335. These songs have earned these boys their bread and butter on the live circuit over the last four years so there's no knocking some of the tunes here, with 7 O'clock, Sweet Mary Ann and Take Me Home superlative in their carefree, good-time spirit. If, good, honest traditional rock, with plenty of pinky-plonky piano and acoustic guitar to create depth, while ex-lod Stewart guitarist Jim Cregan's Footloose and Fancy Free production is cleaned up by Ron Newman. **KB**

FINTRIBE: Crossing 10K. Finflex/One Little Indian. TPLP 24. Having begun their career on their own Scottish label Finflex, the demons of the sample and cut-up technique have linked-up with One Little Indian. By adding a little imagination, humour and atmosphere to their dance beats, Cross-

ing 10k becomes an impressive creation rather than just tired old rhythms and samples. Bill In Monster is the prime example. **NR**

STOCK IT

THE BUZZCOCKS: Peel Sessions Album. Strange Fruit SFRCDD14. WIRE: Peel Sessions Album. Strange Fruit SFRCDD14. It was one of the better marketing ideas, for Strange Fruit to concentrate on LPs rather than 12-inch releases. They've now become eminently collectible items, a fact helped by the quality being so high. The Buzzcocks collection takes in four sessions from September 78 to May 79 and captures splendidly the mood of the age. An absolute joy which will do well in light of their renascence. Wire is less compelling but worth buying for the hard I Am The Fly and the previously unreleased Canker Vultures. **LF**

CASSANDRA: COMPLEX: Cyberspace. Play It Again Sam. BIAS 148. Distribution: APT. Surprisingly rounded and emotive LP from the home of Electric Blue Music, recalling Kraftwerk, Pet Shop Boys, Depeche Mode and even INXS. A great deal more mainstream and pop orientated than previously imagined. A quick rethink on the marketing effort will provide a Cassandra Complex with some well deserved commercial success. **TW**

MARY GOES ROUND: 70 Sins In The Sky. Live! Arts. Distribution: APT. New Rose-offshoot label Live! Art say there's a "Touching Pop" movement in France; true or false, the term does occur frequently in the Clash Goes Round and their debut album. The duo mine the unwaveringly melancholic guitar/bass, synth and vocal arrangements of The Cure and Joy Division along with more of a poppy sheen that recalls the early New Romantics like B-Movie. Maybe they do this too faithfully, but definitely with panache. **MA**

SYLVIA JUNCOSEA: One Thing. Fundamental Records. SAVE 77. Distribution: APT. Sylvia's previous work, including SW and Leaving Trains have earned her the name of meanest axe-woman around and this, her second solo outing could be the one to bring her to the attention of a wider audience. The mood swings from the metal ranch of One In Three to the laid back West Coast rock of Demon and any limitations in her voice are compensated for by her deft fret work. But ultimately her UK dates in February will make or break this record. **LF**

MELVINS: Ozma. Tupelo Records. TOPLP 7. Melvins originally hail from Seattle and are credited with influencing the likes of Nirvana and Mudhoney. Both of whose names have gone on to great things, but theirs is a much more savage noise. Given the layout of the cover, it's hard to see which track it is, but, by the lyrics alone, it is not terribly important. The music is a fine mix of metal and grunge and the Tad-like vocals round it off perfectly. They have already been given the nod from John Peel so with more of a deserved indie hit. **LF**

SEBADOH: The Freed Man. Homestead. HMS 145. Distribution: Southern. Ex-Dinosaur bassist Lou Barlow and friend Eric Sebadoh, another in the line of Daniel Johnson/Jad Fair bedroom DIY world minimalists, 32 tracks deep. The Freed Man is so into an unlistenable mass to the many—infantile, talentless etc—but music with an uncanny touching atmosphere that really human touch, a million miles away from serious studio overkill, to others. Limited sales appeal but the genre has its fans. **MA**

ABANA BA NASERY: Classic Acoustic Recordings From Western Kenya. Globe Style ORB 052. The music industry of Kenya has not really been tapped by the purveyors of world music, and although this album is not exactly representative of the musical talent of the country, it gives a fair introduction into its music. It is a collection of acoustic bands that goes back to the Sixties, made up of simple vocals, chorus and the liping sound of Fanta bottles. It could catch on. **OD**

KATIE WEBSTER: Two Fisted Mama! Alligator AI 4777. This, Katie Webster's second album, occupies similar territory to her onward work, but with an enjoyable mix of piano blues, boogie and Memphis soul. This time however, the blend is more confident, and Webster allows herself more room to stretch out. This high upfront, good humour R&B with no messing. **AB**

MACHANIC: MANYRUCER: Cooking Vinyl. VY 074. Machanic Manyrucker has come from learning to play music on portable firs to become a very much respect gaceler singer, making records with different bands, including Zimbabwe's hot band, The Four Brothers. He works as a waiter in a restaurant, but on the album he serves up some very spiritual songs which those who are into gospel music will find soothing to listen to on Sunday afternoons. **OD**

VARIOUS: This Is The Big One. BIGA D2. Since it moved into dance music in early '87, Big One's major success so far has been Longy's take a mandolin. Longy & Longy's tough production sound dominates this double LP. As even the sleeve notes admit, this is an album of should-be-bests but the best of them, including Longy's sparkling collaborations with Cutmaster MC, makes this an impressive label sampler. **RB**

THE CHURCH OF RAISM: The Church Of Raism. Creation CRELP 057. Distribution: Rough Trade/Carrel. Creation's first back catalogue, including a cheap Master Horror. In the music ritual religion states, Psychic TV are masters, whereas these guys qualify wholly by default, if they were ever serious in the first place. **MA**

EAR SAY: Martin Aston, Adam Black, Brian Brown, Olan Dering, Len Finlay, Duncan Holland, Paul O'Brien, Nick Robinson, Gareth Thompson and Ian Watson.

14 Sunday
Kings Road Record 18

15 MARTHA • CD
16 Morris
CBS 453551

16 3 FEET HIGH AND RISING • CD
13 De La Soul
Tummy Play For Life DLP2 1

17 PUMP UP THE JAM • CD
28 Technonic
Shenoy STR2 1

18 VIVALDI FOUR SEASONS • CD
21 Nigel Kennedy/ECO
EMG NC2 2

19 THE STONE ROSES • CD
24 The Stone Roses
Shannon ORE2 502

20 LIKE A PRAYER • CD
17 Madonna
5m-WV 239

21 A NEW FLAME • CD
20 Simply Red
Echko WK 242

22 TEN GOOD REASONS • CD
18 Jason Donovan
PIL LH7

23 JIVE BUNNY - THE ALBUM • CD
15 Jive Bunny & The New Generation
Telstar STAR 2196

24 THE RAW AND THE COOKED • CD
22 Final Young Combos
London 830491

25 WHEN THE WORLD KNOWS YOUR NAME • CD
22 Deacon Blue
CBS 443211

26 HOLDING BACK THE RIVER • CD
14 Wet Wet Wet
Polygram/Phonogram 442111

27 LABOUR OF LOVE II • CD
19 UB40
DEP UK/Vega UNCP 14

28 GUNS BOTH WAYS • CD
26 GUNS n' NUTS
Epic 441451

29 READ MY LIPS • CD
45 Jimmy Somerville
London 831541

30 RAW LIKE SUSHI • CD
31 Neneh Cherry
Cap/Vega/CIC 814

31 A COLLECTION - GREATEST HITS... AND MORE • CD
23 Rufus Wainwright
Cap 445811

32 WELCOME TO THE BEAUTIFUL SOUTH • CD
25 The Beautiful South
Cap 445811

33 WILD! • CD
29 Erasure
Mercury 15

34 SPARK TO A FLAME - THE VERY BEST OF • CD
23 Chris De Burgh
A&M CDLP 100

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★ ★ PLATINUM (100,000 units)
● GOLD (50,000 units)
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NEW ENTRY
RE ENTRY

TOP • 20 • COMPILATIONS

NO.1 DEEP HEAT 5 - FEED THE FEVER • CD
Various
Telstar STAR 2011

2 PURE SOFT METAL • CD
1 Various
Shiva SW 996

3 WARE'S THE HOUSE? • CD
2 Various
Shiva SW 997

4 MONSTER HITS • CD
3 Various
CBS/WK/ABC HITS 11

5 NOW 161 • CD
4 Various
EMI/Vega/Decca/Now 16

6 DEEP HEAT 1989 • CD
5 Various
Telstar STAR 2008

7 DIRTY DANCING (OST) • CD
8 K.C. BL 8408

8 NO 1'S OF THE 80'S • CD
6 Various
Telstar STAR 2002

9 THE GREATEST LOVE 3 • CD
7 Various
Telstar STAR 2004

10 HEAVEN AND HELL • CD
9 Medical/Bonnie Tyler
Telstar STAR 2001

11 THE 80'S ALBUM OF THE DECADE • CD
10 Various
EMI UNDO 48

12 THE CLASSIC EXPERIENCE • CD
11 Various
EMI UNDO 45

13 THE BLUES BROTHERS (OST) • CD
16 Various
Atlantic 4 50715

14 PRECIOUS METAL • CD
18 Various
Shiva SW 976

15 THE PREMIERE COLLECTION • CD
12 Various
Epic/United/Phonogram ALW 71

16 REGGAE HITS VOL 7 • CD
13 Various
Jive 817 1007

17 LAMBADA • CD
15 Various
CBS 446051

18 NEW TRADITIONS • CD
REU Various
Telstar STAR 2399

19 SOFT METAL • CD
REU Various
Shiva SW 862

20 THAT LOVING FEELING • CD
17 Various
Dino 021975

54 Guns N' Roses
Globe WK 135

55 STORM FRONT • CD
47 Billy Joel
CBS 453551

56 FLOWERS IN THE DIRT • CD
48 Paul McCartney
Polygram PCS2 196

57 THE LION AND THE COBRA • CD
51 Sinead O'Connor
Empire/Capitol CHN 7

58 ANCIENT HEART • CD
59 Tamla/Tkorm
WEA MW 210

59 BUMMED • CD
63 Happy Mondays
Factory FACT 226

60 A LITTLE BIT OF THIS ... • CD
40 D.M.O.B.
EMI/London 8381591

61 STRONGER • CD
51 Cliff Richard
EMI EMD 0172

62 RUNAWAY HORSES • CD
20 Ballada/Capitol
Vega V 2599

63 MOSAIQUE • CD
55 Gypsy Kings
Telstar STAR 2298

64 PUMP • CD
61 Aerosmith
Globe MW 204

65 ASPECTS OF LOVE • CD
57 Original Cast
Epic/United/Phonogram 811261

66 PHANTOM OF THE OPERA • CD
69 Various
Epic/United/Phonogram 02H 23

67 REMOTE/THE BITTER SUITE • CD
71 New And Cry
Cap/Vega/HIT 6

68 NEW LIGHT THROUGH GOLD WINDOWS • CD
74 Chris Rock
WEA MW 200

69 DANCE! ... YA KNOW IT! • CD
53 Bobby Brown
MCA/MCA 6574

70 THE TWELVE COMMANDMENTS OF DANCE • CD
59 London Boys
Telstar/WEA MW 228

71 SKID ROW • CD
REU Skid Row
Atlantic 3H7381

72 THE BEST OF LUTHER VANDROSS - BEST OF LOVE • CD
62 Luther Vandross
Atlantic 445811

73 THE HEALER • CD
REU John Lee Hooker & Friends
Shirleyon ORE2 508

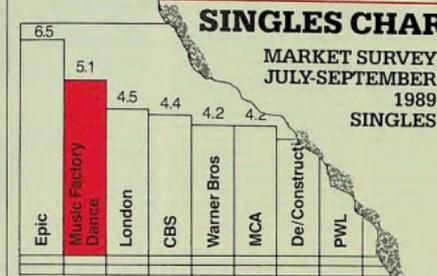
74 PARADISE • CD
65 Inner City
101/Vega 08 81

75 PICTURE BOOK • CD
REU Simply Red
Echko ERT 27

CD - Released on Compact Disc
The British Record Industry Chart • By Compiled by Colin Ingh, Mike Wood and BBC. Track
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The *Big Wave* Group congratulate John Pickles and Music Factory for their outstanding success in the last two quarters of 1989

SINGLES CHART PERFORMANCE



ARTISTS

1. Jive Bunny & The Mastermixers

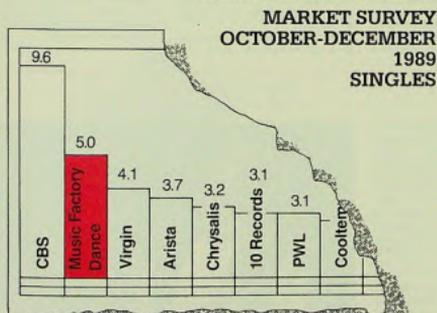
PRODUCERS

2. Andy Pickles/Les Hemstock

TOP 10 SINGLES

1. Swing the Mood - Jive Bunny & The Mastermixers

SINGLES CHART PERFORMANCE



ARTISTS

1. Jive Bunny & The Mastermixers

PRODUCERS

2. Andy Pickles/Les Hemstock
5. Andy Pickles/Ian Morgan

TOP 10 SINGLES

1. That's What I Like - Jive Bunny & The Mastermixers
7. Let's Party - Jive Bunny & The Mastermixers

ALBUM CHART PERFORMANCE

ARTISTS

5. Jive Bunny & The Mastermixers

PRODUCERS

4. The Mastermixers

TOP 10 ALBUMS

6. Jive Bunny & The Mastermixers

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"That sounds good to me"



Big Wave

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Midem hears it loud and clear: the UK harmonise now!

by Bob Tyler
CANNES: A call for harmonisation of copyright legislation across Europe has been made by James Gordon, managing director of Radio Clyde, who warns of a "broodcaster's tax" haven if cross-border radio were to begin.
 Speaking at the Midem radio conference (radio news frontiers), Gordon highlighted the different copyright charges within Europe and called for UK levels of copyright to be brought down to the lowest European level. He said: "By contrast, the record companies would wish all levels to be raised to that of the UK. What will happen is that trans-frontier broadcasters will set up outside the UK in countries where they get the best deal. This would create the broadcast equivalent of off-shore tax havens."
 Gordon pointed out that of the 12 members of the EC, only seven have signed the Rome Convention.

He compared the French agreement with the UK's: "France ratified the Rome Convention in 1987; the copyright lasts 20 years and grants protection to recordings made in France. Britain, by contrast, grants protection for 50 years and allows protection for recordings made anywhere in the world provided they were published in a Rome Convention country within 30 days."
 As another example of European disharmony, Gordon cited Luxembourg: "Luxembourg ratified the Rome Convention in 1976. It too has a term of protection of 20 years, yet Luxembourg has declared that it will not apply article 12 which calls for equitable remuneration to be paid in respect of broadcasting performance."
 As most record companies are multi-national Gordon would like to see the principle of one common fee extended overseas. "There is little logic in not charging broadcasters

'Trans-frontier broadcasters will set up in countries where they get the best deal... creating the broadest equivalent of off-shore tax havens'

in the US, charging them 0.25 per cent in Australia and rising across Europe to seven per cent in the UK."
 He added that in the US "if all the radio stations had to pay for playing records, half would cease to make profits."

R E V I E W

SNUB TV: for DEF II, BBC2. January 22. Produced and edited by Brenda Kelly and Peter Fowler.
 AT LAST, and for a second 10-week series, this third programme shows that SNUB TV has continued the non-apologetic approach that characterised the first series.
 Keeping away from the personality-laden presenter format most other music shows tend to favour,

SNUB continues on its delightfully deadpan way, and, excepting some short interviews, relies on the music to carry the show.
 Generally, songs are allowed to reach their entire length, which is a refreshing change, with gimmicky graphics and camera work kept to a minimum.
 Kelly and Fowler have widened the scope a little for this series, veer-

ing away from the strictly indie scene to include black and white acts like rapper MC Buzz B and KLF.
 Such heavy reliance on the bands and music to do all the work just might have its problems though: are there enough musically and visually interesting acts to sustain a half-hour show for 10 weeks?

SARAH DAVIS

B R I E F

● **RADIO ONE** has signed an exclusive deal to broadcast two concerts from Eric Clapton's current tour. The first concert, from the Royal Albert Hall, will be broadcast on February 3, and will feature Robert Cray and Buddy Guy and a "mystery guest"; the second concert on February 10 is the world premier of Clapton's concerto for electric guitar accompanied by the National Philharmonic Orchestra.



ERIC CLAPTON: playing the blues with Radio One

● **SNUB TV** will be returning to BBC for a third series, although the details have yet to be confirmed.

● **SIR RICHARD** Attenborough, chairman of Capital Radio, told shareholders at the annual general meeting that "1989 was a very successful year for the group, with substantial growth in advertising revenues, cash and net assets." He reported a capital gain of £1.26m from disposing of holding in the Builder Group and announced the splitting of a separate rate card for Capital Gold.

● **RADIO BORDERS**, the only station that broadcasts to both English and Scottish audiences, opened on January 22.

● **TYNE TEES TV's** music programme *Barcelona* — A Musical Experience, directed by Gavin Taylor, won the Gold award in the Long Form Video Category at the

● **RUPERT MURDOCH'S** Sky Radio is to offer an affiliate service in Europe. Sky Radio, the DJ-less radio station founded in 1988, operates from Holland. It broadcasts

non-stop music from CDs on the Astra satellite alongside Murdoch's Sky TV. Sky Radio is charging a sliding scale of fees for the service determined by the power of the carrier's transmitter. Automated equipment will allow local advertisers to insert advertising up to a maximum of 90 seconds per hour.

KEY A=Radio 1 A' list
 B=Radio 1 B' list

	RADIO 1 NEW MUSIC (15 mins)	RADIO 1 CLASSIC (30 mins)	RADIO 1 MUSIC (30 mins)	REGIONAL RADIO (30 mins)	LIC WEBS ONLINE				
						12	17	8	8
4PERS Touch Me (Seasid Version)	4th & B'way	12	17	8	8	34	33	4	
4 OF US THE Mazy	CBS	8	—	—	—	—	—	—	—
ADAMSKI HING	MCA	—	—	—	—	18	15	12	—
ACE OF HEARTS Higher Than Heaven	Virgin	13	15	8	—	—	—	—	—
ALABAMA The Love Don't Come Easy	IRS	7	7	—	—	17	18	18	—
AND WHY NOT The Face	Infonet	11	13	8	8	29	26	31	—
BARFANCE Taylor	MCA	6	—	—	—	15	11	—	—
BAZIS Baby You're Mine	Epic	7	8	—	—	23	24	90	—
BEATS INTERNATIONAL Dub Be Good To Me Beat	11	—	—	—	—	—	—	—	—
BECK BOB ROBIN in The Rain	Mercury	8	—	—	—	—	—	—	—
BEYONCED Hala	WEA	12	13	8	8	30	17	44	—
BIRDLAND Sleep Walk Me	Leafy	5	4	—	—	—	—	—	—
BIT ALL MEANS Let's Get On	4th & B'way	4	—	—	—	13	—	—	—
CAMEL You Can Have Him	London	4	5	—	—	10	19	85	—
CHER Just Like Jesus James	Geffen	19	21	A	A	45	30	23	—
CLAPTON ERIC Bad Luck	Duck	17	13	8	8	30	34	—	—
COLE LOYD No Blue Skies	Polygram	5	11	—	—	28	23	—	—
COOLERS, PHIL I Wish I Would Run Down	Virgin	20	15	A	A	48	48	—	—
COLUMBIA Hula Hula Hula	Epic	7	4	8	7	—	86	—	—
CRY BROTHERS No Living Without You	Epic	5	4	—	—	23	15	—	—
D'AMBY TRENT I'm So Into You	CBS	5	8	—	—	22	29	55	—
DEAMER Nothing Ever Happens	A&M	25	26	A	8	46	41	23	—
DICKET, OWEN Car Wash	Atlantic	—	—	—	—	17	—	—	—
DIAMOND, DION Wishes On The Subway Walk	Juste	12	8	—	—	21	12	—	—
D-MOB Put Your Hands Together	Iber	7	11	8	8	30	32	8	—
EMORE ORCHARD Helter	MCA	10	12	—	—	15	13	63	—
EVERYTHING, The The Edge And The Stone	A&M	18	19	8	8	48	38	—	—
FALL BUT THE GRILL Queen	Mercury	15	14	8	8	46	39	54	—
EZ POSSE Love On You	More Records	—	—	—	—	17	18	69	—
FINE YOUNG CANNIBALS I'm Not Satisfied	London	—	—	—	—	23	—	—	—
FIJI PROJECT Going Back To My Roots Beggars Banquet	—	—	—	—	—	22	33	9	—
GORDON, LONNIE Happen All Over Again	Supreme	21	17	A	A	32	17	32	—
GRAMM, LOU Just Between You And Me	Affinity	—	—	—	—	29	29	—	—
GUN Talking On The Phone	A&M	6	—	—	—	16	—	—	—
HALO JAMES Could Have Told You So	Epic	22	21	A	A	48	47	6	—
HEINLEY, DON The Last Worded Evening	WEA	—	—	—	—	12	—	—	—
H-I FACTOR Love Shine On	IRS	—	—	—	—	13	16	—	—
HOUSE OF LOVE Shine On	Fontana	13	15	8	8	15	10	—	—
ICE CREAM ANET Come Back To Me	Broadsheet	4	6	—	—	24	42	45	—
JONES, QUINCY I'm A Good To You	Qwest	23	22	A	A	44	42	27	—
KADOM, Desmonds Landlord	CBS	6	—	—	—	29	—	—	—
KAVATZ, LENNY I Built This Garden For U	Virgin	5	—	—	—	9	—	—	—
LATINO, Gino Welcome	Iber	4	—	—	—	21	15	19	—
LES DANZERS Love You Won't Forget Me	Sirex	—	—	—	—	23	23	—	—
LEWIS, GUY Called You	Iber	7	8	—	—	29	18	16	—
LIANTHONS feet WONDERS Get To Have...	Captain	11	7	—	—	35	32	5	—
MARTINA More Than You Know	CBS	22	23	A	A	45	45	15	—
MAZZELE, KTM You That All I Wish	Spectator	8	11	—	—	39	34	33	—
MCCARTNEY, PAUL Put It Back	Parlophone	6	—	—	—	13	—	—	—
MEGADETH No More Mr Nice Guy	SBK	4	5	—	—	13	5	13	—
MIDNIGHT Oil Blue Sky Mine	CBS	12	8	—	—	29	18	16	—
MINICHOPE, KYLIE Tears On My Pillow	PWL	21	25	A	A	44	45	1	—
MORGAN, JAMIE I Wish On The Wild Side	Telstar	8	—	—	—	—	—	—	—
NEGRA, MANO King Kong 5	Virgin	6	—	—	—	—	—	—	—
NEVILLE BROTHERS A Change Is Gonna Come	A&M	—	—	—	—	15	22	—	—
NEW KIDS ON THE BLOCK Hangin' Tough	CBS	17	19	A	A	40	41	2	—
ONIONKING, SIBBARD Nothing Compares 2 U	CBS	20	17	A	A	41	34	2	—
OSWALD, DEVIN Don't Stop Me Now	Chrysalis	11	—	—	—	—	—	—	—
QUEERIES, The Hey You	Parlophone	19	21	A	A	25	23	14	—
RAE, CHRIS Tell Me That's A Haven	WEA	5	—	—	—	12	—	—	—
RED NETWORK, DAN Come Back Baby	Mercury	4	—	—	—	12	9	51	—
ROD 'N' RAZ Get It Got	Arista	8	7	—	—	29	30	10	—
ROCKY HORNBURVILLE All Day Long	Elektra	—	—	—	—	24	—	—	—
SELECTION Two To Media & Eight	A&M	—	—	—	—	28	19	—	—
SOCK BOW 18 & Life	Atlantic	7	—	—	—	—	—	—	—
SMITHBROS, THE A God Like You	Empire	4	—	—	—	—	—	—	—
SOMERVILLE, JIMMY Mighty Red	London	23	19	A	A	44	42	7	—
STANFIELD, USA Love Together	Atlantic	18	7	—	—	42	10	—	—
STRAWATY ROD Downtown Train	Warner Bros	14	23	A	A	44	43	43	—
STEEB, MUB On The	PWL	9	9	—	—	30	17	29	—
TECHNO TRONIC I Wish You Kid & Get Up!	Total	—	—	—	—	25	—	—	—
TERRY, BLAIR & ANOCHKA Ultra Modern... Oxydada	—	—	—	—	—	16	—	—	—
THEY MIGHT BE GIANTS Barbours In Your Soul	Elektra	5	—	—	—	7	—	—	—
UB40 Ties That Come And Ties That Don't DEF International	11	12	8	—	—	36	37	47	—
WATSON, JODY Hear Myself	MCA	—	—	—	—	24	—	—	—
WICKERSHOW See The Light	WEA	—	—	—	—	18	—	—	—
WICKES 'N' EFFECT Lucy	Melrose	9	11	8	8	25	21	30	—
WRIGHT, BETTY/GARSON HUGH How Beautiful RCA	—	—	—	—	—	11	—	—	—
YELL! Ready Player	Fantasia	15	16	8	8	26	28	24	—
ZIVICH, WARREN Splendid Isolation	Virgin	7	7	—	—	20	17	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Eric Fryer on 01 283 9199 ext 782.
 Records are eligible for the gold if they are on the current Radio 1 playlist, or if held 4 or more plays on Radio 1 last week as monitored by Radio 1's Romex computer or if one featured on 11 or more current ILR playlists (A & B lists).

Fifty years of alternative radio

by Bob Tyler

RADIO LUXEMBOURG has been providing a radio service for UK listeners for more than 50 years. Luxembourg's programming drew UK listeners away from the BBC in their thousands when it was set up in 1934, providing light American-style commercial programming that was far more digestible than the character-building fare prescribed by Lord Reith. Luxembourg had a simple but successful formula: find out what the audience likes but is not being allowed to hear; broadcast from overseas and support the whole venture with advertising from clients who cannot advertise on the domestic radio network. Luxembourg had another heyday in the days of the seaborne pirates of the mid-Sixties. It was one of the most influential stations along with Radio Caroline and Radio London. The station's image at that time had definite teen appeal: it published the Feb 208 fan magazine (208 = Medium Wave) is the long established Radio Luxembourg frequency).

When Luxembourg re-opened after the war it introduced an innovation to the listeners: the Top 20. Presented by Teddy Johnson the chart show was based on the top selling sheet music sales compiled

by the Music Publishers Association.

Since then Radio Luxembourg's programming has rarely stood still. Although today the station is overshadowed by Radio One and ILR, it still cuts an edge with its contemporary music programming which is put together by 29-year-old Jeff Graham. He formats the output to a tight and simple playlist of about 80 singles and 30 albums. The singles are selected from four lists: Top 40, Moving Up, New Releases and what Graham calls "going down but not dead." Graham genuinely likes to be at the forefront of music trends — a look through a week's playlist (available in reception at Luxembourg's London offices in Herford Street any-time) proves his commitment to playing the music not the artist.

Radio Luxembourg, like its half-sister Atlantic, operates without the controls and regulations of other UK broadcasters. The station is able to utilise the benefits of full-scale sponsorship — and does so quite successfully. Currently Luxembourg has a major sponsorship deal with the national clothes retailer, C&A and, during the run up to the school exams, the ex-Radio One DJ Mark Page presented a special show offering advice sponsored by a publisher of exam notes. Actual commercial spots are



MAURICE VASS: 'We take sponsorship seriously'

limited to seven minutes an hour. This is an inheritance from television, says Luxembourg's managing director Maurice Vass. He adds: "Because commercial television was set up before radio, it has forever grown up under its shadow. Radio has followed TV with neat little 30-second slots; that's why we take sponsorship seriously."

Vass explains why Luxembourg is a success: "We make a business out of night-time radio. We have the hours when other stations are just making up time." He also thinks that Luxembourg is badly represented on audience surveys: "People forget that when our percentage reach is shown we are only broadcasting for a third of the time that other stations are." The audience is spread over a wide area of Europe — the station reaches Ireland in the west and well into the old Eastern Block countries, an area which Vass is keen to explore. He estimates an audience of 3.5m per week. For the UK he targets the station at 16-25 year olds.

The station's latest developments have taken it onto the Astra Satellite, taking it, via cable into 1m homes in Scandinavia. Joint sales and news operations are also being established.

While the industry decides its policy on pan european broadcasting, Luxembourg has been at it for more than 50 years. Its parent company RTL has a share in Atlantic and Astra as well as successful TV interests in Europe. Radio Luxembourg is no longer just a fading signal on 208 meters. The station, once called "the station of the stars", is now in 1990 coming from the stars.

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STATION PROFILE

MFM Radio

MFM IS the product of Marcher Sound's frequency split last March. The Wirral and Runcorn have recently been added to the old transmission area of mid-Shropshire and north Wales and programme controller Paul Mewies now asserts that MFM "covers the North-West."

PLAYLIST

The station operates three playlists. A-listed records, which currently include Neneh Cherry and Sydney Youngblood, receive 20-25 plays a week. The emphasis is heavily on chart singles and new releases, with featured contemporary gold

records from 1985 onwards.

Specialist shows also have a contemporary flavour. Alice Moss presents the Rock Show on Saturday evenings, while on Sunday Phil Roberts surveys the indie scene and Roy Rose plays soul. Roberts features local talent, often drawn from demo tapes.

PRESENTERS

Mark Thorburn takes MFM listeners away from the overnight link with Marcher's AM station at 6am, followed by Daragh Corcoran, at 10am. From 2pm to 6pm the station's head of music Trevor James hosts while Phil Roberts presents from 6 to 10pm.

AUDIENCE

The main target audience is

eight to 30-year-olds. No research figures have been published since the frequency split, but Mewies is "delighted with the results" of MFM's own survey after three months. He sees Radio One and Liverpool's Radio City as the main competition for an audience which rose from 575,000 to 950,000 when MFM's transmission area was extended.

THE INDUSTRY

Relations with the industry are generally satisfactory, with good service on extra records for the two stations but Mewies feels that big-city stations get more attention. However, "word's getting around that we are no longer a small station."

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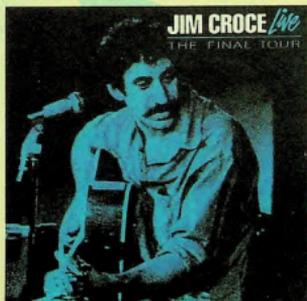
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*4TH QUARTER MUSIC WEEK SURVEY

Momentum challenges the 'leave it to us' mentality

by Selina Webb
UNLESS YOU'RE Queen, a band who interfere with their video visuals to get short shrift from both record company and production house. "Leave it to us," plead the film-makers — but not so at Momentum, a new company set up by producer Angie Daniell, former WEA A&R manager John Hollingsworth and photographer Andrew Catlin.

"Some directors might roll their eyes heavenwards and say 'not another band with ideas', but if a group of musicians have spent a couple of years getting something ready to put out, why should they surrender the visual side to someone they've only just met?" says Daniell.

It's this collaborative approach which attracted Jesus And Mary Chain's musician Douglas Hart to join the company. With a trio of low budget promos under his belt for My Bloody Valentine and Kid Congo, his foray into film-making stems from the apparent apathy he experienced from directors during JMC shoots.

"We'd talk about films we had watched and make suggestions, but it seemed as if the directors weren't interested," he says. Hart's musical background gives his work visual feedback and a refreshing feel which he puts down to "using the edit suite like a musical instrument".

"Cutting exactly to the beat all

the time has the same effect as turning the snare drum up — I see the video as another track of the song, a new layer on top of it."

Drawn together at the company's newly painted office-cum-studio off east London's Brick Lane, the other Momentum directors also have associated day jobs. Andrew Catlin is, so far, best known as a photographer, while Marcus Adams and Craig Morrison of directing team MarcusOnMorrison are a choreographer/performer with Meat Beat Manifesto and a set designer respectively.

The company hopes this broad base will give its videos the edge in a business where record company/producer/artist interests can so often clash — besides allowing it to branch out from promos into other industry services, even music.

The raison d'être of the company is much broader than as a production company," comments Catlin.

"It's more of a creative net in some ways, it's important that everyone comes from different backgrounds."

Catlin's first videos are for Brian Adams, Deacon Blue, The Cowboy Junkies and Green On Red — the latter being Momentum's first production, while MarcusOnMorrison have elaborately staged and choreographed pieces for Meat Beat Manifesto and seven new, highly adventurous, MTV indents on their show reel.



A STILL from the MarcusOnMorrison shoot for MTV

Conley tribute leads soul's finest hours

LOVERS OF soul set a chance to recap some of the music's finest moments in two videos released on February 19 by The Video Collection.

Opening both volumes of Soul Power is Arthur Conley's anthem "Sweet Soul Music" which pays tribute to many of the great soul stars featured on the two tapes.

Among the 17 tracks on volume one are Aretha Franklin's Soy A Little Prayer, the Queen of Soul's highest placed solo chart hit in the UK. Also included are tracks from Smokey Robinson, James Brown, Tina Turner, the Drifters, James Brown plus Stevie Wonder's first single Fingertips which topped the US charts in 1963 when Wonder was just 13.

The second volume includes two songs from Otis Redding — Respect and Try A Little Tenderness — plus more unusual pieces of nostalgia from The Temptations, Jams Joplin and Randy Crawford. Possibly the most poignant inclusion is the Drifters' Under The Boardwalk, recorded on the eve of the death of lead singer Rudy Lewis.

Both videos go out to dealers at £6.95.

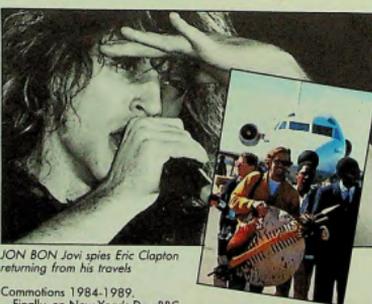
Eric and the lads get a good feeling from C5 push

CHANNEL 5 is launching a heavy re-promotional campaign for four of its music titles. The push coincides with tours by three of the artists and a television appearance by the fourth.

Bon Jovi returned to the UK for the first time since their sell out concert in Milton Keynes in August and have been appearing through December and January at the Birmingham NEC, London Wembley and the Glasgow SEC.

Channel 5 will be capitalising on this tour by promoting the band's three videos: Breakout; Slippery When Wet; and the current hit New Jersey. The company is also giving away a free limited edition enamel badge with every Bon Jovi video bought from Our Price — a promotion which is being advertised in every Our Price outlet. The tapes were also advertised on the Wembley electric scoreboard.

Eric Clapton's 18 nights of the Royal Albert Hall are being supported by competitions and promotions covering Channel 5's compilation video The Cream Of Eric Clapton. The company is also complementing Lloyd Cole's first solo tour and album by re-promoting its video Lloyd Cole And The



JON BON Jovi spies Eric Clapton returning from his travels

Commodions 1984-1989.

Finally, on New Year's Day BBC Two screened a documentary on the story of Def Leppard. Channel 5 is following this up in conjunction with Phonogram Records by running a display campaign for the band's Hysteria and In The Round/In Your Face videos across 100 heavy rock specialist stores.

● Channel 5's new releases for February include: Face Of May-

hem, a 40-minute live concert tape featuring Australian thrash metal stars Mortal Sin; Jean Michel Jarre's Destination Docklands — The London Concert; plus the first six titles from the new Verve jazz label including A Tribute To Charlie Parker. All eight titles have a £6.95 dealer price.

REVIEW

BRUCE COCKBURN: Rumours Of Glory. Island Visual Arts. IVA 031. Running time: 88 minutes. Dealer price: £6.95.

Comment: When you consider that Canadian Bruce Cockburn has released 18 albums and received numerous awards, it is surprising that so few people in the UK are aware of his talents. As an observer of social/political issues there are few to compare, with perhaps the exception of Warren Zevon. Indeed, vocally there is another strong comparison between the two which this performance video highlights. The rich, deep voice adds a certain authority to Cockburn's messages of concern and although not a commanding figure close up, he certainly has the audience on his side during this performance from 1981 in his home city Toronto. Because of the year it was shot, Cockburn's recent work is obviously not represented, a pity considering his latest album Big Circumstances. Visually, it is somewhat lacking with imaginative use of effects. That said, the roar of the crowd carries it along. Cockburn's wealth of creative work until 1981 is well represented and that alone should provide a taster for a potentially huge fan base in the UK.

Sales forecast: This really will need a big push if there is going to be any attempt to attract new fans but otherwise — as the only live account of Cockburn's work — this will be welcomed by the diehards.

NR

BRIT F

● ADAM ANTI bursts back with a new promo directed by Lime-light's Danny Kleinman. Shot in London and described as "a pastiche of all the 20th Century Fox images" the colourful promo for Anti's comeback single presents the former director of punk with a crisp new image in striking silhouette performance.

CBS move takes CMV in-house

CBS RECORDS' year-old video marketing arm has been dismantled as part of wider changes within the company. From February 1, marketing of new CMV product is being handled by product managers within the CBS and Epic labels in tandem with LP and single releases. Press and publicity for video titles is also being brought back in-house.

CBS stresses that the new arrangements in no way suggest a reduced commitment to video.

"The sale of new CMV product will be part and parcel of the record side rather than a separate operation," reports CBS director Jonathan Morrish. "The advantages of this new arrangement, handing all of an artist's releases together, are immense."

CMV was set up in late 1988, partly to handle re-release of classic material in the first new releases were from Bros and George Michael.

TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description (Tracks) Timings/Dealer price)	
3	2	1	1	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VWD 594
2	3	3	2	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHF 7
4	5	4	3	WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
1	1	2	4	KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£6.25	PWL VHF 9
5	4	5	5	BON JOVI: New Jersey Compilation (7 tracks)/25min/£6.95	PMV/Channel 5 CFV 08892
8	9	9	6	PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5 CFV 08762
7	6	7	7	DURAN DURAN: Decade Compilation (14 tracks)/1hr 10min/£6.50	PMI MVP 99 1197 3
11	7	8	8	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
19	15	21	9	ERIC CLAPTON: The Cream Of... Compilation (18 tracks)/1hr 25min/£9.04	PMV/Channel 5 CFV 08902
14	13	16	10	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VWD 491
6	8	11	11	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
12	10	7	12	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/52min/£6.95	Telstar TVE 1007
27	29	13	13	THE SHADOWS: At Their Very Best Live (16 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10082
9	11	10	14	U2: Rattle And Hum Live (21 tracks)/1hr 30min/£8.34	CIC YHR 2308
25	23	15	15	NEIL DIAMOND: Greatest Hits Live Live (19 tracks)/1hr/£6.95	CMV 490142

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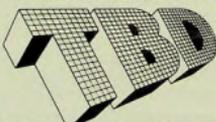
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-	-	23	23	PAUL McCARTNEY: Put It There Compilation (23 tracks)/1hr 55min/£7.65	MPL MPL 4000
30	-	28	24	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	CMV 490102
29	-	20	25	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£3.34	CMV 490172
-	-	29	26	HAPPY MONDAYS: Manchester Rave On Live (11 tracks)/1hr/£6.95	Virgin VWD 538
-	-	27	27	TINA TURNER: Nice 'n' Rough Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
21	-	-	28	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
-	-	-	29	LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 2003
24	28	-	30	THE WHO: Live Featuring Tommy Live/56min/£6.95	CMV 490282

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TOP DANCE SINGLES

3 FEBRUARY 1990

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LABEL
1	1	1	Got To Have Your Love	Capital (12/C 559) (E)	
2	3	2	N.R.C. Adonisi	MCA/MCA (1) 1386 (F)	
3	2	8	Touch Me	4th + B'way/Island (12)BRW 157 (F)	
4	5	3	Welcome	hfr/London FX (12) F (F)	
5	28	2	Happenin' All Over Again	Supreme SUPET (1) 159 (F)	
6	3	5	Put Your Hands Together	hfr/London FX (12) F (F)	
7	35	2	Walk On By	PWL PWL (4) 17 (F)	
8	24	2	All 4 Love (Break 4 Love 1990)	Rain/Lady S Secretaries... Champion CHAMP (1) 228 (BMG)	
9	4	1	I Called U	hfr/London FX (12) F (F)	
10	7	8	Going Back to My Roots	Remour RUMAT (7) 9 (PAC)	
11	4	2	Welcome To The Terrordome	Def Jam 6554760 (6554768) (C)	
12	9	4	I'll Be Good To You	Qwest/Warner B W 2497 (T) (W)	
13	3	2	Was That All It Was	Synco/pat EMI (12)SY 32 (E)	
14	NEW	1	Get Up! (Before The Night...)	Techno/nicki Ya Kid K Swanyard SYR (8) (BMG)	
15	11	4	Juicy	Wracks-N Effect Motown ZB43295 (12) ZT43296 (BMG)	
16	47	2	Hold Me Back	Swanyard SYR (8) (BMG)	
17	10	6	The Magic Number	De La Soul Tommy Boy/Big Life BLR 14 (T) (U/R)	
18	12	9	20 Seconds To Comply	Silver Bullet Tam Tam 7111 019 (12)TT 019 (PAC)	
19	NEW	1	Just Wanna Touch Me	Fideliti/Ronnette Urban UR (X) 46 (F)	
20	49	2	Come Back to Me/Alright	Janet Jackson Breakout/A&M USA (T) 681 (F)	

21	18	4	You Make Me Feel (Mighty Real)	London/London (10) 249 (F)
22	NEW	1	Hello	WEA YZ426 (T) (W)
23	19	2	It's Gonna Be Alright	Jive RTS (7) (BMG)
24	14	2	Ain't No Stoppin' Us Now	Cold Chillin'/Warner W 2635 (T) (W)
25	21	2	Love On Love	E-Zee Posse/Dr.Mouth/quake/More Protein PROT 31 (2) (F)
26	NEW	1	Let There Be House	Big One WV (B) (I) (U)
27	28	2	Instant Replay	Fonfare (12)FAN 22 (F)
28	24	2	Heaven	CBS 6554327 (12) 6554328 (C)
29	23	4	Dextrous	4 Nighmares On Wax Warp/Outer Rhythm - (WAP 2) (U/R)

30	15	8	Get A Life	10/Virgin TEN(X) 284 (F)
31	17	5	Destiny/Autumn Love	hfr/London FX (12) F (F)
32	6	3	Further Adventures of North	deConstruction/RCA - (7) 43320 (BMG)
33	22	3	Madchester Rave On	Factory FAC 24287 (12) FAC 24288 (P)
34	NEW	1	Car Wash	Swanyard SYR (7) (BMG)
35	NEW	1	Motherland - A-F-R-I-C-A	Cahtempo COOL (X) 190 (C)
36	NEW	1	Droppin' Rhymes On Drums	Del'Jef feat Etta James Delicious (12)BRW 160 (F)
37	NEW	1	Searchin' Hard	Da Posse Republic (LIC) 032 (F)
38	40	2	Tears On My Pillow	PWL PWL (T) 47 (F)
39	13	3	The Theme	10/Virgin TEN(X) 285 (F)
40	30	10	Go To Get	Rob 'n' Raz feat Leila K Aristo 112696 (612696) (BMG)
41	20	5	The Badman Is Robbin'	Hijack Rhyme syndicate 655517 (7) 6555176 (C)
42	36	5	Inna City Mamma	Tribal House Circa/Virgin VRT (T) 42 (F)
43	NEW	1	Higher Than Heaven	Age Of Chance Virgin V5 (T) 1228 (F)
44	29	12	Tainted Love	Impedance Jumpin' & Pumpin' (12)TOT 4 (PAC)
45	21	3	Afro Dizzi Act	Cry City Escape AWOL (T) (P)
46	NEW	1	Spin That Wheel	Hi Tak 3 feat Ya Kid K Brothers Org. (12)BRW 1 (BMG)
47	NEW	1	Bounty Killers	Depth Charge Vinyl Solution (STORM 13) (SRD)
48	NEW	1	Independent Woman	Roxanne Shante A&M USA (T) 676 (F)
49	NEW	1	Reach Up To Mars	Earth Palace Underworld (AP 14) (Imp)
50	NEW	1	Cold Train	Rhythm Asylum RCA BP 43279 (P) 43279 (BMG)

JET STAR RECORDS

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REGGAE CHART

WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1	3	NEW TALK	Scavilla The A Line 90	Mango 12NMG 720
2	4	EVERYTIME YOU GO AWAY	Hanna Vicious Shabbar	B. Houston 8M0 073
3	1	YOU ME AND SHE	Wynne Winder	Pulsar Pk 29
4	6	TWICE MY AGE	Shabba R & Crystal	Greenades GRED 234
5	5	ZIG ZAG	Peppin & Hagan	Pulsar Pk 30
6	2	WICKED IN BED	Shabba Ranks	Shabba 8 081
7	8	NUMBER ONE GIRL	Bury Brown	Real Style PS 078
8	11	AMAZING GRACE	Sanches	Pulsar CF 41
9	10	GIRLS YOU CAN'T DO	Baton, Tony Cobb & General	B. Houston 8M0 074
10	9	I NEED YOUR LOVIN'	Narciso Jackson	Real Style PS 070
11	14	YOU GIVE ME HIC UP	Tiger and Gregory	Technique WRT 61
12	13	LET'S START LOVE OVER	Wynonna & Frankie Paul	Falson FAC 069
13	1	I BELIEVE IN YOU	Joe Sparo	Real Style PS 076
14	7	PIRATES ANTHEM	Hanna Vicious Shabbar	Greenades GRED 232
15	---	DOWN IN JAMAICA	Red face	Charm CR 29
16	15	NIGHT AND DAY	Wynne Winder	Sole SLP 02
17	19	HOW ABOUT US	Frankie Paul	Caribbean CBO 90
18	20	LOVE IS ALL PHYSICAL	Fussy Brown	Charm CR 40
19	22	STOP LOVING	Travis McCreary	White Label S C 6
20	24	LOVE OR PHYSICAL	Cliff Albert & Pauline Toph	Proton P 6

TOP 10 ALBUMS

1	AFFECTION	Arista 210379/410379 (BMG)
2	DONE BY THE FORCES OF NATURE	Etnel WX332/WX332C (W)
3	WARE'S HOUSE	Stylus SMR 977/SMC 977 (STY)
4	PUMP UP THE JAM	Techno/nicki Swanyard SYR (P) 1/SYRMC 1 (BMG)
5	3 FEET HIGH AND RISING	Tommy Boy/Big Life DLSLP 1 (I)
6	BACK ON THE BLOCK	Qwest WX313/WX313C (W)
7	DEEP HEAT 5 - FEED THE FEAR	Various Telstar STAR241/STAR241 (BMG)
8	THE CACTUS ALBUM	3rd Base Def Jam/CBS 4660031/4660034 (C)
9	STRAIGHT OUTTA COMPTON	N.W.A. Ruthless BRX334/BRX334 (F)
10	THAT'S HOW I'M LIVING	Tony Scott Next Plateau PL 1022 (Imp)

REGGAE ALBUM CHART

1	1	REGGAE HITS VOL 7	Vicious Arabs	Jet Star JEP 1003
2	2	HOLDING ON	Hanna T. Coca Tac Shabbar	Greenades GRED 143
3	6	WICKED IN BED	Various	Blue Mountain B&P 037
4	5	SCORE OF LOVE	Various	January JEP 18
5	13	DEBORAH GLASS-GOW	Deborah Glasgow	Greenades GRED 135
6	4	I.O.U.	Cregory Sparo	Greenades GRED 138
7	9	LOVERS FOR LOVERS VOL 2	Various	Blue Mountain B&P 902
8	8	CRAZY THING	Frankie Paul	Caribbean COG 14
9	10	REGGAE HITS VOL 6	Vicious Arabs	Jet Star JEP 1004
10	7	BEST BABY FATHER	Shabba Ranks	Blue Mountain B&P 21
11	3	GREEN ISLES SAMPLER VOL 3	Various	Greenades GRED 132
12	15	MASSIVE	Various	Blue Mountain B&P 036
13	17	MUSICWORKS SHOWCASE 190	Various	Greenades GRED 139
14	16	NEVER KNEW LOVE	Lee O'Carroll	Katwalk KAT1901
15	11	IN THE COUNTRY	Proton Curbs	Blue Mountain B&P 23
16	19	LIVE AND LOVE	Frankie Paul	January JEP 1053/1060
17	14	FURTHER EAST	Various	Howling HPS204/205
18	12	BLACK WITH SUGAR	Yell	Arise ARS 017
19	11	NUMBER ONE	Sanches	Mango MFG 0213
20	20	LIVE PART ONE	Various	Blue Mountain B&P 32

TOP 10 BUBBLERS

1	LET IT TAKE CONTROL	Flowmasters XL XLS 7 (XL) 7 (W)
2	SEARCHING	Robyn Southtown (SOUL 004) (TRC)
3	DER ERDBEERMUND	Culture Beat/Van Nelsen CBS - (6554296) (Imp)
4	ACID ROCK	Rhythm Device Music Man (MMI 89118) (Imp)
5	MOMENTS IN SOUL	J.T. & The Big Family BHS - (856209272) (Imp)
6	I FEEL LOVE	Cameo Amel/Faz Yourself AVM 750810 (12)SOB 10 (SF)
7	LUXURIA	Suzanne Latta BCM BM 379(X) (P)
8	ILLEGAL SEARCH/JINGLING BABY	LL Cool J Def Jam (4473147) (Imp)
9	LOVING U	Oris Modo (MWS 0177) (F)
10	MUSICA DE AMOR/AMOEA	A Man Called Adam Simco (12)RT 1 (BMG)



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 - Top Single Award
- Top Dance Album Award
- Top Dance Single Award
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- Top Indie Distribution Single Award
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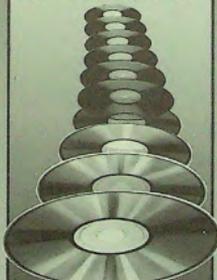
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What a waste: industry accused of blocking talent

THE POLITICS of music industry waste were hotly debated at Midem, with record companies being accused of suppressing new talent for the sake of cash.

At a seminar organised by Music Week and Studio magazine, accountant Eric Longley stated: "The

Disadvantages of advances

THE ISSUE of increasing advances was also debated at the seminar. Stuart Slater contended that they had risen sharply in recent years because of the inflationary involvement of lawyers. Frère Cholemeley partner Frank Prestland countered this, saying rising advances were simply a function of market forces.

Robin Millar, who now has his own Scarlett recording and publishing operation, suggested that a large advance could dilute an artist's initial motivation. He argued that people were inspired to write and perform before signing a deal and that inspiration should be maintained thereafter. He suggested a sudden, uncontrolled influx of money could distract an artist.

press are pushing for new bands and record companies are stifling them."

Longley, a partner of Ernst and Young who is also an artist manager, argued that record companies are hampering the development of talent by giving young bands large advances then abandoning them if they do not produce instant success. "You give somebody £100,000 — £80,000 of which is recording costs — and they blow it and come back with nothing. That's just a waste of £100,000. It's insanity," Longley accused record companies also of being obsessed with short-term financial considerations and suggested that to achieve quick success they will "simply throw money at a problem."

Earlier, Chrysalis Music president Stuart Slater had argued that new bands should do more for themselves. "A generation has grown up who, for some reason, feel that we owe them a living," he said.

"Since the days of punk, a whole body of managers and artists has come through thinking that they put three songs on a demo tape and somebody then gives them a £100,000 advance.

"The artists I admire are the ones

who have worked out that there are a great many things they can do for themselves. Acts should try to be more self-sufficient." Slater argued for acts to be given time by record companies and publishers to reach their full potential and suggested to artists: "You can still get an awful long way if you have good ideas."

Record producer Robin Millar addressed the issue of waste by saying: "We are in a historically wasteful industry. Waste is a function of our industry."

He said there would always be waste so long as music's impact on the public remained unpredictable. "If we want to target every pound we spend, then we would be selling washing machines not records."



MULTI-TALENTED Quincy Jones gained a double honour at this year's Midem, not only being named the Cannes event's Man Of The Year but also receiving the Légion d'honneur from the French government in recognition of his contribution to the musical culture of France and the rest of the world.

At the special Man Of The Year dinner, Midem Organisation's chief executive Xavier Roy said: "This success in any one of the areas in which he has flourished would have made him worthy of this award. His towering stature in all of them makes him an inescapable choice."

The award was named in honour of the first recipient last year, the late Nesuhi Ertegun, and in an emotional speech at the dinner, Jones responded: "I see him everywhere, and I dedicate this night to him."

Sony stokes up the DAT debate

SONY CLASSICAL continued to stoke up the digital audio tape debate at Midem by releasing details of the artists who will be featured on the new label's first pre-recorded DAT releases later this year.

Entrepreneur will be the last recording made by legendary pianist Vladimir Horowitz, which is due before the recording sessions were completed — and other piano releases will feature Murray Perahia, and the Labèque Sisters, vocal albums will feature Plácido Domingo and Dietrich Fischer-Dieskau. Violinist Midori and conductors Carlos Kleiber, Claudio Abbado and Zubin Mehta complete the roster for the DAT debut.

No date is being given for the European launch of the tapes, which will be unveiled at Las Vegas in the spring, but Sony officials are emphasizing that titles will appear simultaneously with CD releases.

No one at Cannes was pretending that the deal hammered out between Sony, the RIAA, the IFPI and hardware manufacturers to give DAT the go-ahead was ideal.

"It was a compromise," said one Sony source. "No one was delirious about it."

The basis of the agreement is that DAT consumer hardware will be fitted with the SCMS copy prohibitory chip — which allows only one digital-standard copy to be made of each tape.

Sony Classical will launch home-use DAT players concurrently with the tape launch and it is believed that two players will appear on the market in the early days, one priced around £600, the other at about £1,000.

That puts them towards the top end of the CD player price range, but to maintain its official line that DAT is no threat to the silver disc, more a digital replacement for the compact cassette, the Sony parent company and other hardware manufacturers backing the tape venture will have to come up with Walkman-type and in-car players fast.

The price of the tapes was another matter. Sony was keeping quiet, but the whisper is that it will

be pitched close to CD level, possibly with a small premium. "We are not going to go in for cut-price tapes just to create an instant market," said one source.

Sony conducted market research which indicated that a sizeable number of music buyers were not prepared to swap from tape to disc, whatever the audio advantage. Tape was perceived as having a robustness and portability that the CD was seen to lack.

At Midem the buzzword was "complementary," with Sony eager to argue that CD was firmly entrenched in the marketplace and now is the time to offer something that would extend its audio advantages to the great outdoors.

But it did not go unnoticed that Sony is launching its DAT venture in the classical field rather than the mass-sales pop area, and Midem, which is primarily a market for the broad and middle-range labels, exhibited cool caution about the prospect of promoting yet another digital carrier while it is still trying to come to terms with CDV.

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Is radio murdering the music?

CHRYSLIS CHIEF Chris Wright opened this year's radio conference at Midem by asking the question: Is Radio Killing Music? one of the main subjects that the conference addressed.

He began by delivering a brief history of the relationship between the music and radio industry. He looked back to the early days of the Sixties when the only sure plug for a record on radio was a play on Children's Hour or Family Favourites. "The then equivalent of Top Of The Pops, as far as exposure is concerned."

Wright preferred the old days of radio when a shortage of radio stations forced listeners to buy more records. As the former head of the BPI, Wright was opposed to the extension of Radio One on to the FM waveband, as it would

cause home taping. "I think that we would sell more singles if Top 40 radio were on AM only."

There were two areas in which he aired caution on the future of both industries. These were new talent and digital broadcasting. "The object of record companies is to break new talent, this cannot happen with an oldies station," he said. Prepared to accept the boom in UK radio and a trend towards narrow-casting, Wright was worried that the new defined market seeking radio stations would play safe and not risk signing new talent.

On digital broadcasting by direct satellite for instance, it would enable the consumer to record a perfect master copy directly onto recordable CD, thus harming record sales. He said: "It could bring back the whole home-taping syn-

drome. It's going to be a problem in the future."

His conclusion was that the broadcaster and the record companies must work together. Many broadcasters would agree, but the feeling from them is that they already pay too much for the privilege of broadcasting records and it is not the problem for the broadcasters.

In a later session James Gordon of Radio Clyde addressed this very subject of copyright costs.

Referring to the Rome Convention, Gordon said that only seven of the 12 EC countries have signed. "Record companies are multinational, there is little logic in doing anything in the US, 0.25 per cent in Australia and seven per cent of advertising income in the UK."

Diary

D I A R Y

CANNES: It's dead but it won't lie down. There were more significant personalities at Midem than for some years, there was a lively buzz about the place, there were more informative seminars, a more relevant programme of concerts and even fine weather. Yet one prime mover — whose company had spent a considerable amount on grabbing one of the highest profiles in Cannes — was nevertheless moved to pronounce in the Martinez foyer (we couldn't get near the bar): 'This is dead as an event... If the event is dead, then the trip to Cannes must be a hard habit to kick for all those movers and shakers who present themselves for the yearly fix of Soupe de Poissons, £5-a-bottle lager and unrivalled gossip... The Quincy Jones Man Of The Year dinner at Moulin de Moujous was undoubtedly the main draw for many of the very top names, such as Time Warner's Steve Ross and Thom EM's Colin Southgate, and the event lived up to its billing with emotion-charged speeches, Roger Vergé's splendid food and un-repeatable moments such as Herbie Hancock jamming on the restaurant piano with Michael Legrand... PolyGram top names were notably absentees and could it possibly be true that any executive wishing to attend had to provide a detailed written explanation of what he or she aimed to achieve before permission could be granted?... Midem regular London's Roger Ames evidently slipped the leash, while erstwhile colleague Hein van der Ree was in Cannes off his own bat looking to check out record company and music publishing opportunities... Has Warner bought Carerret? was a late-ish Palais flyer, while by the end of the week WEA herself had tired of being told that Geffen had definitely been sold. The more likely explanation seems that David Geffen himself is looking to stake up the company's worth as he renegotiates his deal with Time Warner... Now, we know that Pinnacle's Steve Mason is an important bloke, but how did he manage to get three personal entries in the Midem Guide?...'

NO SMOKE without fire: could the nascent Benson & Hedges Music be lined up to sponsor the concert element of next year's Midem?... Entertaining US band Badger appeared to be the only band with their own stand in the Palais, financed through their day jobs as market gardeners... US rights organisation BMI used Midem to kick off its 50th anniversary celebrations... EMI/SBK took over a canopied terrace at the Martinez and if you were wondering what difference the Thom EM purchase of SBK has made to Charlie Kappelmann's lifestyle, the answer is that he now flies direct to the south of France in his private jet... In spite of the piracy raid in the Palais, old Midem traditions die hard. Sonet's Rod Buckle was offered the spurious rights to a Bill Haley album but had to point out that not only was he the producer of the record, but he was also pictured on the sleeve with the rock'n'roller... Jean Loup Tournier, head of French rights organisation SACEM, said that following his meetings with the European Commission, he is still hopeful that the EC will pronounce in favour of a 12-country levy on both analogue and digital blank tapes. We'll believe it when we count it... In a fact-packed presentation at the music publishers' seminar Michael Freedgar of PRS revealed that the only category of performing rights fees in which the UK leads the world is for 'industrial premises' such as factories, adding wryly: 'This must account for the productivity of British industry'... US rights organisation ASCAP was pleased with the reaction to its first-time stand and the demand for its giveaway sparty caps, but also had to suffer the word independence mis-spelt across all its carrier bags... MW's own Rudi Blackett was accused of doing a Jeremy Beadle and laying on a bizarre cabaret when dining a group of valued clients as a woman on an adjacent table proceeded to break a bottle and attempt to end it all before their very eyes... A scare of a different kind awaited Peter Waterman and many others travelling back to London on Thursday as an afternoon flight into storm winds touched down at a second attempt...'

BACK HOME, Shakin' Stevens has been immortalised as a comic hero by Viz magazine whose creators have asked to design his latest single sleeve... Tables for the after-Brits party can still be secured through Ticketmaster on 01-379 3295 and entertainment includes a Scalectrix race featuring James Hunt at a casino, lightning sketches of guests and a roll-out with a Concorde holiday in Miami as the first prize... While Chrisyis feels it has turned the corner (see p1), chairman Chris Wright reacted to a question on whether he might still consider going private, with: 'I think we'll carry on as we are now'. Hussy Lewis will be switching to EMI for the week as except the UK, where he will remain with Chrisyis, and the UK distribution change for Chrisyis from CBS to EMI takes place officially on June 30.



MONEY FOR Bunny: Jive Bunny and the Mastermovers celebrate the platinum success of their album.



WINDOW TO Eternity: Loop make their presence felt with a window display at Tower Records, Piccadilly.



SHOUT IT out: Yell promote their single Instant Replay at the Herefordshire School Dinners club.



RICKI DON'T lose that catalogue number: The skills and expertise of Conifer salesman of the year Ricki Wenn are rewarded by MD Alison Wenham.



ADDING A little Colour: The Christians sign copies of their new album Colour at HMV Oxford Circus.



BLUES NEWS: CIC's Glyn O'Connell and singer Clem Curtis launch the sell through release of The Blues Brothers.

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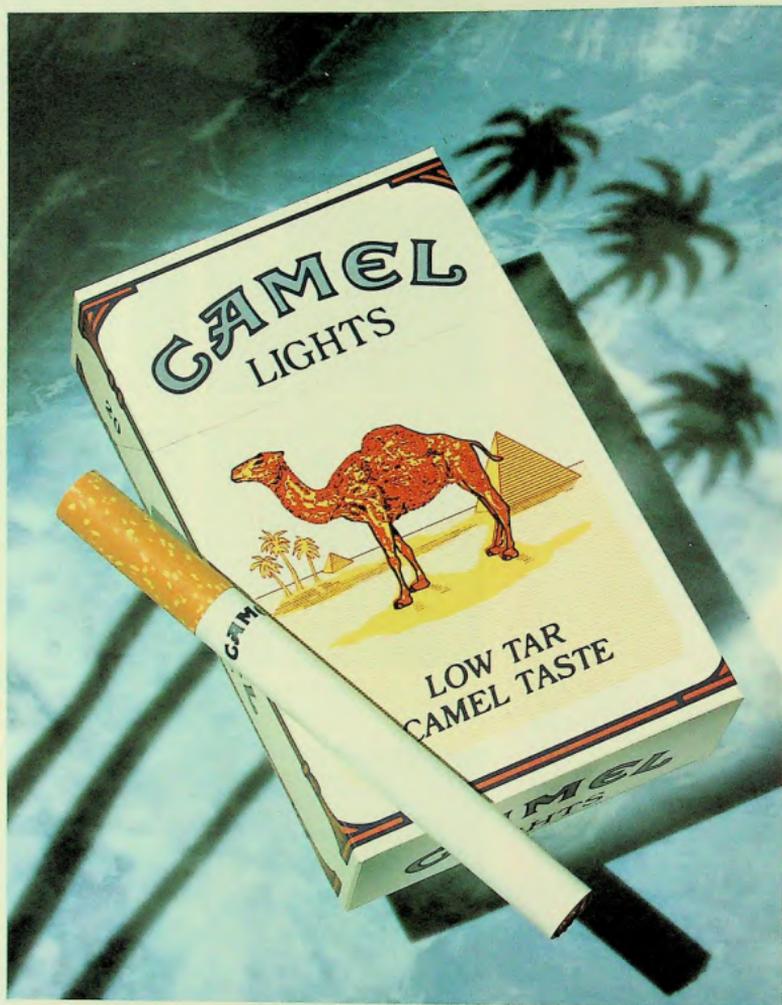


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