

MUSIC WEEK



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Blank tape levy back on agenda?

THE UK blank tape levy may soon be back on the political agenda, courtesy of the European Commission. That was the conclusion drawn from a speech made at a Midem seminar by Brussels official Daniele Franzoni.

The comments indicated that the Commission had made a U-turn on the issue since the publication of its 1988 Green Paper on copyright. This argued that the tape level was

an issue which could be left to national governments even after the settling up of a single European market.

Commenting on Franzoni's statement, SACEM's Jean Loup Tournier says he believes a draft directive on the private copying levy for analogue tapes could be ready by the end of this year, following a directive dealing with record and tape retail. It accepted by a majority of the EC's 12 members (six of whom either have or are about to introduce a levy scheme), such a directive could compel the British government to put a royalty on blank tapes, a position it rejected in drafting the 1988 Copyright Act.

Tournier also thinks it is likely that the European Commission will favour a levy on blank digital tapes (DAT). He explains that, while EC Commissioner Martin Bangemann had already expressed interest in

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Knebworth not the end of charity's needs

MORE NAMES are being added to the Knebworth 1990 line-up bringing the total to nine with more to come.

The latest additions are Elton John, Mark Knopfler, Cliff Richard and The Shadows and Eric Clapton. They join Paul McCartney, Pink Floyd, Phil Collins, Status Quo and Tears For Fears who are already confirmed.

More than 100,000 tickets have been sold for the event which is due to be televised and broadcast to 65 countries. It is expected to raise £6m which will be split between the Nordoff Robbins Music Therapy Centre and the School for Performing Arts and Technology.

But chairman of the Music Ther-

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Video bonanza: High Street gets the picture

VIDEO IS poised to overtake audio in the High Street after less than a decade in the leisure market.

The format has already outgrown traditional music stores and, says W H Smith chairman Sir Simon Hornby, eventually there could be as many Our Price stand-alone video stores as pure music outlets.

Sir Simon reveals that sell through sales in Smiths and Our Price soared by 69 per cent to

£19.8m in the second half of 1989.

Under director of specialist chains David Clipham, Our Price has pioneered the opening of dedicated sell-through video stores in seven locations. Initial results will be evaluated in a month's time, and if they continue to prove positive, Clipham says that Smiths is ready to push the button to open further Our Price video stores "as quickly as possible". Sir Simon

adds that "there could eventually be as many Our Price video stores as Our Price music stores."

While Clipham stresses the volatility of the sell-through market, he estimates that Smiths has 18 per cent and Our Price has five per cent. He adds that currently Our Price sales are split by value into 33 per cent cassettes, 25 per cent compact discs, 20 per cent vinyl and the remainder singles and video.

Overall, Our Price shops increased sales by 25 per cent in the six months to Christmas and Sir Simon says that the former Virgin stores have been successfully integrated and "now reach Our Price productivity levels". Taking the extra outlets into account, Smiths says that the underlying trend in recorded music is a 14 per cent rise.

With the company as a whole reporting a drop in profits before tax from £41.8m in 1988 to £35.1m last year, the strong performance of music and video retail sales played a vital role in the company's performance. Sir Simon

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Why Irish ayes are smiling

THE IRISH music industry is celebrating the removal of the punitive 40 per cent excise duty which has held back record sales over the last five years.

In his budget statement last week, Finance minister Albert Reynolds responded to record industry pressure by abolishing the tax which has kept the price of CDs, LPs and singles artificially high. Says Paul Keogh, MD of PolyGram Ireland and chairman of the local IFPI group: "We were

able to show that over the last couple of years, growth in the CD market has been much lower than anywhere else in Europe."

Retail prices are now expected to drop by about 20 per cent, with CDs down to £11.99 and vinyl LPs to £16.99. Keogh adds that the industry is hoping the Irish market will follow the upward trend seen in France since VAT on records was slashed there in 1988.

"This is a very good move for the whole industry," he says.

Radio: research & relationships

FRESH RESEARCH into patterns of airplay and record sales will form one of the key elements of the 6th Radio Academy Music Conference at the Barbican Centre, London, on Friday, March 16.

The research — specially commissioned by *Music Week* from Euromonitor — also explores in depth the relationship between the record and radio industries, and registers the attitudes of the public to the performance of both sectors.

Tom Watkins — manager of Bros and until recently Pet Shop Boys — will be the keynote speaker and other sessions will cover the role of the DJ in music presentation, the mutual interests of pluggers and radio stations, and new technology.

The conference will also feature the Radio Academy's annual award for outstanding contribution to UK music radio.

● Further details on p.27.



TOM WATKINS: putting his best foot forward at the Radio Academy Music Conference

ADAMANT

ROOM AT THE TOP

THE SINGLE - FEB 5TH

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THE
MUSIC WEEK
AWARDS
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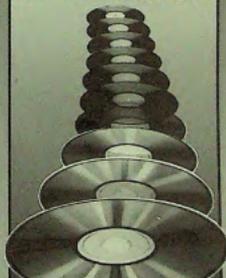
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THE AWARDS LUNCHEON
THE GROSVENOR HOUSE

MONDAY
26 FEBRUARY 1990

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THE DELGA GROUP
DMC's MIX MAG
ENTERTAINMENT UK
HMV
KPMG PEAT MARWICK McLINTOCK
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WOOLWORTHS
JAMES YORKE
THE OBSERVER — SECTION 5
THE POWER STATION FROM BSB

30 YEARS OF



AWARD CATEGORIES
REQUIRING NOMINATIONS

Best Sleeve Design Award
Best Music Week Advertisement Award
Best Consumer Press Advertisement Award
Best British Music Promo Video Award
The Marketing Award For Records, Cassettes & CDs

CLOSING DATE FOR RECEIPT OF NOMINATIONS: FRIDAY 22ND DECEMBER

AWARD CATEGORIES
NOT REQUIRING NOMINATIONS

The Market Share Awards
Top Album Award Top Single Award
Top Dance Album Award
Top Dance Single Award
Top Indie Distribution Album Award
Top Indie Distribution Single Award
Top Compilation Album Award
*Top U.K. Recording Studio Award
Top Publisher (Individual) Award
Top Publisher (Corporate) Award
*Top Producer (Albums) Award
*Top Producer (Singles) Award
Top Music Video Award
Top Sell-through Video Award
Top Full Price Classical Album Award
Top Mid-price/Budget Classical Album Award
Top Crossover Classics Album Award
Top Country Album Award

The Strat Award For Exemplary Service To The Music Industry

SPECIAL VOTING ARRANGEMENTS

The Leslie Perrin Award for PR (judged by a panel of music journalists — PRs notified by the editor)
Plunger Of The Year (Radio) Award (special poll of radio producers)
Best Record Distributor Award (special poll of retailers)
*Best Recording Engineer (judging process overseen by Studio magazine)

*Awards in association with Studio

HAVE YOU RESERVED YOUR SEATS?
IF NOT CONTACT
AVRIL PEYTON 01-437 3665

Living Feeling Vol II gets Valentine push

DINO ENTERTAINMENT is backing the release of the compilation *The Living Feeling Vol II* with a £200,000 TV advertising push. The campaign covers London, Central, Yorkshire, Granada, Scotland, TSW, HTV, TVS, Anglia and Tyne Tees. The 30-track album is released on February 12, featuring Rod Stewart and Elton John.

BRIEFS

● NATIONAL TV advertising to support the Trax Music compilation *Rock Of America* begins this week to tie-in with the album's release. The £200,000 campaign starts in Scotland, Tyne Tees, Border and TVS. Ads continue for the next two weeks with national co-op campaigns followed by national sales ads during the week commencing February 26.

The 16-track album includes songs from Tom Petty, Blondie and MeLoaf.

● POLYGRAM is backing the release of the compilation *Baby & Soul* on its Heart & Soul label this week with a TV advertising campaign.

Ads begin this week in Granada and Anglia for two weeks before a national roll out. Co-op ads with Tower Records in LWT are planned for February 10-12.

Radio ads will be featured on Capital Radio and press ads include *Daily Mirror* and *Today*. National displays are also scheduled with featured stores being Our Price, John Menzies and Woolworths.

The 18-track album features Tina Turner and Otis Redding.

● CHRYSALIS and Cadbury are working together to promote the compilation album *All By Myself* on the Dover label.

The album, released this week, will be backed with a £250,000 TV advertising campaign to tie-in with St Valentine's Day. The album includes tracks by Simply Red, Wet Wet Wet and Nilsson as well as Only The Love by Graham Stokes which is released as a single this week.

● CASTLE COMMUNICATIONS is backing the release of the Jim Carrey album *The Final Tour* on February 12 with ads in Q, Record Collector and Music Week and a national radio campaign.

● THE FIRST 10 years of Iron Maiden's musical career are being celebrated with the EMI release of 10 limited edition 12-inch double packs by EMI. Starting on February 12 with *Running Free/Sanctuary*, the double package of original A- and B-sides and an additional vocal commentary track by drummer Nicko McBrain will be released with one a week for 10 weeks.

Indie chain sets up own record label

RECORD DEALER Philip Ames is setting up his own label in conjunction with his chain of stores.

Drop off points for bands to put their demo tapes will be set up at Ames's 4 Play shops and will be passed on to Derek Broadwood, chief executive of the new label, 4 Play Records.

Broadwood, who previously worked for BMG and CBS, will

head the label at its Manchester base.

Initial signings have already been made and the artists will be primarily mainstream pop and dance based.

Details of a distributor and manufacturer have yet to be finalised but Ames says he would like to form a deal with a major label. "I would prefer licensing to a major

label. We are not going to become a major and we will remain a small company," says Ames.

"It is something I am excited to do for a long time but not directly," he adds. "I don't think I am experienced enough to do it myself, that's why Derek is involved."

Broadwood heads Ames' publishing company 4 Play Music which is also based in Manchester.

Legal debts darken Palace Bowl's rebirth

THE RETURN of live music to Crystal Palace Bowl is being overshadowed by a £180,000 legal legacy left by previous concerts at the venue.

Retainers were facing an ongoing battle between Bramley Council and orchestras left unpaid when the Palace's concert programme collapsed in 1986. But, according to confidential papers obtained by *South East News*, council leader Dennis Barokway has been negotiating a deal with the Royal Philharmonic Orchestra to bring back the concerts.

Crystal Palace's popular open air concerts were scrapped after councillors handed over control to a private firm. Orchestras owed

£67,000 in unpaid performance fees took legal action against the council which was advised to fight the claim. Two days into the court proceedings last December, the advice changed — and Bramley was left with a £179,500 bill in performance payments and legal fees.

Meanwhile, Barokway's plans to restore open-air classical concerts at the bowl this summer await council approval on March 7.

The council's contract sets up a partnership with the RPO to put on a series of 20 concerts over the next four years. The RPO will run the Bowl, be responsible for performances and take 60 per cent of any profits which remain.

Euro labels unite under Network flag

A NEW federation of independent labels and distribution outlets is being set up across Europe.

The founder members of The Network are Special Delivery Records in the UK, Zensor Records in the GAS countries, Munich Records in the Benelux countries, Amulthea Records in Scandinavia and Media 7 in France.

The Network aims to provide promotion and distribution skills in the respective territories and make them available to fellow members. It also intends to provide co-ordination for touring and promotion as well as European licensing of outside product.

Much of the licensing is expected to come from US independent Rounder Records which originated the Network idea. But the organisation is actively encouraging other labels looking for European licensing to contact The Network.

Old hits see light in new deal

NEW LIFE is being pumped into old songs following a reciprocal catalogue licensing deal struck between EMI Records UK and Castle Communications.

Under its terms, EMI has access to the Pye Records catalogue of Sixties and Seventies hits for its Fame and Music For Pleasure records labels. Castle, with its subsidiaries Knight Records and Sequel Records, will be releasing a selection

of EMI-owned catalogue on its mid- and full-priced series.

EMI head of licensing Norman Bates comments: "This unique deal will, at the same time, widen and enhance the breadth of Sixties and Seventies releases on our catalogue labels, and broaden the public availability of many diverse products from our own catalogue, through Castle's wide-ranging series of labels."

BRIEF

● GREYHOUND DISTRIBUTION has signed a deal to distribute product on the US-based Shimmy Disc label under the Shimmy Disc Europe.

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Head Annual/Work Directory: See subscriptions section in January 1990.

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TINA TURNER

STEAMY WINDOWS

The third Smash Hit single from the DOUBLE PLATINUM ALBUM "FOREIGN AFFAIR"

order now from EMI Tele Sales 01-848-9811

Tina Turner's hot new single is STEAMY WINDOWS

The third Smash Hit single from the DOUBLE PLATINUM ALBUM "FOREIGN AFFAIR"

order now from EMI Tele Sales 01-848-9811

Video boom

► FROM PAGE ONE

reckons that, despite the recession in consumer spending in the UK, retail sales in Smiths and Our Price were buoyant.

He adds that Smiths' US record stores, the Philadelphia-based Wee Three chain and the newly acquired Sound Odyssey group, were performing "above the market average".

Blank tape

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a "debit card" system of payment for home taping. Sony had pointed out that such a system would take five years and enormous amounts of investment to develop. Tournier concludes that "if all other systems were not practicable, the EC would favour a private copying levy, which could be coupled with the Serial Copy Management System."

Outsider scoops top distribution job

A MAN from outside the record industry has been appointed to head the UK's largest distributor.

Eric Wardsworth, who has been in operations and distribution for 20 years including spells with Taxes Homecore, TNT and Jafferty, Blockbuster Video, takes over as operations director at PolyGram this week.

Says PolyGram Record Operations managing director Pete Rezon: "He's got a lot of experience in all aspects of distribution and a fresh eye and a fresh mind can only help us."

Pre-tax profits down at Menzies

PRE-TAX PROFITS at John Menzies for the half year fell to £3.1m from £4m for the same period in 1988. The figures for the last half of 1989 also showed an increase in turnover from £362m to £410m. The drop in profits was due to losses of £3.2m overseas.

● Half year profits for distributor Prism Leisure fell by 28 per cent. The drop from £318,000 to £228,000 came on sales that went up 51 per cent from £3.13m to £4.72m.

IRS: no sale, but junior partner would be welcome

IRS RECORDS is not for sale but it is interested in finding a financial partner.

That is the message from company president Miles Copeland following a series of rumours concerning the future of IRS that filtered to the UK from the US.

Copeland says the company has never been for sale. "What has been considered is taking in a partner who would take in a percentage — but definitely not a majority interest," he says.

"There is no way I would let someone else run this company because I will never be employed by someone else. We are talking about a 20 or 30 per cent stake." Copeland believes there are many majors who would be interested in partnership because "majors want records in their distribution system". He adds that he has already spoken to other companies about such a deal but

that nothing is imminent.

"We have had conversations. Five years ago we spoke with A&M and we could not agree on a deal. We also speak regularly to people like EMI and MCA," says Copeland, who says that selling the company would be a matter of dis-honour.

"As a matter of honour, I would not be able to face anyone — particularly my staff — if I sold IRS. Myself and the company still have lots to do and lots to prove.

"Who would I want to sell any way? I personally don't need the money and I don't need to cash in like that. But what would be nice is to have a stronger financial position to expand and yet remain independent," says Copeland.

He says IRS is in a "very healthy" situation at the moment. "Now that we have got this P&D deal we want to expand and move closer to controlling our own destiny."



MILES COPELAND: 'Myself and the company still have lots to prove'

Knebworth

► FROM PAGE ONE

ap fund raising committee, Andrew Miller, says the industry must not think that once the charity receives its £3m that it will need any more donations for its new centre.

"It is very important for everyone to realise that the money raised from Knebworth will only establish the new theatre centre," he says. "The money will not underwrite the future costs of running the centre, the funding of research and supporting the international association of Nordoff Robbins music therapists to expand and develop throughout the world."

He adds that the £3m will cover the building and refurbishing of the new London-based centre but approximately £600,000 in running costs will have to be found during each year of its operation.

To cover all costs, Miller is launching a £10m appeal. Of that, £3m will come from the Knebworth concert but the rest will be dependent on donations.

The money will cover: training more therapists in order to treat more children; funding of research (a library of progress recordings and a database); and funds to support the international set-up.

Classical music: is the carnival over?

THE NORMALLY sedate atmosphere of the Midem classical conference was shattered by the claim that "the classical record boom is over". The statement came from Frederic Sticher, president of leading French label Erato who said that the CD-fuelled surge in sales since 1985 had ground to a halt.

Most of the 123 classical labels exhibiting at Midem — an increase of 50 per cent over last year — regarded Sichter's comments with scepticism. The UK contingent reported brisk business with foreign buyers, with Conifer's Alison Wenham saying the label had a queue of bidders from various countries for its new Royal Opera House Recordings series.

Two UK first-timers at Midem — Chandos and Thames Distributors — reported "overwhelming interest". Thames "was representing eight small specialist labels includ-

ing Lyrita and Opera Rare and felt it had made a big impact on the international connoisseur market.

On the export side, Nimbus found strong interest in its Prima Voz historical series and broke new ground with distribution deals for Iceland, Scandinavia and the Far East. Hyperion clinched new outlets in Brazil, Greece, Korea and Chile while Pearl renewed a deal for Australia and expanded its markets into Scandinavia and Brazil.

Among foreign companies, Essex Entertainment, the new US owners of Vox/Turnabout, the much-collected budget label of the Sixties and Seventies, had several firms talking about future European deals. And Lubos Cmuchar, export manager of Czech company Supraphon declared that "we now have only one aim which, like that of the rest of the world, is to make money".

Would BRIEFING

HAMBURG: As well as a clampdown on bootleg Beatles product at Midem this year, EMI and Apple have succeeded in raising bootleggers of CDs in Germany. EMI Electrola says the first major action in the EMI/Apple joint "get tough" policy on bootleg Beatles product involved the seizure of 18,000 pressings from a wholesale and distributor in the city. After obtaining an injunction, EMI Electrola — in conjunction with the IFPI — raided the premises of Perfect Beat. The two companies plan to continue taking firm action against the makers and sellers of Beatles bootlegs.

NEW YORK: Warner Bros Records, which owns 50 per cent of Tommy Boy Records, is expected to buy the remaining half of the label as part of its option agreement, in March. But in the deal, Tommy Boy will continue to distribute the majority of its product through an independent.

MOSCOW: International rock stars such as U2, Sting, Frank Zappa and Peter Gabriel are being asked to perform as part of a globally televised concert on top of the Berlin Wall in August. The One World Festival is being organised by rock impresario Stas Namin.

NEW JERSEY: The National Association of Recording Merchants' board of directors has unanimously agreed to support the retention of the six-inch by 12-inch CD packaging in the US. The issue was raised following one key manufacturer's decision to phase out the packaging in Canada. "The retail sector of the industry has an enormous investment in fixtures, store designs and systems geared towards the use of this package. While the package may not have been adopted for use worldwide, we believe the US marketplace is large enough to warrant the continued use," says NARM's Scott Young.

THE NEW SINGLE



PUT IT THERE
PAUL McCARTNEY

All formats feature previously unavailable tracks.

'Put It There' taken from the award-winning album 'Flowers in the Dirt'



everything but the girl » the language of life «

Within minutes of the release of *Everything But The Girl's* acclaimed debut album in the summer of 1984 the telephone rang. It brought news concerning legendary American record producer, Tommy LiPuma. Could he produce the next album?

Much to everyone's surprise *Everything But The Girl* said thank you but no. Whatever their reasons, they went their own way and gave the world three more richly original albums. In return they were garlanded with the respect of audiences and critics alike.

Five years on, America seemed right. In March of last year the phonecall was finally returned and they met Tommy LiPuma in New York. Armed only with self-belief they sat at a piano and played him their new songs. He said thank you, and yes.

The result is stunning. Recorded in Los Angeles in just 6 weeks, *The Language of Life* boasts a collection of the world's greatest musicians including Omar Hakim, Larry Williams, Michael Brecker and a rare guest appearance by the legendary Stan Getz. Their presence on the album bears testimony to Ben and Tracey's growing reputation as two of our most respected songwriters and singers. Respect from critics and the public is one thing. But respect from musicians like these is a rare commodity indeed.

» the campaign of life «

The launch of this album reflects the care and attention that went into its production. Every area has been covered, and each advertisement, each piece of display material will all bear the unmistakable visual style portrayed in the album and single sleeves.

There are full page advertisements in *The Independent*, *Q*, *New Musical Express*, *The Face*, *Just Seventeen*. Further national press advertisements will be taken with *W.H. Smith's*, a national poster and radio campaign is being taken with *H.M.V.* and Displays will be erected in *Our Price*, most other national and regional chains and many independents.

In a few weeks the follow up single will be released with a similarly accurate campaign. And with a full national tour in March the language of life will be on everyone's lips.

available on cd cassette lp

Ames branches out, but retailing remains the key

FORMER VIRGIN employee Philip Ames might seem like a jack-of-all-trades following the setting up of his own record label but it is retailing that remains closest to his heart.

He says the new 4 Play Records label is simply an extension of his retailing philosophy and the fact that he is employing someone else to run the label is proof that he intends to dedicate the majority of his duties to his shops.

Not only are plans advancing for the development of the 4 Play chain of record shops — these will accompany Ames' existing conces-

sions within Debenhams stores — but he is also fine tuning a new central supply service.

About three months ago, Ames began developing a way of improving supplies of records and videos to his 21 concession shops to make the service they provide more effective.

"What we found happening was that shops were spending hours ringing telesales with their orders. I realised that what we needed was something like EROS whereby orders could be made much more quickly and directly," says Ames.



PHILIP AMES: retailing remains closest to his heart

B R I E F S

● A SERIES of five retailing seminars are being held at the Expo Shop '90 exhibition at Birmingham's NEC on April 1-4.

The first, Retailing — The Next Five Years, is at 10.30am on April 2. The next four are: Staff Power — How It's Going To Change The Look Of Your Shop, 12 noon on April 2; Retail Property — Beyond The Boom A Tenant's Market, 10.30am on April 3; Is There A Role For Design In Retail In The 1990s? 12 noon on April 3 and

Shopfronts And Advertising In Shopping Centres, 10.30am on April 4. Tickets are available from the conference department on 01-340 3291.

● ONE OF the latest additions to the Chain With No Name collection of shops is Sister Ray, based in Berwick Street, London, the shop — which deals in mainly indie product — is run by Neil Brown, Mark Everts and former EMI A&R accountant Fai Suen.



DEALERS AROUND the country are invited to tell the story of their shop and the retailing environment it works in as Frontline makes its way around the UK. Tell us about your town by writing to Frontline at Music Week, 23-27 Tudor Street, London EC4Y 0HR. Jumbo Records in Leeds (pictured above) did exactly that last week so why don't you?

Tape theft: man pleads guilty

A FORMER employee of a tape manufacturing firm has pleaded guilty to stealing from the company.

Christopher Wildsmith (21) of Goldsmith Road, Cheltenham, pleaded guilty to two charges of stealing a total of 170 blank and recorded tapes from James Yorke (Holdings) of Cheltenham, at Cheltenham Magistrates Court.

Mr Andrew Walter, prosecuting, said Wildsmith was seen by police after he tried to sell some of the

tapes to the owner of a Cheltenham corner shop who became suspicious and reported him.

Some of the tapes were found hidden under the staircase in the block of flats where Wildsmith lived. He was remanded on bail for four weeks.

● Mr Darryl Bullock, of Badlands in Cheltenham, bought 10 copies of Erasure tapes stolen from James Yorke (Holdings) of Cheltenham and met 100 copies as stated in Music Week (Jan 27).

P R E S S G A N G

PUBLIC RELATIONS

Currently handling the Publicity for last weeks highest entry: **Technotronic "Get Up"** (in at No. 3) and last weeks highest climber **Lionie Gordon "Happenin' All Over Again"** (Up to No. 9). Also currently receiving our attention: Graham Stokes "Only the Love", Gwen Dickey "Car Wash/Wishing on a Star", Westbam "Hold Me Back/Cold Stomper", Princess Ivori "Wanted", Technotronic LP "Pump Up the Jam", Chrysalis Compilation Album "All By Myself", Polygram Compilation Album "Body and Soul", Supreme Album "Club it 90".

We are also Publicity Agents for **Living in a Box** and **Stefan Dennis**.

Christina Kyriocou and all at Press-Gang Public Relations would like to take this opportunity to thank all their clients who have contributed to Press-Gang PR's success story.

Special thanks to: EMI Records, Chrysalis Records, Swanward Records, Polygram Records, Supreme Records and CMO Management.



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Tel: 01-383 5525 Fax: 01-383 0025

TRACKING

by Dave Henderson
NEW ROSE celebrates the very first track "In" roll continues to flourish with Laser Rock 'n' Roll Party Volume 3 on CD and cassette only. Featured artists include **Baroness Whitfield** and **The Savages, Blake Kolton, The Slicker Boys, The Fakes, Panther Burns** and **The Legendary Stardust Cowboy**. It's available through Pinnacle.



BUZZCOCKS: BACK via Peel

FUGAZI RELEASE Three Songs, a single would you believe, on Dischord through Southern Record Distribution. There's similarity afloat with the CD release of **Goodflesh's** self-titled opus on Eorache through Revolver and, over at Wiiiio, there's a three-track EP from the highly rated **Silverfish**. Called TFA, it's available through Southern Record Distribution.

ON A worldly world music kind of track, Nation Records has a batch of suitably tasteful releases, distributed by Pinnacle. The first five platters will gradually materialise as we head into February and number a compilation called **Fuse** — The World Music Album, **Pulse 8's** Radio Morocco 12-inch (which includes mixes by **Youth, Adrian Sherwood** and **Double Dee**), **Invaders Of The Heart** — featuring **Zohra** — with a 12-inch called **The Unspoken Word**, **Amah** with a 12-inch called **The Voice Of Hassan** and **Yab Yum** 12-inch. The latter is the only one that we're at Tracking HQ have managed to hear so far and it's steamily impressive as it mixes a thumping beat in the style of **Happy Mondays** with some excellent floating chants and a powerful developing percussive base.

THE FUNDAMENTAL label unleashes **The Red Temple Spirits'** double album **Dancing To Restore An Eclipsed Moon** on CD and cassette. It features four members with different ethnic roots and influences and stands out as something that sounds simply incredible. An experience that even includes a cover of a Pink Floyd song. Also from Fundamental is a new album from **Four Way Cross** called **On The**

Other Hand which is a suitably rousing noise and both releases are available through APT. **The Soers** release a new album and single this week on the Cherry Red label and both features produced by **Fat Collier**. The single is **Welcome To Doochtown**, while the album goes trippily under the name of **Psych Out**. Talking of trippy and dippy and hippy, get a bundle of **Mistress Mix** and **Psychic TV's** reworking of the classic **Steve Gainsborough** and **Jane Birkin** grunt-along **Je T'Aime Moi Non Plus**. Punctuated with a grumpy vocal affect from **Genesis P Orridge** and some sexual groaning from wife **Paula P Orridge**, this is one of those oddities that'll be hard to find and infuriatingly expensive in the future. The sheer guff, cheek and wit of **Psychic TV** certainly deserves your attention, if only for the high mirth level. **On Temple**, it's available through Revolver as is **Koreeva Milk Bar's** Talking's **Boring** album on the Subway label. Rousing jingle-jangle with added volume and a bit of muscle, it's harmless enough.

ALSO ON the Subway label, but in this case the Belgian one, is an album from former **Eyeholm** in **Goza** man **Maryn Bales**. Letters To A Scattered Family is on the Antler-Subway label, as is the second album from **The Arch**, **The Messier** Album. On an international theme, **Cassandre Complex's** Cyberpunk album is out on album, cassette and CD on Belgian Play It Again Sam label through APT. And from Holland, **Methilde Santling** pulls her cover of **Todd Rundgren's** **It Wouldn't Have Made Any Difference** from her

Breast And Brow album on Megadisc through APT, and she'll also be playing at the Electric Cinema in Notting Hill on February 5 and 6.

THERE'S SWEETLY honed pop music from the Ambion label (0703) 476985, which releases the first single in **Girl Of My Best Friend** Warm Around You. **Pent pop** music that harks back to the halcyon days of the independent but somewhat similar small scale but just as encouraging is the **Plankton** label who hit the **Nineties**. **The Medals'** **Blue Blood**. Contact for that is on 01-534 8500. **Onionhead** release their first single on their own Fairweather label. For Niceness is available through Nine Mile and the Cartel.

PART OF the Leeds wave of new bands — also including former indie The **Hollow Men** and colossal soul outfit **Breaking The Illusion** — **The Pale Saints** continue their romance with AAD by releasing their debut album for the label, **The Comforts Of Madness**, on album, cassette and CD through the Cartel. The group play around the UK in late February/early March. Crunchy dance-floor aggressors **Meat Beat Manifesto** release their first item for **Play It Again Sam**, an EP called **Dog Star Man**, which is available through APT.

MORE WEIRD and wonderful things are happening, with a compilation on **Datour**, through **Backs and the Cartel**, featuring **Hillbilly Hour** **Dowds** and **Honky Tonk Angels** — which boasts hill-billy pop and western swing from the Fifties. The label also releases **Best Of Doo Wop Classics Volume Two** which features **The Five Keys** and **The Miracops**. Finally, there's an intriguing four track EP on Egg Records, through Revolver and the Cartel, which features interesting sideswipes from **The Bachelor**, **Paul**, **The Prayers**, **Remember Fun** and **The Church Grins**. The spirit of the independent lives on (but only just).

STILL SHAKING it's excellent, check out **Mary My Hope's** about, check out **The Bachelor**, **Paul**, **The Prayers**, **Remember Fun** and **The Church Grins**. The spirit of the independent lives on (but only just). **STILL SHAKING** it's excellent, check out **Mary My Hope's** about, check out **The Bachelor**, **Paul**, **The Prayers**, **Remember Fun** and **The Church Grins**. The spirit of the independent lives on (but only just). **STILL SHAKING** it's excellent, check out **Mary My Hope's** about, check out **The Bachelor**, **Paul**, **The Prayers**, **Remember Fun** and **The Church Grins**. The spirit of the independent lives on (but only just).

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

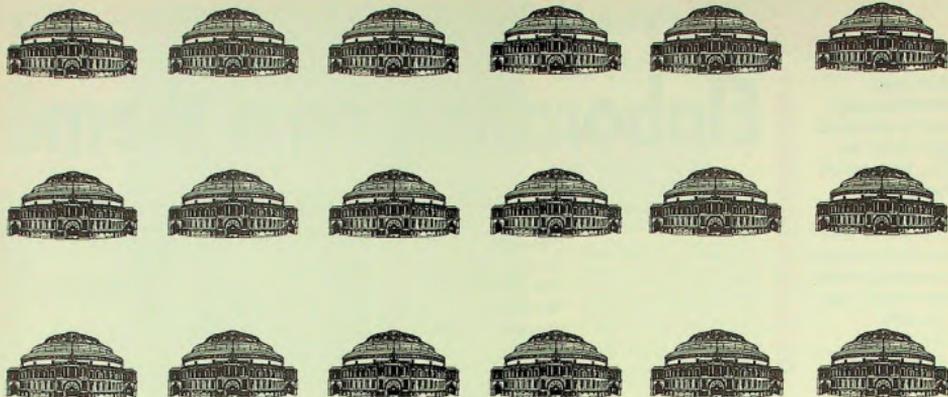
1	3	YEARS ON MY PILLOW	PWL PHL74(1) 91
2	2	HAPPENIN' ALL OVER AGAIN	Supreme SUP2(1) 120 91
3	2	GOING BACK TO MY ROOTS	Romance ROM14(1) 91 91
4	2	WALK ON BY	PWL PHL74(1) 91 91
5	4	INSTANT REPLAY	Fantasia FAN24(1) 91 91
6	NEW	SLEEP WITH ME	Larry LARRY 13(1) 91(1) 91
7	10	MADCHESTER RAVE ON E.P.	Factory FAC 23(1) FAC 24(1) 91
8	NEW	PROBABLY A ROBBERY	Mute 12(1)MUTE 13(1) 91
9	6	20 SECONDS TO COMPLY	Tom Tom 777(1) 91(1) 91
10	3	THE MAGIC NUMBER	Big Life BIL14(1) 91(1) 91
11	NEW	LET THERE BE HOUSE	Big One (BY)9(1) 91(1) 91
12	11	FOOLS GOLD/WHAT THE WORLD...	Shironeau CHE2(1) 11 91
13	9	GETTING AWAY WITH IT	Factory FAC23(1) 91
14	10	WHEN YOU COME BACK TO ME	PWL PHL74(1) 91
15	12	THE RIDE EP	Cosmos COS 7(1) 91(1) 91
16	12	YOU SURROUND ME	Mute 12(1)MUTE 13(1) 91
17	NEW	BOUNTY KILLERS	Viral Selection VST04M 13(1) 91(1) 91
18	15	AFRO DIZZI ACTS	Genre AW01(1) 91 91
19	4	YOU USED TO	Glenns G15(1) 91(1) 91
20	6	DEKTRIOUS	Way/Clear WY24(1) 4 91(1) 91
21	17	TAINED LOVE	Jungles & Pumps J23(1) 4 91(1) 91
22	20	WY	Factory FAC 23(1) 12 FAC 24(1) 91
23	4	MOVE YOUR BODY ('90 REMIX)	Tony Danza TDA3(1) 10 91
24	19	RIGHT BEFORE MY EYES	Debut DDB3(1) 91(1) 91
25	NEW	LUXURIA	ECM ECM 37(1) 91 91
26	17	STREET TUFF	Revue WRENT1(1) 91 91
27	16	SEARCHIN' H Double Trouble	Reprise R1CT 93(1) 93(1) 91
28	11	MOVE	CD DUNG 4(1) 91 91
29	NEW	MASTERHIT	Red Rhino Europe R987 90(1) 91(1) 91
30	28	I FEEL LOVE	AWM 11(1) 30(1) 91 91
31	24	DONALD WHERE'S YOUR TROUSERS	Scene SCEN33(1) 91 91
32	NEW	YOU MAKE ME FEEL (MIGHTY REAL)	Southbound SBWS 70(1) SBWS 70(1) 91
33	18	DRAMA!	Mute 12(1)MUTE 13(1) 91 91
34	NEW	THINK ABOUT IT	Profile PRO17 91(1) 91 91
35	38	ICE	CD RMO 13 91
36	37	YOUR LOVE	Real/Rebel REAL7(1) 91(1) 91
37	3	GET HIP TO THIS	Reprise R1CT 93(1) 93(1) 91
38	NEW	TUESDAY'S CHILD	Arson ARN17(1) 12 91 91
39	35	FIND OUT WHY	CD DUNG 5(1) 91 91
40	NEW	HERE I COMES	Antidote AGAR 91(1) 91(1) 91

TOP 20 ALBUMS

1	1	2	READING, WRITING & ARITHMETIC	Rough Trade RT048 14(1) 91(1) 91
2	2	4	5 FEEL HIGH AND RISING	Tamara Tamara Big Life L15(1) 15 91(1) 91
3	3	38	THE STONE ROSES	Shironeau CHE2(1) 91 91
4	NEW	4	AGILE ETERNITY	Silverstone STV12 91(1) 91
5	4	15	ENJOY YOURSELF	PWL 16(1) 91 91
6	7	13	BUMMED	Factory FAC 23(1) 91 91
7	5	13	WILD! TRANCE	Mute STJ14M 13(1) 91 91
8	38	28	TEN GOOD REASONS	PWL 16(1) 91 91
9	9	3	THE HEALER	Silverstone CHE1 30(1) 91 91
10	8	6	21 MIXES	Decca D12(1) 4 91 91
11	12	9	THE INCKENTS	Mute STJ14M 13(1) 91 91
12	10	125	THE CIRCUS	Mute STJ14M 13(1) 91 91
13	11	10	FLYING IN A BLUE DREAM	Food For Thought FTH14 91 91
14	15	80	KYLIE	PWL 16(1) 91 91
15	6	4	SUBSTANCE	Factory FAC 23(1) 91 91
16	13	5	DOCTITILE	4AD CAD 16(1) 91(1) 91
17	14	11	WAREHOUSE RAVES VOL 2	Romance ROM14(1) 91 91
18	NEW	NEW	MACBETH	Mute STJ14M 13(1) 91 91
19	NEW	NEW	TECHNIQUE	Factory FAC 23(1) 91 91
20	17	2	101 DAMNATIONS	Big Cat ABC 11(1) 91 91

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George Martin may have created Air-Edel as the blueprint for jingle companies, but 20 years on its business encompasses far more, as Gerald Mahlowe discovers

TWENTY YEARS after George Martin and his American partner created it, Air-Edel is still listed in the *Music Week Directory* under Jingle Companies — and it makes managing director Maggie Rodford wince.

"I hate the word 'jingle', she says, 'but in any event, we don't just work on commercials now. We do a lot of TV and film music, we're doing more and more consultancy work — advising on music, researching music — and we handle all the affairs of our team of 18 writers. The base of the company has broadened enormously."

It has had to. Classic A-E jingles like Chris Gunning's award-winner for Marlini ("Any time, any place, anywhere...") and David Dundas's Jeans On for Britus (expanded into a hit single with the help of colleague Roger Greenaway), seem to belong to a bygone heyday now that television advertisers lean heavily on established hit songs to ply their product.

"I haven't done exact figures," says Rodford, "but my feeling is that 10 years ago, probably 80 per cent of our commercials work was original compositions, and now probably only 40 per cent is — the rest is largely arrangements. So what I've had to do in recent years is push the walls out in the areas of TV and film music."

Resulting small-screen successes have included the combination of Tim Souster's original music and Fuchsia Trench's arrangements of Shostakovich for the Emmy award-winning *Traffic* (on Channel 4) and the theme and incidental music

Elaborating on a theme

for the first two series of London Weekend's *Poirot* by the triple talents of Gunning, Trench and Richard Hewison.

And for the cinema, Air-Edel has been able to call on the skills of one of the masters of the medium, Stanley Myers, known internationally for his work on the likes of *The Deerhunter*, *Insignificance*, *Prick Up Your Ears*, *My Beautiful Laundrette* and *Stars and Bars*.

"We don't just work with established writers, though," stresses Rodford, citing Patrick Doyle's rich, stirring score for Renaissance Films' *Henry—V*—his first.

"Patrick was someone I picked up on before he'd definitely got that commission, and now he's been nominated for a Brit award and is hotly tipped for an Oscar nomination, too."

A graduate of the Royal Scottish Academy of Music, Doyle had done more acting than composing until two years ago, when he became managing director for Kenneth Branagh's Renaissance Theatre Company.

"And straight away, I found myself collaborating with Paul McCartney," he chuckles. "Ken asked me to do the music for *Twelfth Night* and said, 'By the way, can you use this?' It was an advance tape of Paul's next single, *Once Upon A Long Ago*, which he'd said we were welcome to use. So I slowed it down, wrote a counter melody on top of his chorus and worked it into the show. He liked it."

But Macca or not, there's no money in theatre — it's a labour of love, "and only the company's spin-offs into TV [*Twelfth Night* and *Look Back In Anger*] and now film have helped Doyle's profile — and income — spiral.

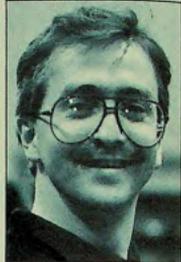
"Sure, this line of work's better paid," he says in his broad Glaswegian accent, "but although the film's doing very well and the buzz on it in the States is amazing, the phone hasn't exactly rung every two minutes since it came out. Right now, I'm treating it as just another job, and anyway, until September, I'll be on tour with *Renaissance* — which will cost me."

Maggie Rodford understands his attitude. "Ours is just like any other

'I hate the word "jingle", but in any event, we don't just work on commercials now'

part of the music business — unpredictable. There are always people who are flavour of the month."

Mind you — a Brit and an Oscar could make you flavour of the decade.



MAGGIE RODFORD and composer Patrick Doyle



DAVID SIMMONS, Filmtrax Music Publishing MD (left) with new signing Don Black

Filmtrax ploughs on with new signings

WHILE THE CBS takeover awaits completion, Filmtrax remains busy with its enterprising policy of signing major contemporary writers.

The most recent are a contrasting pair of composers, each renowned for his film music. Don Black has contributed songs to some 70 films, among them *Diamonds Are Forever*, *Ben, To Sir With Love* and *Born Free*. His most recent theatrical works have been the West End musicals *Budgie* (with Mort Shuman) and *Aspects Of Love* (with Andrew Lloyd Webber and Charles Hart). Black is the current president of the British Association of Composers Authors and Songwriters.

One of Black's first projects after

joining Filmtrax will be a TV musical in collaboration with American composer Charles Strouse, entitled *Sherlock Holmes And The Case Of The Missing Santa Claus*. Says Black, "Filmtrax is a dynamic company and I am looking forward to an exciting and fruitful relationship."

The other addition to the Filmtrax roster is Michael Nyman, best known for his scores to Peter Greenaway's films, the most recent of which is *The Cook, The Thief, His Wife And Her Lover*. In what Filmtrax describes as a "unique publishing agreement", Nyman's film and television music will be handled by Filmtrax Music while his classical works, which include two

string quartets and an opera, will be placed with Novello and Co, also still part of the Filmtrax group.

Commenting on the Nyman deal, David Simmons, managing director of Filmtrax Music Publishing, says: "We feel that Michael is poised to make this important crossover to major commercial success without compromise, maintaining his position as one of Britain's foremost classical composers." **DL**

● LAST WEEK'S market survey separated EG Music and George Gluck Music in the corporate category. Gluck is in fact sub-published in the UK by EG, which should have scored 2.6 per cent.



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TOP Dance SINGLES

TO 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	SONG	ARTIST	RECORD LABEL
			GET UP (BEFORE THE NIGHT IS...)	2 Technolonic feat. To Kid K	Swanyard STR(1) 8 (BMG)
1	2	14	GOT TO HAVE YOUR LOVE	8 Electronic (Including Woodruss)	Capitol (12) CL 559 (E)
3	3	7	WALK ON BY	3 Sybil	PWL PWL(T) 48 (P)
4	NEW		PROBABLY A ROBBERY	4 Renegade Soundwave	Mute (12) MUTE 102 (I)
5	NEW		CHEERY TIPS DER ERDBEERUND	6 Culture Beat	Epic 6556337 (12) 6556336 (A)
6	4	4	WELCOME	4 Gina Latino	hfr/London FX(1) 126 (F)
7	2	4	Adomai	N.R.-G	MCA MCA(T) 1384 (F)
8	5	1	HAPPENIN' ALL OVER AGAIN	1 Lennie Gordon	Supreme SUPET(T) 159 (P)
9	35	2	MOTHERLAND...A-FRI-CA	3 Tribal House	Cooltempo/Chrysalis COOL(X) 198 (C)
10	NEW		DUB BE GOOD TO ME	8 Buzs International	Get GOD(X) 39 (F)
11	8	4	ALL 4 LOVE (BREAK 4 LOVE 1990)	3 Raze/Lady J/Secretary... Champion	CHAMP(1) 228 (BMG)
12	26	2	LET THERE BE HOUSE	2 Deskee	Big One VI(BIG 1) 19 (U/R)
13	18	4	TOUCH ME	4th + B'way/Island (12)BRW 157 (F)	
14	32	2	I'LL BE GOOD TO YOU	5 Quincy Jones/Charles/Queen/Warner B. W	2697(T) (W)
15	10	9	GOING BACK TO MY ROOTS	9 FFI Project/Rich In Paradise	Romour RUMA(T) 9 (PAC)
16	15	5	JUICY	5 Wreck-N-Effect	Matwos ZB43295 (12-2743296) (M)
17	6	4	PUT YOUR HANDS TOGETHER	4 D.Mob feat. NuFuz Juice	hfr/London FX(1) 124 (F)
18	14	2	WAS THAT ALL IT WAS	8 Kym Mazelle	Syncopts/EMI (12)SY 32 (E)
19	45	1	SPIN THAT WHEEL	4 H1 Tek 3 feat. To Kid K Brothers Org.	(12)BRG 1 (BMG)
20	9	5	I CALLED U	5 Lil Louis & The World	hfr/London FX(1) 123 (F)

21	11	5	WELCOME TO THE TERRORDOOM	5 Public Enemy	Def Jam 6554790 (6554786) (C)
22	NEW		LIVE TOGETHER	15 Lisa Stansfield	Arista/112914 (12-612914) (BMG)
23	20	3	COME BACK TO ME/ALRIGHT	3 Janet Jackson	Breakout/A&M USA(T) 681 (F)
24	29	2	DEXTROUS	9 Nightmonks On Wax Warp/Outer Rhythms... (WAP 2) (U/R)	
25	47	2	BOOTH KILLERS	4 Death Charge	Vinyl Solution - (STORM 1) (SRD)
26	15	4	HOLD ME BACK	6 Whirlwind	Swanyard STR(T) 6 (BMG)
27	25	3	LOVE ON LOVE	3 E-Zee Posse/Dr Mouthquake/Mara Proteo	PROT 3(1) 2 (F)
28	NEW		THE GAS FACE	3rd Boss	Def Jam/CBS 6556270 (6556278) (C)
29	48	2	INDEPENDENT WOMAN	2 Rozanne Smithe	Breakout/A&M USA(T) 676 (F)

30	19	2	JUST WANNA TOUCH ME	19 Fide/Hoff/Ronette	Urban/Polydora UR(X) 46 (F)
31	NEW		GET INTO IT	1 Gary Scott	Champion CHAMP (12)232 (BMG)
32	17	1	THE MAGIC NUMBER	10 De La Soul	Tommy Boy/Big Life BLR 14(T) (U/R)
33	22	2	HELLO	2 Belived	WEA ZY 426(T) (W)
34	18	1	20 SECONDS TO COMPLY	10 House Bullet	Tom Tam 77TT 019 (12-77TT 019) (PAC)
35	27	2	INSTANT REPLAY	2 Yella	Fanfare (12)FAN 22 (F)
36	44	1	TAINTED LOVE	14 Impedance	Jumpin' & Pumpin' (12)TOT 4 (PAC)
37	34	1	CAR WASH/WISHING ON A STAR	3 C.W. Dickcy	Swanyard STR(T) 7 (BMG)
38	33	1	HAPPY MONDAY RAVE ON	14 Maddy Hodester	Factory FAC 242RT (12-FAC 2428) (P)
39	23	5	IT'S GONNA BE ALRIGHT	5 Ruby Turner	Jive RT5(T) 7 (BMG)
40	25	1	GET A LIFE	10 Soul II Soul	10/Virgin TEN(X) 284 (F)
41	28	1	HEAVEN	10 The Chimes	CBS 6554227 (12-6554236) (C)
42	24	2	AIN'T NO STOPPIN' US NOW	4 Big Daddy Kane	Cold Chillin'/Warner W 2635(T) (W)
43	11	1	BESTIN'/AUTUMN LOVE	10 The Roots	hfr/London FX(1) 121 (F)
44	NEW		HIGHER THAN HEAVEN	4 Age Of Chance	Virgin VS(T) 228 (F)
45	NEW		LET'S GET IT ON	11 My Deeds	4th + B'way (12)BRW 154 (F)
46	NEW		MY DOCS	11 Kiss AMC	Syncopts (12)XAMC 1 (E)
47	39	1	THE THEME	14 Unique 3	10/Virgin TEN(X) 285 (F)
48	38	1	TEARS ON MY PILLOW	3 Kylie Minogue	PWL PWL(T) 47 (P)
49	NEW		TWO TO MAKE IT RIGHT	10 Selection	A&M USA(T) 679 (F)
50	NEW		HEARTBEAT	10 Seduction	A&M (VE 7034) (Imp)

JET STAR RECORDS		ADVERTISEMENT	
REGGAE DISCO CHART		REGGAE CHART	
1	(8)	AMING GRACE Sanchez	1984M 720
2	(1)	NEW TALK Sumbas Inv. Lee PD	Hongo 126AN 251
3	(4)	TWICE MY AGE Shabba K & Crystal	Greenadelms CRE 258
4	(3)	YOU AND ME SHE Wynona Winder	Pickup PA 20
5	(5)	ZIG IT UP Flanagan & Nigam	Pickup PA 20
6	(2)	EVERYTIME YOU GO AWAY Havana Vicious Vibeless	8 House BMD 073
7	(7)	NUMBER ONE GIRL Berry Brown	Fire Star 50 038
8	(6)	WICKED IN BED Shabba Ranks	Digital 0 081
9	(11)	YOU GIVE ME HIC UP Tiger and Gregory	Technique WRT 61
10	(15)	DOWN IN JAMAICA Red Fox	Charm CR 29
11	(12)	LET'S START LOVE OVER Wynonna & Frankie Paul	Publinn PA 069
12	(13)	I BELIEVE IN YOU Fire Spinn	Fire Star 50 035
13	(10)	I NEED YOUR LOVING Norcia Joseph	Fire Star 50 024
14	(19)	STOP STOP LOVING Trudie McGeorge	White Label SCA 7
15	(7)	HOW ABOUT US Trudie Paul	Caribbean CBO 901
16	(8)	LOVES IS ALL I HAVE Yvonne Brown	Charm CR 40
17	(19)	PIRATES ANTHEM Havana Vicious Vibeless	White Label SCA 7
18	(20)	LOVE OR PHYSICAL Cross Alzar & Frankie Toph	Technique WRT 4
19	(23)	HOLY WATER Adam Kelly	Technique WRT 504
20	(21)	EVERYONE MAKE LOVE Michael Palmer & Johnny P	Fire Star 50 021

TOP 10 ALBUMS

1	2	Various	DEEP HEAT 5 - FEED THE FEVER	Telstar STAR211/STAC2411 (BMG)
2	3	Jungle Brothers	DONE BY THE FORCES OF NATURE	Eternal WX332/WX332C (W)
3	1	Lisa Stansfield	AFFECTION	Arista 210379/410379 (BMG)
4	10	Quincy Jones	BACK ON THE BLOCK	Qwest WX313/WX313C (W)
5	4	Public Enemy	PUNK UP THE JAM	Swanyard STR(1)/SYMC 1 (BMG)
6	3	Various	WARE'S THE HOUSE	Stylus SMR 977/SMC 977 (STY)
7	5	De La Soul	3 FEET HIGH AND RISING	Tommy Boy/Big Life DLSLP 1 (I)
8	6	3rd Boss	THE CACTUS ALBUM	Def Jam/CBS 4640031/4640034 (C)
9	NEW	Soul II Soul	CLUB CLASSICS VOL. 1	10/Virgin DIX 82/CDX 82 (F)
10	NEW	Tony Scott	THE CHIEF	Champion CHAMP1022/CHAMPK1022 (BMG)

TOP 10 BUBBLERS

1	TENDER LOVER	Solar/MCA MCA(T)1389 (F)
2	YOUR LIES	CityBeat CB8748 (CB8E) 248 (W)
3	LOVING YOU	Orb
4	LUXURIA	Sueno Latino
5	54-46 (THAT'S MY NUMBER)	F.R.S.
6	REACH UP TO MARS	Earth People
7	I FEEL LOVE	Corina Anne/Fox Yourself
8	CHIME	Orbitral
9	I LEFT MY WALLET IN EL SEGUNDO	A Tribe Called Quest
10	ANOTHER DAY	Jantronik

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TOP 75 SINGLES

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Table with 10 columns: Rank, Title, Artist, Label, Distributor. Includes tracks like 'WALK ON BY', 'INSTANT REPLY', 'NOTHING EVER HAPPENS', '18 AND LIFE'.

Records to be featured on this week's Top Of The Pops (WEEK 5)

Panel seats compared to last week +10%

TITLES A-Z (WRITERS)

Table with 2 columns: Artist/Title, Writer. Lists names like 18 And Life, Boyz 2 Men, etc.

DUDE (LOOKS LIKE A LADY) BACK NEXT WEEK! GEF 727/CD

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Table with 10 columns: Rank, Title, Artist, Label, Distributor. Includes tracks like '38 EPIC Faith No More', '39 I CALLED U Lil Louis', '40 NO MORE MR. NICE GUY Megadeth'.

THE NEXT 25

Table with 10 columns: Rank, Title, Artist, Label, Distributor. Includes tracks like '76 MY DOGS', '77 UNRAVELLING MY HEART', '78 I'VE GOT A FEELING'.

Table with 10 columns: Rank, Title, Artist, Label, Distributor. Includes tracks like '52 BELFAST', '53 HIGHER THAN HEAVEN', '54 THE MAGIC NUMBER', '55 CHERRY LIPS'.

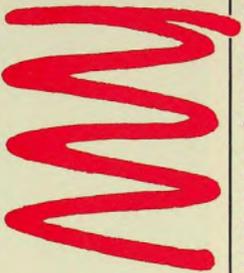
* Panel seats available to show owners... ** Panel seats available to show owners...

TOP 75 ARTIST ALBUMS

MUSIC WEEK

10 FEBRUARY 1990

INCORPORATING LP, CASSETTE & CD SALES



No1	1	... BUT SERIOUSLY ***** CD	Virgin 74320
2	NEW	A BIT OF WHAT YOU FANCY ○ CD	Parlophone PCS 7235
3	NEW	THE SWEETKEEPER ● CD	Earl West WJ 230
4	5	JOURNEYMAN * CD	Duck/Weaver Broken WA 222
5	NEW	VIGIL IN A WILDERNESS OF MIRRORS ○ CD	HR 1880 115
6	4	THE VERY BEST OF CAT STEVENS ● CD	Island CAT 1
7	2	COLOURS ● CD	Island ILPS 948
8	17	PUMP UP THE JAM ○ CD	Sire/Sirey 5 TRU 1
9	3	HANGIN' TOUGH * CD	CBS 64887 1
10	6	AFFECTION ** CD	Atco 21819
11	12	HEART OF STONE ● CD	Gothic WA 326
12	7	THE ROAD TO HELI *** CD	WEA WA 117
13	10	THE BEST OF ROD STEWART * CD	Mersey Brothers WA 314
14	9	FOREIGN AFFAIR *** CD	

NEW RELEASES

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35	38	DECADE * CD	EMI 024 10
36	78	CUTS BOTH WAYS **** CD	Epic 651151
37	26	HOLDING BACK THE RIVER * CD	Precision Org Phonogram 828111
38	29	READ MY LIPS ● CD	London B3184
39	32	WELCOME TO THE BEAUTIFUL SOUTH * CD	Carl Dixon ADOU 16
40	36	THE SINGLES 1969-1973 CD	AAW MMS1587
41	33	MILD! * CD	Mercury 75
42	34	SPARK TO A FLAME - THE VERY BEST OF ** CD	AAW CDLP 106
43	47	THE CREAM OF ERIC CLAPTON ** CD	Polygram 127V
44	35	ADDITIONS VOL. 1 * CD	Island ILPS 944
45	71	SKID ROW CD	Atco/Warner 19158
46	40	LEVEL BEST * CD	Polygram 127V 1
47	43	ALL OR NOTHING/2 X 2 * CD	Columbia/Cristal CTP 11
48	57	THE LION AND THE COBRA CD	Empire/Cristal CRY 7
49	46	THE HEART OF CHICAGO ● CD	Reprise/Warner Bros WA 238
50	NEW	CLOUDCUCKOOLAND CD	Globe GNETT3
51	45	THE SEEDS OF LOVE * CD	Fantasy Phonogram B32701
52	41	DONE BY THE FORCES OF NATURE CD	Emmo/WEA WA 332
53	44	THE GREATEST HITS ● CD	Palmer 5142 270

Warsaw concerto

by Karen Faux
THE TITLE of Basia's new PortRait album — London Warsaw New York — not only gives it the stamp of a luxury item but it also on accurate pointer to the geographical breadth of her appeal. In fact the UK represents one of her weaker markets, with the US outstripping UK sales of her last LP *Time And Tide* by platinum to silver.

"The new album was written and recorded over the last two years and because for much of the time we were touring in the US, we couldn't sit down and work on the material for one intensive period," she explains.

"The title comes about partly because these three cities feature most in my life and it also reflects the fact that some of the songs are trying to get across the message that this is one world where people share the same feelings. The title was decided on some time ago but as it turns out it's perfect for what's happening now."

Nine of the LP's 10 songs are written by Basia in collaboration with her spring partner from Matt Bianco days — Danny White. And she stresses that all current writing producing and performing projects hinge on their partnership. While Basia's strident vocals excel at riding over a big band belling out Latin American rhythms, she can also demonstrate the solitary power and subtlety of a torch singer when it comes to ballads.

All facets of her style are represented on London Warsaw New York: "There are two or three songs that are in the same vein to the last album and on the whole it remains faithful to a Latin American sound. But we've experimented with new things and inevitably changes in technology have altered the sound. Overall it sounds happier."

Basia attributes her enthusiasm for upbeat jazz to the influence of Polish radio when she was growing up in lawrence, the industrial province of Galicia. "I listened to everything — not just music from countries like Spain and Italy but also Latin and South America. With Matt Bianco I discovered that the jazz/Latin style was what I felt most comfortable with," she says.

Unlike *Time And Tide*, the new album will be hitting all world markets with the same sleeve and Basia now seems to have honed an image that is glamorous and timeless rather than fleetingly trendy. The video to go with the single *Baby You're Mine* is a tribute to Audrey Hepburn in *Breakfast At Tiffany's* and is sufficiently stylish to convince that Basia is back — with a vengeance.

Ron-do

by Adam Blake
ONE OF the best contemporary UK acts since 1989 was Alias Ron Kavona's *Think Like A Hero*. It's the first Kavona who made fronting his own band under his own name — the Alias being an ironic comment



BASIA'S BACK from London to New York, via Warsaw

on how many times Kavona has been wrongly credited in the past. Ron Carver, Ranker Vanner and sundry others have graced the credits on many fine albums by such artists as Willie Egan, Doug Sahn and Big Jay McNeely — just some of the great musicians whom Kavona has produced or done sessions.

As a songwriter Kavona is especially impressive. His eclectic songs bear their influences upfront while retaining enormous individuality: tough and uncompromising, but funny with it. "My writing has got a lot more socially and politically conscious because of the climate of the country," he explains, "but I started to fear I was preaching a bit so I started to write it from different angles and get some humour in there so that people can be entertained as well as well."

Nowhere is this more apparent than on *Gone Shopping*, a black comedy set to a pseudo-Galypso about splitting on tranquillizers, actually a damning indictment of prescription drugs.

The single, *This Is The Night*, is a rousing and affectionate tribute to Van Morrison. "I've been trying to get a copy to him," says Kavona, "in fact I've been trying to contact him to try and involve him in this charity album I'm doing with The Pogues for Belfast's Belfast Charitable Trust for Integrated Education. There's a track set aside that hasn't been completed and the idea is that he and Chrissy Moore come and do it together. Chrissy has agreed but as yet I've had no luck in contacting Van. Maybe if he reads this, who knows..."

Since the album had such a good reception, Kavona has been inundated with major record company interest. "They're talking to our lawyers," he says sardonically, "and Kavona's hardly over-ambitious: 'The main thing would be to try and get a deal whereby I could record whenever I want to' 'cos the band is up to making good recordings. I think we've shown that with this album. We don't need a huge budget. The horrible thing is that unless they're presented with something that they can see a budget of 80 or 90 grand for they find it very difficult to persuade the powers that be in the various multinational record companies that it's a serious project. I think it's mainly because they're thinking of bonds who haven't had much experience."

Manchester united . . .

by Martin Aston
DAVE HASLAM probably fed up with reading features on his own Play Hard label that mention Factory Records in the first sentence, and this one's no exception. However, Factory has dominated the Manchester scene to the extent that it has been called "the Manchester Mafia". But as Scam, Cut Deep, Playtime and Play Hard prove, there's room enough for healthy competition in what Haslam calls, "England's creative capital." "The more, the better," is Haslam's maxim.

Haslam is, after all, one of the DJs who helped revitalize Factory's Hacienda club with his Temperance Club indie-dance night on Thursdays. In many ways, he's played an equally vital role as Factory in representing and encouraging independent as well as Manchester music: when Factory's Tony Wilson called him "a music guru who wasn't being facetious, DJ, concert promoter for four years and publisher/editor of *Debris* Play Hard is his latest and most ambitious venture. Although he was always a fan, Haslam admits, "how little I knew about the industry. It's an incredibly complicated little world."

Factory's Haslam has survived outside London — "the last time I went there was February 1988" — which means he's kept tabs on Manchester's currently thriving indie-dance culture crossover. That said, Play Hard's roster still reflects the polarisation of the two styles; the abrasive beat-popp of the *Train Set*, *The Bodies*, *The Exuberant* and the Liverpool Kit (*Having Taken King Of The Slums* into the top 100, they've fallen out and subsequently left the label) and the equally strident hip-hop of local rappers MC Buzz B, Dee Lawal and the Leeds duo Break The Illusion, whom Haslam has no trouble comparing to De La Soul.

"The only strength of the independent music industry, as opposed to indie music, is to reveal in the diversity of the music. People buy MC Buzz B and GI and don't necessarily want to hear a group that's half way between. When we try to get the label licensed or distributed on major abroad, people can't believe there is such diversity because they're distributed to completely different places by different systems."

"Rough Trade started Republic and Mute Rhythm King, so we are going against the grain by not denigrating the two identities and redefining half the label, which we've been asked to do. We have a club-plugger and do the radio in-house so it can be twice as much work but we think our identity in the marketplace is quite strong."

Troupe with a capital T

by Andrew Martin
ROCK STARS or T-shirt salesmen? The job is often levelled at megastadia artists whose primary

source of income while touring comes, increasingly, from merchandising sales.

But while most acts are content with licensing deal, Bristol Five-piece Claytown Troupe have taken a different approach and run their own merchandising operation to supplement their modest record company roster.

Boss player Paul Bennett explains: "It's important to us at the moment as it's a readily available source of money — and the record company can't get their hands on it."

Singer Christian Riou adds: "We are, after all, self-employed musicians. We can use it to better the tours — we don't make a vast profit."

"A lot of people think it is part of a deal. It isn't, so we decided to run it ourselves."

For a band who only debuted last year with the *Through The Veil* album, Claytown Troupe's array of merchandising is both impressive (14 separate T-shirt designs alone) and of a high quality.

The band has also set up its own glossy fanzine, called *Through The Veil*, which sells for a pound and is available on subscription.

The latest edition is expected to go out to some 1,500 people, says Riou. Packed with pictures, features and pieces by the band, the magazine is run by two of Bennett's mates. Funded initially by the enterprising allowance scheme, Riou expects *Through The Veil* will soon show a small profit.

But it was motives other than purely financial that led to the publication. Bennett says: "The idea was to give people information about the band because when we started we had no press coverage and it was a way of letting people know what we were about. It gave them something to take home after the gig."

The advantages to the band, then, are two fold: extra cash; and artistic integrity.

An enticing combination to any artist.

● Claytown Troupe are touring the UK throughout February to support the single, *Real Life* (Island).

Reaching the unknown parts

by John Slater
YVONNE REACH is perhaps best known for her talents as the driver of Simply Red's mixing desk. At least that's where she's spent the last five or so years. With the Reds about to come off the road for a well-earned rest, the time had arrived to concentrate on other aspects of her career.

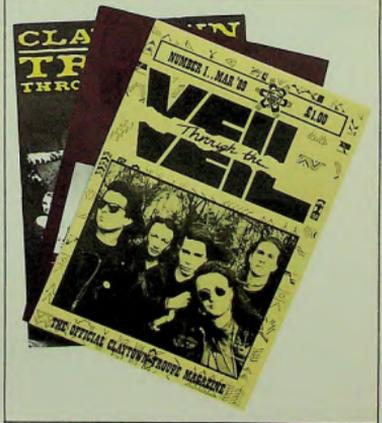
And so Part E Unknown came kicking and screaming into the world as an assortment of musicians, programmers and top flight vocalists gathered together on a stage with a view to partying good style for a non-stop hour of fun and celebration.

A packed house at Manchester's Legends recently witnessed their second gig and a yardstick to this colourful posse's probable future. Party people rubbed shoulders with A&R men and minor press moguls. A liberal scattering of local personalities ensured the event had credibility. The show opened with motormouth and MC JC 001 invading the stage, rapping and ranting to the crucial beats and mixes of Johnny "J". JC is the second fastest rapper in the world (see Guinness Book Of Records) and he makes sure you know it.

The "band" came on stage; drums, keys, bass, guitar, computer programmer and about a half dozen of the Northern Hemisphere's finest larynx's paraded their talents, and we were amazed.

For the record, although Ellis writes, produces and arranges the material, she rarely appears up front save for the odd rap and to kick the congas. No matter, there were plenty of other visual souvenirs of the gig, and the sheer danceability of the material is testimony enough to her participation.

Cast your minds back to Geno Washington and the Ram Jam Band or Sly And The Family Stone. Golden albums that parted from the first groove to the last, constant and continuous. Part E Unknown continue this tradition, dance is safe in their hands.



TOP 5 • SINGLES

MUSIC WEEK

W

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.



No 1	NOTHING COMPARES 2 U	EST. 1981 Enigma/Chryslis ENT/ABC (C)
2	GET UP (BEFORE THE NIGHT IS OVER)	Enigma/Chryslis ENT/ABC (C)
3	TEARS ON MY PILLOW	Sweezed SVK/TS (BMG)
4	HAPPENIN' ALL OVER AGAIN	PWL PWL/IT (P)
5	GO T TO HAVE YOUR LOVE	Supernova SUP/IT (P)
6	TOUCH ME	Copland (T)CCL/SPR (C)
7	I WISH IT WOULD RAIN DOWN	4th & W/World (P)BRW 157 (P) Pops! Virgin VST/128 (P)
8	COULD HAVE TOLD YOU SO	Halo James Epic/HALOT/2 (C)
9	WALK ON BY	PWL PWL/IT (48 P)
10	INSTANT REPLAY	Yell Epic/112/FAN 22 (P)
11	NOTHING EVER HAPPENS	Do! Admin A&M AM/IT 536 (P)
12	18 AND LIFE	Star Kew Atlantic A 882/IT (W)
13	THE FACE	And Why Not? Island (12)IS 444 (P)
14	HANGIN' TOUGH	New Kids On The Block CBS BLOC/IT 3 (C)
15	DUB BE GOOD TO ME	Beats International Cap Beat/GOD/IC 29 (P)
16	YOU MAKE ME FEEL (MIGHTY REAL)	London LON/IT 24 (P)
17	WELCOME	Jimmy Somerville Giro Lethro Mer/Isden/EX 126 (P)
18	JUST LIKE JESSE JAMES	Cher Geffen GEF 69 (W)
19	LIVE TOGETHER	Liza Stansfield A&M 112914 (12-1)214 (BMG)
20	SHINE ON	The House Of Love Epic/Isle/Phonogram HOL 111 (P)
21	GOING BACK TO MY ROOTS/RICH IN PARADISE	PA Project Two/ Sharon Dee Clarke Romer RDB/5 (7) RDB/5 11 (P)
22	N-R-G	Adamski MCA/MC 23338 (P)



41	PROBABLY A ROBBY	Man (12)M/162 (P) (P)
	Renegade-Soundwave	
42	NO BLUE SKIES	Popstar (P)35897 (12- C)CDL11 (P)
	Lloyd Cole	
43	SLEEP WITH ME	Lesz (A)ZT 17 (1) (RE)
	Bridland	
44	WELCOME TO THE TERRORDOME	Def Jam/ASFA/8 (12- 4554/8, 6) (C)
	Public Enemy	
45	LAMBADA	Ches/55811 7 (12- 455811 8) (C)
	Koomba	
46	WHEN YOU COME BACK TO ME	PWL PWL/IT 54 (P)
	Jason Donovan	East West 12 4501 (W)
47	TELL ME THERE'S A HEAVEN	I.R.S. BR/EP/1 134 (E)
	Chris Rea	
48	LOVE DON'T COME EASY	Happy Mondays
	Alarm	
49	MADCHESTER RAVE ON	Frenzy FAC 24387 (12- FAC-2438) (P)
	Happy Mondays	
50	DEAR JESSIE	Madonna
	Siem W 2468 (T) (W)	
51	HERE I AM (COME AND TAKE ME)	UB40
	DEP Int/Virgin DEP 34 (12) (P)	
52	BELFAST	Energy/Octelard
	MCA MCA/IT 1392 (P)	
53	HIGHER THAN HEAVEN	Age Of Chance
	Virgin VST/1 228 (P)	
54	THE MAGIC NUMBER	Big Linn/Tommy Boy B/L 14 (1) (P)
	De La Soul	
55	(CHERRY LIPS) DER ERDBERKMUND	Epic/55533 7 (12- 45533 8) (C)
	Culture Beat	
56	LISTEN TO YOUR HEART	Sonia
	Chryslis/CIS (12)346 (C)	
57	MOTHERLAND -A-FRI-CA-	Cooltemp/Chryslis COOL/IT 191 (C)
	Tribal House	
58	SALLY CINNAMON	Black/P.M. Revolver (2)REV 6 (BMG)
	The Stone Roses	
59	20 SECONDS TO COMPLY	Tom Tom (T)T 019 (12- TTT 019) (P) (AC)
	Silver Bullet	
60	LET THERE BE HOUSE	Deekee
	Big One (V)BIG/1 18 (P) (P)	
61	TAKING ON THE WORLD	GnT
	A&M AM/IT 541 (P)	
62	CAN YOU FEEL IT/CAN YOU FEEL IT	A1/Champion Legrand A1/1 Race
	Champion/Champion/12- 227 (BMG)	

b a s i a
baby you're mine



17	Adonis	MCA (MCA) 1386 (E)
23	PUT YOUR HANDS TOGETHER D-Mob featuring Nuff Juice	#1 (London) (M) 124 (F)
24	HELLO The Beloved POPS	WEA (E) 25471 (W)
25	MORE THAN YOU KNOW Morrika	CRS 65528/112-65528-81 (C)
26	I'LL BE GOOD TO YOU Quincy Jones/Roy Charles/Chaka Khan	Quincy/Warner (W) 267071 (W)
27	COME BACK TO ME Janet Jackson	Band-Aid (A&M USA) (A) (F)
28	GOT TO GET Rob 'n' Roy featuring Leslie K	Arise 11358 (12-65596) (BMG)
29	THE KING AND QUEEN OF AMERICA Enfynchims	ACA 21 (12-28131) (BMG)
30	JUICY Wricks-N-Effekt	Warner 78 4295 (12-27 4296) (BMG)
31	ALL 4 LOVE (BREAK 4 LOVE 1990) Raze featuring Lady J/Secretary of Ent	Champion (CHAMP) (J) 28 (BMG)
32	DOWNTOWN TRAIN Rod Stewart	Warner (Warner) W 244771 (W)
33	BAD LOVE Eric Clapton	Duck/D-Warner (Warner) W 244771 (W)
34	GET A LIFE Soul II Soul	10 (Virgin) (TNA) 28 (F)
35	BIKINI GIRLS WITH MACHINE GUNS The Clumps	Empire/Capitol (EM) 17 (E)

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CLBS

36	WAS THAT ALL IT WAS Kym Mazelle	Spynote (EM) 1255 (E)
37	HEY YOU The Queerboys	Telephone (2) (A) (E)
38	EPIC Faith No More	Shut (London) (ASAP) (A) (F)
39	I CALLED U Lil' Lem	#1 (London) (M) 123 (F)
40	NO MORE MR. NICE GUY Megadeth	SRK (J) 28 (A) (E)

31	GET UP BEFORE THE NIGHT'S OVER Inchworms featuring Jay & L	31	CHERRY LIPS (R) BOSTERMAN Clubs Band
32	THE COMPANIES SINCE COMPANIES 'U	32	THE BROTHERS The Brothers
33	OH BE GOOD TO ME Sash International	33	NOTHING EVER HAPPENS Dad-o-da
34	THE FUTURE The Future	34	I DON'T WANT The Future
35	HAPPENING ALL OVER AGAIN Macomber featuring Wordz	35	GET INTO IT/WHAT'S SHOW WALKING The Future
36	WALK ON BY Sade	36	NO BLUE JEANS The Future
37	TOUCH ME The Future	37	WALK ON BY The Future
38	WELCOME Coco Lovin'	38	THE FACE The Future
39	THE FUTURE The Future	39	CAN YOU FEEL The Future
40	GOING BACK TO MY ROOTS/RICH IN ... The Future	40	THE HOUSE The Future
41	ALL LOVE (BREAK LOVE 1990) The Future	41	IT WOULD BE NICE The Future
42	IF YOU GO TO YOU The Future	42	IT WOULD BE NICE The Future
43	IF YOU GO TO YOU The Future	43	IT WOULD BE NICE The Future
44	IF YOU GO TO YOU The Future	44	IT WOULD BE NICE The Future
45	IF YOU GO TO YOU The Future	45	IT WOULD BE NICE The Future
46	IF YOU GO TO YOU The Future	46	IT WOULD BE NICE The Future
47	IF YOU GO TO YOU The Future	47	IT WOULD BE NICE The Future
48	IF YOU GO TO YOU The Future	48	IT WOULD BE NICE The Future
49	IF YOU GO TO YOU The Future	49	IT WOULD BE NICE The Future
50	IF YOU GO TO YOU The Future	50	IT WOULD BE NICE The Future

63	GET INTO IT/WHAT'S HOW I'M LIVING Living On My Own	Champion (CHAMP) (J) 28 (BMG)
64	GETTING AWAY WITH IT Electric Blue	Fantasy (FAC) 257 (12-64 257) (F)
65	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR The Stone Roses	Virgin America (VST) 18 (F)
66	HIGHER GROUND Red Hot Chili Peppers	EMI USA 112 (M) 73 (E)
67	WIN'N' ON THE EDGE OF THE NIGHT Iggy Pop	Virgin America (VST) 18 (F)
68	WALK ON THE WILD SIDE Jammie J Morgan	Telma 65528/112-65528-81 (C)
69	SPIN THAT WHEEL H-Tek-3 featuring Yo-Yo K	Brooklyn Org. (2) 28 (BMG)
70	BLUE SKY MINE Mighty 80's	CRS (M) 15 (C)
71	THE GAS FACE 3rd Bass	Def Jam 65528/112-65528-81 (C)
72	WORDS The Christians	Island (12) 28 (F)
73	EVERYTIME I THINK OF YOU FM	Elek (DM) 71 (C)
74	EVERYTHING Joey Mantley	MCA (MCA) 1386 (F)
75	DOWN THE WIRE A.S.A.P.	EMI (12) 28 (1) (E)

I KNOW I'VE BEEN HERE

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MARK ROGERS
DOUBLE A SIDE
1 STEP IN THE RIGHT DIRECTION
MIXED BY STEVE 'SILK' HURLEY
2 TWILIGHT FOR SOME

FITNAR
CATALOG NO

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US TOP FORTIES

SINGLES

1*	2	OPPOSITE ATTRACT, Paula Abdul	Virgin
2	4	TWO TO MAKE IT RIGHT, Seduction	Vendetta
3	3	DOWNTOWN TRAIN, Rod Stewart	Warner Brothers
4*	5	JANIE'S GOT A GUN, Aerosmith	Geffen
5	1	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
6*	11	WHAT KIND OF MAN WOULD BE, Chicago	Reprise
7	13	DANGEROUS, Roxette	EMI
8	6	MEMORABLE YOU, Sid Roth	A&M
9	17	ESCAPADE, Janet Jackson	Arista
10*	16	ALL OR NOTHING, Milli Vanilli	Arista
11	12	PEACE IN OUR TIME, Eddie Money	Columbia
12*	15	TELL ME WHY, Exposé	Arista
13*	18	WE CAN'T GO WRONG, The Cover Girls	Capitol
14*	19	HERE WE ARE, Glorie Estefan	MCA
15	7	FREE FALLIN', Tom Petty	MCA
16*	23	ROOM, The B-52's	Reprise
17*	22	PRICE OF LOVE, Bob English	Epic
18	10	EVERYTHING, Lucy Wright	SBK
19	8	PUMP UP THE JAM, Technotronic	SBK
20*	26	NO MORE LIES, Michelle	Ruffless
21	14	TENDER LOVE, Baby Face	Solar
22	9	JUST BETWEEN YOU AND ME, Lou Gramm	Arista
23*	28	I GO TO EXTREMES, Billy Joel	Columbia
24*	29	C'MON AND GET ME HIGH, D.Mob	FFRR
25	24	WAS IT NOTHING AT ALL, Michael Damian	Cypress
26	32	TOO LATE TO SAY GOODBYE, Richard Marx	EMI
27	20	LOVE SONG, Tesla	Geffen
28*	39	BLACK VELVET, Madonna	Arista
29*	31	JUST A FRIEND, Boyz II Men	Cold Chillin'/ RCA
30*	38	NO MYTH, Michael Penn	BCA
31*	35	SOMETIMES SHE CRIES, Warrant	Capitol
32*	40	LOVE WILL LEAD YOU BACK, Taylor Dayne	Arista
33*	21	ANOTHER DAY IN PARADISE, Phil Collins	Arista
34	31	DON'T KNOW MUCH, Linda Ronstadt	Elektra
35*	33	SACRIFICE, Elton John	MCA
36*	36	HERE AND NOW, Luther Vandross	Epic
37*	37	KICKSTART MY HEART, Motley Crue	Elektra
38	34	PERSONAL REASONS, Depeche Mode	Sire
39	34	BACK TO LIFE, Soul 2 Soul	Virgin
40	25	WHEN THE NIGHT COMES, Joe Cockler	Capitol

ALBUMS

1*	1	FOREVER YOUR GIRL, Paula Abdul	Virgin
2	2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3	3	SEBASTIAN, Phil Collins	Arista
4	4	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
5	5	COSMIC THING, The B-52's	Reprise
6	5	STORM FRONT, Billy Joel	Columbia
7	7	PUMP, Aerosmith	Geffen
8	8	FULL MOON FEVER, Tom Petty	MCA
9	9	BACK ON THE BLOCK, Quincy Jones	Qwest
10	10	DANCE...YA KNOW IT!, Bobby Brown	MCA
11	13	SKID ROW, Skid Row	Arista
12	15	SOUL PROVIDER, Michael Bolton	Delicious
13	11	STONE COLD, Mötley Crüe	Delicious
14	14	DR FEELGOOD, Method Crow	Delicious
15	12	CRY LIKE A PAINTSTORM, Linda Ronstadt	Elektra
16	14	HANGIN' TIGHT, New Kids On The Block	Columbia
17	19	TENDER LOVER, Babyface	Solar
18	17	JOURNEYMAN, Eric Clapton	Duck
19	20	KEEP ON MOVIN', Soul 2 Soul	Virgin
20	18	REPEAT OFFENDER, Richard Marx	EMI
21	22	LIVE, Kenny G	Arista
22	25	PUMP UP THE JAM, Technotronic	SBK
23	21	STEEL WHEELS, Rolling Stones	Columbia
24	23	HEART OF STONES, Cher	Geffen
25	24	SLIP OF THE TONGUE, Whitesnake	Epic
26	28	JIVE BUNNY - THE ALBUM, Jive Bunny & The Mastersingers	Epic
27	33	CUTS BOTH WAYS, Glorie Estefan	Epic
28	29	LOOK SHARP!, Roxette	EMI
29	27	THE END OF THE INNOCENCE, Don Henley	Geffen
30	26	THE BEST OF LUTHER, Luther Vandross	Epic
31	35	THE GREAT RIVAL CONTROVERSY, Tesla	Geffen
32	32	BAD ENGLISH, Bob English	Epic
33	30	AS NASTY AS THEY WANNA BE, The 2 Live Crew	SBK
34	34	FLYING IN A BLUE DREAM, Joe Satriani	Skywalker
35	36	THE LITTLE MERMAID, Soundtrack	Relativity
36	31	PRESTO, Rush	Arista
37	38	GREATEST HITS 1982-1989, Chicago	Reprise
38	37	NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
39	39	CAN'T FIGHT FATE, Taylor Dayne	Arista
40	39	TRASH, Alice Cooper	Epic

Charts courtesy Billboard, 10 February, 1990 * Bull's are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS

ALBUM OF THE WEEK

ELEVENTH DREAM DAY: Beet. ALANTA 782531. After a couple of independently-released albums, this guitar-powered four piece from Chicago unleash a stormer of a debut on Atlantic. The intensity and uncompromising melodies create an atmosphere familiar to Fixx records but with a slightly looser feel. Songs like Ragdoll's Last Ride and Bomb The Mars Hotel cannot be ignored and Beet as a whole promises great things for this band. Watch them closely.

EVERYTHING BUT THE GIRL: The Language Of Life. WEA/blanco y negro BYN2. Their language now consists of fully-rounded vowels, some fairly true sentiments, albeit beautifully expressed, and not a word out of place. Recorded and mixed in Los Angeles' says the sleeve, which speaks volumes for the enduring and lively duo who in their desire to get things absolutely spot on, lose something of that wayward charm which made their earlier work such a pleasure. Immense potential though.

STOCK IT

THE INNOCENCE MISSION: The Innocence Mission. A&M AMA 5274. Imagine a less fluffy, fluffier Steve Nicks or a dreamier, spacier 10,000 Maniacs: gorgeous, lush pop melancholy with folk leanings and a surface AOR silkiness ruffled by occasionally unconventional arrangements and thoughtful lyrics. All this is coloured in by songwriter Karen Paris' flowing ache of a voice and summed up by the single Wonder Of Birds. Impossible to resist.

JULEE CRUISE: Floating Into The Night. WEA K 9258591/2/4. From the team that brought us the themes to cult classic movie Blue Velvet comes this overwhelming record that's a massive must for its genre. Lyricist/scriptwriter David Lynch and composer Angelo Badalamenti provide the songs and Cruise's voice, eerie and aching, does the rest. There's even a possible single in Rockin' Jack and My Heart, but this totally unexpected and mesmerising masterpiece has to be heard in its entirety, over and over again.

STOCK IT

MARY M HOPE: Monster Is Bigger Than The Man. Silvertone Records, MMH01. Less a follow up album than a prompt to those who miss out on last year's debut Museum. Side A contains four new songs, while the flip has four live renderings from Museum. MARY takes the torch of raw, driven guitar to LA Shoguns and inject it with an almost Doors-like intensity. Rocks with the likes of Soundgarden and Faith. No more as innovative and stimulating hard rock.

FURNITURE: Food, Sex And Paranoia. Arista 2103/7. Furni-

ture literally disappeared after 1986's Brilliant Mind, but FS&P, their second album, is a concrete proof Furniture have matured their brilliant touch — in other words, it's the usual lush, provocative spread of sophisticated, arch pop and slow-burning balladry. The arrangements admit both the space and deftness of a Pet Shop Boys and even the occasional ethnic influence imbibed on their British Council tour of the Middle East.

STOCK IT

BOYS WONDER: Radio Wonder. Flat Records A00 002. Distribution: APT. Six tracks of perfect beauty segued together with Blu-look and sweetly youthful charm. Forget samples, Boy Wonder play rifts from everyone's old song book, do a Sputnik with immaculate street cred producing a colossal half hour that just begs to be replayed. With the wit of the eccentric Jimmy, Radio Wonder is a long-awaited follow up to their bona fide Jimmy Dean 45 and the times as powerful to boot. State of the art Nineties pop.

ROB BASE: The Incredible Base. Profile FLECT 285. Base goes for broke with an immense variety of samples, sounds and ideas snatched from the groove revolution. The result is a chattering and occasionally intriguing collection of State-side rap/soul workouts with extras — but nothing, not even a clever

cover of Edwin Collins' War, transcends the spontaneity of It Takes Two.

BLUE AEROPLANES: Swagger. Ensign/Chrysalis. CHEN 13. Having established themselves with albums on Fire Records and a support tour with REM, Bristol's Aeroplanes put their case for deserved universal acclaim with an album of cracking guitar-led songs that provide the perfect foil for George Langley's rambling poetic lyrics. The confidence and finely-honed energy of Swagger is a slap in the face for all those that thought creativity and style were dirty words within British rock music.

DREAMERS: Martin Aston, Dave E Henderson, Duncan Holland, Andrew Martin, Nick Robinson, Gareth Thompson and Selina Webb

FAIRLY QUIET at the top of the Folk Roots chart with John Lee Hooker capturing number one as a testament to both his legend and the expertise of label-of-the-moment, Silvertone. In come the ever-popular Gipsy Kings, genuine cross-over artists, with Irish singer Mary Black carrying the honours at number nine. Good to see travelling music and survivor Ron Kavana making a breakthrough at 11, while a spot of American eccentricity comes via The Roches at number 16. Steve Phillips at number 23 joins Kavana in the last and found section of British public band.

FOLK & ROOTS ALBUMS

1*	TITLE, Artist	Label/Catalogue No. (Distributor)
1	THE HEALER, John Lee Hooker	Universal OREL 508 (SB)
2	MOAISQUE, Gipsy Kings	Telstar STAR 2388 (SB)
3	CROSSROADS, Tracy Chapman	Elektra EKT 61 90
4	YELLOW MOON, The Neville Brothers	A&M AMA 524 (9)
5	CAPTAIN SWING, Michele Shocked	Cooking Vinyl/London 836878 (7)
6	OH MERCY, Bob Dylan	CBS 4650001 (C)
7	VOYAGE, Christy Moore	WEA WX 286 (9)
8	STORMS, Nancy Griffith	MCA MCA 6066 (7)
9	NO FRONTIERS, Mary Black	Dura DURA 02 (C)
10	WATERMARK, Hero	WEA WX 189 (9)
11	THINK LIKE A HERO, Alan Ross Kavana	Chiswick WK 2 (SB)
12	ACADIE, Doreen Lanois	Qeel/Warner Brothers 2529691 (8)
13	FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis CHENS 13 (C)
14	WHY SHOULD I STAND UP?, Catherine James Exp.	Cooking Vinyl/London COOK 028 (SB)
15	OWN AND OWN, Bush Hancock	Demos Direct DMS 105 (7)
16	SPEAK, The Roches	MCA MCA 6345 (7)
17	MLAH, Lin Negretes Vertes	Rhythm King LETTL 13 (SB)
18	LION IN A CAGE, Dolores Keane	Ringsend Road DR 2 (SB)
19	SEARCHLIGHT, Rung	Chrysalis CHR 1733 (C)
20	GIPSY KINGS, Gipsy Kings	Telstar STAR 2385 (BM)
21	WHEN JUSTICE CAME, The Black Velvet Band	WEA 60884 (9)
22	HOME GROUND, The Battlefield Band	Temple TP034 (PPO/C)
23	STEEL RAIL BLUES, Steve Phillips	Unkonfessionary BRAVE 9 (HS/SR/PO)
24	CUMBIA CUMBIA, Various Artists	World Circuit WCB 016 (STONS/7)
25	FORTUNE, The Pogues	WPS WPS 040 (CM/PO/7)
26	SURPRISE, Syd Straw	WEA MCA MUS 716 (E)
27	PAMPER!, The Shindogs Boys	WEA 246 276 (9)
28	CALLIT FREEDOM, Dick Gaughan	Celtic Music CM 041 (CM)
29	PAST PRESENT, Clannad	RCA PL 74074 (BM/C)
30	THE PALOMINO WALTZ, Phil Cunningham	Green Linnet SIF 1102 (CM)

The best selling folk and roots music LPs for December/January, compiled by Folk Roots magazine (01-340 26511) from a national survey of specialist and general record dealers.



TOP • 20 • COMPILATIONS

15	LOVE SONGS ○ CD Dorine Worrick	BMG Ent./A&M 21041
16	MARTIKA • CD Martika	CBS 443531
17	PARADISE REMIXED CD Inner City	10/Veep 340 81
18	ENJOY YOURSELF ★★★★★ CD Kylie Minogue	EMI HR 9
19	VIVALDI! FOUR SEASONS • CD Nigel Kennedy/ECO	EMI NMG 2
20	THE STONE ROSES • CD The Stone Roses	Shonem OBER 222
21	CLUB CLASSICS VOL. ONE ★★ CD Soul II Soul	10/Veep 018 02
22	READING WRITING & ARITHMETIC ○ CD Sundogs	Knop/Trade KOUCH 148
23	3 FEET HIGH AND RISING • CD De La Soul	Tommy Boy/Big Top DIS 17
24	A NEW FLAME ★★★★★ CD Simply Red	Elektra WX 242
25	LABOUR OF LOVE II ★ CD UB40	DEF W/Virgin UDER 14
26	A COLLECTION - GREATEST HITS... AND MORE ○ CD Barbra Streisand	CBS 443481
27	THE RAW AND THE COOKED ★★★ CD Finn Wong/Columbia	London E20491
28	WE TOO ARE ONE ★ CD Eurythmics	RCA R 74251
29	TEN GOOD REASONS ★★★★★ CD Jason Donovan	EMI HR 7
30	LIKE A PRAYER ★★ CD Madonna	Sire WX 229
31	WHEN THE WORLD KNOWS YOUR NAME ★★ CD Deacon Blue	CBS 443211
32	RAW LIKE SUSHI ★ CD Neneh Cherry	Cap/Virgin CRICK 8
33	BACK ON THE BLOCK CD Quincy Jones	Qwest/Warner Bros/WX 313
34	JIVE RUNNY - THE ALBUM ★★ CD Jive Bunny & The Masters of Ceremony	Telstar STAR 2398

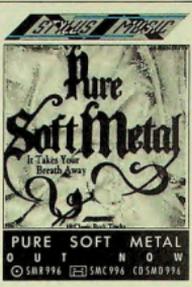
1	DEEP HEAT 5 - FEED THE FEVER • CD Various	Telstar STAR 2411
2	PURE SOFT METAL • CD Various	54th S&W 794
3	ALL BY MYSELF ○ CD Various	Daver/Chrysalis ADD 12
4	WARE'S THE HOUSE? • CD 3 Various	54th S&W 977
5	MONSTER HITS ★★ CD 4 Various	CBS/WEA/BMG-HITS 11
6	NOW 16! ★★ CD 5 Various	EMI/Virgin/Polkston NOW 16
7	DEEP HEAT 1989 • CD Various	Telstar STAR 2388
8	DIRTY DANCING (OST) ★★★★★ CD 7 Various	RCA BL 66498
9	THE BLUES BROTHERS (OST) CD 9 Various	A&M K 50715
10	NO. 1'S OF THE 80'S ★ CD 8 Various	Telstar STAR 2382
11	THE GREATEST LOVE 3 • CD 9 Various	Telstar STAR 2384
12	THE CLASSIC EXPERIENCE ★ CD 12 Various	EMI BMD 015
13	MILESTONES - 20 ROCK OPERAS CD 13 Various	Telstar STAR 2279
14	NEW TRADITIONS CD Various	Telstar STAR 2396
15	HEAVEN AND HELL • CD 10 Various	Telstar STAR 2381
16	THE PREMIERE COLLECTION ★★ CD 15 Various	Capri/Island/Polkston ALTY 11
17	PRECIOUS METAL • CD 14 Various	54th S&W 774
18	LAMBADA CD 13 Various	CBS 443631
19	SOFT METAL ★ CD 19 Various	54th S&W 842
20	REGGAE HITS VOL. 7 CD 16 Various	Janus ELP 1007

54	Leonard Bernstein	Deutsche Grammophon 429881 1
55	THE SENSUAL WORLD ★ CD Katie Bush	EMI BMD 1016
56	A LITTLE BIT OF THIS ... CD 40 D.M.O.S	Mer/Unidisc 8281591
57	ADEVA • CD 48 Address	Columbia/Crysalis/CIT 217
58	THE SINGLES 1974-1978 CD 50 The Carpenters	A&M AMLT 3746
59	FEELING FREE • CD 51 Sydney Youngblood	Cap/Virgin CRICK 4
60	APPETITE FOR DESTRUCTION ★★ CD 54 Guns N' Roses	Geffin WX 125
61	RUNAWAY HORSES ★ CD 61 Belinda Carlisle	Virgin V 2399
62	STORM FRONT ★ CD 55 Billy Joel	CBS 443481
63	BUMMED CD 59 Happy Mondays	Fesony FACT 220
64	STRONGER ★ CD 61 Cliff Richard	EMI BMD 1017
65	ASPECTS OF LOVE ★ CD 65 Original Cast	Capri/Island/Polkston 8011261
66	GREATEST HITS ★ CD 53 Billy Ocean	Em 80171
67	PHANTOM OF THE OPERA CD 66 Various	Capri/Island/Polkston FOU 33
68	MOSAIQUE • CD 63 Gipsy Kings	Telstar STAR 2388
69	AT THEIR VERY BEST • CD 49 The Shadows	Polygram BL 15201
70	PUMP • CD 64 Aerosmith	Geffin WX 234
71	ANCIENT HEART ★★ CD 58 Tomiko Tokorum	WEA WX 210
72	THE CIRCUS ★ CD 72 Various	Mus STDM 45
73	THE TWELVE COMMANDMENTS OF DANCE ★ CD 70 London Boys	Telstar/WEA WX 278
74	FLOWERS IN THE DIRT ★ CD 54 Paul McCartney	Polkston PCSD 106
75	THE HEALER CD 73 John Lee Hooker & Friends	Shonem OBER 239

CD - Released on Compact Disc
 The British Record Industry Association (BRI) is grateful for the Music Retail and BBC Trade Association's support in the production of this chart. All rights reserved.

TOP 75 ARTIST ALBUMS

- 1 **BUT SERIOUSLY *******
Phil Collins (Phil Collins/Hugh Padgham)
C.TCV 2620/CD, CDV 2620
- 2 **ALL OF WHAT YOU FANCY ***
Quincy Jones (Quincy T./A&J Jim Craggan)
Parlophone PCS 7335 (E)
C.TCQ2 2370/CD, CDV 7335
- 3 **THE SWEETKEEPS ***
Tania Tikovani (Van Hoekes/Argent)
East West WXL 220 (E)
C.WX 330C/CD, 3317 0950Z
- 4 **JOURNEMENT ***
Eric Clapton (Rus Trelman)
Duck/Warner Bros WX 222 (R)
C.WX 322C/CD, 9276074Z
- 5 **WIGIL IN A WILDERNESS OF MIRRORS ***
Fish (Chris Rea/Bruce Haast)
C.TCME 1015C/CD, CDMD 1015
- 6 **THE VERY BEST OF CAT STEVENS ***
Cats Stevens (Sennell Smith/Stevens)
Iland CATV 1 (V)
C.CATV 1/CD, 940148Z
- 7 **COLOURS ***
The Christians (Laurie Latham)
Iland IFS 998 (F)
C.IFS 998C/CD, 940194Z
- 8 **PUMP UP THE JAM ***
Technoastic (Jo Bogaert)
Seward 57817 (BMG)
C.S781C/CD, 940181Z
- 9 **HANGIN' TOUGH ***
New Kids On The Block (Maurice Starr)
C.SS 66874 (C)
C.SS 66874C/CD, 40071Z
- 10 **AFFECTION ****
Lisa Stansfield (Coldcut/Devaney/Morris)
A&M 41819 (BMG)
C.41819C/CD, 26027Z
- 11 **HEART OF STONE ***
The Real (Peter Asher)
Gulfon WX 282 (V)
C.WX 282C/CD, 92327Z
- 12 **THE ROAD TO HELL ****
Chris Rea (Chris Rea/John Kelly)
WEA WX 371 (V)
C.WX 371C/CD, 26438Z
- 13 **THE BEST OF ROD STEWART ***
Rod Stewart (Rod Stewart)
Warner Brothers WX 214 (V)
C.WX 214C/CD, 92350Z
- 14 **FOREIGN AFFAIR *****
Time Turner (Various)
Capitol ESTU 1130 (E)
C.ETESTU 1130C/CD, 92350Z
- 15 **LOVE SONGS ***
Dionne Warwick (Various)
BMG Hit Album 21841 (BMG)
C.41841C/CD, 26041Z
- 16 **MARTIKA ***
Martika (Michael Jay)
C.SS 64335C (C)
C.SS 64335C/CD, 26435Z
- 17 **PARADISE REMIXED**
Inner City (Various)
C.CIB 81/CD, JICD/C 81
- 18 **ENJOY YOURSELF *******
Kylie Minogue (Stock/Aitken/Waterson)
PWL HR 1 (V)
C.HRC 9/CD, HFC 9
- 19 **VIVALDI FOUR SEASONS ***
Nigel Kennedy (VCO) (Andrew Keener)
C.TCNGE 232C/CD, CDNGE 2
- 20 **THE STONE ROSES ***
The Stone Roses (John Leake)
Shirazone ORSL 302 (E)
C.0RSL 302C/CD, 92038Z
- 21 **CLUB CLASSICS VOL ONE ***
Soul II Soul (Jay-Z/Relle Hooper)
Virgin DRS 10 (V)
C.DR10/CD, 92010Z
- 22 **READING WRITING & ARITHMETIC ***
Sondregg (Various)
Rough Trade/ROU 144 (RT)
C.ROU 144C/CD, 940181Z
- 23 **3 FEET HIGH AND RISING ***
De La Soul (Prince Paul/De La Soul)
Tommy Boy/La LULP 1 (BMG)
C.DLSM 1/CD, JICD/C 1
- 24 **A NEW LAUREL *****
Simply Deep (Various)
Echko WX 202 (W)
C.WX 202C/CD, 26488Z
- 25 **ON FLOUR OF LOVE II ***
UB40 (UB40)
DEP Int/Virgin UDFR 14 (F)
C.UDFR 14C/CD, DEFR 14
- 26 **A COLLECTION - GREATEST HITS... AND MORE**
Barbra Streisand (Various)
C.SS 65483C (C)
C.SS 65483C/CD, 45848Z
- 27 **THE RAW AND THE COOKED ****
Fine Young Cannibals (Cox/Steela/Giff/Deivid Z)
Lionel 220871 (E)
C.L220871C/CD, 92099Z
- 28 **WETO ARE ONE ***
Eurythmics (David A Stewart/Jimmy Iovine)
RCA 167425 (BMG)
C.FPK 7425/CD, FPK 7425
- 29 **TEN GOOD REASONS *******
Jonas Brothers (Stock/Aitken/Waterson)
PWL 967 (V)
C.HCFC/CD, HFC 02
- 30 **LIKE A PRAYER ****
Madonna (Madonna/Leond/Bruce/Princa)
C.WX 239C/CD, 92384Z
- 31 **WHEN THE WORLD KNOWS YOUR NAME ****
Deacon Blue (Warris Lester/Deacon Blue)
C.C4232/CD, 940181Z
- 32 **RAW LIKE SUSHI ***
Neneh Cherry (Various)
Circus/Virgin CIRC 8 (V)
C.CIRC 8C/CD, CIRC 8
- 33 **BACK ON THE BLOCK**
Quincy Jones (Quincy Jones)
Duck/Warner Bros WX 213 (W)
C.WX 213C/CD, 92360Z
- 34 **JIVE JUMP... THE ALBUM *****
Jive Bunny & The Mastersmesters (Mastersmesters)
C.STAC 239C/CD, TCD 239
- 35 **DECADE ***
Duran Duran (Various)
EMI DOK 10 (E)
C.TCDDX 10C/CD, DOK 10
- 36 **CUTS BOTH WAYS ****
Clara (Various)
Capitol 6451 (BMG)
C.645154C/CD, 940181Z
- 37 **HOLDING BACK THE RIVER ***
Wee Wee (Wee Wee/Wet)
Precision Oryg/Phonogram 402011 (V)
C.P402011C/CD, 940201Z
- 38 **READ MY LIPS ***
Jimmy Somerville (Hughes/Gabriel/Janet/Mackintosh)
London 828146 (E)
C.828146C/CD, 93701Z



ARTISTS' A-Z

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
ADENA																									
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Compiled by Gallup for the BBC. Record first and BPC based on a sample of 100 respondents. Record first and BPC based on a sample of 100 respondents. Record first and BPC based on a sample of 100 respondents.

- 39 **WELCOME TO THE BEAUTIFUL SOUTH ***
The Beautiful South (Mike Hedges)
Gul Disc AGO 16 (F)
C.OO 16/16 CD, AGO 16
- 40 **THE SINGLES 1969-73 ***
The Carpenters (Daughtry/Carpenter/Carpenter)
C.CAM 481 (BMG)
C.CAM 481C/CD, 93701Z
- 41 **WILD ***
Erasure (Gareth Jones/Mike Saunders/Erasure)
MCA MUM 15 (UK)
C.STUM 15/CD, STUM 15
- 42 **SPARK TO A FLAME - THE VERY BEST OF ***
Chris De Burgh (Various)
A&M A&M 6360 (F)
C.CDM 100/CD, CD 100
- 43 **THE GREAT OF ERIC CLAPTON ****
Eric Clapton/Cream (Various)
C.ECTVC 1/CD, 93519Z
- 44 **ADDITION VOL 1 ***
Robert Palmer (Various)
Iland IFS 994 (V)
C.IFC 994C/CD, 9944
- 45 **SKID ROW**
Skid Row (Skid Row/Wagner)
Epic/Chrysalis EPIC 713 (V)
C.EP 713C/CD, 93701Z
- 46 **LEVEL BEST**
Level 42 (Various)
Polygram LY 1 (V)
C.LY 1C/CD, B4139Z
- 47 **ALL OR NOTHING/2 X 2 ***
Miki Young (Frank Fenton)
Columbia/Columbia CTM 11 (F)
C.CT 11/CD, CT 11
- 48 **THE LION AND THE COBRA**
Sinead O'Connor (O'Connor/Maloney)
Epic/Chrysalis CHRY 102 (V)
C.ZCHEN 7/CD, CT 102
- 49 **THE HEART OF CHICAGO ***
Chicago (Various)
Rapier/Warner Bros WX 238 (V)
C.WX 238C/CD, 940181Z
- 50 **CLOUDCUCKOO LAND**
Lightning Seeds (Ian Brodie)
Epic/Chrysalis CHRY 102 (V)
C.CHRY 102C/CD, 940181Z
- 51 **THE SEEDS OF LOVE ***
Tears For Fears (Tears For Fears/David Bascombe)
Fontana/Phonogram 833731 (F)
C.833731C/CD, 93873Z
- 52 **DONE BY THE FORCES OF NATURE**
The Roots (Various)
Epic/Chrysalis CHRY 102 (V)
C.CHRY 102C/CD, 940181Z
- 53 **THE GREATEST HITS ***
Electric Light Orchestra (Jeff Lynne/Various)
Telstar STAR 2370 (BMG)
C.STAC 2370C/CD, TCD 2370
- 54 **BERNSTEIN IN BERLIN - BEETHOVEN SYM 9**
Ronald Brautigam (Various)
Deutsche Grammophon 42986 (C)
C.42986C/CD, 940181Z
- 55 **THE SENSUAL WORLD ***
Kate Bush (Kate Bush)
C.TCME 1010C/CD, 93010Z
- 56 **A LITTLE BIT OF THIS... D. MOB**
Dancin' Danny D.
Hut/London 828159 (V)
C.828159C/CD, 838159Z
- 57 **ADEVA ***
Adeva (Adeva Prod./Paul Simpson)
C.CZ 12/CD, CZ 12
- 58 **THE SINGLES 1974-1978**
The Carpenters (Daughtry/Carpenter/Carpenter)
A&M A&M 1794 (F)
C.C1794C/CD, 940181Z
- 59 **THE FEELINGS**
Sly & The Family (Clay Zandlen)
Crown/Crown CROWN 9 (V)
C.CROWN 9C/CD, 92599Z
- 60 **APPETITE FOR DESTRUCTION ****
Roxys (Mike Clinch)
Virgin VRS 115 (W)
C.WX 125C/CD, 92418Z
- 61 **RUNAWAY HORSES ***
Banda Brava (Rick Nowels)
Virgin V 2599 (F)
C.TCV 2599C/CD, 2599Z
- 62 **STORM FRONT ***
Billy Joel (Mike Jenks/Billy Joel)
C.465884C/CD, 46588Z
- 63 **BUMMED**
Happy Mondays (Martin Hannett)
Factory FACT 20 (V)
C.FACT 20C/CD, FACT 20
- 64 **STRONGER ***
Citi Red (Various)
EMI DM 1072 (R)
C.TCME 1072C/CD, 93010Z
- 65 **ASPECTS OF LOVE ***
Original Cast (Andrew Lloyd Webber)
Really Useful/Phonogram 441363 (V)
C.441363C/CD, 44136Z
- 66 **GREATEST HITS ***
Billy Ocean (Various)
J&R 2071 (BMG)
C.CA 2071C/CD, 93010Z
- 67 **THE PROMS OF THE OPERA**
Various (Andrew Lloyd Webber)
Really Useful/Phonogram 4014 (V)
C.PH 014C/CD, 33177Z
- 68 **MOUSAQUE ***
Gypsy Kings (Claude Martinez)
Telstar STAR 2398 (BMG)
C.STAC 2398C/CD, TCD 2398
- 69 **AT THEIR VERY BEST ***
The Shadows (The Shadows)
C.B11534C/CD, 1153Z
- 70 **PUMP**
Aerosmith (Bruce Fairbairn)
Gulfon WX 204 (W)
C.WX 204C/CD, 92384Z
- 71 **ARCANT HEART ****
Tina Turner (Various/Pete Van Hooker/Rod Argent)
C.WX 238C/CD, 93701Z
- 72 **THE CIRCUS ***
Erasure (Erasure)
MCA MUM 15 (UK)
C.STUM 15/CD, STUM 15
- 73 **THE TWO COMMANDMENTS OF DANCE ***
London Boy (Ruffalo/Ruffalo/McCarty)
Telstar STAR 2398 (BMG)
C.STAC 2398C/CD, TCD 2398
- 74 **FLOWERS IN THE DIRT ***
Paul McCartney (Various)
Parlophone PCS 106 (V)
C.TCPSD 106C/CD, 106Z
- 75 **THE HEALER**
John Lee Hooker & Friends (Various)
Shirazone ORSL 308 (V)
C.0RSL 308C/CD, 92038Z

Panel sales compared to last week... +5%

TOP 20 COMPILATIONS

- 1 **DEEP HEAT 5 - FEED THE FEVER ***
Various (Various)
Telstar STAR 2411 (BMG)
C.STAC 2411C/CD, TCD 2411
- 2 **PURE SOFT METAL ***
Various (Various)
Sylva SML 998 (W)
C.SML 998C/CD, SML 998
- 3 **ALL BY MYSELF**
Various (Various)
Daver/Chrysalis ADD 12 (C)
C.D 12/CD, 12 CD
- 4 **WARE'S THE HOUSE? ***
Various (Various)
Sylva SML 997 (W)
C.SML 997C/CD, SML 997
- 5 **MONSTER HITS ***
Various (Various)
CBS/REA/BMG INT 11 (BMG)
C.HITS 11/CD, CDHITS 11
- 6 **NOW 161 *****
Various (Various)
EMI/Virgin/PolyGram NOW 161 (E)
C.TCNOW 161C/CD, CDNOW 161
- 7 **DEEP HEAT 1989 ***
Various (Various)
Telstar STAR 2398 (BMG)
C.STAC 2398C/CD, TCD 2398
- 8 **DIRTY DANCING (OST) *******
Various (Various)
RCA R 8449 (BMG)
C.RB 8449C/CD, RB 8449
- 9 **THE BLUES BROTHERS (OST)**
Various (Various)
Atlantic & SPT 15 (V)
C.AS 15C/CD, SPT 15
- 10 **NO 1'S OF THE 80'S ***
Various (Various)
Telstar STAR 2411 (BMG)
C.STAC 2411C/CD, TCD 2411

- 11 **THE GREATEST LOVE 3 ***
Various (Various)
C.STAC 2384C/CD, TCD 2384
- 12 **THE CLASSIC EXPERIENCE ***
Various (Various)
C.TC EMTVD 45/CD, EMTVD 45
- 13 **MILESTONES - 20 ROCK OPERAS**
Various (Various)
Telstar STAR 2399 (BMG)
C.STAC 2399C/CD, TCD 2399
- 14 **NEW TRADITIONS**
Various (Various)
Telstar STAR 2399 (BMG)
C.STAC 2399C/CD, TCD 2399
- 15 **HEAVEN AND HELL ***
Maestro/Premiere Collection (Jim Steinman)
C.STAC 2381C/CD, TCD 2381
- 16 **THE PREMIERE COLLECTION *****
Various (Various)
Really Useful/Phonogram 4014 (V)
C.PH 014C/CD, 33177Z
- 17 **PRECIOUS METAL ***
Various (Various)
Sylva SML 974 (W)
C.SML 974C/CD, SML 974
- 18 **LAMBADA**
Various (Various)
C.SS 646433 (C)
C.SS 646433C/CD, 26435Z
- 19 **SOFT METAL**
Various (Various)
Sylva SML 974 (W)
C.SML 974C/CD, SML 974
- 20 **REGGAE HITS VOL 7**
Various (Various)
C.SS 646433 (C)
C.SS 646433C/CD, 26435Z



Promos at the speed of light

by Selina Webb
DEFYING ALL the usual odds for promo production, the video for Gina Lattina's Welcome landed on London Records' promotions desk just five days after it was commissioned.

"The job was confirmed on Saturday, we pulled it together to shoot on Monday and had it delivered on Wednesday ready for broadcast on Saturday's Chart show," recounts a perceptibly chuffed Nicky Bell, producer at

Wicked Films.

The resulting promo is unusual for a dance track. It employs stock models and dancers, but all presented in a monochrome film style in a variety of oddball situations. The theme is boxing, but that's just one element of an intriguing mix of buffoonery and style. It was directed by Paul Boyd, who is also responsible for Leila K's Got To Get Basketball out of the fore in that one.

"It was a montage of bizarre go-

ings on. We were dealing with people who are really cool and really trendy, but blowing their cool. I wanted to present it in a black and white photographic style, but with colour washes over to isolate each particular scene." Boyd put the rapid turn-around down to the input of stylist Zowie Broach — and London Records' faith in his ideas. "They took a real gamble with the time to give me a free hand to do something filmic."



FAST FORWARD: Gina Lattina's wickedly rapid promo

MUSIC VIDEO

Description (tracks) Timing/ Dealer Price		
1	14 PHIL COLLINS: Singles Collection Compilation (14 tracks)/35min/£6.95	Virgin VVD 594
2	10 KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£6.95	PWL VHF 9
3	5 BON JOVI: New Jersey Compilation (7 tracks)/25min/£6.95	PMV/Channel 5 CFV 08892
4	2 JASON DONOVAN: Jason The Videos Live (11 tracks)/1hr/£6.95	PWL VHF 7
5	3 WET WET WET: In The Park Live Live (21 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
6	16 QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
7	10 DURAN DURAN: Decade Compilation (14 tracks)/1hr 10min/£6.50	PMI MVP 99 11973
8	14 U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
9	11 KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
10	11 ERIC CLAPTON: The Cream Of... Compilation (12 tracks)/1hr 25min/£9.04	PMV/Channel 5 CFV 08902
11	10 ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VVD 593
12	14 DANIEL O'DONNELL: Thoughts Of Home Live (14 tracks)/52min/£6.95	Telstar TVE 1007
13	21 PINK FLOYD: The Wall Compilation (4 tracks)/25min/£6.95	PMV/Channel 5 CFV 08762
14	9 BOBBY BROWN: His Prerogative Compilation (8 tracks)/1hr/£6.95	MCA/Channel 5 MCF 9201
15	3 THE SHADOWS: At Their Very Best Live (1.6 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10082
16	1 TRANSVISION VAMP: Velvetene Singles Compilation (4 tracks)/23min/£5.56	MCA/Channel 5 MCF 9002
17	1 LUCIANO PAVAROTTI Live (1hr 17min)/£3.47	Music Club/Video Col MC 2003
18	10 HUE AND CRY: BITTER SUITE Live (1hr 17min)/£3.47	Virgin VVD 540
19	2 QUEEN: Rare Live Live (11 tracks)/1hr 30min/£6.95	PMI MVP 99 11893
20	4 FOSTER AND ALLEN: The Magic Of... Compilation (15 tracks)/1hr 56min/£6.95	Sylvis SY 05889

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

Roxette look good in latest PMI batch

THE FIRST video from Swedish pop duo Roxette is released this week by Picture Music International. It is accompanied by further new titles featuring Richard Marx, Poison, Vow Wow and The Quireboys.

Roxette — Look Sharp Live (£6.50 dealer price) kicks off with the promos for Roxette's number one single The Look and their second international hit Dressed For Success. The remainder of the 45-minute tape records a live performance in Borgholm, Sweden.

Richard Marx — Hold On To The Nights (£6.50 dealer price) was filmed at the Hollywood Palace where Marx is captured performing nine tracks, most taken from his eponymous debut album.

Hold On To The Nights runs for an hour.

Poison — Sight For Sore Eyes (dealer price £6.50, running time 45 minutes) is loaded with eight toxic tracks plus backstage footage and a bonus video "backstage" of the Poison road crew with their insight on touring set to the sounds of Good Love.

Finally, PMI releases Vow Wow — Live In The UK (£6.50 dealer price), a 55 minute concert by the leading Japanese rock group filmed at the Astoria last March and Quireboys — A Bit Of What You Fancy (£5.21 dealer price) a 30-minute mix of live performance and documentary footage featuring seven Quireboys tracks.

R E V I E W S

THE LORDS OF THE NEW CHURCH. Holy War. Castle Hendring Hen 2 196. Running time: 60mins. Dealer price: £6.95

Comment: A live concert video filmed at what was perhaps The Lord's peak, Holy War transfers the sleaze and the glamour that made the group so lovable directly into your front room. Songs are mainly taken from the first two LPs and come across vividly apart from the odd obvious overblow (Siv makes a few comments miles away from any kind of microphone). The big problem with what is basically a decent live video is that it's nothing new. Holy War was released in

1984/5 under the title Live From London — it's the same footage taken from the TV show of the same name just repackaged and given a new title.

Sales forecast: I can think of no reason why a dedicated Lords fan would want two copies of this video unless he/she was a die-hard collector.

JOHNN WATTE: No Brakes Live. HEN 2 225 Castle Hendring. Running time: 50 mins. Dealer price: £6.95.

Comment: Recorded when John Waite was still a raunchy denim and leather rock'n'roller as oppos-

ed to a clean cut media rock figure, No Brakes Live absolutely buzzes with energy and enthusiasm. The production is typical MTV fare: very slick, marvelously showbizzy camera angles and editing which seems to give the celluloid that extra live, albeit sanitised, feel. Being an earlyish performance many of Waite's better known hits are absent although what is possibly his best song Missing You is enough to warrant the purchase of 10 other lesser known renditions. Sales forecast: It's been a while since Waite's had any hits in this country but there's no reason why this shouldn't do quite well.

1W

12 BFD 12 NEW SINGLE NEW SINGLE 12 BFD 12

BARBORD

BEACH BUMP

OF NEXT WEEK

MARKET SURVEY MARKET SURVEY

OCT-DEC 1989 OCT-DEC 1989

PolyGram reigns supreme

by Selina Webb

A NEW deal with MCA Records plus a continuing flood of best-selling product saw PolyGram and its PMV/Channel 5 label reaffirming their position at the top of the music video charts. Both label and distributor increased their respective shares, finishing the quarter well ahead of their nearest rivals. It is worth noting that PolyGram is enjoying a tenfold increase in its distribution share over the same period last year.

The rise of PVL remains astonishing, having almost doubled its share over the last quarter and again asserting the selling power of Kylie and Jason. With PMV, Video Collection and CMV all dropping points, it was up to a handful of newcomers to make the biggest changes on the labels chart. The newfound success of MOR video was largely responsible: both Telstar's Daniel O'Donnell concert tape and Stylus' The Magic Of Foster And Allen turned out to be bumper sellers. The new Castle Hending label also made its mark thanks to tapes featuring The Doors and a Rolling Stone magazine compilation.

Video Collection finishes the year still leading the sell through labels' chart, but by a reduced margin. Its new challenger is BBC which repeated its late-run success of last Autumn to grab 2.8 per cent of the market. Warner, CIC and CBS/Fox all slipped points, but the Christmas release of Sleeping Beauty shot Walt Disney up from 1.8 per cent to snatch a tenth of the market.

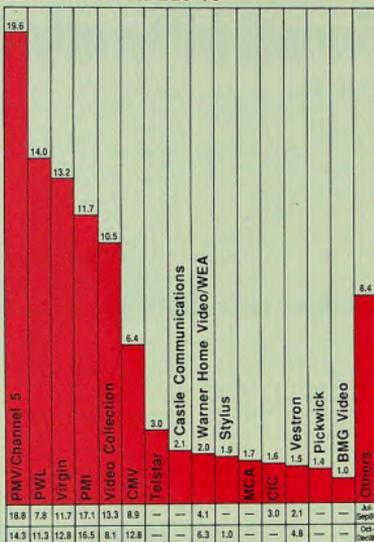
Among the sell through distributors there was a hiccup in Parkfield's quest for the top, the company falling 2.8 per cent and losing its runner-up slot to a phenomenally successful CBS which now looks a serious challenger to Pickwick's reduced lead.



KYLIE AND JASON: the unique selling power proven yet again

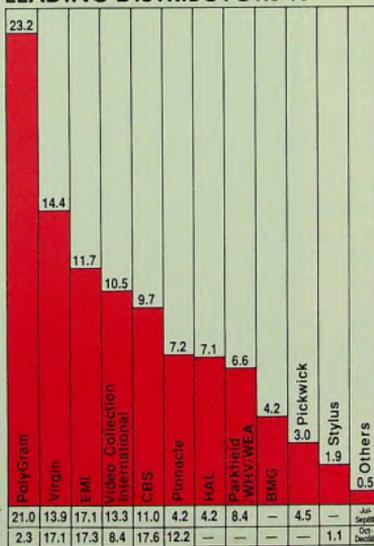
MUSIC VIDEO

LEADING LABELS %



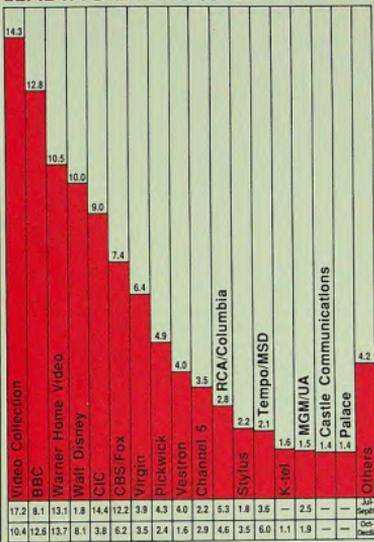
MUSIC VIDEO

LEADING DISTRIBUTORS %



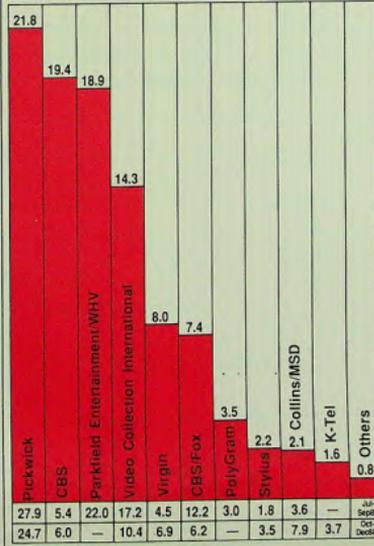
SELL THROUGH

LEADING LABELS %



SELL THROUGH

LEADING DISTRIBUTORS %



Lewis takes a stand on 'junk juke box' radio

by Bob Tyler

ROGER LEWIS Radio One's head of music said that the station "was in a bullish and buoyant mood" when speaking at Midem on the future of public service radio.

The audience was on the edge of their seats, expecting to hear of sweeping changes to Radio One as it meets the challenge of commercial radio in the Nineties, but Lewis was quite clear that nothing would change of the network: "Radio must not be reduced to the level of a junk juke box," he said. "We are not interested in going down market in the face of competition."

He warned that indexing the licence fee was making it difficult for the BBC to keep pace with costs in an increasingly expensive and competitive industry. He said that there would most probably be a shortfall throughout the decade, although, he added, "we are not interested in going cap in hand to advertisers or sponsors," and said the shortfall would be met through BBC Enterprises, the marketing arm of the BBC.

In the face of a radio explosion this decade Lewis was adamant that Radio One would not become an "elitist, ghettoised, specialist station for the types of music that nobody else wants to play". He continued: "We will be a broad-based, mass-audience station with the

widest range of music, with the highest standards and with a totally independent policy."

Underlying Lewis's bullish attitude is his and his colleagues' belief in the public service ethic. "This ethic starts with our daytime playlist — we are always on the lookout

for new music," he said.

Radio One will have an advantage in a competitive market by simply providing a valued product. Commercial radio will follow the needs of the advertisers via niche marketing and will be driven by profit. Lewis will have no other paymaster other than his own conscience with its need to broadcast the best and broadest range of programmes.

The French experience of deregulation may provide an example. Since the early-Eighties six networks have emerged — half are competing with top 40 radio and the other half with contemporary/adult music. As only two of the six networks are in profit, much

blood is still to run. Meanwhile the old established national radio stations (RTL & Europe 1), both commercial, still dominate the first and second positions in the ratings. Public service stations occupy the third, fifth and ninth positions in the ratings.

Lord Reith would have admired Lewis's confidence in public service broadcasting, as endorsed in Lewis's closing statement: "The future belongs to broadcasters who are driven by the desire to serve its public to the best of its abilities, through programme making bursting with quality and creativity across the widest range of output. With such a belief, our future is guaranteed."

S T A T I O N P R O F I L E



RIVIERA RADIO operates from within the Radio Monte Carlo complex in the principality of Monaco. It moved there in 1988 after starting life as a trans-frontier operator broadcasting from Ventimiglia, just over the border in Italy. The radio station is partly owned by London's Capital Radio, with the remaining 40 per cent held by an Australian interest. It covers an area from San Remo to Morsella, broadcasting in

English on three FM transmitters.

MUSIC POLICY

The station is programmed by 42-year-old Richard Yonge along with music director David Fortune. The music is aimed at the 25-44 year old age group using two playlists: An A list of 70 records, which includes current hits and climbers and a B list of 150 tracks based on the charts from Music Week and the Euro Chart and, "most tracks get dropped from the A list after being played 30 times," says Yonge. "Our A and B list always includes the top 10 French singles," adds Yonge.

LISTENERSHIP

Riviera does very well in an area where the only English-speaking

competition is an Italian operator who relays the BBC World Service along with commercials. Yonge says, "A recent BBC survey for us showed that we had an audience base of 140,000 listeners." These break down to about 47 per cent English and 25 per cent American, with good reach among all age groups. Although the main age group is 25-44 year-olds, 18-24 and over 55's also measure well. Yonge describes his English audience as "catering for all — from the Antibes boat fraternity to the more sober people of Monaco."

PRESENTERS

"Alan West who does Breakfast is very popular," says Yonge. He returns to Riviera after joining the delayed UK incremental KCBC. And

rew Astbury presents the popular evening show of solid music from 6.30-11pm, and David Fortune presents the mid-morning show combining music guests, interviews and news. Veteran Australian broadcaster John Greaves completes the line-up.

INDUSTRY

Here record company Euro-bureaucracy is at its worst. Yonge admits: "We are poorly served. We are considered neither British, French nor Italian." He tries to compile a playlist with the aid of Radio Monte Carlo's library backed up by UK discs sent from Capital Radio in London. "We would like to see a few British reps. After all it would make a nice day out," concludes Yonge. **BT**

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in association with Ferguson



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* Included among the day's session is a presentation of specially commissioned Music Week research on the relationship between airplay and record sales.

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* Among the speakers are Tom Watkins, Neil Ferris, Johnnie Walker, Les Ross, Terry Ellis, Mark Storey, Alan McGee and the Conference Chairman is Roger Lewis, Head of Music, Radio 1.

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Classical

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5	DVORAK SYMPHONY 9 (NEW WORLD) Zdenek Macal/LPO	CFP CFP4382/TCF4382 (E)
6	VIVALDI FOUR SEASONS Anders Ohrwall/DBE	Conifer DDD109/DDC109 (CON)
7	HOLST THE PLANETS Simon Rattle/PO	Eminence EMX2106/TCMX2106 (E)
8	WARSAW CONCERTO Kenneth Alwyn/BOS/Adri	CFP CFP4144931/CFP4144934 (E)
9	BEETHOVEN SYMPHONY NO. 9 Herbert Von Karajan/BPO	D G Calleria 4158321/4158324 (E)
10	ITALIAN OPERATIC ARIAS Various	CFP CFP4560/TCF4560 (E)
11	ELGAR VIOLIN CONCERTO Nigel Kennedy/Handley/LPO	Eminence EMX4120581/EMX4120584 (E)
12	HOLST THE PLANETS Geoffrey Simon/LSO	Conifer DDD111/DDC111 (CON)
13	RACHMANINOV PIANO CONCERTO 2 Martino Tintin/LPO	CFP CFP4383/TCF4383 (E)
14	A.S.M.F. 30TH ANNIVERSARY JUBILEE... Neville Martiner/ASMF	PHILIPS 4260512 (F)
15	BIZET/PUCCELLI/VERDI DUETS Merrill Milonov/Albanese/Tebal	RCA Victor GL87799/GK87799 (BMG)
16	HOLST PLANET SUITE Richard Hickox/LSO	IMP Classics CMP890/CMP890 (PK)
17	HANDEL MUSIC FOR THE ROYAL FIREWORKS Francesco Maccà/MDSM	Conifer DDD134/DDC134 (CON)
18	BEETHOVEN SYMPHONY NO. 9 Karl Bohm/VPO	Deutsche Grammophon 4278022/4278024 (F)
19	ALBINONI/CORELLI/VIVALDI/PACHELBEL Various	D G Walkman Classics 431424 (F)
20	SACRED ARIAS Various	CFP CFP4532/TCF4532 (E)

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CLASSICAL

PolyGram team provides 'Classical Choice' to stores



POLYGRAM CLASSICAL sales team — reorganised with dealers in mind

by Nicolas Soames
POLYGRAM'S SPECIALIST classical sales team is marking its 10th anniversary with a reorganisation into a sales division aimed at helping retailers.

"We firmly believe that a greater range of classical product can be

sold through a wider range of shops than at present," says Ralph Smedley, who formed the PolyGram Classics team in 1980, and is now the sales division's general manager.

"Classical music is not all Vivaldi, Elgar and tenors, and having a team on the road who have worked in both pop and retail. We are aiming at helping the independent retailer to feel less intimidated by the classical repertoire. We can tailor our service to either the ultra specialist or a pop shop with little

or no repertoire knowledge.

"We can provide a 'Classical Choice' complete stockholding to include great artists and orchestras and, if necessary, control and rotate the stock for dealers."

In the new sales division, John Cronin is sales manager and Andy West, formerly with Chandos, takes over as key accounts manager. Barry Wood is operations manager based at Chadwell Heath. PolyGram's classical sales division has a direct classics helpline: 01-597 9764.

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NIGEL KENNEDY — Vivaldi: The Four Seasons

① CD NIG 2 ② NIG 2 ③ TC NIG 2

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BRIEFS

● THE RECORDING of Puccini's trio of one-act operas *Il Trittico* — *Il Tabarro*, *Sue Anacoreta* and *Gianni Schicchi* with a strong cast conducted by the late Giuseppe Patrone — is released by BMG/RCA this month on Eurodisc (RD 69043).

● THE FEBRUARY releases of Chandos Records contains no fewer than six major orchestral recordings, indicating the ambitious plans for the label. Four are conducted by Neeme Jarvi. They include the *Symphony No 8* by Shostakovich (ABRD/ABTD1/396/CHAN 8757 CD), and the *Violin Concertos Nos 1 and 2* by Shostakovich, with Lydia Mordkovich as soloist (ABTD 1445/CHAN 8820 no LP). In both cases, Jarvi conducts the Scottish National Orchestra. Also appearing on Chandos is the Chilingrin String Quartet who play *Dvorak's Quartets Op. 80 and Op. 34* (ABTD 1394/CHAN 8755).

The memorable recording of Mozart's six 'Haydn' Quartets made by the Chilingrin Quartet for CRD Records in the late seventies is now available on CD (CRD 3362/3/4 CD). Other best-selling CRD recordings of the past are issued on CD, including *Tomaso Raina's version of Granados's Spanish Dances* (CRD 3321 CD), LP and tape versions have also been reissued.

CRD is now distributed by Chandos.

REVIEWS

Symphony No 2, Franz Schmidt, Chicago Symphony Orchestra, Neeme Jarvi, Chandos 8779. And on LP/tape. Franz Schmidt (1874-1939) wrote his Second Symphony in 1911 in the unashamedly late Romantic style, and it rests somewhere between Mahler and Richard Strauss in sound. A three-movement work, with the middle movement a series of 10 variations, it runs for 46 movements. With its passionate sweeping lines, it is ideal material for collectors looking for new material who have exhausted the main late nineteenth century/early twentieth century symphonic vein. The recording, taken from concerts given by the Chicago Symphony Orchestra is persuasive. It was sponsored by the Barre Seid Foundation of Chicago.

● General interest

Elijah, Mendelssohn. Willard White, Rosalind Plowright, Linda Fimrie, Anhur Davies, LSO Chorus and Orchestra, Richard Hickox, Chandos CHAN 8774/5. And on LP/tape. An invigorating recording of one of the UK's most popular choral works. Richard Hickox is active on a number of English labels, invariably proving a reliable interpreter of the large choral repertoire so close to the British heart. Here, he has chosen a fine cast of soloists, with Willard White in particularly resonant form. Standard stock repertoire.

● General interest

MARKET SURVEY JULY-DEC 1989

FULL-PRICE/CROSS-OVER LEADING COMPANIES %



Receptacles

by Nicolas Soames

THE COMBINATION of sight and sound on the TV screen was confusing. The sight was of a pair of black winklepicker boots adorned with chains stamping away on the floor. The sound was, unmistakably, Vivaldi's Four Seasons. Then the camera panned up past the violin tucked under the chin to the face: Nigel Kennedy.

Everything fell into place. He finished the rehearsal with an approving thumbs up. "Cool," he said, and the staunch ECO members smiled a little uncomfortably. This programme, screened at Christmas, was part of a torrent of attention paid to Kennedy's recording of the most popular classical work. The EMI recording has been widely censured by the critics and voted for enthusiastically by a huge public jangling pound coins. It shot to the top of the classical charts, selling 100,000 copies in the UK by Christmas.

But although it looks a normal EMI issue it was not from the main international release programme. It was a particularly successful example of the select recordings released each year by EMI Records UK, designed initially for the British market, but with some international reference.

It brings into relief EMI's work in this area. In fact, it is only major to set aside a recording budget for the local market. Four major EMI releases have local recording programmes: the UK, France (which releases as Pathe Marconi; Germany [Electrola]; and the US [Angel Records].

In the UK there is virtually no distinction in appearance with the recordings from the main label; from a consumer's point of view, and even the dealer's, the distinction is not important.

But even senior executives at EMI's head office realise that these special sections do make a special contribution to the overall EMI catalogue; in the reshuffling of recording policy over the last few years, the local recording budgets remained independent.

Independent is actually the crucial word. "It is one way in which we can compete with the independent sector in the UK which, with companies like Chandos, Hyperion and Nipponia, is probably stronger than in any other country," says Stefan Bown, general manager, EMI classical, UK.

As the commercial success of Kennedy's Four Seasons shows, this doesn't mean that the local recordings are all earmarked for an alert, specialist market which wants only obscure English music.

Bown has a budget for some 15 records a year — though of course, the number will vary with recording cost. So he tries to balance artists and repertoire to provide an entertaining but also a worthwhile mixture, though national considerations play a part.

In France, the local budget gives Pathe Marconi a chance to record French operetta and works by Magnard — repertoire that would never get past an international committee, but which sometimes has surprising success.

In Germany, Electrola can do German operetta — such as Ralph

Benatzky's *In Weissen Ross* — or Mozart operas in German which are normally done in Italian. In the US, Angel recorded Adams, Reich and Bernstein.

EMI UK has consistently taken a healthily broad view of recording policy. Its stance on local artist development has been notably successful. Simon Rattle, Jeffrey Tate and Kennedy himself recorded for EMI UK before moving on to the international roster; and, although formally contracted to EMI Classics, they continue to make recordings under the local budget.

EMI UK projects apart from Four Seasons, also did well at Christmas, notably *A Little Christmas Music With The King's Singers And Kiri Te Kanawa*. This sold well in the US — 40,000 before the end of the season helped by the personal appearances of the group — and Bown expects it to be a regular seasonal best-seller. It was recorded and released in less than four months which is another advantage of the local label.

The artist roster for EMI UK is now established. There is a growing list of recordings by the English pianist Peter Donohoe. He won a Gramophone Record Award with *Tchaikovsky's Piano Concerto No 2*, an EMI UK recording, and has now been signed to an exclusive contract by Bown. His repertoire will concentrate on the Romantics and twentieth century composers. His most recent release brings together *Piano Sonatas by Beethoven and Bartok* (CDC 7 45916-2).

But he has recently recorded Brahms' *Piano Concerto No 1* with the Philharmonia under Teverny Orchestra and Piano Raga — with Keener, the first time the work has been done by EMI for some 20 years. Incidentally, it was the first recording to be made in the Blackheath Concert Halls, which has only recently been converted back to symphonic use. EMI UK actually contributed a sum of money to help with the conversion.

Donohoe will also record Gershwin's *Piano Concerto*, Bartok's *Piano Concerto No 2* on a disc with Stravinsky's *Ragtime For Orchestra* and *Piano Raga* — with Simon Rattle and the CBSO. And there are plans for Rachmaninov (*Preludes*), Britten and Tippett. Bown is also hoping to license Donohoe's *BBC* recording of Busoni's *Piano Concerto*.

EMI UK is still maintaining its relationship with another pianist devoted to large-scale repertoire, the French-born Cecile Cussel. This indicates the international favour of even the local company — mirrored in France where the American singer Barbara Hendricks has done particularly well.

She will be recording Rachmaninov's *Piano Concerto No 3* and the *Piano Sonata No 2* in the spring, as well as Tchaikovsky's *Piano Concerto No 1* and Schumann's *Concerto with Kurt Masur*, and Ravel with Rattle. "Sometimes you just have to maintain your belief in an artist. You cannot always plan for it," says Bown.

Also among the long-contracted artists is the conductor Richard Hickox, who is undertaking a number of English music recordings. He joins Vernon Handley who has

also been active in this field. Bown maintains a regular dialogue with EMI Eminence where Handley also features regularly. It is the repertoire done so well by Bown but which is in need of new recordings.

Hickox is to do a Vaughan Williams choral cycle over a number of years — *Hodie And A Christmas Fantasia* will be released later this year. Hickox has also done a *Delius* recording with the Bourne-mouth Symphony Orchestra and a recording of English miniatures with the English Sinfonia. The programme ended up being 81 minutes, so something will have to be cut.

Of course, this reflects the strong commitment EMI UK has to English music. A sizeable proportion of the recordings each year feature music of this country, and this will continue. In April, for example, Jeffrey Tate comes back to EMI UK to record Elgar's *Symphony No 2* with the LSO.

The third strand of Bown's policy offer contracted artists and the standard English repertoire is contemporary music — always a difficult area, and not one which can be done without considerable sponsorship. This spring, EMI will release a recording devoted to the work of Robert Saxton with the BBCSO and the London Sinfonietta conducted by Oliver Knussen.

● TELDEC PRODUCT is available through Pinnacle until the end of August and not as stated in last week's *Music Week* (Feb 3).

Battle of the giants

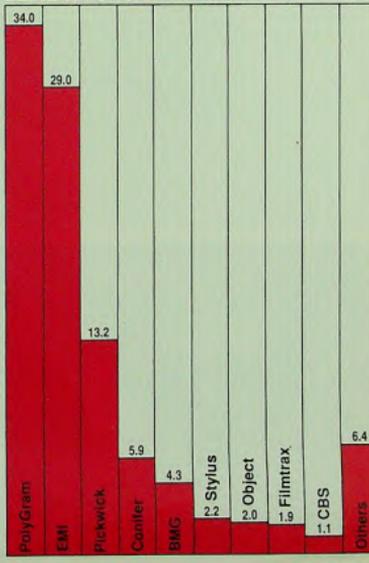
THE BIG two slugging it out at the top with the newly-reorganised WEA and CBS poised to enter the fray. That's the story of classical recording sales in the second half of 1989. Remarkably, the combined market share of EMI and PolyGram in both the full-price and mid-price/budget categories was virtually 63 per cent.

The remarkable late run by the unbeatable pairing of Kennedy and Vivaldi clinches matters for EMI in the full-price table, with the success of the Four Seasons also adding sales to the nimble fiddler's HMV rendition of Mendelssohn, Bruch and Schubert. For PolyGram, the late Herbert von Karajan and Jessye Norman were consistent sellers.

It was a closer run thing for first place in the budget and mid-price area, where PolyGram's strength in depth through being able to draw on three major catalogues held off the aggressive marketing of Classics For Pleasure, which nevertheless entered 1990 with the top three slots.

Among the independent labels, Pickwick's MP Classics merger deserves special mention, with Richard Hickox's *Planets* leading the way for the company. Also making a late run was Conifer, whose Tchaikovsky Ballet Suite sets for Vladimir Petchtschoff sold strongly. DL

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Experts agree: artists are being paid too much

ARTISTS ARE paid too much. That was the consensus from a panel of experts at a Midem seminar organised by Music Week and Studio magazine.

The panel, which included a manager, a producer, a lawyer and an accountant, was agreed that too much money goes in advances and not enough goes into long-term development of talent.

Chrysalis Music president Stuart Slater said early, large advances often went into commercially untested projects and were then written off by the record company when the artist failed to produce instant success.

Producer Robin Millar argued that artists should have their motivation to create maintained by not distracting them with huge injections of cash at an early stage in their career.

However, lawyer Frank Prestland of Frere Cholmeley, took issue with Slater's contention that the legal profession was responsible for inflationary pressure in the advances market. "Lawyers cannot be blamed for that," he stated. "That's just the way the marketplace has operated."

Later in the seminar, tax expert Richard Rees-Pulley of Ernst and Young, gave an in-depth analysis of withholding tax and its operation within the entertainment industry. He outlined the history of the system, contrasting it with the free-for-all which existed before, and explained how the Government had agreed to modify it after representations from the music industry.



EXPERTS ASSEMBLE at MW and Studio's Midem seminar



NIGHTSHIFT SIGN: (from left) William Hedges and Brian Guthrie of Nightshift with Mammoth's Ed Morgan and Jay Faies

Nightshift inks in Mammoth deal

DISTRIBUTION COMPANY Nightshift signed its first deal since becoming a full member of the Cartel at Midem. The company will now handle product put out by US label Mammoth in the UK.

Nightshift is run by Brian Guthrie and William Hedges and is now the Scottish leg of the Cartel, having taken over from Fast Forward

which crashed last year. Guthrie emphasises that Nightshift is looking for international as well as purely Scottish and domestic product.

Nightshift has its own premises for the first time — on a business park in Falkirk — and Guthrie says he is hopeful of acquiring warehouse space nearby.

Rights revenue catches up

THE UK is "catching up" its continental counterparts in the levels of payments for the public performance of music, according to PRS chief executive Michael Freegard.

Speaking to a meeting organised by the International Federation of Popular Music Publishers, Freegard said that amounts collected in Austria as a percentage of gross domestic product had fallen from six times that of the UK in 1985 to three times. Similarly, the PRS had halved the gap between its income and that of its French and Dutch counterparts while Germany was now only 20 per cent ahead of the UK.

The meeting was also the occasion of sharp differences of view on the possible effects of "harmonisation" on collecting societies in the post-1992 EC. Jean Laup Tourneur, of the

French society SACEM, argued that the European Commission's attitude seemed to be that any equalisation of tariffs paid by music users in different countries ought to stabilise at the lowest level. However, Gloria Messinger of ASCAP, representing a major recipient of payments from European broadcasters and others, saw positive benefits in a single European market. She foresaw a time when "10 societies could share information and documentation, and cut costs."

Freegard's view, echoed by many, was that "With harmonisation of rates at the highest level PRS could improve its non-broadcast income to a level it would take many years to reach otherwise. But a harmonisation towards the average of current tariffs would bring only a modest improvement."

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Diary

D I A R Y

WHILE money-hungry ventures such as satellite television production have dragged down the performance of W H Smith (see p1) it is the traditional retailing strengths that we know and love it for which have brought home the bacon. As the combination of W H Smith and Our Price appears to get stronger, will the BPI renew its call for the Department of Trade and Industry to scrutinise the power of the multiples in the High Street? ... Not only is the tax cut on music good news for the record industry in Ireland, it's also boosted the Irish government's flagging popularity, with the finance minister even being hailed as "top of the pops" in the Irish press ... Latest mulling from **Pete Waterman's Number One** column: "If **Beethoven** was alive today, he'd be working with **Stock, Aitken and Waterman** ... **Capital Radio's JICRAR** figures, published last week, show a massive increase of 55 per cent in listening hours since the launch of **Capital Gold**. Expect the performance of other stations which have split frequencies to be patchier ... **PolyGram's** new head of distribution **Eric Wordsworth** is not a man to mess about with — he used to play Rugby League for **Whitehaven** (which should also mean he knows a bit about distribution, hopefully) ... Commenting on **EPOS** at the Smiths results announcement, specialist chains director **David Cliphsham** suggested that for record stores "its benefits are less obvious than for bookshops. We already have next day delivery on 90 per cent of our orders" ... REFLECTING ON the honours awarded both **Quincy Jones** and Brazilian-born composer **Lalo Schifrin** by the French government during **Midem**, isn't it about time the British government started to give more recognition to the marvellous wealth-creating, export-earning, pleasure-giving musicians of the popular end of the scale in this country? ... Former **Soto Sound** owner **Brad Aspass** was down in **Cannes** — looking fit, tanned, wealthy and still living in Spain — but was listed in the **Midem Guide** as a salesman for **Financio Records**. He still enjoys a joke ... **Metropolis Studio** is seeking help for a "music business versus the City" go-karting championship in aid of the **Terence Higgins Trust**. Heats start on February 27, with the final on March 4, and **Metropolis** wants celeb autographs to put on 100 limited edition T-shirts, plus other celebrity donations ... Flush with the success of **Jive Bunny**, could **Tony Calder** and **Bill Kimber** be taking an interest in **Stylus**? ... Good to see that reps can rise to the top and **Pete Rexon's** promotion at **PolyGram** brings to mind a story (totally fictitious, we are sure) of the first encounter **Virgin's Jan Webster** is supposed to have had with the new sales and distribution supremo. Legend has it that **Webbo** found him in the back of the **Virgin** store in **Manchester** filling in a chart diary. No doubt he was just helping out the hard pressed store staff ... Don't go near the **Lamb and Flag, James Street, London W1** on the evening of **February 15** if you want a quiet drink, for that is the venue of a reunion of **Polydor** old boys and girls.



A JOB well done: **IFPI's Ian Haffey** and **WEA Switzerland's Claude Nobs** celebrate the clampdown on pirates at **Midem**.



SENSIBLE READING: **Captain Sensible** cuts a dash to **Music Week's Midem Stand** to grab a copy of the magazine.



IN A happy mood: **The Music Factory** and its German partners celebrate sales of the **Jive Bunny Swing The Mood** single, with a little help from **Latoja Jackson**.



THE DISCMAN: **Pete Waterman** receives gold, silver and diamond discs from **Sonet Finland MD Gugi Kokoloshchin**.

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VERY ANDY: **Sonet MD Rod Buckle**, right, presents **Spartan MD Tom McDonnell** with an **Andy Stewart** silver disc.



GETTING THE message across: At a seminar titled **How Radio And Record Companies Must Work Together**, **Neil Ferris** (left) from **Ferret & Spinner Plugging** and **Stuart Watson**, vice president of **MCA Records International**, set an example.

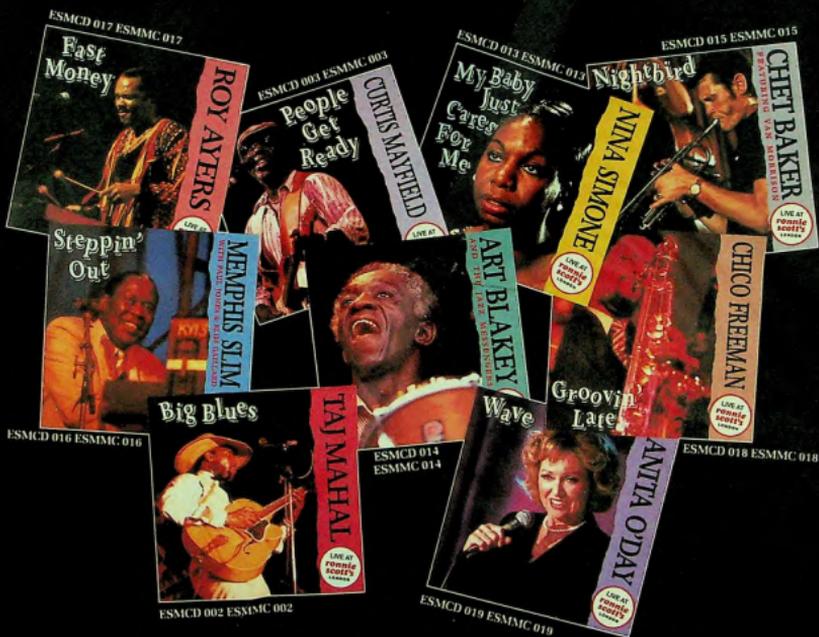
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