NSIDE

- (NRCR) Intread close **MUSIC WEEK**

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Chrysalis: first the bad news.

CHRYSALIS IS plotting a diff story for the Nineties following of disastrous last chapter in the Eightdisastrous last chapter in the Eight-ies. US record company losses of \$21.7m dragged down Chrysalis Group performance to a loss of £11.5m on ordinary activities before taxation for the year ended August, 1989 — compared to a profit of £1.8m for the previous onth peri

The poor showing comes as little surprise — least of all to new recsurprise — least of all to new rec-ord company partner Thom EMI — and the US drain is accounted for in part by a financial "clean-up exercise", according to Chrysalis Inc vice chairman Jac Kiener. Kiener says that more than \$7m worth of inventory was finally writ-ten off in addition to an unprece-dented lawel of activery articing from dented level of returns arising from the company's distribution switch from CBS to EMI's CEMA.

Turnover in the US dwindled TO PAGE FOUR >

THE BIEM-IFPI system for mechan-ical payments is a framework with-in which there are local variations

ISSN 0265-1548

is resorting to strong medicine to purge the plague of pirates at For the first time in the event's 24-year history, French police — at the invitation of the IFPI — raid-

ed two stands on the floor of last week's Cannes show. Now both the Midem organisation and the in dustry's copyright watchdogs say that if the pirates come back, they

MCPS on video 'cheats'

Frontline: A look at Leeds Frontiine: A look at Leeds Country: Hank Wangford's Big Big Country, charts A&R: Singing the praises of Santing: Ride and Fric Clapton live, plus Dance, Hamilton, tracking and reviews (Johnny Clegg's

New product

Changes at th PolyGram

ingle pictured) adie chart

ingles, al ssical: WEA's cla

Police purge Palais pirates

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

TO PAGE FOUR

Midem '91 a silver lining

commitment, plus reviews CD chart

Heavy metal chart US charts The Other Chart Airwaves: A call for

News extra: Midem Diary: Dooley

chart Dance chart

harmonisation; the rise Radio Luxembourg

20 24

28,29 Airplay action 28, 29 Publishing: Market share 32 Music video: Momentum lets the artists have their say, plus

plus

36

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

anniversary event. Midem organisation managing director Xavier Roy says he is look-ing forward with the underlying principle of "more music, more

ing lookand win the underlying busines and hopefuly, less ji-racy', but says he also wants the event to be the world forum for the mate indexty. The same same Midan's primary functions is as a meeting place and a platform for making eve canocht, a rolle has sets as more significant flaon the sets as more significant flaon the sets as more significant flaon the regard's to she chollenge upon him and his team to create the right dimagnees for that com-mications to hoppen. Therefore the "therefore on exciting" and mainto-tion of the regard's team to create the right dimagnees for that com-mications to hoppen.

"frenetic and exciting" and main-TO PAGE FOUR

TSB says yes to

C4 album chart A SPONSOR is being a

for a new album chart linked to a TV series and independent dealers.

The new Channel Four music programme Rock Steady, which begins on February 20, will pro-duce its own album chart every week which will be sponsored by

The top 50 chart, compiled fre The top 50 chart, compiled from MRIB research, is expected to be available in 300 independent rec-ord stores as well as being featur-ed heavily during the 16-part VL series. The promotion of the chart at stores will continue for a year. C magazine writer Phil Suckiffe will be the Rock Steady chart edi-tor and each programme will be based at a live event that weak. the first norsamme will come

The first programme will come from one of Eric Clapton's con-

Publishers take law into their own hands

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

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

compact discs. The MCPS says this

broadly in line with the BIEM sys tem which operates in all European tem which operates in all European countries except the UK — were announced by MCPS managing director Bob Montgomery at Midem. Referring to the meeting between the MCPS and the BPI on January 15, he staid: "We were a little disappointed that the BPI, rather than accepting our sugges-tion that they should discuss and negotiate local conditions, asked us to lay down exactly what we wanted to do in the UK. That we have now done. ve now done. "We think this is a very p

step forward and, after considerstep forward and, after consider-ation, the record industry will prob-ably agree. If they do not like it, I am sure they will consider refer-ring this whole matter to the Copy-right Tribunal. "We have warmed the record companies who do not pay their

companies who do not pay meir bills that they will have their press-ing cut off. The new Copyright Act gives us the power to do that, It has always been a disappointment to us that we did not have that



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

and an 8.45 per cer in individual territories. The parts of the framework which the MCPS is Under the new system, record seeking to lay down in the UK would mean a 9.504 per cent roy-alty on cassettes and vinyl discs companies would account quarter-ly and would have 45 days to pay at the end of each quarter.

12 per cent rise in royalty rates

represents a 12 per cent irrent rotes

TO PAGE FOUR



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15 buckley tivoli 16 manchester international II 18 sheffield polytechnic 19 birmingham irish centre 20 cambridge corn exchange

uvepo

22 london town & country 23 coventry polytechnic 24 cardiff university 26 leeds university 27 leicester university

3 fo ty 5 ke



VE RECORDS is releasing a new single, Carr ide with a UK tour by Excalibur. An album ACTIVE RECORDS is relev One Strange Night. vill be released in Februar



ofight Publications Ltd publication, incorpora Record & Tope Retailer and Record Business 23-27 Tudor Street, London EC4T OHR. Tel: 01-583 9199, Fax: 01.583 5049

101-583 9199; Fee 01:583 5049 Henr David Dekko Degast fäller Gree Läng, wei Edlem; Jeff Clerk Ander, Beporten: Saf-Webb, Neit Rohmen, Aller Tewer, Jef Clerk och, Denid Dahan, Danzen Helland, Krem A. Denz Läng, Andrew Antti, Nicht Rohman, J. Sinkin, Safne Webb, Production Editer J. Sinkin, Safne Webb, Special Project Den Kann Facz, Coerhobscen: James Helland -Editorn: Anstrew Meth, Special Project English, Kodok source & Doroza David Cala English, Kodok some (Easisch), Davi Hen-Marge, elle Barr 18h Sane, Kanalish, H1112A. Marge, elle Barr 18h Sane, Kanalish, H1112A. Mark 1940 (Far Strate, Sane), Faring San, Sane Interpret, Jane Ten, Canth Thompson, Jacob Walk Dipson (Faring), Lan (J Stat) 2053. Al-writismed Menagan, Ardi (Gur, Salash Ad-writismed Menagan, Ardi (Gur, Salash Ad-writismed Menagan, Ad-Mark, Constant, Salash Salash, Salash Salash, Salash Salash, Salash Salash, Salash Salash, Salash Salash, Salash Salash Salash, Adam Salash Salash Salash, Adam Salash Salash Salash Salash

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Next Music Week Directory free to se



 ARTISTS ON tour to promote releases this month include: Gary Clail's On-U-Sound System - cassette and CD release on On-U-Sound of the album End Of The U-Sound of the album End Of The Century Party, out this week. Mary My Hope — mini LP, Mon-ster Is Bigger Than The Man, out on Silvertone on February 5. Johnny Cash — album, Boom Chicka Boom, on Mercury in March. Tour to coincide.

Dionne Warwick (below) — al-bum on BMG Enterprises, The Love Sonas out now.

Mortal Sin — new single, I Am Immortal, out on Vertigo this week. Slide — single, Down So Long, out on Mercury this week.



MCPS sets code to catch out video music 'cheats' While the production company di-vision of the Independent Video

THE ACTIVITIES of "cowboy must in the video production industry £1/2m a year, according to the Mechanical Copyright Protection Society. Mark Isherwood, head of licens-

Mark Isherwood, head of licens-ing at MCPS, says that many mokers of corporate, educational and product launch videos are either not declaring or under-de-claring the amount of music used

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

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

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

THE "PAY-for-play" dispute be-tween the BPI and Granada is continuing this week with record com panies still unhappy. Granada Television had origi-

Granada Television had origi-nally sent invoices to a number of companies asking for reimburse-ment of fees paid to artists under its existing agreement with the Mu-sicians' Union.

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

But Granada says it only re-

quested payment from record

quested payment from record companies in cases where they were offered more musicians than they had budgeted for. The BPI's legal adviser Sara John disagrees. "It have asked Granada to look into the matter further as our infor-mation is that several BPI members have been asked to pay for all their musicians used by Granada," says John

ation where broadcasters expect payment in such cases."

their musicians used by Granada," says John. She adds: "I would not have thought it would be in record com-panies" interests to create a situ-

Telstor. It will be launching a £½m tele-vision and radio advertising cam-paign to promote the double al-bum which will be available on all **Conn escapes gaol sentence**

PROMOTER MERVYN Conn has been freed by the Appeal Court after being sentenced to a two month goal sentence two weeks endier

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

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

The two month sentence was suspended for two years.

DISTRIBUTOR TARGET Rec-DISTRIBUTOR TARGET Records is to purchase Birmingham-based wholescler and distributor H R Taylor from parent company Aston & Taylor. Target will be transferring H R Taylor's accounts department to its headquarters in Crayden but says that otherwise no changes are rationated.

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

formats and released on February The album is titled The Awards 1990 with the same title for the 1990 with the same inter for me video which is also released on February 12 and backed by the same advertising campaign. The Brits Awards, due to be broadcast on February 19 the day

after the ceremony, are to be re-ceived by more than 50 countries including Eastern Bloc territories and China for the first time. Overseas sales of the show will be handled by Music Box and — for the US — by DSL Entertainments. Radio One will broadcast two

programmes connected with the Brits Awards on February 19. These will be broadcast immedi-ately after the BBC 1 screening of the Awards.





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Telstor

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

Companies Associat

'Get it together' -**Rezon's new challenge**

NEW MANAGING director of PolyGram Record Operations Peter Rezon has been handed the reter kezon has been handed the biggest logistical challenge in the record industry — that of integrat-ing and streamlining all aspects of the lorgest soles and distribution outfit in the UK.

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

At the same time PolyGram's op-erations director Brian Fallows has

Montgomery adds, though, that he is anxious to avoid a referral to the tribunal, for reasons of cost

among others. However, he states that the MCPS would be confident of win-

MCPS would be confident of win-ning at any such hearing. BPI chairman Terry Ellis com-ments: "They know we are not going to welcome their proposals with open arms. What we have said is that we want to start dis-

said is that we want to start dis-cussions as soon as possible. We have been trying to start dis-cussions since August and that is what we are still trying to do. "What they have presented us with a summary of their propo-sols: they have not presented us with a full scheme. We cannot, therefore, give a full, considered response until we have had their full proposols.

full proposals. "Yes, they have the power to stop us pressing records, but if they try to impose a rate without negoti-ation then that will be unaccepta-ble." He contends that to stop rec-ord production would be as harm-ful to publishers as to record comfull proposals.

Ellis says he is hopeful the issue will be resolved without recourse to a tribunal. He feels there is time

and room for negotiation outside the formal framework of a tribunal.

FROM PAGE ONE

ower in the past.

left the company after 20 year ter the company are 20 years to explore new career opportunities", he says. PolyGram ended the Eighties as the largest UK record distributor (MW, January 27), bol-stered by recent label acquisitions stered by recent label acquisitions and the switch of Virgin's business from EMI, and Rezon observes: "Over the last four years the base of record company operations has broadened considerably and we feel we need a full commercial unit

feel we need a full commercial unit to look at the needs not only of our own labels, but also of our third party customers. "The volume of product coming out of that one location is such that we have a cresponsibility to both our distribution clients and our re-tail customers to get every stage of the process right."



CBS Is moving into the film market by buying a 13 per cerit stake in Kenneth floronghi's Remainsone film pic CBS UK is now the single longer a director of Remainsone. Under the decl. CBS video available with the lease Remainsone's only film to date — Henry V — on video in April, the division's filt refeated. This video in April, the division's filt refeated. Substrated and the advance of Remainsone products will be necked on video through CBS Col Remainson products will be necked to a video through CBS Col Remainson Research and Policy and the refeated one. The site of the constant state of the model of a good be for using Policy and the Remainson and Policy Remainson Remainson and Policy Remainsone chairmon Stephen Frans, Kenneth Brough and Policy Rusel.

Publishers

Chrysalis

FROM PAGE ONE

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

ange". Bright spots in the figures included a profit by the UK record com-pany of £0.6m, "another successful pany of £0.6m, "another successful year" for Lasgo Exports and rec-ord profits from the worldwide mu-sic publishing operation of £0.7m. The sale of half the record com-

The sole of half the record com-pany to Thom EMI contributed an extraordinary profit of £51.8m, covering the year's losses, wiping out high interest borrowings and providing funds for acquisitions and organic growth. Wright high-lighted involvement in consortia bidding for radia or television fram-chies to a profice lossetneat areas: chises as priority investment area

chies sits priority investment areas. In record operations the US company is not expected to ochieve profit in the current year while the company re-screets on while the company re-screets on identity. The UK division, however, is already stacking up the hits -currently with Sined D'Connor-and Wright soys: "There is no question that we will do the 12 months figure of this year."

Palais pirates FROM PAGE ONE

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

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

Increasing." Nobs is assisting the IFPI in its ef-forts, and he comments: "There are 16 stands selling suspect product. The people who run them are stay-ing at the best hotels in Cannes and

ing at the best hotes in cames and they are making a fortune." IFPI anti-piracy co-ordinator lan Haffey is pressing for clauses to be inserted in next year's Midem con-tracts which would mean that sus-pected pirates could be excluded from the show. At present, French trading legislation makes it unlaw-ful to refuse a stand without proof of illicit girthy.

ful to refue a stand without proof of licit active). Midem managing director Xav-ier Roy toys his organisation is all too avore of the problem. Refer-ring to former IPFI president Neuki Eregun and his anti-priory affort over many year. Roy states "I often hist, boout Neukih, and Mine hard bogens, I think that Midem should not be a place where the peopens, I think that Midem hould not be a place where the peopens, I think that Midem Neukih longth are given privileged access."

Big Wave takes on Trax Music

A MANAGEMENT buy-out will mx N

Big Wave group. In a deal of "a substantial sum In a deal of "a substantial sum", Trax managing director <u>Colin</u> Ashby and Big Wave have joined forces to effect a management buyout at the record company,

buyour at the record company, which was owned by Filmtrax. As part of the deal, all the com-pany's 11 staff except a reception-ist will stay with Trax.

Midem 91

FROM PAGE ONE

tains that it was the culmination of

tains that it was the culmination of "everything I have been trying to do for the last 22 years". This year's show attracted 429 UK companies — a 33 per cent increase on 1989 — and a total of 1,997 from elsewhere in the world, a rise of 24 per cent. The figure for the UK was the highest on y participating nation.

figure for the UK was the highest of any participating nation. Roy contends, though, that there is room for more stands and more people and cites higher attend-ances at MipTV and Mipcom as evidence that the Palais des Festi-vals will hold more.

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

LOT ANGELES: Companies believed to have approached Gefen about a possible sole of the company include Para-mount, MCA, Walt Disay Company and Thorn BMI. At least one offer is reported to both Geffen's owner David Gefen and label president Ed Resemblat have continued to dary the reports and the other record companies believed to be incolled lave mode and that David Geffen himsel may that David Geffen himself may be behind the stories, in a bid to raise the profile of the com-COLOGNE: From April 1, EM

NEW YORK A Sou

of each bayes who own of each bayes who own cossete single olso own he al-bum from which the single was taken. Of these people, 45 per cant purchased the album first, 54 per cent bought the single reambach. These or a some of the findings of the major label-sponsared study based on in-terviews with 1.000 music buy-ears. The findings, a vpt uner-leared by the labels, albo who owned a cossette single

who owned a cassette sir but hadn't purchased the bum intended to do so.

OS ANGELES Com

Music's German marketing company EMI Electrola will split into three separate label divisions with individual sales teams. The three divisions are: EMI which will handle Anglo-EMI which will headle Aeglo-American repertoire with Erwin Boch appointed as div-sional managing director. Bleathe product will provide the some European critist, the IBS label and soles for Chryadis. Its managing director will be thind label in EMI Control which will handle classical lape-artoire and will be headed by Dr Benhard Krajewski. These vector which will provide ad-ministrative services. ministrative services.

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Jumbo and Crash clash in Leeds

This week Frontline continues its travels around the UK looking at retail environments in different towns and cities. To make sure we come your way, write to Frontline at Music Week, 23-27 Tudor Street, London EC4Y OHR and tell us about your town

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

has a thriving independent scene encompositing many general scene encompositing many general includ-ing indie, heavy metal, Irish and folk music. This has been boosted by a sizeable student population and, along with a number of multiples, a strong representation of induced text and below. of independent record dealers.

There are two non-specialists — Jumbo Records and Crash Records — as well as The Classical Shop. All are situated a short walk from

All are situated a short walk from each other in the city centre. Of the non-specialists, Jumbo has been in the city the longest since 1971. Shop manager Hunter Smith says the shop has moved site three times

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

dianne

ow well we were o he decided to do it himself and chucked us out," says Smith.

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

This last move proved a water shed for Jumbo. "Previously, ou shed for Jumbo. "Previously, our shops had always been quite small and crowded. This time we de-cided to go a bit more upmarket," says Smith, whose shop is a mem-ber of The Chain With No Name.

Smith says the shop caters for a wide age group and a variety of tastes and has pride in its customer service. "We make time to answ

ople's queries. We have got the people's quenes. We note got and EROS computer system and we display it on the counter and it gets a hell of a lot of use."

The shop also has a listening

R 1 N 1 Ŋ -

"It gets a lot of use, particularly from the more mature listener and

from the more mature listener and from our regular Dis who can hear what's new," the says. On competition, Smith says the multiples do not pose a threat as they cater mainly for the chart product buyens but, he says, there is accassional animality between Jumbo and Crath Records. "They are our closest rivols in terms of the customers we serve but at the savel free I would say

tems of the customers we serve but at the same time I would say it is healthy competition really." Jez D'Netto, manager at Crash Records, agress that the multiples cater for a different market. "Us and Jumbo are competitive on the indie scene stuff but we are the only ones that specialise in metal and we make a killing on it," says D'Netto. D'Net

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

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

It is that store which still seems to attract most of the students, says ords, the students can also get tickets for university concerts (Jumbo Records also sells them). Crash also does well with dance

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

this year in a bid to thad a way of setting up a direct distribution link with dance labels. Video is a big seller too. "We never used to sell videos really until just before Christmas and we didn't

To capitalise on that and the suc-cess of CD, Crash plans to open a CD video shop in Leeds later this year. D'Netto describes it as a more upmarket store but other de-

more upmarket store but other de-tails have yet to be finalised. The other independent is The Classical Record Shop, based in the Merrian Centre, run by classical fonatic Graham Bennett. Bennett worked as an assistant

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



THE LUCKY winner of BMG Distribution's £500 draw, Malcolm Allen THE LUCKY winner of BMG Distribution's 2200 draw, Molecum Alen of Malcoln's Musical in Chorley (centre) receives his travel vouches from BMG area salesman Steve Moss, left, and RCA national sales man-ager Ken Rowlands. Gift vouchers were also given to the 10 winners in the company's lottery. The Big Money Game.

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Wangford strides out in **Big Country**

by Andrew Vaughan TWO YEARS on from the groundbreaking but somewhat tentative A-Z of country, Artifax Productions and cult UK singer Hank Wangford are again at-

Productions and cult UK singer thank Wingdreit are spain of a more inhibitgent and comprehen-singin. Been and the second second second for an UK second second second presenter but fibers have been a presenter but fibers have been have a college, in presenter have a college of the presenter ha

most notably an early Sixties clip of Willie Nelson in polo neck sweater, more Perry Como than Jesse James, crooning through his biggest hit as a songwriter,

his biggest hir as a songwine-crazy. If the biggest criticism of the first series was its skimpy approach to a diverse subject then producer and director Peter Orton has gone along way towards setting the rec-ard streight by concentrating on each show.

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

COMPILATIONS 1 2 GREATEST HITS THE KENNY ROGERS STORY 3 THE COMPLETE GLEN CAMPELL 4 HE MEST OF WILLIE NELSON - ACROSS THE 5 VERT BEST OF JAM REEVES 6 5 ANNIVERSARY - 20 YEARS OF HITS 7 , THE COLLECTION Sin Revers Calector Ser, CCSUP183 (BMG B VERY BEST OF DON WILLIAMS 9 HE THE BEST OF GLEN CAMPIELL 0 10 THE COLLECTION Bostor Wile Collector Ser (CSU2142 Real

BIG BIG Country presenter Hank Wangford joins the Footwear Twins for

ed on television, was the series fo-

cus. "Most people have a very nar-row view of country music in this - And that's not their fault because you have to make a real effort to discover the breadth and effort to discover the breadth and variety that country has to offer. There is a world of difference be-tween say Loretto Lynn and a rock-ing Tex Mex band but still people put it all under one bonner." The areas chosen for investiga-

tion by Wangford and his crew — Honky Tonk, Women, gospel, duets, Bulgaria, Mexico — are diverse enough to attract viewers away from the country music mainaway from the country music music stream and should also add knowl edge and information to those al-

ready in possession of every rec-ord Jim Reeves ever made. Cutting a wealth of information and footage into six segments proved tricky. Where does one place Patry Cline, say — under hanky tank, MOR or Women® But nonky tonk, MOR or Wormen[®] But the overlops are well explained by Wangford and a great deal of ground is covered without the feel-ing of superficiality which pervad-ed the A-Z.

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

gramme. As Wangford says: "There's a fascinating thing about duets in country. There's often a family con-nection, like the Louvin Brothers or the Everly's and those family harmonies just could not be replicated by anybody else." Wangford's already upset a number of country fans with his ap-

parently irreverent approach to the subject but it's not something he worries about. "There will alhe worries about. "There will al-ways be that body of country fans who want to keep it all Willie Nel-son or Merie Hoggord. I like the stuff too but I also want people to get a glimpse of the far reaches of country singers from Texas like butch Hancock and Mexican Manachi bands."

The programme from Mexico is a fascinating social documentary relating immigration patterns and a spread of music from south of Texas that has had a vital effect Lexis that has had a vital effect on mainstream. Importantly the programme also looks at Mexican music in its own right, not just as an appendage on white working class country. An impressive follow up series, then, that only whats the appetite for wat more recommendence approximation.

then, that only whels the appente for yet more programmes examin-ing the variety and depth of music found in the southern states of the US (and if Wangford has his way, for beyond that). It's not so po-fac-ed as to drive people away but there's enough social context to there's enough social context to paint country music as more than just a slice of Saturday night enter-tainment. With any luck the third series will carry on in Artifax's steadily pioneering footsteps.



TOP-10

LDS

RCA PL90407 (BMC)

1	1 THOUGHTS OF HOME Daniel O'Donnell	Telstor STAR2372 (BMG) C:STAC2372/CD:TCD2372
2	2 STORMS Nanci Griffith	MCA MCG6066 (F) C:MCGC6066/CD:DMCG6066
3	3 FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
4	5 COPPERHEAD ROAD 5 Steve Earle	MCA MCF3426 (F) C:MCFC3426/CD:DMCF3426
5	4 NO HOLDIN' BACK Rondy Travis	Warner Bros WX292 (W) C:WX292C/CD:WX292CD
6	7 LONE STAR STATE OF MIN Nanci Griffith	ID MCA MCF3364 (F) C:MCFC3364/CD:MCAD5927
7	10 AS LONG AS I HAVE YOU Don Williams	RCA PL90393 (BMG) C:PK90393/CD:PD90393
8	8 DON'T FORGET TO REME	MBER Ritz RITZLP0043 (SP) C:RITZL0043/CD:RITZCD105
9	12 OLD 8 X 10 Randy Travis	Warner Bros WX162 (W) C:WX162C/CD:K9254662
10	9 ONE FAIR SUMMER EVENI Nanci Griffith	NG MCA MCF3435 (F) C-MCFC3435/CD:DMCF3435
11	18 JUST LOOKIN' FOR A HIT Dwight Yookom	Reprise WX310 (W) C:WX310C/CD:WX310CD
12	NEW Rodney Crowell	CBS 4660021 (C) C:4660024/CD:4660022
13	6 INEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C:RITZLC0038/CD:RITZCD104
14	17 ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (W) C:WX107C/CD:WX107CD
15	RE ABSOLUTE TORCH AND TH k d lang & The Redines	WANG Sire WX 259 (W) C:WX 259C/CD:WX 259CD
16	13 LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C:MCFC3413/CD:DMCF3413
17	11 STORMS OF LIFE Randy Travis	Warner Bros 9254351 (W) C:9254354/CD:9254352
18	15 WHITE LIMOZEEN Dolly Parton	CBS 4652351 (C) C:4651354/CD:4651352
19	14 TWO SIDES OF DANIEL O' Daniel O'Donnell	DONNELL Ritz RITZLP0031 (SP) C:RITZLC0031/CD:RITZCD107
20	RE GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C:MCFC 3335/CD:DMCF 3335



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

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presents:

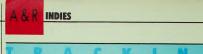
THE HUMMINGBIRDS MARTHA'S VINEYARD THE TRILOBITES TALL TALES AND TRUE CRASH POLITICS SEAN KELLY

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rooArt



by Dave Henderson

by Dave Henderson THE STUNNING second album from Mary My Hope, Monster is Bigger Than The Man on Silvertane through Pinnacle is certainly worth further investiga-tion. Fracturing several new tracks, a batch of live versions of tracks, a batch of live versions of tracks from their excellent Mu-seum debut album and a few rar-ities, it makes for eight tracks that cross the boundaries of Buffalo Springfield, Brian Eno and lots of other very, very good influences that all and sundry should have.

RONIN RECORDS is a new op-eration set up by members of 23 Skidso in an attempt to keep dancefloor activity at a maxidancettoor activity of a maximum. Booin the is a collective of musicians and DJs who'll be relying around particular tables inches. The first fruits of this part-nership comes with **The Party-day Brothers**⁺ Lein has have **day Brothers**⁺ Lein has have **day Brothers**⁺ Lein has have **day Brothers**⁺ Lein has be add a completion allow collect Could have Toblight. And das One of the rest toblight and day of any problem should be followed the parts have bound in dependent dance chan-nels, but any problem should be followed the frame toblight. taken up with the Ronin bods on 071-226 1555 (and that's the first time I've typed a new Lon-don code number).

A WITNESS return in otypical style with a new 12-inch on the Vinyl Drip label, through Re-volver and the Cartel, Titled sim-



ply I Love You, Mr Disposable chy Liove You, Mr. Disposible Razon, if sancher journey niot his stronge combo's world. Also from Revolver, he in Your Face label host an album from an ex-Hereney richo, Novi under the Hereney richo, Novi under the Hereney richo, Novi under the Hereney richo, Novi under the Autoritation is called Clautinghia and the Clautinghia and the Clautinghia and the hereney and share casets (CD Clauting cominue to Cathoau with here cominue to Cathoau with to cominue to Cathoau with to cominue to cominue to Cathoau with to cominue to Cathoau with to cominue new album/cassette/CD Totem.

THE CASSANDRA Complex unleash a new 12-inch single/ three-inch CD colled The Finland three-ind; CD called The Fusion EP on Pily II Again Sam through APT and their Leads-based Teu-tonic raffel is mothed by a new EP from German aggressors offer four seals dance number including a cover of The Beates' Wy Don't We Do II in The Road. And all that kind of stuff can be sampled from the pace. Towards Dearotchland Shrikeback through Dearotchland Shrikeback through Rough Trade and the Carte

ALEX CHILTON arrives for some ALEX CHILTON arrives for some selected dates in the UK and he has a CD/LP release called Black List, on New Rose through Pinna-cle, to coincide. Pinnacle also adles distribution on Sueno Latino's Luxuria single (on Latino's Luxuna single formats) and Morenear Hazme Sonar-both of which are on the BCM Iabel. And there's yet more to dance about with the release of Lisa Sentexts's Take If Or Leave It on the Debut label through Pacific

ANOTHER NEW quality Ameri ANOTHER NEW quality Amen-can female combo arrives on Hannibal. **The Black Girls** debut for the label, which is now distributed by Revolver, with a corkingly good album called Pro-cedure. Also from Hannibal, the cedure. Also from Hannibal, the intriguingly named **Shopping Trolley** debut with an epony-mous album. That and the Girls' release are available on album, cassette and CD.

AND AS we just get used to those fabby album length Peel Sessions releases from the Only Ones et al, two more selections Ones et al, two more selections arrive and salivating press hounds will be absolutely in their element with them. The two sessions, on Strange Fruit through Prinnacle, feature classic cuts from the formative years of **Wire** and Buzzceska, Wire offer Practice Makes Perfect and I Am The Fly along with a lengthy 16 minute piece colled Crazy About Love, while the Buzzcesk' release has a magnificent 14 tracks including Fast Cars, Pulse Bect, Every-body's Happy Nowadays and clehen more plenty more

AND NOW it's time for the Goth revival and stage one comes courtesy of Flicknife, the first of four genre catching titles - the rest will be Sons Of Woodstock. rest will be Sons Of Woodstock, Hop If You're Hip and Iwang, Bang, Thank You Ma'am. The Goth item is hilled In Goth Daze and it features tracks from Allen Sex Flend, Specimen, Bene Orchard and Nice among others. Get the mascara out and m the lights off. And at the other end of the scale, there's still archardling and way can used rockabilly and you can sample it on the Rage compilation Out-rage Volume One or The olume One or The colimates' On Parole aipun which are both available through Revolver and the Cartel

THE HENRY Kalser Band have a double album/single CD re-lease on the aspiring Recklass label through Backs and the Car-tel. Called Heart's Desire it features the guitar virtuosity of this ex-SST person. Reckless also has an album/CD of the brand new an album/CD of the brand new Bevis Frond album Any Gas Faster, Branded as freak out psy-chedelia it features Bevis un-leashed in a proper studio for the very first time.

MUDHONEY HAVE a CD-only release called Boiled Beef And Rotting Teeth on the Tupelo label release called available of the set of the s



RONIN INC: a collective behind mighty 12-inchers

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TOP-40-SIN	NGLES
1 1 2 TEARS ON MY PILLOW	PWL PWL(T)(7 (P)
2 2 7 GOING BACK TO MY ROOTS	Ramour RUMA(T)? (PAC)
3 3 4 THE MAGIC NUMBER	Fig Life BLR14[1] (VIT)
4 10 2 INSTANT REPLAY	Fastere [12]FAN 22 [F]
5 HAPPENIN' ALL OVER AGAIN	Supreme SUPE(T) 159 (P)
6 4 7 20 SECONDS TO COMPLY	Tam Tam TTTTTTTT (PAC)
7 5 9 MADCHESTER RAVE ON E.P.	Factory FAC 2427 (FAC 242) (P)
8 ETTY WALK ON BY	PWL PWL(T) 48 (P)
9 6 6 GETTING AWAY WITH IT	Factory FACIS77 (P)
10 7 7 WHEN YOU COME BACK TO ME	PWL PWL46 (P)
11 9 9 FOOLS GOLD/WHAT THE WORLD	Streetone ORE(T) 13 (P)
12 8 7 YOU SURROUND ME	Made [12]HUTE99 (UT)
13 THE RIDE EP	Creation CREO 72(1) (1/87)
14 12 6 YOU USED TO	Chato GTG(T)? (URT)
15 11 2 AFRO DIZZI ACT!	Escope AWOL(T) 1 [P]
16 DE SEARCHIN' HARD	Republic (UICT 032) (URT)
17 16 11 TAINTED LOVE	Jompin'& Pumpin' (12)TOT 4 (PAC)
18 18 16 STREET TUFF	Desire WANT()]18 (PAC)
19 14 7 RIGHT BEFORE MY EYES	Debut DEBT(X)3000 (PAC)
20 20 19 WFL Heating	Factory FAC 2327 (12"-FAC 222) (7
21 17 5 DEXTROUS	Warps'Outer Rhythm WAF 2 (1/21)
22 19 3 MOVE YOUR BODY ('90 REMIX)	Trau/Radical TRAIS 4 (5P)
23 HOT LEMONADE	Rhow1 85 8(9)08 (7)
24 13 7 DONALD WHERE'S YOUR TROOSERS	Stone SON2353 (5P)
25 21 12 GRAND PIANO	BCM BCM 334(0) (7)
26 30 10 MOVE	Cow DUNG 4(7) [1/87]
27 15 . 2 GET HIP TO THIS!	Republic-(LICT 022) ()
28 TITY I FEEL LOVE	AVM (12) SOBID (SP)
29 29 17 DRAMA!	Mute (12) MUTE 89 (VT7)
30 31 2 SEARCHING	Southown (SOUL 004) (GAM)
31 34 11 SPACE GLADIATOR	
32 THE SONGS	Mute (12)MUTE Tol (UT) Dischord DISCHORD 43 (SRD)
33 26 16 YOUR LOVE	
34 38 8 COME HOME	Trac/Redicel TRAX(T) 2 (SP)
35 28 2 FIND OUT WHY	Rough Treads ET(1) 245 (J/RT)
36 24 14 EYE KNOW	Cow DUNG 5(0)()
37 22 12 NEVER TOO LATE	Towney Boy/Big Life BLR 13(T) (J/BT)
20 BOE	PWG PWG(T) 45(P)
39 25 3 FOR THOSE WHO LIKE TO GROOVE	Cew MOO 3 [[]
40 BONNING MAUD LAND	Profile-(HROFT 271) (7)
40 Restory Sings	Fourth Bone (17) TFLS4 (SRD)
TOD 20 AL	DIIAAC

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IN ANOTHER PLACE AND TIME

			3 FEBRUARY 1990
		5 • 5	NGLES
		Records to be featured on this week's Top Of The Pops	
		WEEK : 4) Panel sales compared to last week +8 %	15 a 36 a 1 a
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THE BIGGEST recent imports include, in competition against her UK newie, the now US issued ner ok newie, me now US issied, and hot ogain thanks to a brand new sparsely burbling sinuous DJ Mark The 45 King B-side remix. LISA STANSFRED All Around The World (US Arista AD1-9929); again gif wailed though less instantly punchy AD 1-9929); ogan gin work though less instantly punchy jangling BLACK BOX I Don't Know Anybody Else (Italian Groove Groove Melody GGM 8909); previously little known 8909; previously little known though now suddenly massive chunkily lurching girl cooed (hottest in its B-side **Wingete** House Remixes) **A'ME LORAIN** Whole Wide World (US RCA 9099 1-RD); from last year but now sizzling (ahead of UK release on Suprome Records) French Kiss, Ride On Time and other such rece it grooves

Dance

other such recent hit grooves woven **OUT OF THE GRDINARY** Play It Again (The Los Ninos Mix) (German Abfahrt ZYX 6199R-12); excellent property soufful guys sung property soufful guys sung logging **SHABAZZ** Glad You're In My Life (US RCA 9148-1-RD); **Ye Kid K** ropped but otherwise similar smash follow-up, hot in its **Deve Morales** US mixes

hough promoed here wanyard SYRT 8) witho TECHNOTRONIC Get Up! TECHNOTRONIC Get Up! (Before The Night Is Over) (Italian New Music NNX 250); Sucho Latino-ish (including some birds) lovely lushly swaying ambient QUADROPHENIA Paradice (Italians New Ace ACE Send Lengt (1999) (Judy Length Parolisis (Jildian Nav Age AGE 301)): solidly nogged old Indiversity (Jildian Nav Age AGE Riykin SK (2021); Naice Shared Statistical (Company) (JICR 011) Statistical (Company) (JICR 011) Statistical (Company) (JICR 011) Statistical (Company) (JICR 011) Statistical (Solid) Statistica

nport) TONY SCOTT The Chief Champion CHAMP 1022), and in 12-inch the Larry "Mr Incort" Macan Fingers" Heard mixed speedily pulsed but unhurried gin doodled late Seventies jazz-funk doodled late Seventies jazz-tunk favoured hough also haunting. Pacific State-ish MONDEE OLIVER Stay Close (Fourth & Broadway 1/2 BRW 162): Lea Reed classic remaking strongly updated still languidly spoken, rapping Soul Sisters and "doo do-doo"-ing Caren Wheeler and Claudia Fentuine transated IMME I MORGAN and Claudia Fontaine supported JAMIE J MORGAN Walk On The Wild Side (Tabu Walk On the Wild Side (Tabu 655596 6); again sexy girl muttered, though oystercatchers rather than whippoorwills warbled this time, still ambient, beefily tripping SUENO LATINO Luxuria (BCM Records BCM 379

Luxina (BCM Records BCM 379) XI; Seeñe Lattino-ith (by the same producers) currently trendy ingredients filled, girl gasped moodily cantering **MORINAS** Hazme Soñar (BCM Records BCM 380X); "LIME" Louie Vege remixed beety bassine summed intelle score of the statement Yegs remixed beefy baskine pumped simple sports shifting south jarl worned KMMESHA HOLMES Love Me True (Kool Ka/Big Life KOOL-T-510); Techentranet soutcated similar jitter/ keping hip house HI TEK 3 featuring TA KID K Spin That Wheel (The Brothers Organisation 1:28 OKG 1, via The Table Recard Campany/ BMG); orginally while lobelled last summer in a hard to find private adding, and now out filly last summer in a hard to find private edition, and now out fully at the same time as their now \$100 (FG edition, and now out fully based jittery timping **SHUTUP AND DANCE** 5678 (GTI Records GTI collbreak (Korins **PARADO** Salbreak (Korins Records R2, via O1–2224, 10-34) **Based** interviation and a 10-34 Rese is gasping punctuated unhumed jerkily loping twittery ALTERNATIONS Feel It For You (RCA PT 49304); here Norman Cook remixed more lightly skittering normal pigent skiftening grand piano jangled and **Esther Phillips**-ishly quavered Italo house **ESTER B**

The Pleasure Of The Music (S and M 12 SAV 105, via Pacific): DJ RINEGADE & MC MINT I's DJ RINEGADE & MC MINT I's My Thing (Body Rock 12BRX 5, via Jet Star); Soul II Soul-ish diaktiv janjara angenerativ jiggling pleasant slow TERE TERENCE TERME O'ARBY TO Know Someone Deeply Is To Know Someone Softhy (CBS TERNT Q6); hotter than the Nigol Wright remixed dated beefly bas bumped jagy back To The Groove (Swingbeit Mixi Official A-side, Norman Code remixed James Breven bast chinked gifts coded jitlery SHARATAK Better Beitre Bit (Plandry P 7.65)

(Polydor PZ 65). Probably more for the pop end of the market are the already well received Dan Hartman 1978 disco classic remaking simple enthusiastic remaking simple enthusiastic YELLI Instant Replay (The Rebound Club Mix) (Fanfare Records 12FAN 22); AI Groon Record Just Avg (1) there are a set of the set of the set of the set of the Total U.S. Interventing old Fahlmore I region UEAO (Irea). The set of the set of the set of the Hard Const AV (1) the set of the Hard Set of the set of the set of the Hard Const AV (1) the set of the (Mute 12 MUTE 106); limited edition interestingly unusual slow tugging dense deep southern Stear-cum-Country flavoured instrumental PRIMAL SCREAM Loaded (Creation Records CRE 070T, via Rough Trade).

Due to a printing error, a line was missed in last week's column. To clarify, **61L SCOTT-HERON** Space Shuttle (Castle Communications GILUT-002) is a new recording and not a 1978 revival as implied.





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New recordings underpin WEA's 'serious' classical commitment

by Nicolas Soames

WEA MAY still buy more establish-but the main emphasis now will come from its new recording pro-

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



music for social reasons — so that a few of us can talk about it at dim-ner parties," says Dickins. "If that ner parties," says Dickins. "If that were the case, we could afford to make a small loss.

"We have taken a very con We have taken a very commer-cial decision. We are going into classical music to become the mar-ket leaders and to make a profit. And although we are told that it takes time to establish a classical label and that overnight success is more difficult than in pop, we tend to make a profit sooner rather

tend to make a promotion account than later." Undefining the serious commit-ment to the medium, Dickins points to the experience of Ramon Lopez to the experience of Ramon Lopez to the Angle PolyGram, "When to the expenence of Ramon Lopez at EMI and PolyCram, "When Ramon came to WEA, his first step was to take it successful. Having done that, he felt he wanted to make it into a 'real' record company and that meant having a clas-sical label. And Ramon does not do things to come third or 10th. "But you have to be in the mar

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

"These acquisitions have meant all in past recordings, however, there will be similarly significant in-vestment in the future — in new re-

vestment in the future — in new re-cordings." But WEA was continuing to talk with a voraity of labels, he says, it had a number of offers from in-dependents, but the company was not prepared to buy onything juice to build up repertoins. Due to build up repertoins to build up repertoins. Detroit the same service of the same footholds in france with Erato and footholds in France with Frate and footholds in France with Frate and footholds in France with Frate and for the same. Dickins comments, to li in other important notional

make sense, Dickins comments, to fill in other important national gaps. Discussions are taking place with labels in the UK, Eastern and Western Europe, and Japan. "The idea is not to stockpile with

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



BILL HOLLAND: WEA'S LIK classical general manage

catalogue because that is one part

catalogue because that is one part of our ignow that needs filling. "But these catalogues will act as a catapult. The real competitive edge will come from the new re-cordings. That is what will really take our classical programme into the Nineties.

Dickins also sees WEA's classical Dickins alto sees WEA's classical operation as being largely Europe based, matching Sany Classical, which has gone to great trauble to centre its activities in Hamburg. This will not, however, affect Nonesuch, the imaginative maver-ick label which has been somewhat

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

The reorganisation means that Bill Holland, WEA's UK classical general manager, will report di-rectly to Fran Nevrkla, WEA's director of commercial and business affairs.

As a former violinist with the LSO (under Previn) and the English Chamber Orchestra he knows clas-Chamber Orchestra he knows clas-sical music as well as anyone in WEA, and is keen to turn the pro-ject into a success — and Dickins will be closely involved. "The team of people who will be responsible for the classical labels or and _into failure," remarks

Nevrkla. The performance of WEA Nevrala. The performance of WEA as a company over the past five or six years in the pop world will be matched by substantial gains in classical market share, he adds.

This will be achieved in a num-ber of ways. Much store is being ber of ways. Much store is being placed by the new recording pro-gramme— "The Four Seasons will not be among our first releases," promises Dickins— though details of the main directions will not be

of the main directions will not be revealed until the Spring launch. Marketing will also play a vital role. Dickins, along with many others, is convinced that there is a large, neglected classical music market. It was this that helped to sway the WEA board to invest in classical

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

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

the opposite of growing up. It was the class you wanted to get out of at school. But these people have changed now." "I think I will act as a kind of

guinea pig for the marketing oper-ation. I may go to Bill and say that I don't think we are reaching certain kinds of people. I may say, look, we do this for Prince, why can't we do it for our classical art-

They may be naive questions, but in WEA, we are prepared to do things in a different way. The classical company will not be seaclassical company will not be seg-regated from the rest." One of his first tasks, he ac-

knowledges, is to persuade the dealers and the music industry gen-erally that WEA is not just another American company looking for a

 American company looking for a fast buck from classics.
 WEA regrets that until the for-mal lounch in the Spring, Teldec and Eroto product will not be available, and there will be only limited stocks of Nonesuch. Al-though March has been stated as the li unch month this is now under consideration in order to ensure that all product is correctly in place at the time of launch.

R F V F W

Dufourt, Ferneyhough, Harvey Holler. Erato ECD 88263 Kurtag, Birtwhistle, Grisay Erato ECD 88263. Both played by Ensemble Intercontemporain Boulez, Full-price.

Two year important Two very important contemparary music recordings in the avant-garde vein, offering, in parkular, significant works by composers who are not well represented on record. The first compact disc has Brian Ferneyhough's Funerailies Versions I and II and Jongthon larvey's magnificent tape piece Harvey's magnificent tape prece Mortuous Plango, Virus Mortuous Birtwhistle's ...agm ...br Birtwhistle's ...agm ...br voices and two groups of instru-ments; and music by Gyorgy Kurtag, a leading Hungarian com-poser. Tough, but rewarding. Specialist

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

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

Symphony No 2 The Resurrec-tion, Mahler. Philharmonia Chorus, Philharmonia Or-chestra, Elisabeth Schwarkopf, Hilde Rossi-Majdan, conducted by Otto Klemperer, EMI Studie CDM 7 69662-2. Mid-price. Notable for a number of ressons.

Firstly, it offers the Ressurction symphony on one CD - 79 min-utes 21 seconds. It is a bit of a squeeze, but all credit to EMI for anaging it. Secondly, it is not simply a commercial idea, but a noble performance, produced by Walter Legge as Mahler was just beginning to attain the status he now holds. The sound is not quite so full holds. The sound is not quite so full as on recent recordings and the general pacing not as lessrely or settled: understanding of Mahler's lines has changed in 30 years. Cer-tainly worth stocking and it will be attractive not only to buffs intersit-time Mahler buyers pleased to find the work on one dire the work on one disc. NS General interest

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TALENT



MATHILDE SANTING: two lips

Dutch courage

by Gareth Thompson DESPITE THE stream of proble

that beset the recording of her new LP — problems that climaxed with her departure from WEA — Dutch singer Mathilde Santing is both determined and confident for the fu-

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

some recommendations from band member Rolf Hermsen, and are sparsely accompanied by the sen-sitive arrangements of Mimi Izumi Kobayashi

Kobayashi, But, given the range and depth of Santing's voice, one wonders if she would prefer to sing her own compositions: "I would obviously compositions: "I would obviously find it hard to write decent lyrics in English, and although I may devote more time to my own songs vote more time to my own songs, essentially I just like singing really good songs. There is such a big dif-ference between mediocre and good tracks." Her frustration and disappoint-ment at the break-up with WEA is

evident even though she is able to remain logical about it: "This end-less belief that record companies interfere with creative artists is a myth. They simply don't know myth. They simply don't know about creative artists or music so they can't possibly interfere with them. I set very high standards for the work that 1 put out and in the end the situation just became unmanageable. "I don't see the attraction of h

T don't see the othershown of how-ing a correr recording music their my heart init'in. Obviously leveld like to make a libyselling adbust toker plans it have in mad, soch ar recording with a big band or archertra. I believe I con keep the quality in my work without lossing. Possible future projects include recording witholems songs and looking for suitable poems to fit music to. One such chempt was

HEAVY METAL ALBUMS

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

Philip Lanch's exquisite polein is in For Now Or Always. Santing will continue to plough her own creative furrow regardless of the potential that more obvious commercial angles would create. After all, as the says: "Can you im-agine being famous for something you couldn't stand the sound of warrall?" selfe

Something happens

by Andrew Martin

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

Releasing a debut single on a Glaswegian independent to ac-claim in 1983, the band then reclaim in 1983, the band then re-corded an eponymous album in early 1985. The latter bombed. With a £2,000 pay off from Chrysolis in hand they then em-barked on a shoe-string tour of the US their for early and a string tour of the US, their fans acting as promoters

along the way. A novel approach to touring – but Del Amitri and the orthodo approach never seem to meet. Th saga continues: returning to the UK in late 1987 they sign to A&M then fly back to the States to record an album; scrap if and fly home; record Waking Hours; release it; critical acclaim again follows

cal acclaim again follows. They story does not end there. The first single does well, the sec-ond does not. The third, however, promises much, last week Nothing Ever Happens sat at number 23.

A lesser man than Justin Currie would crack under the strain of these tribulations. Yet the sanguine Scot brushes such defeatest senti ments aside. "Ignorant, blind deter mination" is Currie's creed.

Faced with a single-buying pub-lic with dance, rap, metal and bland pop as staples, he is, characteristically, philosphical about Del Amitri's commerciality.

"What's happening is that people are buying dance records because they are out there danc-ing. The collapse of the live circuit

Ine collapse of the live circuit has facilitated that. But I can't com-plain because I like to dance." What he does object to, how-ever, is the "pigeon-holing" of mu-sic. "It's all rock'n'roll really. As far the concentrate where and the second test of the second test of the second test of the second test."

Sic. If 3 oil rock nroll really, As for as I'm concerned, we're not necessarily excluded." It would be a gross injustice if they were. Waking Hours is after all a compelling, Pretenders cum Dylan-esque record with a sar-deric adverse. donic edge.

donc eage. "I believe we have never releas-ed a record we have not been in-tensely proud of," confirms Currie. Now Del Amitri are due to set out on a major UK tour, following up a series of college gigs late last year. "Th

at was not quite the level we wanted to be at. The venues weren't great — this will be a bet-ter version of what we did then." Currie promises. Ultimately, it will not be patience or determinations that rewards Del Amitri — it's hard to ignore blatant telent

Sweet Sugar

DERFORMANCE

THE BIGGEST selling album artist of last year in Italy was not Ma-donna or Michael Jackson. It was aonna or michael Jackson, if was in fact the home-grown talent of **Zucchero 'Sugar' Formadari**. The man dubbed the Joe Cocker of Italian music made his first ap-

pearance in the UK this ma porting Eric Clapton at the Albert Hall and, having played at most of Italy's stadia he handled the ocasion with consumate ease. Aided by the beautiful tones of

backing vocalist Liza Hu Zucchero was faultless as he r

backing vecality Lina First, Second Text, Second Lina First, Second Text, French Markell, Second Second and Second Second Second Second Second Effect Generative Derformance. Effect Generative Second sity of styles.

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

Not the most imagin formances but one that certainly pleased his hall of fans and will onlinue to please them tonight, tomorrow, next week ... NICK ROBINSON

Ride on time

THE GUEST list at the Astoria was The GUESI list at the **Astoria** was noticeably long for young Creation hopefuls **Ride**, indicative of an in-dustry "buzz". They've stirred up interest by performing some stun-ning live shows and releasing a peach of a debut single: Chelsea Girl.

Like the Telescopes and My Bloody Valentine, they use the unrestrained power of guitars to cre-ate a psychedelic haze, through which they drive their gentler, more subdued vocal meladies. At times the guitars recall Hendrix; their hoircuts and stage presence more reminiscent of the Jesus & Marc Cheir

More reminiscent of the Jesus & More Choin. What gives them the polish that sets them apart is the outstanding drumming, with slick tempo changes and explosive bursts of excitament. Manufacture the set of the changes and explosive bursts of excitement. Most of the "guests" spent the rest of the evening twit-tering excitedly, not about the Astoria's inflated bar and cloakoom prices.

Alas, the furore surrounding



ZUCCHERO FORNACIARI: not on Italia. palatable

Ride deflected some of the atten-tion away from We Are Going To Eat You.

They certainly allocated more confortable on the large stope. If they have been been allocated more confortable on the large stope. If they are control to the large stope on their pre-Christines show. Nevertheless they are wornly received by the fulgibly Large NetWork and the large stope of the VACHE unquest the fold with the control to the fold with the control to the stope stope of the theory of the large stope stope of the control to the large stope of the stope of the large stope of the large stope of the control to the large stope of the large stope of the control to the large stope of the large

though the "lads" in the band are distinctly "rack" roll". Most of the material from the debut Fersynken album was aired, with Heart In Hand and Eye To Eye sounding particularly good. And the best song of all was Castles In The Air, which has high "single po-tential". This is a band who are set to be around for a very long time.

Reed all about it

FEW WOULD believe that all chemy was credible in this rational age. Fewer still would have ex-pected it to emanate from the flat earth ethos of heavy metal.

Yet Dan Reed Network have proved that turning base metal into

proved that turning base metal into something precious is possible. By taking the basic reference points of the genre — heavily am-plified guitars and a gut-crunching drum beat — this five-piece band from Seattle have added elements considered are the seated base considered anathema to hard rock and its pervading machismo: np-

and its pervading machimes rip-ping funk groce, elaquet, mei-odic songs performed by a bord whose only Anglo-scano mether I having sitred up a hormst i red of interst with last year's data di-bum, the sing was delivered with Stam, produced by ex-Chimen N. Redgan: was delivered with a set Dan Red opant from the melec of Aerosmith/Faces clanes. Their pro-



at pasta dish — something more musically

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

Jovi, just ended. It was hardly surprising then that London's shabby **Asteria** brim-med to capacity on the bond's headline postscript to that tour. On stoge the band are closer to Prince than Iron Moiden. Reed and

Inner than Iron Maiden. Keed and his two guitarists sway in loosely-choreographed unison, breaking into high kicks and leaps. Reed himself is a lean, handsome version

himself is a lean, handsome version of Jon Bon Jovi, all tousled mane and angular features, an obvious winner with the large number of young girk at stage front. Trapping through the near hip-hopist World Hos A Heart Too and quickly onto the near hig-hobist World Hos A Heart Too and proceeded to glide and his co-host quickly found their graceve and proceeded to glide along it with astured eleance. assured elegance

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

There be monsters

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

The date - one of a handful of European tour warm-ups — found the foursome ripping into their ma-terial — yet with a certain cool and ossibly without even breaking weat. After their no-fuss entrance possibly they blustered through tracks from the debut Museum album as well as tracks from the Monster Is Big-ger Than The Man mini-LP. Singer and guitarist James Vincent Hall — complete with shorn locks — provided the focus of at-tention as he delved into the psyche of each song, hanging on the words and virtually exorcising them from his soul. The title track of the new album

The title track of the new album showed a balance between the heady whird of the faster songs and the ultra cool of the mellower mo-ments. Half heads down, half dream-like, Monster suggests the band are moving in the right direc-

NICK ROBINSON

Planet whirls

IT'S RARE to hear people laugh out loud at a concert unless things have gone hopelessly wrong on stage. But the chucking at ULU during the set by Internetional Researce was in direct proportion to the humour of their act.

Great backdrop, great logo, great tie-dye T-shirts that change colour with the lights and, most im-

ghed heaver stand and second portanity great long. In in Low With My Social Worker typins the heaver and begin that the second the charts are in dire need of mer-riment "right new, laternalisation methods and the second second methods and the second method second second second of the Tendy res bard-typic methods were listen from the second second second second and the Tendy res and the second second second second and the Tendy reset for the second second second second and in the Tendy's case their feast-nation astered is call things scient nation extends to all things sci-fi

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

ers who flank her. Having started so well, things crashed to earth with a resounding bump when the PA packed up. Twenty minutes later (and with Melissa firmly enscened in the bart the power come back on, and the set is finally resumed.

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



THE TRUDY: au

Dance

King stays in power

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

REPORTS OF the death of Rhythm King as an innovative and exciting force on the dance music scene force on the dance music scene may well, it appears, have been exaggerated. While acknowledg-ing the importance of 1990 as a watershed for the four-year-old label, MD Martin Heath has few fears for the immediate future. "I think the forthcoming S'Ex-ternation of the scally extraordi-

"I think the forthcoming S'Ex-press album is really extraordi-nary," he enthuses. "When I heard it I though, 'Oh thank God, the wage bill is going to be paid for the next yeart." According to Heath, both the label's flaghing artist's Express and Bomb The Bast have found it was ensy to resist abundanian

very easy to resist abandoning Rhythm King's unique atmosphere and signing elsewhere. Both have also developed considerably over also developed considerably over the last year, with a new look S'Express focussed on a singer and concentrating firmly on songwrit-ing above samples. And Bomb The Bass has broadened into a proper band - with two vocalists, a qui tarist, keyboard player and drum-

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



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

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

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

To this end the label has estab-lished a new production company

Rhythm King Productions - to chase work for its new producers and remixers. Notable recent sucand remixers. Notable recart suc-cesses include the pairing of Wil-liam Orbit and Mark Moore to re-mix Prince's Batdance single, and remixes on records by Kym Mazelle and BAD by London club Dubdet in Lark DJ Judge Jule's.

DJ Judge Jule's. According to Daliela Salih, who joined Rhythm King as assistant to Martin Heath and has now been given the task of establishing the given the task of establishing the new outfit, Rhythm King Produc-tions will be sticking by the label's core philosophy of staying close to the underground and seeking talen above experience. It is current-ly working with talented London DJ duo The Boilerhouse Boys. With the main label concentrat-ing on star artists, Heath has also

recently brought in Michael Perch from Rough Trade to run an off-shoot label — Outer Rhythm. It will concentrate on releasing the sorts of interesting, underground dance tracks that might be considered of failure if they came out on Rhythm King itself.

King itself. Recent Outer Rhythm releases from Sheffield outfit The Forgemosters and Canadian act How To House may have scraped the edges of the top 100, but the Outer Rhythm system, as Perch de-scribes if, only requires a release to break even to be considered a success.

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

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



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

MUSIC WEEK 3 FEBRUARY, 1990

	The fast freed index. Curry & R. Carged by	MADCHESTER RA	4 ²⁴ Huppi Monders France (12-14C-2428) [12-14C-2428] [12-14C-2488] [12-14C-2488] [12-14C-2488] [12-14C-2488] [12-14C-2488] [12-14C-2488] [12-14C-2488] [12-14C-2488] [12-14C-24888] [12-14C-248888] [12-14C-248888] [12-14C-248888] [12-14C-248888] [12-14C-248888] [12-14C-2488888] [12-14C-2488888] [12-14C-24888888] [12-14C-2488888888] [12-14C-248888888888888] [12-14C-2488888888888888888888888888888888888	43 25 SECONDS TO COMPLY 43 25 Stive Bullet 44 56 Eric Clanton 44 56 Eric Clanton 44 50 Eric Clanton 44 50 Eric Clanton	VN TRAIN (COME AND TAKE	47 45 The Storth CINNAMON Biodiffik Review (12)REV 34, (BMG)	49 35 Electronic Forder Ford Mark 11 Mark 12 M	50 29 BUTTERFLY ON A WHEEL MercyPhonogram MTH01815 51 46 The Strate Scotts Colto/WHAT THE WORLD IS WAITING FOR 51 46 The Scotts Scotts		53 am Jour DUN LOUR EAST ISS BERRINISAL	MAMMA	as 189	58 57 HICHER THAN HEAVEN VegNet 1230EP 101800	59 00 LOVE ON LOVE E.Zee Posse/Dr. Muhquake Meer Protein/Krgin (ROT3/12) (P)	60 M HERLAND -A-FRI-CA- Contempol Chronic COURTS Contempol Chronic COURTS CO 61 34 DEFINITION 61 benear Micro Berling	
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LIVE CONCERT 22ND MARCH,	LONDON TOWN + COUNTRY CLUB.	TICKETS FROM USUAL AGENTS	7, 12" FEATURING LAMBADA REMIX, CD CASSETTE AND LIMITED EDITION	DOUBLE A-SIDE SINGLE.	CBS 652355.87	36 44 HELLO MEATZANIIM WEATZANIIM	37 21 LAMBADA C45650117(12:4550118)[0]	AE BACK TO ME Jackson EN TO YOUR HEART	40 20 THE MAGIC NUMBER Beg like Towny Bay But HITI JUNT	VELVE • • • • • • • • • • • • • • • • • • •	I Image: Section of the sectin of the section of the section of the section of the sec	tan isoni jub jäsener (ilt 18.000 fr) (ilt 8.000 fr) Jub soni kelles) Oute is Oule for Markings Marking Markings Markings Markings Marking	3WOCENO
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US TOP FORTIES

SINGLES

-	_		
1	1	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
2*	8	OPPOSITES ATTRACT, Poula Abdul	Virgin
3.		DOWNTOWN TRAIN, Rod Stewart	Warner Brothers
4	5	TWO TO MAKE IT RIGHT, Seduction	Vendetto
5.	11	JANIE'S GOT A GUN, Aerosmith	Geffer
6	9	I REMEMBER YOU, Skid Row	Atlantic
7	7	FREE FALLIN', Tom Petty	MCA
8	(2	PUMP UP THE JAM, Technotronic	SBK
9	8	JUST BETWEEN YOU AND ME, Lou Gramm	Ationic
10	4	EVERYTHING, Jody Walley	MCA
11.	15		Reprise
12"	13	PEACE IN OUR TIME, Eddie Money	Columbia
13*	20	DANGEROUS, Roxette	EMI
14	16	TENDER LOVE, Boby Foce	Solor
15*	19	TELL ME WHY, Expose	Aristo
16*	22	ALL OR NOTHING, Mill Vanili	Aristo
17*	30		A&M
18"	26	WE CAN'T GO WRONG, The Cover Girls	Copitol
19*	23		Epic
20	12	LOVE SONG, Tesla	Geffen
21	10		Allontic
22.	28	PRICE OF LOVE, Bod English	Epic
23"	34	ROAM, The B-52's	Reprise
24	25	WAS IT NOTHING AT ALL, Michael Damian	Cypress
25	14	WHEN THE NIGHT COMES, Joe Cocker	Copital
26*	32	NO MORE LIES, Michelle	Ruthless
27	27	KICKSTART MY HEART, Molley Crue	Elektro
28*	36	I GO TO EXTREMES, Billy Joel	Columbia
29*	37	C'MON AND GET MY LOVE, D.Mob	FFRR
30	18	I'LL BE GOOD TO YOU, Quincy Jones/Charles/Khan	Qwest
31	21	DON'T KNOW MUCH, Linda Rorstadt	Elektra
32*	40	TOO LATE TO SAY GOODBYE, Richard Marx	EMI
33	17	RHYTHM NATION, Jonet Jackson	A&M
34	29	BACK TO LIFE, Soul II Soul	Virgin
35*		SOMETIMES SHE CRIES, Warrant	Columbia
36		WOMAN IN CHAINS, Tears For Fears	Fontana
37	24		Music Factory
38*		NO MYTH, Michael Pern	RCA
39*		BLACK VELVET, Allonoh Myles	Atlantic
40*		LOVE WILL LEAD YOU BACK, Taylor Dayne	Arista

A REPAILS

-	-		
1.	2		Virgin
2	3		Aristo
3	1	BUT SERIOUSLY, Phil Collins	Afonic
4	5	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
5	4		Columbia
6	7	COSMIC THING, The B-52's	Reprise
7		PUMP, Aerosmith	Geffen
8		FULL MOON FEVER, Tom Petty	MCA
9*		BACK ON THE BLOCK, Quincy Jones	Qwest
10	12	DANCE!YA KNOW IT!, Bobby Brown	MCA
11	10	STONE COLD RHYMIN', Young MC	Delicious
12	11	CRY LIKE A RAINSTORM, Lindo Ronstadt	Elektro
13*	15	SKID ROW, Skid Row	Atlantic
14	9	HANGIN' TOUGH, New Kids On The Block	Columbia
15	14	DR FEELGOOD, Motley Crue	Elektro
16*	20	SOUL PROVIDER, Michael Bolton	Columbia
17	16	JOURNEYMAN, Eric Clopton	Duck
18	18	REPEAT OFFENDER, Richard Marx	EMI
19*	24	TENDER LOVER, Bobyfoce	Solar
20	22	KEEP ON MOVIN', Soul II Soul	Virgin
21	17	STEEL WHEELS, Rolling Stones	Columbia
22*	23	LIVE, Kenny G	Arista
23	21	HEART OF STONE, Cher	Geffen
24	19	SLIP OF THE TONGUE, Whitesnake	Epic
25'	28	PUMP UP THE JAM, Technotronic	SBK
26"	26	THE BEST OF LUTHER, Luther Vandross	Epic
27*	27	THE END OF THE INNOCENCE, Don Henley	Geffen
28*	34	JIVE BUNNY - THE ALBUM, Jive Bunny & The Mastermixers	Music
30	35	LOOK SHARPI, Roxette	EMI
30	30	AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skyywalker
31	29	PRESTO, Rush BAD ENGLISH, Bod English	Atlantic
33*	38		Epic
34	33	CUTS BOTH WAYS, Glorio Estefan	Epic
34	33	FLYING IN A BLUE DREAM, Joe Satriani THE GREAT RADIO CONTROVERSY, Tesla	Relativity
35"		THE GREAT RADIO CONTROVERSY, Teslo THE LITTLE MERMAID, Soundrock	Geffen
36.	31	NEW KIDS ON THE BLOCK, New Kids On The Block	Walt Disney
3/	39	GREATEST HITS 1982-1989, Chicopo	Columbia
39	36	TRASH, Alice Cooper	Reprise
40	37	THE SEEDS OF LOVE, Tears For Fears	Epic
-	3/	The seeds On LOVE, lears for Fears	Fontana

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

A	L	B	U M W	٨		F
T	H	E	W	E	E	K

A & R LP REVIEWS

TANITA TIKARAM: The Sweet Kotar With Tikab / A darker from the developing tolant lends to be somewhat thin on melody, and dangd lytoch has the soveral good point on this LP. Not least of which are the arrangement, and the source of the source of the performance of the source of the source of the performance of the source of the source of the performance of the source of the source of the source of the performance of the source of the source of the source of the performance of the source of the source of the source of the performance of the source of the source of the source of the performance of the source of the source of the source of the performance of the source of the performance of the source of the

THE MISSION: Carved In Sand. Mercury/Rionogram & &225511. Buterfly: On A Wheel proved again that behind The Mission lurks a whole legion of fors hungry Too cim combined with their joly good blokes approach which soves them for appaaring too dour. They have en't really moved on the langh don't appear too often A clear big seller.

Cat Stevens

The Provential of the provided of the terms of the terms of the tercord company, markening company, intended to be entrely inoracid, was nonetheless copable of being misconstrued. Music Week regrets the nature of the reweek regrets the nature of the review, which it accepts was whally inappropriate in the circumstances, and applogues for any offence which may have been coused.

IAN HUNTER/MICK RONSON: (YU: Onc), Mercury 538 973-1. A prelide to their upcoming UK tour, tunter-foruson here deliver; their est faits. The long: Women's Iduation ition, How Much More Ceni Toke, and Ceol are scittifiliang sites: a molicitation of the advance of the advance that desreves better than to longuish undiscovered on the sheves. BPM

GUIREOYS A Bit Of Whon You Foncy. Pardpanone YCS 7335. These songs have earnt these boys their bread and buffer on the low there's no knocking some of the the some of the there's no knocking some some of the there's no knocking some of the the some of the the some of the the the some of the some of the the the some of the some of the the some of the the some of the some of the some of the some of the the some of the some of the some of the some of the the some of the some of the some of the some of the the some of the some of the some of the some of the the some of the the some of the some of the some of the some of the the some of the some of the some of the some of the the some of the the some of the the some of the the some of the the some of th

FINITRIBE: Crossing 10k. Finitlex/One Little Indian. TPLP 24. Having begun their career on their own Scottish Isbal Finitlex, the demons of the sample and cut-up technique have linked-up with One utitle Indian. By adding a little imagination, humour and attrasphere to their dance beat, Crossing 10k becomes an impressive creation rather than just fired old rhythms and samples. Built In Monster is the prime example. NR

STOCKIT

The BUZZCOCKS Peel Sexuence Allium. Stronge Truit SFRCD108. It write: Peel Sexion Album. Stronge Fruit SFRCD108. It was an all high batter machinely laten by rather than Lainch releases. They've now become eminenty calcelable stress, a fot helped by Buzzcocks calcelation takes in four sexions from September 78 to May 79 and captures speehed? Buzzcocks calcelation takes in four sexions from September 78 to May 79 and captures speehed? Buzzcocks calcelation takes in four sexions from September 78 to May 79 and captures speehed? Buzzcocks calcelation takes in four sexions from September 78 to May 79 and captures set and you which wild over 11 by and the sexion and you entered calculare Valuers.

CASSANDRA COMPLEX cyberpurx. Play It Again Som. BIAS 148. Distribution: APT A supprisingly rounded and emotive I/ from the home of Electric Body Shop Boys, Deneche Mode and even INXS at parts. A great deal more maintenam and pop orienteded than previously imagined. A quick rethink on the marketing Complex with some well desaved commercial success.

MARY GOES ROUND. 70 Sans The Sky, Livey Art. Danihus, Imm MY, Innew Rosedhiboo Idale Livey Art yo, Herriso Touching Pop² movement in Fronce; thus of loss, the term does accurately sums up. Many Goes accurately accurate accurate accurately accurate accurate accurately accurate accurate

STURA JUNCOSA: One Thing: Fradmanetal Records. SAVE 77. Distribution: APT. Sylvics proviout cutting with SWA and Leaving Trains have seamed here the name and this, here second solo cutting could be the one to bring her to the eltention of a wider cuttence. The mode Jweng from the metal dock Wat Coest and the metal back Wat Coest on key of the second and any limitations in her voice are compresented from by her diff frist in Fibrourband with where the second in Fibrourband million or brock the record.

MELVINS: Dama, Topela Records, TOPLP 7: Melvins anginghi hall know Seattle and are credited with intelexanity the likes of Nirvana and Mudhovery, bash of hangs but them is a moth mare sorage noise. Given the layout of the cover, if hand to see which make the this is not turniby imporant. The music is fore may of melli and anyong and the Toshike vocas round i and parkets, they from John Peel so the involudes a deserved nick. SEBADOH: The Freed Man. Homesteed. HMS 145, Distribution: Southern Co-Diracture Data Sebadah, another in the Co-Diracture Sebadah, another in the Co-Diracture Data Daniel Johnson/Lof Far bedroom. DY gutar minimales: 32 tracks deep. The Freed Man will be an unistenable mass to the many infandie, balentes et — but mass with an uncarnity touching atmosphere and red human touch, and overfail to others. Limited subdo overfail to others. Limited subdo

ABANA BA NASERY: Close: Accusite Recordings from Western Keryo. Globe Style OKB 052. The music induty of Keryo has not really been topped by the purveyors of world maic, and although the album is not exactly of the country, gives a far inscriduction into its music. It is a callertion of accusite, gives a far inscriduction into its music. It is a callertion of accusite, gives a far inscripting sound of fante better. It could catho an

KATIE WEBSTER: Two Fisted Mamel Alligator Al 4777. This, facile Webster's second album, occupies similar territory to her world winning debut on encyoned Mamphin sout. This time howoned Mamphin sout. This time howoned Mamphin sout. This time howone, the blend is more confident, and Webster allows herself more room to stretch out. This is tough, upfront, good humourde R&B with on measing.

MACHANIC MANYEUKE. Cooking Vinyl. Cook 025. Machanic Manyeuka has come from teaming to play maio on porrispect good langer, makinake ords with different bands including zmbabwé i hor band. The Fore Brothens. He works as a water in a restaurant, bat on the album teacher of the software of the software which those who are into good music will find soothing to listen to an Sunday references.

VARIOUS: This is The Big One. BIGA D2. Since it moved into dance music in early 87, Big One's major success so far has been Longay D's trendsetting This Is Ske and Longay's lough production sound dominates this double IP. As when the sleeve notes admit, this is even the sleeve notes admit, this is spartialing collaborations with Cutmatter MC, makes this an impressive lobel sampler.

THE CHURCH OF RAISM. The Church Of Raism. Creation CREUP 057. Distribution: Rough Trade/Cartel. Creations fait back index of ventous libels plas a Strox-berry Switchblack. Don't aspect Creationshipte gainers op but a mutry, instrumental back drop instead, like a cheap Hommer Horzer. In file music ritidal religion atales. Psyche IV are masters, by default — if they were are senous in the first pace.

EAR SAY: Martin Aston, Adam Blake, Kirk Blows, Russell Brown, Ola During, Leo Finlay, Duncan Holland, Paul O'Mahony, Nick Robinson, Gareth Thompson and Ian Watson.

Reviewed by David Giles

SINGLE OF THE WEEK

BLUE AEROPLANES: Jacket Hangs. (Ensign (12) ENY 628). As featured on the Music Week CD featured on the Music Week CD two weeks ago, Blue Aeroplanes are set to soar away through the clouds with this dazzling gem. Mu-sically, the song is built around a massed guitar riff that has that leg-endary. Smoke On The Water-ish endary, Smoke On The Water-isin endary, Smoke On The Water-isin feel to it, while the spoken lyrics can only be described as "rock po-etry", consisting of various puns on "suit". The B-side, one of Rodney, is Allen's post-Bragg love songs, is also highly recommended. This is ig to be a hit!

ANCIENT BEATBOX: Raining (My Eyes Are Filled With Clouds). (Cooking Vinyl (12) FRY 014). Clossic pop-soul number from the Paul James/Nigel Eaton team, which incorporates dance-floor influences and adds some dishinct Eastern touches around the voice of Shiela Chandra, and some trange rhythmic vocal effects.



ONIONHEAD: For Niceness (EP). (Fairweather (12) FRIEND 001), Excellent debut from a Birmingham quintet who spent last year supporting an array of indie lumin aries, although these four tracks go in search of a classic rock sound. somewhere between the early Stones (particularly the first song, Search Party) and REM. Ruminating, the second number, features some delightful ripples of guitar all of which bodes enormously well for the future

RAW UNLTD: Romeo & Juliet. (Desire (12) WANT20). Debut from a Liverpool dancefloor outfit that combines some inventive instrumental samples with the rap-ping of DJ/actress Bianca Neva, who manages to impart outland-ishly banal lyrics without a trace of couse accent. Worth checking out r the clever production the

JOHNNY CLEGG & SAVUKA: Cruel, Crazy, Beautiful World. (EMI (12/CD/T) EM 120). Welcome return for one of South Africa's brightest musical stars. The playing is as beautifully understatproying is as beautifully understat-ed as ever, except for a notably funky burst of guitar in the middle as Clegg starts to sound like Robert Smith! He has waited far too long or chart success.

BEATS INTERNATIONAL Dub Good To Me. (Go! Beat (12) DD 39]. Possibly Norman Cook's finest moment since leaving the Housemartins. The A-side is a dub version of the SOS Band classic Just Be Good To Me with Sic Just be Good to the winn Grange Hill star Lindy Layton on vocals. The 8-side features two raps by RPM, the latter of which is called Invasion Of The Estate Agents. The forthcoming LP should erestina.





banal lyrics

years heralds a return to th classic pop approach of their early Eighties hits like Everything Counts in contrast to the electro beat obsession of recent recordings. The song itself is heavily to the fore here, and strong enough, perhaps, to furnish the band with their first

BOB DYLAN: Political World. (CBS (12) 655643 7). Fairly dull track from the Oh Mercy album which only serves to highlight the difference between Daniel Lanois' superb production skills and the bankruptcy of Dylan's songwriting. The guitars chug away pleasantly, but the singer has little more to im-pact than the fascinating fact that we're l iving i

BEN MAYS: X-Rated. (Desire (12) WANT 21). One of the be dance records around, from a Chi dance records around, from a Chi-cago producer working in "ambi-ent house", which on this accasion sounds rather like Jean-Michel Jarre with a dance rhythm under-neath. Punctuated by some sex noises reminiscent of French Kiss (hence the title) and one or two xtraordinary b

GALAXIE 500: Blue Thunder (EP). (Rough Trade (12/CD) RTT246). If you enjoyed the sparse, almost naked, feel of Galaxie 500's recent LP then you? Galaxie 500's recent LP then you" appreciate the new version of Blue Thunder, with a freaky sax solo from Ralph Corney, and the Red Crayola and Joy Division cover versions. Too empty for radio, though, and distinctly lacking in



ANDREW CUNNINGHAM: 20 Golden Greats (EP). (Diversity (12) DV 1201). Four fine songs fram one of Britain's most promis-ing singer-songwriters. Here, his warm, houghtful and funny com-positions are enhanced by jush arrangements of instruments, from vi-olins to clarinets and french horns. Definitely to keep on eve

CLATTOWN TROUPE: Real Life. (Island (12) IS 446). The third track to be lifted from last years's Through The Veil album from this Bristial quinter. There are nods to-wards heavy rack which put them in the same inde/rack crossover field as The Cult (whom they toured with recently). Fails to grine on vi-nyl, though; probably better in a live context. **CLAYTOWN TROUPE: Real Life**

ROXANNE SHANTE: Indepen-dent Woman. (ARM (12/CD) USA 676). Shante is one of the more convincing of the feminist roppers despite her almost child-like voice. And this record puts forword a strong, positive message for women over a throbbing, pul-sating rhythm track and some nice orchestral samples.

SILVERFISH: TFA (EP). (Wiiija (12) WIJ 5). Uncompromising though not unlistenable by any means, this London outfit thresh their way through three brutal noise anthems. The title is an acronym for the main track, called Total Fucking Asshole — so don't expect too many plays on the Bruno Brookes show. The B-sides are bet-ter, though with titles like Die, and Driller, this band isn't exactly minc-



TEARDROP EXPLODES: Serio Danger. (Fontana (12/T/CD) DROP 1). A track from the elusive DROP 1). A track from the elusive third Teardrops album, due for "posthumous" release later this year. As eccentric as anything sing the previous two, with Cope squawking frantically over a funky but interfering synth bassline. A little dated, but still containing flashes of genius.

THE TIMES: Manchester. (Cre-ation (12/CD) CRE 071). Hilarious mock-epic anthem to the far from obscure northern town that man obscure northern town that man-ages to namecheck everyone from the Stone Roses to Tony Wilson to 808 State. That may sound par-ochial, but the electro-pop melody is strong enough for plenty of air-play, and you can imagine a future version in which all the local "stars" join in the hymn-like chorus for charity. (What a ghastly thought!)



LISA STANSFIELD: Live To-LISA STANSFIELD: Live To-gether. (Arista (12) 112 914). An-other homoge to the sound of Seventies soul which has got the orchestral parts exactly right. As a song, it's the equal of All Around The World, even if the lyrics are a bit drippy

RED HOT CHILI PEPPERS Higher Ground. (EMI USA (12/T/CD) MT 75). There's only one way to cover a song as might as Stevie Wonder's High as Stevie Wonder's Higher Ground and that's to massacre it Ground, and that's to massacre it. That's what Chilis have done here in their own inimitable fashion, complete with a "speeded-up bit" at the end. Not their finest moment but a velocome relief from the usual bact-licking reverence of cover

MR LEE: Get Busy. (Jive (12) JIVE MR LEE: Got Busy, Live (12) JIVE 231), Re-released due to great de-mand from the clubs after charting briefly last year, and it's easy to see why, the rhythm is so furious and intense that even the most belliger-ent roppers would be outgunned. Added to that, some spiky bursts of piano and nice Public Enemy-vide reneared samples and siren style repeated samples and siren noises stir up a menacing brew.

SINGLES A&R THE OTHER CHART

L	0)P · 20	· SINGLES
1	4	N-R-G	MCA MCA 1386 [1]
2	2	NO MORE MISTER NICE GUY	SAK SAK 4 (E)
3	6	NOTHING EVER HAPPENS	ALM AMA 536 [F]
4	7	HEY YOU The Quintegr	Parlophone R6241 [E]
5	3	MADCHESTER RAVE ON (EP)	Factory FAC142 [7]
6	1	BUTTERFLY ON A WHEEL	Marcury MITH 8 (F)
7		HELLO The Belowed	WEA YZ 424 (M)
8	8	SALLY CINNAMON	Block REV 36 (BMG)
9		COME BACK BABY	Mercury DEN 2 (F)
10		TELEPHONE THING	Cog Sivieter SIN 4 (F)
11	9	HIGHER THAN HEAVEN	Virgin VS 1228 (F)
12		BELFAST Exercy Orcherd	MCA HCA 1292 (F)
13	10	YOU SURROUND ME	Mate MUTEPP (URT)
14		THE RIDE EP	Creation CREO 72 ()
15	5	GETTING AWAY WITH IT	Factory FAC257 (P)
16		HOT LEMONADE	Eband \$5 808 (7)
17		THREE SONGS	Dischard DISCHORD 43 (SED)
18	16	SPACE GLADIATOR	Mute MUTE104 (URD)
19	18	LET LOVE RULE	Virgin America VUS 10 (F)
20		TIME AND SPACE	Beggers Bengeet BEG 240 (W)

CHART COMMENTARY

A new year and a rist of manaeuvring and excitement in the did Oter (Dort — well, the singles section of least dominant) conversibly dered NARCS blackgeons hading to the top do, while their room **Test Balaved** shick methods and the section of the section of the source of the sec-tions allowed selections including the odd topolo the did. Test and the section of the section of the source of the sec-ption final population of the section of the sec-ption final population of the section of the sect spolight and Flesh For Lulu precede their new album, Plastic Fantastic, with the moody rock opus Time And Space. At album level, the action is concentrated on The Sundays

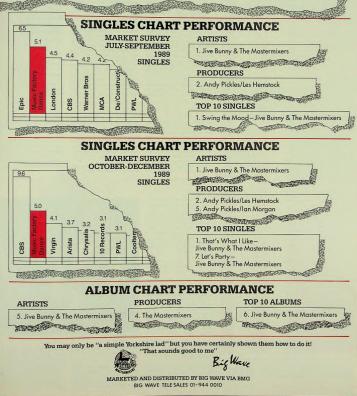
A albumi level, the action is concentrated on the subsety who, amid a barrage of press excitement, arrive at number one with their debut Rough Trade album, the only other new entry coming from bizzne Landon duo **Carter The Unstop-paths Soc Measure** of their worthy blast 101 Demontions hich hits home at 13.

TOP · 20 · ALBUMS

1		READING, WRITING AND ARITHMETIC	Rough Trade ROUGH 148 (VRT)
2	1	STONE ROSES The Store Roses	Silvertone OREUPSt2 (*)
3	2	WELCOME TO THE BEAUTIFUL SOUTH	Gel Discs AGOLP16 [F]
4	4	WILD! trouve	Mute STUMM25 (VRT)
5	5	BUMMED Heppy Meedan	Fectory FACT223 (P)
6	3	NINETY DDI State	211 2112 (W)
7	10	LIVE AND DIRECT	MCA MCL1900 (F)
8	6	WAKING HOURS	ALM AMA 7006 [7]
9	7	HUP The Wonder Shift	Polyder 8411871 (F)
10	8	VELVETEEN Transvision Yong	NCA MCG000 (F)
11	12	THE REAL THING	Slock/London 8281541 (7)
12	9	DOOLITTLE The Fixing	4AD CAD 905 /
13		101 DAMNATIONS Center The Unstaggebble Sex Monthine	Big Cor ABB 101 ()
14	11	BIZARRO The Wedding Present	ECA PL74302 [BMG]
15	13	HATS The Bloc Nile	Line/Virgin LPH 2 [7]
16	15	CAPTAIN SWING Michelle Shecked	Cooking Very Condex \$38781 (F)
17	14	SNUFF SAID	Warken Paytine PLATLP 10(1)
18	18	SCARLET AND OTHER STORIES	Marcury/Phonogram 8389651 (F)
19	17	JACQUES More Almost	Rough Trade BREL 1 (URT)
20	20	LIQUIDIZER Jeruz Jones	Freed/ENE FOODUPLIED
		Compiled by Music Week from	Gallup Data PAGE 23

FROZOD unity FROZOD unity FROZOD unity FROZOD unity FROZOD unity FROZOD Unity FROZOD FROZ FROZ	* * * THERE FULTINUM * * COURLE FULTINUM * - FULTINUM (900.000 units) (200.000 units)	34 33 SPARK TO A FLAME - THE VERY BEST OF ** 0 Admost P 100	33 29 WILD! * CD Mene STUMM/35	32 25 WELCOME TO THE BEAUTIFUL SOUTH * co The Beautiful South Gel Deca ACOUP 16	31 23 A COLLECTION - GREATEST HITS AND MORE CD COLLECTION - GREATEST HITS AND MORE CD COLLECTION - GREATEST HITS AND MORE CD	30 3) RAW LIKE SUSHI * cp. Gircu/Virgin ClicCut	29 45 READ MY LIPS • CD London 8281(61)	28 26 CUTS BOTH WAYS *** cp Epic 4651451	27 19 LABOUR OF LOVE II * co UB40 DEP Int / Vergin (POEP 14	26 14 HOLDING BACK THE RIVER * CD Procision Org/Phonogram 4220111	25 32 WHEN THE WORLD KNOWS YOUR NAME ** 00 Deacon Blue	24 27 THE RAW AND THE COOKED *** co Invident Cooked to the	23 15 JIVE BUNNY - THE ALBUM *** CD Jive Bunny & The Mastermixers Telever STAR 2290	22 18 TEN GOOD REASONS ***** co PWLHFT	21 20 A NEW FLAME **** cD Eakne WX282	20 17 LIKE A PRAYER ** c0 See WX239	19 24 THE STONE ROSES • CD Startow OREP 502	18 21 VIVALDI FOUR SEASONS • co EMINGE2	17 ²⁸ PUMP UP THE JAM co Swavyed SYMLP1 T	16 13 3 FEET HIGH AND RISING • CO Tommy Bay/Ba Us Dist P1	15 16 Marrika • co ces 463351	est unnow assure utions
17 THAT LOVING FEELING cb		IONS co	¹⁵ Various 15 LAMBADA co	12	18	16 Various	11 Various		10 9 HEAVEN AND HELL • CD Telser STAR 2341	9 7 THE GREATEST LOVE 3 • co Teleor STAR 2284	8 6 Various OF THE 80'S * CD Teleror STAX 2282	7 B DIRTY DANCING (OST) **** cm RCA BL 8448	6 5 DEEP HEAT 1989 • co	5 4 NOW 16! *** cD EMI/Argin/Pel/Gran NOW16	4 3 MONSTER HITS ** CD CBS/WEA/BMG.HITS 11	'S THE HOUSE? • co	2 1 PURE SOFT METAL CD Shirts SM8 996	NO THE HEAT 5 - FEED THE FEVER • CD Teleser STAR 2411	TOP 20 COMPILATIONS		L	
CD: Released on Compact Disc The block based leaves Core © IP Counside by Galap in RV Market Mark and BEC. Trad- polication spin locased activities to Mark baseduaring spin to sta BEC. All spin memory	75 E Simply Red BOOK +++ 0 Bakes SKT27	74 65 PARADISE * co 194/Virgia Dox 81	73 THE HEALER CD. John Lee Hocker & Friends Structure ORELP 508	72 62 BEST OF LUTHER VANDROSS - BEST OF LOVE on Alwerface 4538011	77 R SKID ROW CD Admit: 7819341	70 St London Boys THE TWELVE COMMANDMENTS OF DANCE * CD	69 S Bobby Brown YA KNOW IT! • CD MCA.MCC 6674	68 74 NEW LIGHT THROUGH OLD WINDOWS ** 0 WEAWX200	67 71 REMOTE/THE BITTER SUITE • CD Gran/Fegin HUE6	66 OP PHANTOM OF THE OPERA CO Ready United Project POLH 33	65 57 ASPECTS OF LOVE * CD Ready United Particles 8411261	64 61 PUMP CD Getten WX 304	63 55 MOSALQUE • c0 Gipsy Kings	62 50 RUNAWAY HORSES * cp Virgin V 2599	61 STRONGER * CD EMIEMD 1072	60 40 A LITTLE BIT OF THIS CD Hinflanden \$231591	59 3 BUMMED CD Foction FACT 220	58 ³⁹ ANCIENT HEART ** co WEAWX210	57 RE THE LION AND THE COBRA CD Ensign/Chryselie CHEN7	56 ⁶⁸ FLOWERS IN THE DIRT * co Parlophone PCSD 16	55 47 STORM FRONT * cb cs 445551	

The Big Wave Group congratulate John Pickles and Music Factory for their outstanding success in the last two quarters of 1989



MIN					Å			
KEY A≕Radio 1 'A' list 8⇔Radio 1 'B' list	AADIO BJ KITALE M H W NH	1 4411	RADO	0 1 •k 14.1 5750		ONAL 201 STRES store)	LASI WILC'S CHART	
49"ERS Touch Me (Sexual Version) 4th & B'wey 4 OF US, THE Mary CBS	12	17	1	8	34	33	4	
ADAMSKINRG MCA	-	-	-	-	18	15	12	
AGE OF CHANCE Higher Than Heaven Virgin ALARM, THE Love Don't Come Easy IRS	10	15	3	-	27	19	57	ł
AND WHY NOT The Foce Island	11	13	-8	8	29	26	31	
BABYFACE Tender Lover MCA BASIA Boby You're Mine Epic	6		-	-	15	11 24	90	
BEATS INTERNATIONAL Dub Be Good To Me Go Beat	11	-	-	-	-		-	
BECK, ROBIN Tean In The Rain Mercury BELOVED Hella WEA	8	13	-		18 30	19	- 44	
BIRDLAND Sleep With Me Lazy	5	4	-	-	-	-	-	
BY ALL MEANS Lar's Get & On 4th & B'way CARMEL You Con Have Him London	4	5	-	-	10	19	85	ł
CHER Just Like Jesse Jomes Geffen	19 17	21	AB	AB	45 30	46	, 36	
CLAPTON, ERIC Bod Luck Duck COLE, LLOYD No Blue Skies Polydor	5	11	-	-	28	23	-	
COLLINS, PHIL I Wish & Would Roin Down Virgin	20	15	A	A	48 7	48	-	1
COOPER, ALICE House Of Fire Epic CRT BEFORE DAWN No Living Without You Epic	5	4	-	-	23	-	-	
D'ARBY, TERENCE TRENT To Know Someone CBS DEL AMITRI Nothing Ever Happens A&M	5	8	B	-	32	29	55	1
DICKEY, GWEN Car Wash Total	-		-	-	17	-	-	ł
DIMUCCI, DION Writen On The Subway Walk Arists D-MOB Put Your Hands Together Hrr	12	8	-		21 30	12	-	
ENERGY ORCHARD Belfost MCA	10	12	-	-	21	15	63	
EURYTHMICS, THE The King And Queen Of Americo RCA	16	19	1	8	40	38		
EVERYTHING BUT THE GIRL Driving blanco y negro E-Z POSSE Love On You More Protein	-	-	-	-	17	18	69	
FINE YOUNG CANNIBALS I'm Not Satisfied London	-	-	1	-	23			
FPI PRDJECT Going Back To My RootsBeggers Benquet GORDON, LONNIE Happenin' Al Over Again Supreme	21	17	-	- A	32	17	32	ł
GRAMM, LOU Just Between You And Ma Atlantic	-	-	-	-	29 16	29	-	
HALO JAMES Could Have Told You So Epic	22	21	-	A	48	47	6	ł
HENLEY, DON The Last Worthless Evening WEA	-	-	-		12	- 16	-	
H-FACTOR I Love You IRS HOUSE OF LOVE Shine On Fostens	13	15	3	-	13	16	-	ł
JACKSON, JANET Come Back To Me Breekout	8	6	8	 A	45	42	45	1
JONES, QUINCT I'll Be Good To You Qwest KAOMA Dancando Lambado CBS	6	22	-	-	29	42	-	
KRAVITZ, LENNY I Build This Gorden For Us Virgin USA	5	-	-	-	9 21	- 15		
LATINO, GINO Welcome Hrr LIES DAMNED LIES You Wos't Forget Ma Sires	-	-	-	-	23	23	-	
ULLOUIS Colled You Her	7	6	3	-	20 35	18	16	
MANTRONIX feet WONDRESS Got To Hove Capitol MARTIKA More Then You Know CBS	22	23	-	A	45	45	15	
MAZELLE, KYM Was That All It Was? Syncopate	8	11	-	-	39 13	34	33	
McCARTNEY, PAUL Put It There Parlophone MEGADETH No More Mr Nice Guy SBK	4	5	-	-	13	5	13	
MIDNIGHT OIL Blue Sky Mine CBS	12	- 25	8 A	-	-		-	
MINOGUE, KYLLE Tean On My Pillow PWL MORGAN, JAMIE J Wak On The Wild Side Tabu	21	-	-	-	-	-	-	
NEGRA, MANO King Kong 5 Vingia	6	-	-	-	- 15	- 22	-	
NEW KIDS ON THE BLOCK Hongin' Tough CBS	17	19	A	Ā	40	41	2	
O'CONNOR, SINEAD Nothing Compares 2U Ensign	20	17	A	A	39	34	3	
PAIGE, KEVIN Don't Shut Me Cut Chryselis QUIREBOYS, THE Hay You Parlophone	19	21	-	- A	25	22	14	
REA, CHRIS Tall Me There's A Houven WEA	5	-	-		13	- 9	- 51	
REED NETWORK, DAN Come Bock Boby Mercury ROB 'N' RAZ Got To Get Aristo	-	7	-	-	29	30	51	
RONSTADT/NEVILLE All My Life Belore SEDUCTION Two To Make It Kight A&M		-	1	-	19 28			
SKID ROW 18 & Ula Afanic	7	-	E	-		-	-	
SMITHEREENS, THE A Gid Like You Enigma SOMERVILLE, JIMARY Mighty Real London	4 23		-	-		- 42	-	
STANSFIELD, USA Live Together Aristo	18	7	A		42	10		
STEWART, ROD Downlown Troin Womer Bros SYBIL Wolk On By PWL	14	23	AB		44 30	44	43 39	
TECHNOTRONIC feet YA KID K Get Up! Total	-	-	-	-	25	-	-	
TERRY, BLAIR & ANOUCHKA Ultra Modern. Chrysolis THEY MIGHT BE GIANTS Bethouse in Your Soul Bektro	-	-	-		16 7	-	-	
UB40 Here I Am (Come And Take Me) DEP International	11	12	8	-	36	39	47	
WATLEY, JODY Everything MCA WORKSHY I Saw The Light WEA	-	-	-	1	24 18		1700	
WRECKS'N' EFFECT Jucy Motown	9	11	18		25	21	30	
WRIGHT, BETTY/GRAYSON HUGH How Boxt Us RCA TELLI Indon's Replay Fostore			-		11 36	- 28	24	
TELLI Indon's Replay Postere ZEVON, WARREN Spiendid Isolation Virgin	-	7	-		36 20	17		
	1.000		100		1.0	1000		

AIR DIAV

A more detailed playint breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 583 9199 extr 263. Records are eligible for the grid if they of are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as manifored by Radio 1's Romeo computer or c) are featured on 11 or more current ILR playlists (A & B lish).

AIRWAVES

Midem hears it loud and clear: harmonise now!

by Bob Tyler CANNES: A call for harmonisation of copyright legislation across Eur-ope has been made by Jomes Gor-don, managing director of Radio Chyde, who warns of a "broadcasters' tax haven if cross-border radio

en' tax haven if cross-barder radio were to begin'. Specking of the Midlem radio conference (radio sans frontiers), Gordon highlighted the different and called for UK levels of cocyright to be brought down to the lowest curpeon level. He sold: "By con-trast, the record companies would with all levels to be raised to that trans-frontier broadcates will set up outside the UK in countries where trans-tronter broadcasters will set up outside the UK in countries where they get the best deal. This would create the broadcast equivalent of off-shore tax havens."

Gordon pointed out that of the 12 members of the EC, only seven have signed the Rome Convention.

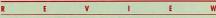
He compared the French agree-tine with the UKs. Transc gradied the forme Convention 1987, the protection 1987, the protection to recording mode in france. British you contrast gradient protection to recording mode in france. British you contrast gradient wave published in a Game Convent-county with during data and a strange of the strange of the former Convention in 1976, it too you tuxenbourg table data and a strange of the strange of the former Convention in 1976, it too you tuxenbourg table data and a strange of the strange of the former Convention in 1976, it too you tuxenbourg table data and a strange of the strange of the strange of the strange of the strange with the strange of the strange of

tornance." As most record companies are multi-national Gordon would like to see the principle of one common fee extended overseas. "There is little logic in not charging broadcasters

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

in the US, charging them 0.25 per cent in Australia and rising across Europe to seven per cent in the UK." He added that in the US "if all

the radio stations had to pay for playing records, half would cease to make profits."



SNUB TV: for DEF II, BBC2. Jan-uary 22. Produced and edited by Brenda Kelly and Peter Fowler. AT LAST, back for a second 10-week series, this third programme shows that SNUB TV has continued the non-approach approach that characterised the first series.

Keeping away from the personal-ity-laden presenter format most other music shows tend to favour,

R

R

SNUB continues on its delightfully deadpan way, and, excepting some short interviews, relies on the music to carry the show.

to carry the show. Generally, songs are allowed to reach their entire length, which is a refreshing change, with gimmicky graphics and camera work kept to

Kelly and Fowler have widened the scope a little for this series, yeer-

E

ing away from the strictly indie scene to include black and dance acts like rapper MC Buzz B and KLF.

KLF. Such heavy reliance on the bands and music to do all the work just might have its problems though: are there enough musically and visually the state of the subset of the bar. interesting octs to sustain a half-h show for 10 weeks?

SARAH DAVIS

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

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

SIR RICHARD Attenboroug chairman of Capital Radio, told chairman of Capital Radio, told shoreholders of the annual general meeting that "1989 was a very suc-cestful year for the group, with sub-stantial growth in advertising rev-enues, cash and net asset." He re-ported a capital gain of £12 den Konn disposing of a hoding in the Builder Group and annuanced the spring Jounch of a separate rate card for Capital Gold.

RADIO BORDERS, the only sto tion that broadcasts to both English and Scottish audiences, opened on January 22.

TYNE TEES TV's music pro-gramme Barcelona — A Musical Extravaganza, directed by Gavin Taylor, won the Gold award in the Long Form Video Category at the



ERIC CLAPTON: playing the blues with Radio One

International Film and Television Festival of New York

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

non-stop music from CDs on the Astra satellite alongside Murdoch's Sky TV. Sky Radio is charging a slid-ing scale of fees for the service determined by the power of the car-rier's transmitter. Automated equip-ment will allow local advertisers to insert advertising up to a maxi of 90 seconds per hour.

Fifty years of alternative radio

by Bob Tyler

LUXEMBOURG ADIO has been providing a radio service for UK lis-teners for more than 50 years. Luxembourg's programmi drew UK listeners away from the BBC in their thousands when it was set up in 1934, providing ligh American-style commercial pro-gramming that was far more di gettible than the character-build

gestible than the character-build-ing fare prescribed by Lord Reith. Luxembourg had a simple but successful formula: find out what the audience likes but is not being allowed to hear; broadcast fro overseas and support the whole venture with advertising from cli-ents who cannot advertise on the ents who cannot advertise on the domestic radio network. Luxem-bourg had another heyday in the days of the seaborne pirates of the mid-Sixties. It was one of the most influential stations along with Radio Caroline and Radio London The station's image at that time had The station's image at that time had definite teen appeal: it published the Fab 208 fan magazine (208m Medium Wave is the long estab-lished Radio Luxembourg freuency). When Luxembourg re-opened

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

by the Music Publishers Associ-

ction. Since then Radio Luxembourg's programming has rarely stood still. Although today the station is over-shadowed by Radio One and ILR, it still cuts an edge with its conte it shill cuts an edge with its contern-portary music programming which is put together by 29-year-old jeff Graham. He formats the output to a tight and simple playitid of bobu 80 singles and 30 albums. The singles are selected from four lists. Top 40, Moving Up, New Releases and what Graham calls "going down but not dead". Graham genuinely likes to bad at the fors-cent of the second at the forsgenuinely likes to be at me loc front of music trends — a look through a week's playist (available in reception at Luxembourg's Lon-don offices in Hertford Street any bis commitment to

don othces in Hentford Street any-time) proves his commitment to playing the music not the artist. Radio Luxembourg, like its half-sister Atlantic, operates without the controls and regulations of other UK broadcasters. The station is able to utilise the benefits of fullable to utilise the benefits of tuil-scale sponsorship — and does so quite successfully. Currently Luxem-bourg has a major sponsorship deal with the national clothes retailer C&A and, during the run up to the school exams, the ex-Radia One DJ Mark Page prese nted o special show offering advice spon-sored by a publisher of exam notes. Actual commercial spots are



MAURICE VASS: We take spon

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

little 30-second slots; that's why we take sponsorship seriously." Vass explains why Luxembourg is a success: "We make a business out of night-time radio. We have the hours when other stations are just making up time." He also thinks that Luxembourg is badly represented on audience surveys "People forget that when our per-"People forget that when our per-centage reach is shown we are only broadcasting for a third of the time that other stations are." The audience is spread over a wide area of Europe — the station reaches Ireland in the west and well into the old Eastern Block countries, an area which Vass is outlence of 3.5m per weak. For the UK he largets the station at 16-25 year olds. 25 year olds. The station's latest develop

aken it onto the Astra Satel lite, taking it, via cable into 1m homes in Scandinavia. Joint sales and news operations are also b ostablished

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



R F T ۸ T 1 0 N P L

MFM Radio

MFM IS the product of Marchen Sound's frequency split last Marche The Wirral and Runcorn have recentry been added to the old trans-mission area of mid-Shropshire and north Wales and programme controller Paul Mewies now asserts that MFM "covers the North-

PLAYIIST

The station operates three playlists. Alisted records, which currently in-clude Neneh Cherry and Sydney Youngblood, receive 20-25 plays a week. The emphasis is heavily on chart single- and t singles and new releases featured contemporary gold

records from 1985 onwards. Specialist shows also have a contemporary flavour. Alice Moss presents the Rock Show on Satur-day evenings, while on Sunday Phil Roberts surveys the indie scene and Ray Rose plays soul. Roberts features local tolent, often drawn from demo topes.

PRESENTERS

PRESENTIES Mark Thorburn takes MFM lis-teners away from the overnight link, with Marcher's AM station at 6 am, followed by Daragh Carcoran, at 10 am. From 2 pm to 6 pm the station's head of music Trevor Jones hasts while Phil Roberts presents from 6 to 10 pm.

AUDIENCE

target audience is

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

THE INDUSTRY

Relations with the industry are gen-erally satisfactory, with good ser-vice on extra records for the two stations but Mewies feels that bigcity stations get more attention. However, "word's getting around that we are no longer a small sta-

STU LAMBERT

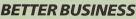
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3 FEBRUARY 1990

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TOP · 75 · ARTIST · ALBUMS

ARTIS

	-		Land	-	
1	210	BUT SERIOUSLY ** Phil Collins (Phil Collins/I	** tugh Padgham)	C-TCV 2628	rgin V 2620 (F) CD:CDV 2620
2				Islan	d ILPS 9948 (F) /CD.CID 9948
3	39	HANGIN' TOUGH * New Kids On The Block	Mourice Storr)	CI	IS 4608741 (C) 4/CD-4608742
4	NEW	THE VERY BEST OF CA Cot Stevens (Samwell Sm	STEVENS	Isle	and CATV 1 (F)
5	712	JOURNEYMAN * Eric Clopton (Russ Titelm		Dack/Warner Brothe	rs WX 322 (W) C/CD:9260742
6	910	AFFECTION ** Lisa Stansfield (Coldcut/I	amper/Morris)	Aristo	210379 (BMG) 19/CD:260379
7	1013	THE ROAD TO HELL * Chris Rea (Chris Rea/Jon	* * Kalivi	WE	A WX 317 (W)
8	816	ENJOY YOURSELF ** Kylie Minogue (Stock/Ait	**		PWL HE 9 (P) 9/CD HFCD 9
9	519		t	Cepitol CITCESTU 2103/CD	
10	1211	THE BEST OF ROD STE Rod Stewart (Various)	WART *	Warner Brothe	
T		LOVE SONGS O Dionne Warwick (Various	1	BMG Ent/Arists	
12	27 19	HEART OF STONE Cher (Peter Asher)	1		in WX 252 (W)
13	11.42	CLUB CLASSICS VOLC	NE **		rgis DIX 82 (F) CD:DIXCD 82
14	4 2	Soul II Soul (Jazzie B/Nel READING WRITING & Sundays (Sundays/Ray Sh	ARITHMETIC	Rough Trade ROU ROUGHC 148/CD:RC	
15		MARTIKA O Martika (Michael Jay)	ulmon) C	C	S 4433551 (C)
16	12.02	3 FEET HIGH AND RISI De La Soul (Prince Paul/D	NG O	Tommy Bowillia Life	UCD:4633552 DLSLP1 (IVRT)
-	28 5	De La Soul (Prince Paul/D PUMP UP THE JAM Technotronic (Jo Bogaert	e La Soul)		/CD.OLSCD 1 YRLP1 (BMG) /CD.SYRCD 1
			NS C	E	MINIGE 2 (EI
10		Nigel Kennedy/ECO (And THE STONE ROSES @ The Stone Roses (John Les	rew Keener)	C:TCNIGE 2/0 Silvertone	DRELP 502 (P)
20	17.0	The Stone Roses (John Lee LIKE A PRAYER ** Madanna (Madanna/Leo	kie)	C:OREC 502/CI	>:ORECD 502 w WX 239 (W) U/CD:9258442
20	17 45	Madanna (Madanna/Leo A NEW FLAME **** Simply Red (Stewart Levin	nord/Bray/Prince	Elektr	wWX 242 (W)
	1839	Simply Red (Stewart Levin TEN GOOD REASONS Joson Donovan (Stock/Ai	e) *****	C:WX 2420	PWL HF7 (F)
	-	JIVE BUNNY . THE ALB	IM + + +	Tairter STA	7/CD:HFCD7 R 2390 (BMG)
23	15 9	Jive Bunny & The Mostern THE RAW AND THE CC	icers (Mostermio	iers) C:STAC 2390/	CD:TCD 2390
24		Fine Young Connibols (Co	x/Steele/Gift/De		x 8280691 [F] /CD.8280692 5.4633211 (C)
20	3237	WHEN THE WORLD KN Deacon Blue (Warne Live HOLDING BACK THEE	ey/Deocon Blue	C-4633214	5 4633211 (C) /CD:4633212
		HOLDING BACK THE R Wet Wet Wet (Wet Wet W LABOUR OF LOVE II *	et)		m 8420111 (F) /CD:8420112
-	19 9	UB40 (UB40)		DEP Int/Virgin C:CADEP 14/1	D.DEPCD 14
		CUTS BOTH WAYS ** Gloria Estefan (Estefan Ja READ MY LIPS •	r/Cosos/Ostwol		/CD:4651452 n 8281661 (F)
	43 /	Jimmy Somerville (Hague/G	obriel/JessE/Mac	kintosh] C:8281664	/CD:8281662
	31 29	RAW LIKE SUSHI * Neneh Cherry (Various)	TEET LITE A		In CIRCA 8 (F)
31	23 8	A COLLECTION - GREA Borbra Streisand (Various		C:4658454	5 4658451 (C) /CD:4658452
32	2514	WELCOME TO THE BE/ The Beautiful South (Mike WILD! *	Hedges]	C:ZGOLF 16/CI	
33	2915	Erasure (Gareth Jones/Mike Se	unders/Erosure)	C:CSTUMM 75/CD:0	
34	3314	SPARK TO A FLAME - T Chris De Burgh (Various)	HE VERY BEST C		
35	3513	ADDICTIONS VOL 1 * Robert Palmer (Various)		C:ICT 9944	1LP5 9944 (F) CD.CID 9944
36	30 5	THE SINGLES 1969-197 The Carpenters (Daugherty/Co	3 rpenter/Corpenter)	C.CAM63601/C	
37	38 20	WE TOO ARE ONE * Eurythmics (David A Stew			74251 (BMG) CD:PD 74251
38	3611	DECADE * Duranduran (Various)		C-TCDDX 10	WIDDX 10(E) CD.CDDX 10

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×	39 A GILDED ETERNITY Loop (Paul Kendoll/Loop)	Situation Two SITU 27 (VRT) C:SITC 27/CD:SITU 27CD
ORAS	40 3412 Level 8EST *	Polydor LEVTV 1 (F) C-LEVTC 1/CD:841399-2
ITLE AS	41 DONE BY THE FORCES OF NATORE	Eternal/WEA WX 332 (W) C:WX 332C/CD:9260722
F b	42 41 3 BACK ON THE BLOCK Quincy Jones (Quincy Jones)	Qwest/Warner Brothers WX 313 (W) C:WX 313C/CD:9260202
25 P	43 3921 ALL OR NOTHING/2X2 * Milli Vanilli (Frank Farian)	Cooltempo/Chrysolis CTUP 11 (C) C.CZTUP 11/CD:CCD 1695
RDAY	44 48 8 Electric Light Orchestra (Jeff Lynne/Varia	T.L. TTID AND STORE
	45 4018 THE SEEDS OF LOVE *	Fontano/Phonogram 8387301 (F)
	46 4911 Chicago (Various)	Reprise/Warner Bras WX 328 (W) C:WX 328C/CD:9261072
EIVE VITAL	47 5481 THE CREAM OF ERIC CLAPTON ** Eric Clapton/Cream (Various)	Polydor ECTV 1 (F) C:ECTVC 1/CD.833 519-2
RMATION	48 5222 ADEVA Adeva (Smock Prod./Paul Simpson)	Cooltempo/Chrysolis ICTLP 13 (C) C.ZCTLP 13/CD.CCDLP 13
DN	49 43 8 The Shadows (The Shadows)	Polyder 8415201 (F) C:8415204/CD:8415202
TS' A-Z	50 46 4 The Corpenters (Dougherty/Corpenter/Corp 51 4415 The Sensual WORLD * 51 4415 Kate Bush (Kate Bush)	EMI EMD 1010 (E) C:TCEMD 1010/CD. CDEMD 1010
	52 4213 Sydney Youngblood (Claus Zundel)	C:TCEMD 1010/CD:CDEMD 1016 Circo/Virgin CIRCA 9 (F) C:CIRC 9C/CD:CIRCD 9
48 LEVEL 42 40 19 32 LONDON 8075 30 19 32 LONDON 8075 30 19 MADONNA 30 51 MADONNA 30 52 McCATNET Rud 35 36.50 McCATNET Rud 35	53 3715 GREATEST HITS * Billy Ocean (Various)	Jive BOTV 1 (BMG)
31 MARTINET, Paul. 15 62 MACATINET, Paul. 56 36,50 MELUVANEU	54 5674 APPETITE FOR DESTRUCTION ** Guns N' Roses (Mike Clink)	C-BOTC 1/CD.BOCD 1 Geffen WX 125 (W) C/WX 125C/CD:/124148-2
30 NEW KIDS ON THE 46 BLOCK 31 5 O'CONNOL Sineed 57 AM 47 O'CEAN BBy 53	55 4714 Billy Joel (Mick Jones/Billy Joel)	C85 4656581 (C)
40 FRUMER CAST 45	56 68 19 FLOWERS IN THE DIRT * Paul McCartney (Various)	C:4656584/CD:4658582 Parlophose PCSD 106 (E) C:TCPCSD 106/CD:CDPCSD 106
40 FALMER Esbert 35 34 • PRANTOM OF THE 16 OFEA 46 25 EEA Ove 748 11 ECHARD CH 41	57 EE THE LION AND THE COBRA Sinead O'Connor (O'Connor/Maloney)	C:TCPCSD 106/CD:CDPCSD 106 Ensign/Chryselis CHEN 7 (C) C:ZCHEN 7/CD:CCD 1612
22 SPADOWS The 49 38 SAMPLY RED 21,25 30 EDW 21	58 5947 ANCIENT HEART ** Tanita Tikaram (Peter Van Hooke/Rod Ar	C:ZCHEN 7/CD:CCD 1612 WEA WX 210 (W) C:WX 210C/CD:WX 210CD
	BUMMED	gent) C.WX 210C/CD.WX 210CD Factory FACT 220 (P) C.FACT 220C/CD.FACD 220
31TWAR! 8ad 10 -74 STONE ROSES, file 19 -53 STEESAND, Berlen 31 -54 SUNDAYS 14 -59 TEAKS FOR FEARS 45	60 40 4 Discrete Street	C.FACT 220C/CD.FACD 220 Hrr/London 8281591 (F) C:8281594/CD.8281592
34 SUNDATS 14 39 TEARS POR FEARS 45 TEOINOTIONIC 17	61 51 13 Cliff Richard (Various)	C:8281594/CD-8281592 EMI EMD 1012 (E)
73 The Christian 3 47 TELARAM Tasks 58 74 TURNER Tas 9 UB40 27	62 5014 Belisda Carlisle (Rick Nowels)	C:TCEMD 1012/CD:CDEMD 1012
23 VANDBODSS Lotter 27 55 wET WET WET 26 41 Sydley 52 0 18	OZ ³⁰¹⁴ Belinda Carlisle (Rick Nowels)	C:TCV 2599/CD:CDV 2599
10 18 3yerey 32	63 5511 MOSAIQUE Gipsy Kings (Cloude Mortinez)	Telistor STAR 2318 (EMG) C:STAC 2398/CD.TCD 2398 Geffee WX 304 (W)
-	64 61 16 PUMP 0 Aerosmith (Bruce Fairbairn)	Geffen WX 304 (W) C.WX 304C/CD:9242542 Really Liteful/Parleter 8411261 (F)
	65 5721 ASPECTS OF LOVE * Original Cast (Andrew Lloyd Webber)	Really Useful/Polydor 8411261 [F] C:8411264/CD:8411262 Really Useful (Relation ROL M 21 (F)
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vice al \$2.00 in more.	67 7148 REMOTE/THE BITTER SUITE Hus And Cry (Goldberg/Biondolillo/Kane NEW LIGHT THROUGH OLD WINDO	Grca/Virgin HUE & (F) C:TCHUE &/CD:CDHUE & WS * WEA WX 200 (W)
	68 74 43 NEW LIGHT THROUGH OLD WINDO Chris Rea (Chris Rea/Jon Kelly)	C:WX 200C/CD:243841-2
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00 units) a for combined unit soles of LPs, Cas-	73 EE John Lee Hooker & Friends (Various)	Silvertose ORELP 508 (P) C:OREC 508/CD:ORECD 508 MOGINIE DIT 81 (F)
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10	377	DEEP HEAT 5 - FEED THE FEVER Various (Various)	Telstor STAR 2411 (BMG) C:STAC 2411/CD/TCD 2411	SINGL
2	4	PURE SOFT METAL Vorious (Various)	Styles SMR 996 (STY) C:SM/C 996/CD:SMD 996	RELEA
3 :	6	WARE'S THE HOUSE? Various (Various)	Stylus SMR 997 (STY) C:SMC 997/CD.SMD 997	VIDE
4 :	10	MONSTER HITS * * Various (Various)	CBS/WEA/BMG HITS 11 (BMG) C:HITSC 11/CD:CDHITS 11	SELL THRO
5 .	10	NOW 161 * * * Various (Various)	EML/Virgis/PolyGram NOW16 (E) C:TCNDW16/CD.CDNOW16	SINGLE
6 :		DEEP HEAT 1989 Various (Various)	Telster STAR 2380 (BMG) C-STAC 2380/CD:TCD 2380	CHAI
7 .	56	DIRTY DANCING (OST) * * * * Vorious (Jimmy lenner/Bob Feiden/Vorious	RCA BL B6408 (BMG) C.BK 86408-CD-BD 86408	MAS
8		NO 1'S OF THE 80'S * Various (Various)	Talatar STAR 2382 (BMO) C-STAC 2382/CD-TCED 2382	IF IT'S
9 :		THE GREATEST LOVE 3 Vorious (Various)	Takter STAR 2384 (BMG) C-STAC 2384/CD TCD 2384	See ca
10 1		HEAVEN AND HELL . Meatloof/Bonnie Tyler (Jim Steinman)	Telessr 5TAR 2561 (BMO) C:STAC 2361/CD (TCD 2361	See cal

TOP · 20

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10 12	THE 80'S ALBUM OF THE DECADE Various (Various)	EMI EMTVD 48 (E) C:TCEMTVD 48/CD-CDEMTVD 48
12 11 27	THE CLASSIC EXPERIENCE * Various (Various)	EMI EMTVD 45 [E] C:TC EMTVD 45/CD:CD EMTVD 45
13 16 40	THE BLUES BROTHERS (OST) Various (Various)	Aifentic K 50715 (W) C:K 450715/CD:K 250715
14 18 25	PRECIOUS METAL Various (Various)	Styles SMR 976 (STY) C.SMC 976/CD SMD 976
15 12 35	THE PREMIERE COLLECTION * * * Vorious (Various)	Really Useful/Polydor ALWTV 1 [F] C:ALWTC 1/CD:837282-2
16 13 5	REGGAE HITS VOL 7 Various (Various)	Jetstar JELF 1007 (1/E) C-JELC 1907/CD-JECD 1007
17 15 5	LAMBADA Vorious (Various)	C#S 4650551 (C) C-4660554/CD-4660552
18	NEW TRADITIONS Various (Variaus)	Telator STAR Z399 (BMG) C-STAC 3399/CD-TCD 2399
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EMI pips Warner for last quarter honours

MARTIN BANDIER is not surprised by the news. He points out that in 1989, EMI Music Publishing was top publisher on the US black, 1989, EMI Music Publishing was top publisher on the US black, country and pop charts. "It was a spectacular year for all of our people," he says, adding with a grin: "There are times in your life when whatever you do is right!" Since taking the helm at the unif-ied EMI-SBK lost April, Bandler and Charles Koppelman have di-vided their effort hetween arcon

vided their efforts between organising the new company and signing and marketing new acts. Their most conspicuous successes to date have been Lambada and New Kids On The Block, those Osmonds for the Nineties currently heading the UK chart. "Their first record failed and the

heir first record failed and the second was on the ropes when someone I won't name at CBS call-ed us and asked for our help. We ed us and asked for our help. We invested heavily in marketing the band and the record became a hit," explains Bandier. For 1990 EMI Publishing and

htt, exposed For 1990 EMI Publishing and SBK Records (the joint venture be-tween Koppelman-Bandier and tween Koppelman-Bandier and EMI Music) are offering Wilson Phillips, a duo comprising the daughters of Beach Boy Brian Wil-son and The Mamas And The

For the first time EMI has overhauled Warner Chappell in Music Week's market share chart. Dave Laina talks to the company's vice chairman Martin Bandier . . .

Papas' John And Michelle Phillips Papas' John And Michelle Phillips. "If they were racehorses, it would be an unbeatable pedigree," com-ments Bandier, adding that the pair were "highly sought ofter with CBS, MCA and other major record companies in contention. But they rec-ognised a certain cachet in being with a new record by the record label." a new

Matthew-Walker: the Lengnick challenge

by Nicolas Soames IN THE closing weeks of last year, quite quietly, the old classical pub-lishing firm of Alfred Lengnick was bought by Robert Mathhew-Walk-er, classical director of AVM Recer, classical director of AVM Re-ords. It is a separate venture for him and, after 30 years in the rec-ord industry as well as a journalistic career, something of a departure him too

tor num too. He bought the company for a variety of reasons, not least be-cause Lengnick publishes music by Robert Simpson and Malcolm Arn-Robert Simpson and Malcolm Arn-old — composers he has known personally for many years. "I am not going to make a for-tune, but the chance to look after

their music was too good to miss, explains Matthew-Walker. explains Matthew-Walker, "I couldn't bear the thought of them going to someone else." Matthew-Walker is acutely aware of problems for classical

ers, such as photocopying, publishers, such as photocopying, the fact that fewer people now actually read music, and that there are many more composers than ever calling for attention. Not all are worth publishing — in fact, only a few desrev the investment. "Photocopying is a fact of life — there is nothing you can do about it," says Matthew-Walker, "All that a publishing it to make the sublish.

can be done is to make the publish-ed edition so good that any photo-copy will seem nasty and inferior." Publishers should also make the most of the literate musical public can be done is to make the publish

most of the literate musical public by advertising olongside new rec-ord releases. Lengnick is support-ing Unicorr-Kanchana's new re-cordings of Elizabeth Macconchy's the first four quartets with ads in music magazines. Matthew-Walker admits that this

Matthew-Walker admits that this work alone will not revive the for-tunes of Lengnick. Founded in 1898 by a German immigrant, it lived handsomely for decades from the British Empire copyright it possessed of the works of Dvorak and late Brahms, some Grieg, early Rakhmaninov and others.

Dvorak went out of copyright as recently as 1957 and the company lost on enormous slice of its income. Lengnick took on a new lease of life from its links with the German company Simrock and some works of Dohnanyi lincluding the Nursery Variations). And Bern-ard de Nevers signed Malcolm Arnold, Robert Simpson, William Alwyn, William Wordsworth and Edmund Rubbra, among others.

Edmund Rubbra, among others. Some of these continue to pay handsome dividends. "Arnold's English Dances probably make as much money as the Planets did when Holst was alive," says Mat-thew-Walker. He intends to add to thew-Walker. He intends to add to those dividends by publishing ar-rangements of the English Dances for brass and military bands. None of those English com-posers stayed faithful to Lengnick.

posers stoyed faithful to Lengnox. T have never known a composer entirely happy with his publishers." he acknowledges. But Matthew-Walker has already lured back Robert Simpson (the 10th and 11th Symphonies and the Quartet No Symphonies and the Quartet No 13); and has attracted Leonard Salzedo and Richard Arnell.

Perhaps one of his most interesting plans is the decision to invest "substantial" sums in recording plans, "I want to enter into an asso ciation with an established classical label to record Lengnick com-posers," he explains. Publishers posers, ne explains, rubinsers have tried to set up their own labels — OUP is one example, al-though the label disappeared. More recently Novello has started a mixed label.

The recording budget will also be used to sponsor reissues of rebe used to sponsor reissues of re-cordings of Lengnick composers which have been deleted. Record-ings are a crucial promotional tool for the publisher, he argues.

Lengnick was bought as a profit-Lengmick was bought as a profil-making concern — it made £80,000 last year — with a layal staff of sizeven, most of whom have been with the company for some 20 years. Yet Matthew-Walker cannot allow it to exist on past achievements. "It is incumbent upon the publisher to always look to the future," he paints aut. He has to the future," he points out. He has taken on Christian Alexander, the taken on Christian Alexander, the young composer who won the Royal Overseas League Prize last year, although he is still in his early hventils. "It seemed scandalous that here was a talented young composer who didn't have a pub-lisher," adds Matthew-Walker.

As far as the new EMI publishing As far as the new EMI publishing operation is concerned, Bandier stresses the speed with which the former EMI and SBK operations have been integrated. "We've tried to learn from other people's mistakes," he says. "Warner Chap-

thed to learn from other people's people and the second second second second second people and second second second second second horse our own head and do things in our own head and the second and the second second second second and the second second second second and the second second second second and and the second second second second secon asked me to work on the project, saying 'you look like you're the only one round here who listens to the radio'."

As a result, Bandier began to fathom the music business: "I was enamoured and baffled by it!" His enomoured and battled by titt ins partnership with Koppelman be-gan in 1975 with the Entertain-ment Co. "Initially, the responsibi-ity was divided with me doing the business aspects and him the cre-ative part," Bandier explains. "But over time he began to think of himself as a lawyer and I became a record producer. Now Charles

record producer. Now Charles and I are total partners." Having ended 1989 on such a bigh note, Bandier predicts that EMI Publishing will stay top of the heap in 1990. "You'll have to get used to seeing us there," he says.

MARTIN BANDIER: There are times when whatever you do is right'



MARKET SURVEY **OCT-DEC 1989**



ALL BOYS MUSIC

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THEIR 50TH ANNIVERSARY 50 TOP TEN HITS THAT IS!

"STARTING ALL OVER AGAIN"

*4TH QUARTER MUSIC WEEK SURVEY

Momentum challenges the 'leave it to us' mentality

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

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

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

"We'd talk about films we had "We'd talk about films we had watched and make suggestions, but it seemed as if the directors, Hart's musical background gives his work visual feedback and a re-freshing feel which he puts down to "using the edit suite like a musi-

"Cutting exactly to the beat all

has the same effect as

the time has the same effect as turning the same drum up — I see the video as another track of the song, a new layer on top of it." Drawn together at the com-pany's newly painted office-cum-studio office ast London's Brick Lane, studio off east London's Brick Lone, the other Momentum directors also have associated day jobs. Andrew Catllin is, so far, best known as a photographer, while Marcus Adams and Craig Morrism of di-recting team MarcusOnMorrison or a choreographer/performer with Meat Beat Manifesto and a set devinger respectively.

with Mean Bean Montresto and a set designer respectively. The company hopes this broad base will give its videos the edge in a business where record com-pany/producer/artist interests can in a then clash — beides allowing so often clash besides allowing it to branch out from promos into

other industry services, even music. "The raison d'etre of the com-pany is much broader than as a production company," comments Catlin.

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

backgrounds." Catlin's first videos are for Brian Adams, Deacon Blue, The Cowboy Junkies and Green On Red — the Inter being Momentum's first pro-duction, while MarcusOnMorrison have elaborately stoged and choreographed pieces for Meat Beat Monifesto and seven new, highly adventurous, MTV indents on their showreal.



A STILL from the MarcusOnMorrison shoot for MTV

Conley tribute leads soul's finest hours

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

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

Among the 17 tracks on volume one are Aretha Franklin's Say A Little Prayer, the Queen of Sau's highest placed solo chart hit in the UK. Also included are tracks from Smokey Robinson, James Brown, Tian Turner, The Drifter, James Brown plus Stevie Wonder's first single Fingerings which topped the US charts in 1953 when Wonder was just 13.

The second volume includes two songs from Otis Redding - Re-spect and Try A Little Tenderness plus more unusual pieces of nos-talgia from The Temptations, Janis Joplin and Randy Crawford. Possibly the most poignant inclusion is The Drifters' Under The Boardwalk, recorded on the eve of the death of lead singer Rudy Lewis. Both videos go out to dealers at

£6.95

Eric and the lads get a good feeling from C5 push

CHANNEL 5 is launching a hea re-promotional campaign for four of its music tilles. The push co-incides with tours by three of the artists and a television appearance by the fourth.

Bon Jovi returned to the UK for the first time since their sell out con-cert in Milton Keynes in August and have been appearing through De-cember and January at the Birm-ingham NEC, London Wembley

ingham NEC, London Wembley and the Glosgow SEC. Channel 5 will be copitalising an this tour by promoting the band's three videos: Breakout, Slippery When Wet and the current hit New Jersey. The company is also giving away a free limited edition ename badge with every Ban Jowi video bought from Our Price — a promotion which is being adverts, and the state of the saidlet. The amenes were price of these saidlet. The

ed in every Cur Price Juliel. The topes were also advertised on the Wembley electric scoreboard. Enc Capoton's 18 nights at the Royal Albert Hall are being sup-ported by competitions and pro-motions acvering Channel 5's com-plation video. The Cremon Vi Eric Clapton. The company is also complementing Lloyd Cole's first solo tour and album by re-promot-ing its video Lloyd Cole And The



Commotions 1984-1989

Commotions 1984-1989. Finally, on New Year's Day BBC. Two screened a documentary on the story of Del Leppard. Channel 5 is following this up in conjunction with Phonogram Records by run-ning a display campaign for the band's Hystem and In The Round/ In Your Face videos across 100 heavy rack spaciolait stores. • Channel 5's new releases for Fabruary include: Face Of May-

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

REVIE

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

Comment: When you consider that Canadian Bruce Cackburn has released 18 albums and received numerous awards, it is surprising that so few people in the UK are aware of his talents. As an observer of social/political issues there are few to compare, with perhaps the exception of Warren Zevon, Indeed, vocally there is anothe deed, vocally there is another strong comparison between the two which this performance vides adds a certain authority to cockburr's messages of concern Cockburr's messages of concern and although not a commandiar figure close up, he certainly has the figure close up, he certainly has the performance from 1981 in this home city Toronto, Becaute concern war it was that Cockburg's concern and and the Cockburg's concern the concern of the cockburg's concern the concern of the cockburg's concern and the cockburg's concern and the cockburg's concern and the cockburg's concern and concerns of the cockburg's concerns of the cockburg's concerns and concerns of the cockburg's concerns of the cockburg's concerns and concerns of the cockburg's concerns of the cockburg's concerns and concerns of the cockburg's concern home cry torono. Because of the year it was shot, Cockburn's recent work is abviously not represented, a pity considering his latest album Big Circumstance. Visually, it is Big Circumstance. Visually, it is somewhat lacking with little im-aginative use of effects. That soid, the roar of the crowd corries it along. Cockburn's wealth of cre-ative work until 1981 is well repre-sented and that alone should provide a taster for a potentially huge fan base in the UK

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



ADAM ANT bursts bock with ADAM ANI bursts back with a new promo directed by Lime-light's Danny Kleinman. Shat in London and described as "a piss-take of all the 20th Century Fox images" the colourful promo for Ant's comeback single presents the former darling of punk with a cripp new image. Atthe and the other the state of new image in striking silhouette performance

CBS move takes CMV in-house

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

CBS stresses that the new arrangements in no way suggest a reduced commitment to video. "The sale of new CMV product

"The sale of new CMV product will be part and parcel of the rec-ord side rather than a separate op-eration," reports CBS director Jonathan Morrish. "The advan-tages of this new arrangement, handling all of an artist's releases

together, are immense." CMV was set up in late 1988, partly to handle re-release of CBS/Fox titles. Its first new releases were from Bros and George Michael.

3 FEBRUARY 1990

HUE AND CRY BITTER SUITE

17 TRACKS OF A C O U S T I C S PLENDOUR AVAILABLE NOW FROM VIRGIN VISION DISTRIBUTION TELESALES ON 01-968 3333 CAT. NO. VVD640 DEALER PRICE 66.95

TOP 30 MUSIC VIDEOS

2 wks	Lost wk	This wik	(Description (Tracks) Timings/Dealer price	
2	1	1	PHIL COLLINS: Singles Collection Completion (14 tracks)/55mit/£6.95	Virgin WD 594
3	3	2	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHE7
5	4	3	WET WET WET: In The Park Live Live (11 tracks)/1ht/E6.95	PMV/Channel 5 CPV 10072
1	2	4	KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£6.25	PWL VHF 9
4	5	5	BON JOVI: New Jersey Compilation (7 tracks)/25min/£6.95	PMV/Channel 5 CFV 08892
9	9	6	PINK FLOYD: The Wall Compilation/Thr 35min/E6.95	PMV/Channel 5 CPV 08762
6	6	7	DURAN DURAN: Decade Compilation (14 tracks)/1 hr 10min/26.50	PMI MVP 99 1197 3
7	8	8	QUEEN: We Will Rock You Live (21 tracks)/1 hr 30mis/E3.47	Music Club/Video Col MC 2032
15	21	9	ERIC CLAPTON: The Cream Of Compilation (18 tracks)/1hr 25min/29.04	PMV/Channel 5 CPV 08902
13	16	10	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VVD 491
8	11	Π	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracts)/20mie/E6.25	PWL VHF3
10	7	12	DANIEL O'DONNELL: Thoughts Of Ho Completion (13 tracks)/52min/E6.95	Telstar TVE 1007
29	13	13	THE SHADOWS: At Their Very Best Live (16 tradis)/1hr/26.95	PMV/Channel 5 CPV 10082
11	10	14	U2: Rattle And Hum Uve (21 tracks)/1hr 36min/E8.34	CIC VHR 2308
23	15	15	NEIL DIAMOND: Greatest Hits Live	CMV 490142
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23 14 19 16	FOSTER AND ALLEN: The Magic Of Stylus Compilation (15 tracks)/1hr ómiv/E6.95 SV 0989
13 17 18 17	BOBBY BROWN: His Prerogative MCA/Channel 5 Compilation (8 tracks)/1 hr/£6.95 MCV 9001
10 12 14 18	IRON MAIDEN: Maiden England PMI Live [15 tracks]/1hr 40min/£8.47 MVN 99 1195 3
16 16 22 19	QUEEN: Rare Live PMI Live [18 tracks]/1hr 30min/£6.95 MVP 99 1189 3
- 20 12 20	ROY ORBISON AND THE CANDY MEN Music Club/Video Col Live (9 tracks)/25miv/£3.47 MC 2000
20 · · 21	DEF LEPPARD: In The Round In Your PMV/Channel 5 Live (14 trads)/1hr 30min/129.04 CFV 08422
· · 24 22	BOB MARLEY & THE WAILERS: Legend Spectrum/Channel 5 Completion (13 tracks)/57min/\$3.47 SPC 00102
· · 23 23	PAUL McCARTNEY: Put It There MPL Completion (23 tracks)/ Thr Smir/£7.65 MPL 4000
30 - 28 24	BRUCE SPRINGSTEEN: Video Anthology CMV Compilation (18 tracks)/1hr 30min/£9.04 49010 2
29 . 20 25	GLORIA ESTEFAN: Homecoming Concert CMV Live (15 tracts)/1br 20min/28.34 49017.2
· · 79 26	HAPPY MONDAYS: Manchester Rave On Virgin Ure (11 tractal/11/r/53.95 WD 538
· · 27 27	TINA TURNER: Nice 'N' Rough Music Club/Video Col Une (12 tracts)/55min/E4.99 MC2014
21 - 28	MICHAEL JACKSON: Making Thriller Vestron CompletionThrife.95 Making Thriller
29	LUCIANO PAVAROTTI Music Club/Video Col Live/Thr 17/mio/E3.47 Music Club/Video Col MC 2003
24 28 - 30	THE WHO: Live Featuring Tommy CMV Uve/mr/£6.95 490282
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2 Raze/Lody J/Secretary Champion CHAMP(12) 228 (BMG)	
4 Lil Louis Hrr/London F(X) 123 (F) GOING BACK TO MY ROOTS	
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THE CACTUS ALBUM 3rd Bass Def Jam/CBS 4660031/4660034 (C)
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31 17 5	DESTINY/AUTUMN LOVE Electro ffrr/London F(X) 121 (1
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33 2 3	MADCHESTER RAVE ON Happy Mondays Factory FAC 242R7 (12"-FAC 242R) [I CAR WASH
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35 📖	Tribal House Cooltempo COOL(X)198 (C
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TOP10 BUBBLERS

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1	LET IT TAKE CONTROL Flowmosters X	L XLS 7 (XLT 7) (W)
2	SEARCHING Robyn Soultown	(SOUL 004) (TRC)
3	DER ERDBEERMUND	S -(6554296) (Imp)
4	ACID ROCK	MMI 8911R) (Imp)
5	MOMENTS IN SOUL	(856209272) (Imp)
6	I FEEL LOVE Corrie Anne/Fox Yourself AVM 7508	
7	LUXURIA	M BCM 379(X) (P)
8	ILLEGAL SEARCH/JINGLING B	ABY m (4473147) (imp)
9	LOVING YOU	to (MWS 017T) (P)
10	MUSICA DE AMOR/AMOEBA	(12R/T 1) (BMG)



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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

Ton Album Aword 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 Ton 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 Clossics 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) Plugger 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) citizes with Charles

CONTACT AVRIL PEYTON OF EMS ASSOCIATES LTD FOR YOUR AWARDS BROCHURE INCLUDING NOMINATION AND TABLE RESERVATION FORMS ON THE MUSIC WEEK 'HOTLINE' 01-437 3665

26 FEBRUARY 1990

KPMG PEAT MARWICK MALINTOC MET UK. MTV, MUSIC TELEVISION OUR PRICE MUSIC PRICORD PRESS W A SMITH SOTO SOUND AUDIO MERCHANDISERS STOY HATWARD TERKY BLOOD DISTRIBUTION THATWARD DISTRIBUTION THATWARD DISTRIBUTION THATWARD DISTRIBUTION THATWARD DISTRIBUTION THATWARD DISTRIBUTION THE DISTRIBUTE — SECTION 550 THE DISTRIBUTION FOR

30 YEARS OF

NEW SINGLES

/ A/B-side / Label / 7" / 12" / "MC" / "CD" / Cat Nos / Extra tracks / (Distributor) / Category	Artist / A/B-side / Lobel / 7" / 12" / "MC" / "CD" / Cat Nos / Extra tracks / (Distributor) / Category /	
	Arise Absole (aber / / 12 / MC / CD / Curros) Externocci (Sunovor) conger	SA7.8 96 teon All my life Boby come to ma Boby come to ma Boby pours with mee
D BASS THE GAS FACE/(Inst) DEF JAM 6556274 MC (Ed Edition (C) Dence/Disco DE US, The MARY/Possessed CBS FOUR QT4 10" Pic Bog (C)	"KISS AMC MY DOC'S/Come Again SYNCOPATE 12XAMCX 1 12" Fic Bag (E) Rap	Bits gets with nee gets Bits bety Bits by me Carol one Carol one Carol one Carol one Come book to me. Creat court, head Come book to me. Creat one Come book to me. Creat one Creat on
DF US, The MAKY/Possessed CBS FOUR Q14 10" Fic Bog (C) ERS SHADOWS/(Inst) MUSICMAN MMPS 7010 7" (P) Donce/Disco	LAST FEW DAYSI KICKS/Hot Torite FONTANA/PHONOGRAM LFD 1 7" Pic Bog Dence/Disco.	Con't live without you
VERSE, Anthony PARADISE LOST//bg CHERRY RED GPO 43 7" Pic Bog GPOT	LFD 122 177 Pc: Bog IP UTTLE BOB THERELL NEVER BE ANOTHER YOU/Never Cry About The Post FULLY #ADICAL TO(187 7* Pc: Bog IP)	Come back to me
TRA 7 Animoly Freedore Costruct Check Freedore Start Freedore Start TER 7 HEAT OF THE MOMENT/Sayanora VIRGIN AMERICA VUS 7 7° Fic Bog	RADICAL T04187 7" Pic Bog (P)	Cruel crary, beaute
VIST 7 12 Re Bog [f] MIGHTY, The POWER/Detroit/Wild And Wonderful (Live) POLYDOR POCS 66	MANILOW, Barry IF I CAN DREAM/Even Now ARISTA 113 025 7" Pic Bog 663 025 CD Keep Each Other Warry/Sweet Life/It's A.410 538 MC Keep Each Other	world
MIGHTY, The POWER/Detroit/Wild And Wonderful (Live) POLYDOR POCS 66 MC Lay Down The Law (F)	Warm/Sweet Life/It's A. (BMG)	Don't know much/m
MCHT, I HE FORCE/Defound His And Honorau (Dee) FOLFOOR FOLS 86 MCI(by Doom Hol Low (F) MAING COLOSSAL MEN, Theo TAKE ME HIGHER/Take Most I Word SIREN SIN 125 7: FC 60 SINT 125 17: FC 60g Annotastilock Doy (h J4) (F) 7, Adom KOOM AT HE TO/Hon MCA MCA 1387 X° FC 80g MCAT 1387 127 FC 80g MCAT 1387 CD MCAT C187 MC (F)	MARROW, Lee PAIN/(Versions) CHAMPION CHAMP 233 7" CHAMP 12223 12" Dence/Disco IRAGU	Energy the allence
T, Adom ROOM AT THE TOP/too MCA MCA 1387 7" Pic Bog MCAT 1387	MARTHA'S VINEYARD OLD BEACH ROAD/Trying Too Hard ROOART/PHONO-	Get bury
	MURACI MURACI MURACI DI SECH ENDITIONE DI Hari RODATIVIONO- GIARA ESTI I 77 Es de Marcina (111 21 72 Es de sene turnol Marci Carl ORARCO I CI SIANCI ME (111 121 72 Es de sene turnol Marci Carl Marci Costalitativione del RECENTIVIONO ESID 81 41 72 153 Marci Carlo Marcina (111 111 2016) MCG 2012 1 72 Fe de Marcina Carl (111 MCC 2012 1 72 Fe de Marcina Carl (111 MCC 2012 1 72 Fe de Marcina Carl (111 111) MCC 2012 1 72 Fe de Marcina Carl (111 1111) MC	Fright Stance
SIA BABY YOU'RE MINE/Masayenode CBS BASH V6 7* Usi Volentine Pack (C) X, Robin TEARS IN THE RAIN/A Hoart for You MERCURV/PHONOGRAM MER 303 7% Res 04 MERC 301 AC (F) MER 303 7% Res 04 MERC 301 AC (F) LE, Regina BABY COME TO MErForever Even CBS 6551220 7* Re bog 6551228	MARTIN, Teddy LOVERS MEDLEY/Iba CLOUDS CLSD 014 12" (JS) MAX Q SOMETIMES/Love Man MERCURY/PHONOGRAM MXQ 2 7" Pic Bag	How on i sopposed I wanno make love .
MER 303 7' Fic Bog MERX 303 12' Pic Bog MERMC 303 MC (F)	MXQ 212 12" Fic Bog MXQMC 2 MC [F]	li con dream
12" Ric Bog 6551225 CD (C)	12" Lid Free Print (E)	Je fame
67 12" Pic Box Berlin PZCD 67 CD Alone in The Night/Hold On (F)	OIL TS 12" Pic Bag CDOIL 5 CD Ltd Edition OIL M5 MC (CI	Je fame Kods Dive logefler Love vill lear vs oper Loven modey
ACK SORROWS, The HOLD ON TO ME/Safe in The Arms Of Love EPIC 6529067	MORGAN, Jamie J WALK ON THE WILD SIDE/Gangster Boogle TABU 6555967 Dance/Disco	Loven modey
KELEY, Pener CKYING IN THE CHAPEL/Colering CAPITOL CL 548 7" Pic Bog	MINACLET ONLINE Text MinAction Cale Market State 5.7 Fr. Bog OIL 15 17 Fr. Bog Text Bog 5.7 Fr. Bog 5.7 Fr. Bog MORGAN, Jamis J WALK ON THE WILD SUPCOmpter Boogs TABU 4555947 Dataset/Disco 7.7 Fr. Bog 5.555943 7.7 Fr. Bog 5.555943 Text Bog 5.555945 Dataset/Disco 7.7 Fr. Bog Dataset/Disco 1.6 Fr. Bog Dataset/Disco 1.6 Fr. Bog Dataset/Disco 1.6 Fr. Bog Dataset/Disco Dataset/Disco 1.6 Fr. Bog Dataset/Disco 1.6 Fr. Bog Dataset/Disco Dataset/Disco 1.6 Fr. Bog Dataset/Disco 1.6 Fr. Bog Dataset/Disco Dataset/Disco 1.6 Fr. Bog Dataset/Disco 1.6 Fr. Bog Dataset/Disco Dataset/Disco 1.6 Fr	Move the moos
ETON, Michael HOW AM I SUPPOSED TO LIVE/Forever Eyes CBS 6553977		Mary More the moon My dot's No thing without you Old beach road Only the low Poin Poin
LE Agoin LEM TOUR TO METOWAY TYPE CES 4551207 77. k top 555122 (CHO PHT BUILTINGHAM CON DATA BY TOUTO DE 10.5 77. k top 555122 61.12 7 fc. top 544720 81 70 Alono in the Najkrisold On (F) CSORROWS, The MEDION TO METOWAY THE INFORMATION CONFERENCE STORE (CSORROWS, The METOD NITH ON ALONG THE INFORMATION CONFERENCE STORE CSORROWS, The METOWAY THE INFORMATION CONFERENCE STORE CSORROWS, The METOWAY CONFERENCE ANTIOL CL. 548 77. fc. top 100, M. MORAN HOW ANT SUPPOSED TO UNFORMET SHOT CONFERENCE STORE TO CAN ALONG HOW ANT SUPPOSED TO UNFORMET SHOT CONFERENCE STORE TO Fix top 5557717 TFT fc. top 5557717 77. fc. top 5557717 77. fc. top 5557717 77.	**OH WELL RADAR LOVE/Stop The World PARLOPHONE CDR 6244 CD (E) **OLIVER, Mandee STAY CLOSE/IVersion) 4TH B'WAY BRCD 162 CD (F) Dance/Disco	Poin
		Portodise lost Political world Power
GG, Jahmy S, SAUUX (2016, CAXY, FSAUTEL WCNLD Gunite Gunite		Pointed world Power Pricipal's office Put it flees Red top hot dust Romeo and juliet Romeo and juliet Romeo and juliet
COOKING VINYL FRY 015 7" Fic Bog FRY 015T 12" Fic Bog (VRE) I OURS I WANNA MAKE LOVE/Version WEA YZ 418 7" Fic Bog (WRE)	*QUEEN B RED TOP HOT SHOT/Gordening LONDON LON 233 7" Pic Bog LONX 233 12" Pic Bog LONCD 233 CD LONCS 233 MC (F)	Red top hot shot
AMPS, The BIKINI GIRLS WITH MACHINE GUNS/Jockyord Bockoff ENIGMA	*RAM JAM BLACK BETTY/ho EPIC 6554307 7" Pic Bog 6554306 1 2" Pic Bog 6554302	Room of the top
BEFORE DAWN NO LIVING WITHOUT YOU/Flogs EPIC 6555854 MC (C)	CD (C) RAW UNITD ROMEO AND JULET/(Version) DESIRE WANT 20 7" Fic Bog WANTX Dance/Disco	Skip to this
LTURE BEAT (CHERRY LIPS) DER ERDBEERMUND/(Vocal Version) EPIC 6556338 Dance/Disco 12* Lid Edition (C)	20 12" Fic Bog (PAC)	Spin that wheel
	ANY ONE OF CANDIDARY SOLUCIN TRANSPORT DESIGN OF ANY	Steamy windows
PECHE MODE FNIOY THE SILENCE/Sbeing MUTE BONG 013 7' Pic Bog 12 BONG 013 12' Pic Bog URT AN, Bob POUTCAL WORLDWing Them Bols CBS 6556437 7' Fic Bog 6556436	REECE YOU'RE MINE/Ibo KOOL KAT KOOL 511 7" KOOLT 511 12" (I/RT) RICH, Bobby DON'T KNOW MUCH/ROOM IN YOUR HEART/ WHITE TR 045 Reggae	Take me higher Taking on the world
12" Rc Bog 6556435 CD" Picture Disc 6556432 CD Ltd Edition (C)	12" (JS) RONSTADT, Linda & AARON NEVILLE ALL MY LIFE/Shattered ELEKTRA EKR 105	Sign to fin Spece sharfs Spin find wheat Start wheat Start wheat Start who was Take me higher Take me higher Takes in the rom Takes in the rom Takes the hear's a hear The rom fore
RYTHMICS THE KING AND QUEEN OF AMERICA/See No Evil RCA DA 23	7" Pic Bog (W)	
RTTHMICS THE KING AND QUEEN OF AMERICA/See No Evil RCA DA 23 7º Fic Bog DAT 23 12º Fic Bog DACD 23 CD [BMG] ALIBUR, CANNEFERTY In The Morring/Sick And Tired ACTIVE 12 ATV	SCOTT-HERON, Gil SPACE SHUTTLE/bo PEAKTOP/CASTLE GILL 003 7" GILLT Donce/Disco	There's never be on
101 12" (P)	003 12" (BMG) *SEVEN INSIDE LOVE/THE THRE POLYDOR POCS 63 MC ID	Think about it Walk as the wild side Walk as the wild side Where were you Where were you Where were you Where were you Where were you Tow couldn't get arm
E YOUNG CANNIBALS I'M NOT SATISFIED/Werside) LONDON LON 252	"SPW Local Control of the Polytop Process As or the control of the Polytop Process As or the control of the Polytop Process As of the Polytop Polytop Process As of the Polytop	We're not making ic onymore
IE YOUNG CANNIBALS I'M NOT SATISFED/Versice) LONDON LON 252 77 Pic Bog LONX 252 12' Pic Bog LONCD 252 CO LONCS 252 MC (P) ME, The MOVE THE MOONLow Work SI Down ANXIOUS NEXY 11 7'	SHUT UP AND DANCE 5,6,7,8/(Remix) G.T.I. GTI 009T 12" (PAC) Dance/Disco SPECIAL ED THINK ABOUT IT/(Version) #ROFILE PROFT 266 12" Pic Bog (P) Dance/Disco	Whoo kombodo
Reggee DERCE ETREM. LANDRIS ULCAR T CL SID 12 (12) RECE ETREM. LANDRIS ULCAR T CL SID 12 (12) T2 (12) RC Seg CDDINK 2 CD 161 Ed DINK C2 CD in Tin DINK M2 MC LISE RC (12)	STANSFIELD, Liso LIVE TOGETHER/Sing It ARISTA 112 914 7" Pic Bog 512 914 12" Pic Bog 662 914 CD 410 459 MC (BMG)	You're mine Your move ep: calat the meeting
EVERYTIME I THINK OF YOU/Frozen Heart EPIC DINK 2 7" Pic Bog DINK	STOKES, Graham ONLY THE LOVE/bo CHRYSALIS ROJ 4 7" Pic Bog (C)	The meeting
T2 T2 Hc Bog CODINK 2 C0" Lid Ed DINK C2 C0 In tin DINK M2 MC.	CI CD IC	
EEN ON RED YOU COULDN'T GET ARRESTED/Broken Rodio CHINA CHINA 22.7" Fic Bog CHINX 22.12" Fic Bog CHICD 22 CD Hair Of The Dog ((ive)	STREISAND, Borbra WERE NOT MAKING LOVE ANYMORE/Isa CBS BARB 4 7 Fic Bog BABB T4 12" Fic Bag CDBARB 4 CD (O SUENO LITINO Featuring CAROLINA DAMAS LUXURIA/(Vension) BCM BCM Dance/Disco 379 7 Fic Bag BCM 379X 12" Fic Bag (F)	
22 7" Fic Bog CHINX 22 12" Fic Bog CHICD 22 CD Har Of The Dog (Live)	SUENO LATINO Featuring CAROLINA DAMAS LUXURIA/(Version) BCM BCM Dance/Disco 379 7' Pic Bog BCM 379X 12' Pic Bog IP	
EYHOUSE SKIP TO THIS/Down With It DANCE TRAX DRX 10 7" Pic Bog DRX Dance/Disco	T.D.T. YOUR MOVE FP. Catelonic/The Maning/Your Profession/Augus Daws	1000
1012 12" Pic Bog (BMG) IN TAKING ON THE WORLD/Don't Believe A Word A&M AMS 541 7" With	NAKED TDT 22NR 12" (01-7273458)	A line
Faka (r)	T.D.T. YOUR MOVE EP-Calatonic/The Meeting/Your Profession/Away Days (Remix) NARED TDF Z2NR 12 (0)-7273458) HUNDER DRAT I 2007 AND	
TEK 3 SPIN THAT WHEEL/bo BROTHERS/TOTAL BORG 1 7" 12 BORG 1	TURNER, Ting STEAMY WINDOWS/The Best CAPITOL CL 560 7" Pic Bog 12CL 560 12" Pic Bog CDCL 560 CD Pic Bog TCCL 560 MC (E)	Mark Mark
KS, D'atra SWEET TALK/(Version) CAPITOL CL 545 7" Rc Bag 12CL 545 12"		YND.
PC Bog CDCL 35 CD (H MERCHSCNSON AMERCAN MUSCITAL # Like II: MERCURY/PHONOGRAM MER 315 7" Ke Bog MERC 315 12" Pc Bog Sweet Dreamer/MERCD 315 CD	VALLEY OF THE DOLLS WHERE WEE YOU/Enmo's Beach ALL GIRLS MUSIC WOTD 701 77 fc Bog VOTD 1201 121 fc Bog Sovie II (PAC) WITAMINS CANT UNE WITHOUT YOURBEIC II JA MECURIT/HONOGRAM VIT	GIL SCOTT-HER
MER 315 7" Pic Bog MERX 315 12" Pic Bog Sweet Droomer/MERCD 315 CD MERMC 315 MC IP		Secon-next
	2 MC (F)	
/ISIBLE LIMITS LOVE WILL TEAR US APART/(Version)/Supplying Demand POP FACTORY FUNFAC M 399 12" FUNFAC CD 399 CD (P)	WRIGHT, Betty & GRAYSON HUGH HOW 'BOUT US/Finally Found a Friend RCA Soul P8 49309G 7" Ud Valentine Card PT 49310 12" Fic Bog PD 49310 CD Romantic	
CKSON, Janet COME BACK TO ME/Alright BREAKOUT USAF 681 12" (Remix)	Heart (BMG)	
RI	YOUNG MC PRINCIPAL'S OFFICE/(Inst) 4TH 8 WAY BRW 161 7" Pic Bog 128RW Rop	
OMA DANCANDO LAMBADA/Lamba Caribe CBS 6556657 7" 6556554 MC Dance/Disco [C]	161 12" Pic Bog ImportBRCD 161 CD (F) " Previously listed in alternative format	
5 February 1990-9 February 1990 Single Releases: 63	Year to Date: 6 weeks to 9th February Single Releases: 317	See New Album Distributors Co





MUSIC WEEK 3 FEBRUARY, 1990

Cherry lips) der

NEW ALBUMS

Distributor Codes	
ACD-ACD 01-451 4494 AMT-0753 680137 APT-0704 611656	
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ARAI - Archengee 01 992 7732 Bit-Ban Back 01 -53 5350 Bit-Back 0600 674 290 Bact-Back 06094 76316 CCBS 0296-395 151 C-L-Coding 01 -539 5645 CCCber C+0533 811 417 CLCoding 01 -539 5643 CDCber C+0-539 8643 CDCber C+0-549 8643 CDCbe	-
EMIG-8MG 021-500 5678 8U-8ullet 08894 76316	
C-CBS 0296-395151 CA-Codflor 01-836 3646 CC-Chem C-d 0531811417	
OK-Charly 01-639 8603 CLD-Compact Leisure	
01-523 2266 CMCellic Music 0423 888979 CONConifer 0895 441 422 CSA01-960 8466	
01-323 2260 CMCehite Music 0423 888979 CDNConifer 0895 441 422 CSA01-960 8466 OGTDipital Import Software 0222 473474	
0222 473474 DIS-Discovery 0672 63931	
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E-EAE 01-848 9811 EMD-European Masic Datribution 01-443 2528 EUK-Entertainment UK 01-848 9769	,
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GAM G&M 01-509 2244 DCS John Goldsmith CDS	
01-405 2280 60-Gordon Duncon 0447, 21512	
GD—Gorden Duncon 04(7):21517 GOLD—5: Geld 01-539 2600 GS—Grephic Sound 022 643196	
0622 683196 GT-Greyhound 01-924 1166	
M-Harmonia Mundi 21-253 0863	
IOL-Hollywood Night 1438 315533	
Chikhban 01-991 5990	
031 226 4616 Cartel North	
-Cartel Midlands	
-Cartel East 0926 496050	
-Cartel West 0272 541291	
H-HI Spire 01 622 2377 W-Hismony Med 901-Histopoul Media 901-Histopoul Nagh 1430-Histopoul Nagh 1430-Histopoul Nagh 1430-Histopoul Nagh 1431-1553 1431-1553 1431-1553 1431-155	
S-Jehler 01-961 5818 C-K rel 01-992 8000 S-Kepdon 01 836 4763 KG-Lightning 01-965 9292	
0-Londs: 01-522 2926 w-MSD 01-961 5546	
WWGMagnum Music Group J494-852558 WLMainline 01-686 3636 WVIMain World Imports	
	-
NS-NGN Shih 0324 484014	-
NM Nice Mile 0926 496060 NS Night Shih 0324 484014 D Oxfarl 0232 322826 DR Orbitons 01-965 8292 Princels 0689 73144 MC Pacific 01-800 4490	
Are-remer Music	
RD Peregos 0327 300811 KPickwick 01-200 7000	
MD — Percepts 0327 300811 %—Pickwick 01-200 7000 %—Pickwick 01-200 7000 %—Pickwick 01-200 7000 %—Picks 051 236 65191 %DI—Picketion 0702 714025 %D—Picketion 0702 714025 %D—Picketion 0702 714025	
WG-Poloce Virgin and Gold 01-539 5556	
MDI—Projection 0702 71 4025 WO—Project Vrigin and Gold 01-539 5556 W—Power 01-398 5236 Hit—Ref Borno 0753 683129 Ac—Ronitore 01-589 3254 IC—Pollencoster M-53 886252	
C—Rollercooster M53 886252	
E-Revolver 0272-541291 EC-Recommended 0-627 8834	
0-622 8834 H-Rhino 01-965 9223 L-Red Lightnin" 037-988 693	
R-Red Rhino 0904 641415	
11-622 8534 HBino 01-965 9223 HBell Lightnin 037-988 693 ICSSRom 08886 2403 RSee Risco 9904 641 415 TRough Trade 01-833 2133 HSan Screen 01-284 0525 CDSouge Char 0428 4001 OL Schward R.	
OL-Solomon & Peres 8494-32711 OTO-Solosound 01-523 2981	
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RC-Totel 01-924 3174 FM-VFM Cassette Distributors	

IASTRO BASTRO DIABLO GUAPO HOMESTEAD UP:HMS 132-1 CD:HMS 132-2	Kock
(SRD) IATES, Martyn LETTERS TO A SCATTERED FAMILY INTEGRITY CD-IROOS (APT IOURBONESE QUALK MY GOVERNMENT FU VIERZIG LP-EFA 04534 (SRD)	Rock
	Rock
LP/MC.RALP01202122/RACS01202122 CD.RCD901202122 £45.95/38.95(P) IROWN, James DUETS POLYDOR LP/MC.8415161/8415164 CD.8415162	Dance/Disco
£4.26/6.99(F)	
URTON, Gary REUNION GRP/NEW NOTE LP/MC:GRP 95981/GRP 95984 CD:GRP 95982 £4.85/7.29(P)	Jozz
AMP VAN BEETHOVEN KEY LIME PIE VIRGIN CD:CDVUS 8 (E)	Rock
LINGONZ, The BLURB FURY UP F 3011 £3.85(J/BK) ONDO, Roy HOT 'N' COLD CARGO LP CRA 001 [SRD]	Rock Dance/Disco
EVIATED INSTINCT GUTTERAL BREATH PEACEVILLE LP.VILE 16 £3.65[VRE]	Rock
DONOVAN, Jason INTERVIEW PICTURE DISC BAKTABAK LP.BAK 2162 53.19/ARABI DITCH SWING COLLEGE BAND LIVE HANOVER/POLYDOR LP.8387651	Spoken
DUTCH SWING COLLEGE BAND LIVE HANOVER/POLYDOR LP:8387651 CD:8387652 £2.45/4.86/FI	Jorr
LLA & DUKE ELLA & DUKE AT THE COTE D'AZURE HANOVER/POLYDOR	Jarr
LP.8335621 £4.56[F] ELLA & LOUIS ELLA & LOUIS AGAIN VOL 1 HANOVER/POLYDOR LP.8374421	
£2.45(F)	
LLA & LOUIS ELLA & LOUIS AGAIN VOL II HANOVER/POLYDOR LP.8374431 E2.45(F)	
	Rock
NID, The FINAL NOSE WONDEFUL CD-ENIDCD 12 66/70//8K) NID, The SIX PIECES WONDERFUL CD-ENIDCD 4 56/70//RE NID, The THE SPELL WONDERFUL CD-ENIDCD 6 56/70//RE NID, The THE SPELL WONDERFUL CD-ENIDCD 6 56/70//RE	Rock
NID, The THE SPELL WONDERFUL CD.ENIDCD 8 £6.70(/RE) NID, The TOUCH ME WONDERFUL CD.ENIDCD 5 £6.70(/RE)	Rock
LASURE INTERVIEW PICTURE DISC RAKTABAK IP.BAK 2161 (ARAR)	Spoken
VERYWHERE WE ARE GOING TO EAT YOU BIG CAT LP.ABB14 (VRT)	Rock
REHLEY, Ace TROUBLE WALKIN' ATLANTIC LP/MC:7820421/7820424 CD:7820422 (W)	Metal
ALPER, Hall PORTRAIT IMPULSE/MCA CD-CCD4383 (P)	Jorr
ETZ, Ston THE GIRL FROM IPANEMA - BOSSA NOVA YEARS HANOVER/POLY. DOR CD.8236112 £18.25(F)	
ILBERTO, Astrud THE ASTRUD GILBERTO ALBUM POLYDOR LP.8230091 E4.26/6.99(F)	Jozz
ODFLESH GODFLESH EARACHE CD-MOSH 020CD £4.86I/RE	Rock
RUSIN, Dave (OST) THE FABULOUS BAKER BOYS GRP/NEW NOTE LP/MC-GRP 20021/GRP 20024 CD-GRP 20022 £4.85/7.29(P)	Jozz
ENSON, Deborah CAUGHT IN THE ACT GRP/NEW NOTE LP/MC-GR	Jozz
96001/GRP 96004 CD.GRP 96002 £4.85/7.29(P) IUBBARD, Freddie THE ARTISTRY FREDDIE HUBBARD IMPULSE/MCA CD.MCAD	Jorz
33111 £6.95(P)	1011
ACKSON, MIN/RAY BROWN QUINTET THAT'S THE WAY IT IS IMPULSE/NEW	Jozz
NOTE CD:MCAD 33112 66,95(P) AGGED EDGE TROUBLE HANOVER/POLYDOR LP/MC.8419831 62,45/4.86(F)	Jorr
ARRETT, Keith MYSTERIES IMPULSE/MCA CD.MCAD 33113 £6.95(P) OHN COLTRANE QUARTET COLTRANE QUARTET PLAYS MCA/NEW NOTE	larr
CD-MCAD 33110 £6.95(P)	
DNES, Elvin & Richard Davis HEAVY SOUNDS IMPULSE/MCA CD.MCAD 33114 66/95/P1	
OOS, Harbert THE DARK SIDE OF TWILIGHT ECM/NEW NOTE CD:8414792	l Jozz
UNCOSA, Sylin ONE THING FUNDAMENTAL LP:SAVE 77 (APT)	Rock
CHAN, Stove PUBLIC ACCESS GRP/NEW NOTE LP/MC:GRP 95991/GRP 95992	l Jorr
	Rock
CD:GRP 95994 £4.85/7.29(P) CLINIK, The BOX SET ANTLER CD:ANTLER 5004 (APT) (RISTOFFERSON, Kris, THIRD WORLD WARRIOR PHONOGRAM)	Rock

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Arist / Title / Label / "LP" / "MC" / "CD" / Cat Nos / Dealer Price / (Distribu	tor! / Category	Artist / Title / Label / "LP" / "MC" / "CD" / Cot Nos / Dealer Price / (Distribute	ur) / Category
ADAMSKI LIVE & DIRECT MCA LP/MC-MCG 6078/MCGC 6078 CD-DMCG 6078	House	LIGHTFOOT, Terry NEW ORLEANS JAZZMEN HANOVER/POLYDOR LP-8387631 CD-8387632 62,45/4.86(F)	Jozz
E4.25/7.29(F) ALEXANDRIA, Lorez ALEXANDRIA THE GREAT IMPULSE/MCA. CD-MCAD 33116	Jerr	LP.8387631 CD.8387632 £2.45/4.86(F) LLOYD, Charles FISH OUT OF WATER ECM/NEW NOTE LP/MC:ECM	Jozz
66/95(P) ALOMAR, Carlos DREAM GENERATOR ARIOLA CD.259964 (BMG) ALPRIN, Mikina/Arkady SHILKLOPER WAYES OF SORROW ECM/NEW NOTE UPECM 1396 CD.8396212 64.857, 29(P) OLIA BECIA OLIVIUE CARLOS HIRKLOPER WAYES OF SORROW ECM/NEW NOTE	MOR	LOTD, Charles FISH OUT OF WATER ECM/NEW NOTE LP/MCECM 1398/8410885 CD 8410882 E485/7.29(F) LYTTLETON, Humphrey HUMPHREY LYTTLETON & HIS BAND HANOVER/POLY- DOR: LP.8387641 CD.9387642 C2.45/4.86(F)	Jorx
ALPERIN, MIRABI/ARXBJ/SHILKLOPER WAYES OF SORROW ECK/NEW NOTE LP.ECM 1396 CD.8396212 £4.85/7.29/P	Jozz Donce/Disco	DOR LP.8387641 CD:8387642 S2.45/4.86[F] MANN, Charles WALK OF LIFE GUMBO, LP/MC:GUMBO, 002/GUMBOC 002	Folk
AQUA REGIA OWNUS CARWASH IRDIAL LPIRDAQR7 (SRD) ASSASSINS OF GOD THE JUPITER OX REVEALED BONZEN (P.EFA 15292 (SRD) AVERS R.W. RAFF POLYDOR (P.M.C. RAIALIZATION CO. RAIALIZA	Rock Rock	CD-GUMBOCD 002 £3.99/6.70(VRE) PARADISE LOST LOST PARADISE PEACEVILLE LP.VILE 17 £3.65/4.86(VRE)	
AYERS, Roy RARE POLYDOR LP/MC.8414161/8414164 CD.8414162 E4.26/6.99(F)		POGUES, The INTERVIEW PICTURE DISC BAKTABAK LP.BAK 2160 £3.19(ARAB)	Rock Spoken
BAILEY, Philip FAMILY AFFAIR POWER LP/MC-MYRR 6877/MYRC 6877 CD-MYRCD 6877 (BMG)	Soul	QUARTET, JOHN COLTRANE AT BIRDLAND MCA/NEW NOTE CD-MCAD 33109 £6.95(P)	Jozz
BASTRO BASTRO DIABLO GÚAPO HOMESTEAD UP:HMS 132-1 CD:HMS 132-2 (SRD) BATES, Mortyn LETTERS TO A SCATTERED FAWILYY INTEGRITY CD:IROOS (APT)	Rock	RAVI SHANKAR PROJECT, The TANA MANA ARIOLA (D.259962 (BMG)	Ethnic
BOURBONESE QUALK MY GOVERNMENT FU VIERZIG LP.EFA 04534 (SRD)	Rock Rock Rock	RAVI SHANKAR PROJECT, The TANA MANA ARIOLA CD.259962 [BMG] RIPPINGTONS, The KILIMANUARO GRP/NEW NOTE CD.GRP 95972 57.29[P] ROACHES, The SPEAK MCA. (P.MCG 6071 CD.DMCG 6071 E4.25/7.29[F] ROBBINS, morty ALLA ROUND COWOY PICKWICK CD.PWKS 555 [PK]	Rock
LP/MC.RALP01202122/RACS01202122 CD-RCD901202122 £45.95/38.95(P) BROWN, James DUETS POLYDOR LP/MC8415161/3415164 CD:8415162		S O & THRASH NIGHT RISE AROVE IP RISE 002 (SPO)	Metal
£4.26/6.99(F)	Jarr	SCOTT, Shinky SHIRLEY SCOTT IMPULSE/MCA CD.MCAD 33115 £6.95[P] SHAKA, Jeb CORONATION DUB JAH SHAKA UPSHAKA 572 £3.85[VRC	Reggae MOR
BURTON, Gary REUNION GRP/NEW NOTE LP/MC:GRP 95981/GRP 95984 CD:GRP 95982 £4.85/7.29/P		SHAND, JIMMY & HIS BAND THE LAST YEARS ROSS CD.WGRCD13 E4.46/7.79[ROSS] SOUL UNDERGROUND ISSUE 28 MAGAZINE LP.SOUL 028 E0.80[VRE]	Soul
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DEVIATED INSTINCT GUTTERAL BREATH PEACEVILLE LP.VILE 16 £3.65/J/RE) DONOVAN, Jason INTERVIEW PICTURE DISC BAKTABAK LP.BAK 2162	Rock Spoken	TELESCOPES TASTE WHAT GOES ON CD.GOESON32CD (SRD) THIEVING DREAMER HOT LOVE 2 IRDIAL LP.IRDTD 2 (SRD)	Rock Dance/Disco
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CD:8387652 £2.45/4.86(F) ELLA & DUKE FLLA & DUKE AT THE COTE D'AZURE HANOVER/POLYDOR	Jorr	VARIOUS CAN U FEEL IT - THE CHAMPION LEGEND K-TEL LP/MC:NE 1452/CE 2452 CD ONCD 2452 S5 54/7 99/KI	Dance/Disco
LP.8335621 £4.56[F] LLA & LOUIS ELLA & LOUIS AGAIN VOL 1 HANOVER/POLYDOR LP.8374421	Jarr	VARIOUS CHAMPAGNE COUNTRY PICKWICK CD-PWKS 566 (PK) VARIOUS COUNTRY CROSSOVER PICKWICK CD-PWKS 570 (PK)	Country
£2.45[F] FUA & LOUIS FUA & LOUIS AGAIN VOLULHANOVER/POLYDOR (19.8374431	Jarr	VARIOUS COUNTRY LOVE MCA LP/MCMCMD 7005/MCMDC 7005 CD-DMCMD 7005 (F) VARIOUS DEEP HEAT - FEED THE FEVER TELSTAR LP/MC:STAR 2411/STAC 2411	Country
E2.45(F) ELO A NEW WORLD RECORD PICKWICK CD:90219842 (PK) ENID. The FixAL NOSE WONDEFUL CD:ENIDCD 12 E6700/BK) ENID, The SIX PIECES WONDERFUL CD:ENIDCD 4 E6700/RE]	Rock	CD:TCD 2411 (BMG)	
ENID, The FINAL NOISE WONDEFUL CD:ENIDCD 12 E6/70(//8K) ENID, The SIX PIECES WONDERFUL CD:ENIDCD 4 E6/70(//8E)	Rock	VARIOUS DEEP HEAT 5 TELSTAR LP/MC:STAR 2411/STAC 2411 CD:TCD 2411 £6.25/11.12(BMG)	
ENID, The THE SPELL WONDERFUL CD_ENIDCD & E670(/RE) ENID, The TOUCH ME WONDERFUL CD_ENIDCD 5 E670(/RE) ERASURE INTERVIEW PICTURE DISC BAKTABAK LP.BAK 2161 (ARAB)	Rock	VARIOUS MILESTONES TELSTAR LP/MC:STAR 2379/STAC 2379 CD:TCD 2379 £625/11.12[BMG]	Rock
ERASURE INTERVIEW PICTURE DISC BAKTABAK LP.BAK 2161 (ARAB) EVERYWHERE WE ARE GOING TO EAT YOU BIG CAT LP.ABB14 (VRT)	Spoken Rock	VARIOUS NEW TRADITIONS TELSTAR LP/MC.STAR 2399/STAC 2399 CD:TCD 2399 (BMG) VARIOUS PEBBLES VOL 11 AIP LP.AIP 10001 E4.25[//BK] VARIOUS PEBBLES VOL 12 AIP LP.AIP 10002 E4.25[//BK]	Folk
FREHLEY, Ace TROUBLE WALKINY ATLANTIC LP/MC:7820421/7820424 CD.7820422 [W]	Metal	VARIOUS PEBBLES VOL 12 AIP LP-AIP 10001 £4.25(VBK) VARIOUS PEBBLES VOL 12 AIP LP-AIP 10002 £4.25(VBK) VARIOUS PEBBLES VOL 13 AIP LP-AIP 10013 £4.25(VBK)	Rock Rock Rock
GALPER, Hall PORTRAIT IMPULSE/MCA CD.CCD4383 (P)	Jozz	VARIOUS PEBBLES VOL 14 AIP LPAIP 10016 54251/86 VARIOUS PEBBLES VOL 15 AIP LPAIP 10016 54251/86 VARIOUS PEBBLES VOL 15 AIP LPAIP 10018 54251/86 VARIOUS PEBBLES VOL 16 AIP LPAIP 10028 55251/86	Rock
GETZ, Sign THE GIRL FROM IPANEMA - BOSSA NOVA YEARS HANOVER/POLY- DOR CD.8236112 £18.25(F)	Jozz	VARIOUS PEBBLES VOL 16 AIP LP-AIP 10023 E5.25/VBK VARIOUS PEBBLES VOL 17 AIP LP-AIP 10032 E4.25/VBK	Brass/milit Rock
GILBERTO, Astrud THE ASTRUD GILBERTO ALBUM POLYDOR LP.8230091 E4.26/6.99(F)	Jozz Rock	VARIOUS PEBBLES VOL 18 AIP LP.AIP 10033 £4.25 VBK VARIOUS PEBBLES VOL 19 AIP LP.AIP 10034 £4.25 VBK	Rock
GODFLESH GODFLESH EARACHE CD.MOSH 020CD £4.86/(/RE) GRUSIN, Dave (OST) THE FABULOUS BAKER BOYS GRP/NEW NOTE (P/MC:GRP 20021/GRP 20024 CD:GRP 20022 £4.85/7.29(P)	Jozz	VARIOUS PEBBLES VOL 20 AIP LP-AIP 10035 £4.25[//BK] VARIOUS PEBBLES VOL 22 AIP LP-AIP 10037 £4.25[//BK]	Rock
HENSON, Deborgh CAUGHT IN THE ACT GRP/NEW NOTE IP/MC-GRP	Jozz	VARIOUS PEBRES VOL 23 AIP LP.AIP 1004 £4.25(I/BK) VARIOUS PEBRES VOL 24 AIP LP.AIP 10043 £4.25(I/BK) VARIOUS PEBRES VOL 25 AIP LP.AIP 10043 £4.25(I/BK)	Rock
96001/GRP 96004 CD.GRP 96002 £4.85/7.29(P) HUBBARD, Freddie THE ARTISTRY FREDDIE HUBBARD IMPULSE/MCA CD:MCAD	Jozz	I VARIOUS ROCK OF AMERICA TRAX LP/MC-MODEM 1036/MODEMC 1036	Rock
33111 £6.95(P) JACKSON, Mill/RAY BROWN QUINTET THAT'S THE WAY IT IS IMPULSE/NEW	Jozz	CD:MODCD 1036 (BMG) VARIOUS THE CLUB IT '90 VOLUME 1 SUPREME LP/MC:CLUBLP 1/CLUBZC 1	Dance/Disco
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E6/95P1 JOOS, Harbert THE DARK SIDE OF TWILIGHT ECM/NEW NOTE CD:8414792	Jerr	WEBSTER, Ben KING OF THE TENORS HANOVER/POLYDOR LP.8374311 62.45%	Jarr
E7.29(P) JUNCOSA, Sylia ONE THING FUNDAMENTAL LP.SAVE 77 (APT)	Rock	WHEELER, Kenny DOUBLE DOUBLE YOU ECM/NEW NOTE LP.ECM 1262 CD:8156752 E4.85/7.29(P)	Jozz
KHAN, Steve PUBLIC ACCESS GRP/NEW NOTE LP/MC:GRP 95991/GRP 95992 CD:GRP 95994 \$4.85/7.29[P]	Jazz	WILLIAMS, Den ITS GOTTA BE MAGIC PICKWICK CD.#WKS 535 (PK) YANNI KEYS TO IMAGINATION ARIOLA CD:259960 (BMG)	MOR
KLINIK, The BOX SET ANTLER CD:ANTLER 5004 (APT) KRISTOFFERSON, Kris THIRD WORLD WARRIOR PHONOGRAM	Rock	ZEVON, Warren TRANSVERSE CITY VIRGIN CD.CDVUS 9 (E)	Rock
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5 February 1990-9 February 1990 Album releases: 101





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NEWSEXTRA MIDEM REPORT

What a waste: industry accused of blocking talent

THE POLITICS of music industry waste were hotly debated at Midem, with record companies be-

Midem, with record companies be-ing accused of suppressing new talent for the sake of cash. At a seminar organised by *Music Week* and *Studio* magazine, ac-countant Eric Longley stated: "The

Disadvantages of advances

THE ISSUE of increasing advance as also debated at the sem Stuart Slater contended that they Shurt Stater contended that they had risen sharply in recent years because of the inflationary in-volvement of lowyers. Frere Cholmeley partner Frank Presland countered this, saying rising ad-vances were simply a function of market forces.

Robin Millar, who now has his vn Scarlett recording and pubown Scarlett recording and pub-lishing operation, suggested that a large advance could dilute an art-sifs initial motivation. He argued that people were inspired to write and perform before signing a deal and that inspiration should be maintained thereafter. He suggest et a suddam, uncontrolled influx of money could distract an artist

press are pushing for new bands and record companies are stiffing tham

Longley, a partner at Ernst and Young who is also an artist man-ager, argued that record compan-ies are hampering the develop-Desc, output iss one hampering the develop-ment of talent by giving young bands large advances then aban-doning them if they do not produce instant success. You give some-bedy £100,000 — £80,000 of which is recording costs — and they blow if and come back with nothing. That's just a waste of £100,000. It's insanity' Longley and compariso slos of accused record companies also a being obsessed with short-term figested that to achieve quick suc-cess they will "simply throw money

cess they will "simply throw maney at a problem". Earlier, Chrysalis Music president Stuart Slater had argued that new bands should do more for them-selves. "A generation has grown up who, for some reason, feel that

up who, for some reason, teel that we ave them a living," he soid. "Since the days of punk, a whole body of managers and artists has come through thinking that they put three songs on a demo tape and somebody then gives them a £100.000 ad

The artists I admire are the ones

are a great many things they can do for themselves. Acts should try

do for themselves. Acts should try to be more self-sufficient." Sloter argued for acts to be given time by record companies and publishers to reach their full potential and suggested to artists: "You can still get an avvil long way if you have good ideas." Record producer Robin Millor addressed the issue of waste by saying, "We are in a historically saying, "We are in a historically saying."

saying: "We are in a historically wasteful industry. Waste is a func-tion of our industry."

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



MULTI-TALENTED Quincy Janes gained a double honour at this year's Midem, not only being named the Cannes events Man Of The Yaar bit disc receiving the Legion dhanneur from the French government in recognition of his contribution to the musical culture of France and the rest of the world.

the rest of the world. At the special Man Of The Year dinner, Midem Organization's chief executive Xavier Ray sold: "This success in any one of the areas in which he has flourithed would have mades him ardth yo fisher ing stature in all of them makes him an inexcapable choice." The award was nomed in hnorus of the first recipient last year, the late Nesuhi Ertegun, and in an emotional speach at the dinner, Jones responded: "Tae him everywhere, and I dedicate this right to him."

Sony stokes up the DAT debate

SONY CLASSICAL contin SONY CLASSICAL continued to stoke up the digital audio tape de-bate at Midem by releasing details of the artists who will be featured on the new label's first pre-record-ed DAT releases later this year. Centrepiece will be the last re-

cording made by legendary planist Vladimir Horowitz — he died before the recording sessions were completed — and other piano re-leases will feature Murray Perahia, and the Labeque Sisters, vocal alburns will feature Placido Domingo and Dietrich Fischer-Dieskau. Vi-olinist Midori and conductors Carlos Kleiber, Claudio Abbado and Zubin Mehta complete the roster for the DAT debut.

for the DA1 debut. No date is being give for the European launch of the tapes, which will be unveiled at Los Vegas in the spring, but Sony officials are emphasising that titles will appear simultaneously with CD releates.

No one at Cannes was pretend-ing that the deal hammered out between Sony, the RIAA, the IFPI ware manufacturers to aive DAT the go-ahead was ideal.

CHRYSALIS CHIEF Chris Wright

CHRYSALIS CHIEF Chris Wright opened this year's radio confer-ence at Midem by asking the ques-tion: Is Radio Killing Music? one of the main subjects that the confer-ence addressed.

He began by delivering a brief history of the relationship between

Sony source. "No one was deliri-ous about it."

ous about it." The basis of the agreement is that DAT consumer hardware will be fitted with the SCMS copy pro-hibit chip — which allows only one digital-standard copy to be made

algidia-tañhadra copy to be made of each traps. Sony Classical will launch home-use DAT players concurrently with the tope launch and it is believed that two players will appear on the market in the sorty doys, one pric-ed around £600, the other at about £1,000.

about £1,000. That puts them towards the top end of the CD player price range, but to maintain its official line that DAT is no threat to the silver disc, nore a digital replacement for the compact castette, the Sony parent company and other hardware manufacturers backing the tape venture will have to come up with Walkman-type and in-car players feat

fast. The price of the tapes was a other matter Sony was keeping quiet, but the whisper is that it will be pitched close to CD level, poss-ibly with a small premium. "We are not going to go in for cut-price tapes just to create an instant market," said one source.

Sony conducted market re-search which indicated that a sizeable number of music buyers were not prepared to swap from tape to disc, whatever the audio advan-tage. Tape was perceived as hav-ing a robustness and portability

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

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

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history of the relationship between the music and radio industry. He looked back to the early days of the Sokies when the only sure plug for a reacrd on radio was a play out the sokies when the only output rest of the play and the sokies of the top of the Popy, as for a expo-ure is concerned." Wright preferred the old days of radio when a shortage of radio shore to rock As the term to have short the PDF, whigh was appoind to the BPF, whigh was appoind of the BPI, Wright was opposed to the extension of Radio One on to the FM waveband, as it would

Is radio murdering the music?

cause home taping. "I think that we would sell more singles if Top 40 radio were on AM only." There were two areas in which he aired caution on the future of both industries. These were new talent and digital broadcasting. "The object of record companies "The object of record companies is to break new talent, this cannot happen with an oldies station," he said. Prepared to accept the boom in UK radio and a trend towards in UK radio and a trend rowards norrow-casting. Wright was wor-ried that the new defined market seeking radio stations would play sofe and not risk airing new talent. On digital broadcast by direct sotellite for instance, it would en-able the consumer to record a per-

fect master copy directly onto recordable CD, thus harming rec-ord sales. He said: "It could bring back the whole home-taping syn-

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

broadcaster and the record companies must work together. Many panies must work together. Many broadcasters would agree, but the feeling from them is that they ad-ready pay too much for the privi-lege of broadcasting records and it is not the problem for the broadcasters.

In a later session James Gordon of Radio Clyde addressed this very subject of copyright costs. Referring to the Rome Conven-tion, Gordon said that only seven of the 12 EC countries have signed. of the 12 EC countries have signed. "Record companies are multi-nationals, there is little logic in charging nothing in the US, 0.25 per cent in Australia and seven per cent of advertising income in the UK."



CANNES Its dead, but it worth lie down. There were more winn o help fazz should hap does there were more risks, there some the bazz should hap does, here were more risks. There is a work of the some prime more — whole compare had problem in comes — were needed to concerts and even in the More there were needed to the some does in the More there were needed to the some does were an even the some does and the some does in the More the could' get need to be the some and the hard half to ket for all here needed the does not be the source of the lines needed the does not be the source of the More does of the present thematows for the yearly fac of Soupe **Goers present** here a here the source of More does **More does and the more does for the source of the offers jones than the here the does in More does were undebledly the more drow for more of the halfman with even the source of the were there does the halfman with even the source of the were there all the halfman with the source of the source there is the halfman with even the source of the source there all the halfman with even the source of the were there all the halfman with the source of the source there all the halfman with the source of the source there all the halfman with the source of the source there all the halfman with the source of the source there all the halfman with the source of the source there all the source there all the source of the source o** Taking solution to the Waran of Steve Rear, and Thore State Calls Southgets on the event lived to the hilling with en-ton charged speeches. Reger Vergit splanded load and us-he traditional speeches. Reger Vergit splanded load and us-he traditional provides of the spland spland spland to the traditional provides of the provide a challenge promotion were notable bacterises and could it possible be re-tained were notable bacterises and could it possible be tra-bused and the spland spland spland spland spland spland provides of the spland spland spland spland spland spland provides of the spland spland

NO SMORE without fire could the naccer Basena A Hedges Marcle bin red to possorish councer dementor i and yang Marcle bin red to possorish councer dementor i and yang Marcle bin red to possorish councer demonstration of day and marcle was and in the "Solis instruct Brough BMI said Matern to kid of 11 sOth antiverstray redebution BMI said Matern to kid of 11 sOth antiverstray redebution BMI said Matern to kid of 11 sOth antiverstray redebution parchase of 31k han mode to Clarifix Kappelianni Sterijk, ministrati protecti plant and the process red in Marchen in the protect plant. In spike of the process red in the Relation in the protect plant. In spike of the process red in the Relation in the protect plant. In spike of the process red in the Relation in the protect plant. In spike of the process red in the Relation and that red any was be the producer of the second half half the sportium cities of Fisher Maternation and the second relation and the tota only was be the producer of the second half half the sportium cities of Fisher Maternation and the second relation and the tota only was be the producer of the second half half the sportium cities of Fisher Maternation and the second relation and the stall baland that the Cave programme in frequence of the Well Belavem I when we contral ..., in to data produce for specification and the of the maternation and the second produce frequency of Relations the second the second produce for the second plant the second plant the second plant the second plant the second the second plant the second the second plant the secon NO SMOKE without fire: could the nascent Benson & Hedges We'll belinne a heline ve count it. In a fact-packet present-from the main packets reterming Amelian Freegard of FRE rended with the only category of performing right fees in a factorie, addie with the main and the set of the packet of the set of the set of the set of the packet of the set of the set of the set of the packet of the set of the set of the set of the packet of the set of the set of the set of the packet of the set of the set of the set of the packet of the set of the packet of the set o

aht into storm winds touched down at a second attempt

BACK HOME, Stakin' Steven has been immontated on a concile two by V'ra mogazine whose creation have saked to design his issues angle skewn. ... Toble for the other shirth porty and the start of the start of the start of the start of the design his issues. Ightming is keeles of genetic and the start of destructioned line whom and the final price. While Chrysen West is the transfer the more gas point and the destructioned line and the start of the BACK HOME, Shakin' Stevens has been immortalis



MONEY FOR B



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



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



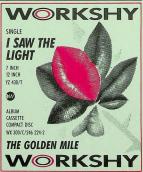
SHOUT IT out: Yell promote their single Insta at the Hertfordshire School Dinners club,



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

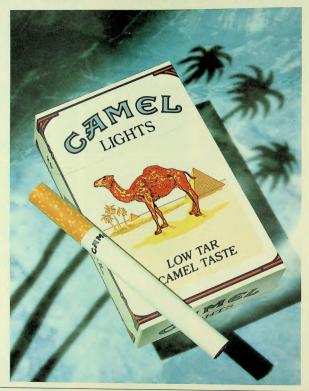


BLUES NEWS: CIC's Glyn O'Connell and singer Clem Curtis launch the sell through release of The Blues Brothers.





THE LEGEND IN LIGHTS



LOW TAR As defined by H.M. Government Warning: SMOKING CAN CAUSE HEART DISEASE

Health Departments' Chief Medical Officers