

Why Irish ayes are smiling

£2.00 U.S.\$3 50

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supply system A&R: Playing h Haslam, join the Clayto ngle pictured) idie chart ublishing: Air-Edel





US charts The Other Chart Music video: A promo welcome for Gino Latino, plus chart and market

share 24, 25
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Airwaves: Sunset's crisis;
Roger Lewis at Midem 26,27 Airplay action; CD chart Classical: PolyGram's sales reorganisation; EMI's local strategy; chart and market Diary; Dooley

Blank tape levy back on gaenda?

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

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

Commenting on Franzoni's statement, SACEM's Jean Loup statement, SALEM's Jean Loup Tournier says he believes a draft directive on the private copying levy for analogue topes could be ready by the end of this year, fol-lowing a directive dealing with rec-ord and tape rental. If accepted by

a majority of the EC's 12 members (six of whom either have or are about to introduce a levy scheme), such a directive could compel the British government to put a royalty on blank tapes, a position it reject-ed in drafting the 1988 Copyright

tional governments even after the setting up of a single European market.

Tournier also thinks it is likely that the European Commission will fo-your a levy on blank digital tage (DAT). He explains that, while EC Commissioner Martin Bangemann

had already expressed interest in TO PAGE FOUR >

Knebworth not the end of charity's needs

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

to come.

The latest additions are Elton
John, Mark Knopfler, Cliff Richard
and The Shadows and Eric
Clapton. They join Paul McCartney, Pink Floyd, Phil Collins, Status
Quo and Tears For Fears who are
already confirmed. More than 100,000 tickets have

been sold for the event whi due to be televised and broadcast to 65 countries. It is expected to raise £6m which will be split be-tween the Nordoff Robbins Music Therapy Centre and the School for Performing Arts and Technology.

But chairman of the Music Ther

TO PAGE FOUR >

Video bonanza: High Street gets the picture

in the High Street after less than decade in the leisure market.
The format has already out-

grown traditional music stores and says W H Smith chairman Sir Simon Hornby, eventually there could be as many Our Price stand-

THE IRISH music industry is cel-ebrating the removal of the puni-tive 40 per cent excise duty which has held back record sales over the

In his budget statement last week, finance minister Albert Reynolds responded to record in-

Reynolds responded to record in-dustry pressure by abolishing the tax which has kept the price of CDs, LPs and singles artificially high. Says Paul Keogh, MD of PolyGram Ireland and chairman of

the local IFPI group: "We were

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

£19.8m in the second half of

1989.
Under director of specialist chains David Clipsham, Our Price has pioneered the opening of dedicated sell through video stores in seven locations. Initial results will be evaluated in a month's time, be evaluated in a month's time, and if they continue to prove posi-tive, Clipsham says that Smiths is ready to push the button to open further Our Price video stores "as quickly as possible". Sir Simon

able to show that over the last couple of year, growth in the CD market has been much lower than naywhere else in Europe."
Retail prices are now expected to drop by obout 20 per cent, with CDs down to £1r1 1,99 and viny!
Else DEF, ON EGO Adds that the industry is hoping the 11sh market will follow the upward trand seen with the couple of the couple o

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

be as many Our Price video stores as Our Price music stores.". While Clipsham stresses the volatility of the sell through market, he estimates that Smiths has 18 per

he estimates that Smiths has 18 per cent and Our Price has five per cent. He adds that currently Our Price sales are split by value into 33 per cent cassettes, 25 per cent compact discs, 20 per cent viny and the remainder singles and

Overall, Our Price shops in-creased sales by 25 per cent in the six months to Christmas and Sir Simon says that the former Virgin stores have been successfully inte-grated and "now reach Our Price productivity levels". Taking the says that the underlying trend in re-corded music is a 14 per cent rise.

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

TO PAGE FOUR >

Radio: research & relationships FRESH RESEARCH into patterns of

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

The research — specially com-missioned by Music Week from depth the relationship between the record and radio industries, and registers the attitudes of the public to the performance of both sectors. Tom Watkins — manager of Tom Watkins — manager of Bros and until recently Pet Shap Boys — will be the keynote speaker and other sessions will cover the role of the DJ in music

presentation, the mutual interests a pluggers and radio stations, and new technology. The conference will also feature Radio Academy's award for outstanding contribution to UK music radio.

TOM WATKINS: putting his best foot forward at the Radio Acad-emy Music Conference



THE SINGLE - FEB 5TH





Loving Feeling Vol II aets Valentine push

DINO ENTERTAINMENT is backing the release of the compilation That Loving Feeling Vol II with a £200,000 TV advertising push.

The compaign covers London,
The compaign covers London,
Central, Yorkshire, Granado,
Scotland, TSW, HTV, TVS, Anglia
and Tyne Tees, The 30-track album
is released on February 12 featuring Rod Stewart and Elton John.

MIISIC WEEK



The united 9197 Fair 01-383 5049

Editor Dovid Dobbs Depthy Editor Dove Lein, News Editor Leif Clock-Model, Reporters, Seine Webb, Net Robinson, ARE Team Leif Clock Model, Reporters, Seine Webb, Net Robinson, ARE Team Leif Clock Meeds, Devid Delror, Durcan Holland, Kore Four, Dove Leing, Andrew Mortin, Hick Robinson Key Sinckler, Salino Webb, Thoduction Editor Key Sinckler, Salino Webb, Thoduction Editor Key Sinckler, Salino Webb, Thoduction Editor Schlerick, Andrew Monito, Special Project

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NATIONAL TV advertising to

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

The 16-track album includes songs from Tom Petty, Blandie and

POLYGRAM IS backing the re-lease of the compilation Body & Soul on its Heart & Soul label this week with a TV advertising cam-

paign.

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

Radio ads will be featured on

Radio ads will be featured on Capital Radio and press ads in-clude Daily Mirror and Today. Na-tional displays are also scheduled with featured stores being Our Price, John Menzies and Wool-

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

 CHRYSALIS AND Codbury are CHRYSALIS AND Cadbury are working together to promote the compilation album All By Myself on the Dover label.

The album, released this week,

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

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

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

Indie chain sets up own record label

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

Drop off points for bands to put their demo tapes will be set up at Ames's 4 Play shops and will be passed on to Derek Brandwood,

Play Records. Brandwood, who previously worked for BMG and CBS, will

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

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

label. We are not going to become a major and we will remain a small

a major and we will remain a small company," says Ames. "It is something I have wanted to do for a long time but not direct-ly," he adds. "I don't think I am exly," he adds. "I don't think I am ex-perienced enough to do it myself, that's why Derek is involved." Brandwood heads Ames' pub-lishing company 4 Play Music which is also based in Manchester.

Legal debts darken Palace Bowl's rebirth

tal Palace Bowl is being over-shadowed by a £180,000 legal legacy left by previo the venue. Ratepayers are funding an on-

going battle between Bromley Council and orchestras left unpaid Council and orchestras left unpaid when the Polace's concert programme collapsed in 1986. But, according to confidential papers obtained by South East News, council leader Dennis Barkway has been negotiating a deal with the Royal Philharmonic Orchestra to bring back the concerts.

Crystal Palace's popular or

air concerts were scrapped after councillors handed over control to a private firm. Orchestras owed £67,000 in unpaid performance fees took legal action against the Tory council which was advised to fight the claim. Two days into the court proceedings lost December, the advice changed — and Brom-ley was left with a £179,500 bill in performance payments and legal fees. Meanwhile, Barkway's plans to

restore open-air classical concerts at the bowl this summer await council approval on March 7.

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

Euro labels unite under **Network flag**

A NEW federation of independent labels and distribution outlets is be-

labels and distribution outlets is being set up a cross Europe.
The founder members of The
Network are Special Delivery Records in the UK, Zensor Records in
the GAS countries, Munich Reords in the Benefux countries,
Amalthea Records in Scandinavia
and Media 7 in France.
The Network aims to provide

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

Much of the licensing is ex-

pected to come from US indepen-dent Rounder Records which originated the Network idea. But the organisation is actively encourag-ing other labels looking for Euro-pean licensing to contact The Network

Old hits see light in new deal

NEW LIFE is being pumped into old songs following a reciprocal catalogue licencing deal struck be-tween EMI Records UK and Castle

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

id- and full-priced series. EMI head of licensing Norman Bates comments: "This unique deal will, at the same time, widen and enhance the breadth of Sixties and enhance the breadth of bixties and Seventies releases on our cata-logue labels, and broaden the public availability of many diverse products from our own catalogue,

through Castle's wide-ranging series of labels."

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

Ting Turner's hot new single is STEAMY WINDOWS

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

order now from EMI Tele Sales 01-848-9811







Video boom

FROM PAGE ONE in consumer spending in the UK, retail sales in Smiths and Our Price

retail soles in Smiths and Our Price were buoyant.

He adds that Smiths' US record stores, the Philodelphia-based Wee Three chain and the newly acquir-ed Sound Odyssey group, were performing "above the market av-

Blank tape

FROM PAGE ONE

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

Outsider scoops top distribution iob

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

Eric Wordsworth, who has been operations and distribution for in operations and distribution for 20 years including spells with Texas Homecare, TNT and, latterly, Blackbuster Video, takes over as operations director at PolyGram

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

Pre-tax profits down at Menzies

for the half year fell to £3.1m from £4m for the same period in 1988. The figures for the last half of 1989 also showed an increase in turn-over from £362m to £410m. The drop in profits was due to loss

drop in profits was due to losses of £3.2m overseos.

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

IRS: no sale, but junior partner would be welcome

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

That is the message from com-pany president Miles Copeland

pany president Miles Copeland following a series of rumours concerning the future of IRS that filtered to the UK from the US.

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

tage — but definitely not a majority interest," he says.
"There is no way I would let someone else run this company because I will never be employed by someone else. We are talking about a 20 or 30 per cent talke."
Copeland believes there are many majors who would be inter ested in partnership because "majors want records in their dis-tribution system". He adds that he has already spoken to other companies about such a deal but

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

"As a matter of honour. I would not be able to face anyone — par-ticularly my staff — if I sold IRS. Myself and the company still have

Myself and the company still hove lots to do and lots to prove.

"Why would I want to sell any-way? I personally don't need the money and I don't need the cash in like thick But what would be nice in like thick But what would be nice to cash and the sell of the self-way. The self-way is the self-way is the self-way is the self-way in the self-way in the self-way in the self-way is the self-way in the self-way i

to controlling our own destiny



MILES COPELAND: 'Myself and

Knebworth

apy fund raising committee, And-rew Miller, says the industry must not think that once the charity re-ceives its 2m that it will not need any more donations for its new

"It is very important for everyone to realise that the money raised from Knebworth will only establish the new therapy centre," he says."The money will not underwrite the future costs of running the centre the funding of research and sup-porting the international associ-

the funding of research and sup-porting the intermational associ-otion of Nordoff Robbins music therapits to expand and develop throughout the world."

He adds that the \$2m will cover the building and refurbishing of the new London-based centre but ap-proximately \$600,000 in running costs will have to be found during seak-ways of its operations.

costs will have to be found during each year of its operation.

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

be dependent on donations.

The money will cover: training more therapists in order to treat more children; funding of research (a library of progress recordings and a database); and funds to sup-port the international set-up. HAMBURG: As well as a clampdown on bootleg Bentler product at Midsm this year, EMI and Apple hove succeeded in raiding bootleggers of CDs in Germany. MI Electole says the first major action in the EMI/Apple joint "get tough" policy on bootleg Beatles product involved the seizure of 18,000 pressings from a wholesoler and distributor in the city. After obtaining an injunction, EMI tributor in the city. Alter to taining an injunction, EM Electrola — in conjunction with the IFPI — raided the premise of Perfect Beat. The two companies plan to continue taking firm action against the makers and sellers of Beatles boot-

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

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

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

Classical music: is the carnival over?

Brazil.

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

Most of the 123 classical labels ting at Midem — an increase exhibiting at Midem — an increase of 50 per can row lad year—
regarded Sichler's comments with scepticum. The UK configent reported brisk business with foreign buyers, with Conflet's Alson buyers, with Conflet's Alson countries for its new Royal Opera House Recordings series.

Two UK first-times at Middem — Chandos and Thomes Tuntoutors — reported "overwhelming interest". Thomes "was representing eight mail specials fabels included.

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

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

Brazil.

Among foreign companies,
Essex Entertainment, the new US
owners of Vox/Turnabout, the
much-collected budget label of the
Stittes and Sevenies, had sevenies, had
sevenies, had sevenies, had sevenies,
firms talking about future European
deels. And Lubos Cmuchar, peaport
manager of Czech company
Supraphon declared that "we now
have only one oim which, like that
of the set of the world is to make of the rest of the world, is to make

THE NEW SINGLE





All formats feature previously unavailable tracks.

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

everything but the girl » the language of life «



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

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

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

The centil is tunning. Recorded in Les Angletis in joint works: The Language of Life's hours a collection of the world's greatest musicians including Omar Hakim, Leary Williams, Michael Bercher and a rare gust appearance by the legendary Stam Gest. Their presence on the album bears testimony in Bon and Tracty's geotomy reposition and the public to one of the public of the public to one thing, But respect from musicians like these is a rare commodity judices.

» the campaign of life «

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

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

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

Ames branches out, but retailing remains the key

FORMER VIRGIN employee Philip Ames might seem like a jack-of-all-trades following the setting up of his own record label but it is retail-ing that remains also said. his own record label but it is retail-ing that remains closest to his heart. He says the new 4 Play Records label is simply an extension of his retailing philosophy and the fact

that he is employing someone else to run the label is proof that he intends to dedicate the majority of his duties to his shops.

his duties to his shops.

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

● A SERIES of five retailing seminars are being held if the Ego-Shop 90 exhibition at Birming-ham's NEC on April 1-4. The first, Retailing — The Next Five Years, is of 10-30m on April 2, The next four are: Staff Fower — How It's Gaing To Change The Look Of Your Shop, 12 soon on April 2; Retail Preparty — Beyord The Soom A, Terod's Morket, Rober Equipment, Retail In The 1990/£ 12 noon on April 3 and

Kenther State Committee

A SFRIES of five retailing sem

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

About three months ago. Ames

began developing a way of im-proving supplies of records and videos to his 21 concession shops to make the service they provide more effective.

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

Shopfronts And Advertising In

Shopping Centres, 10.30am on April 4. Tickets are available from

the conference department on 01-

ONE OF the lotest additions to the Chain With No Name collec-tion of shops is Sister Ray, Based in Berwick Street, London, the shop which deals in mainly indie product — is run by Neil Brown, Mark Evetts and former EMI A&R

accountant Fai Suen.



PHILIP AMES: retailing closest to his heart

What Ames came up with we What Ames came up with was a computerised ordering system with the HQ being his Preston base. Each shap can now key in its orders which are then transmitted to Preston

They are then separated so that video orders go to wholesalers S Gold and Sons in London direct and not via telesoles. Plans are also well under way to include all record products in the direct ordering system. untant Fai Suen.



and the retailing environment it works in as Frontline makes its way around the UK. Tell us about your town by writing to Frontline at Music Week, 23-27 Tudor Street, London EC4Y OHR. Jumbo Records in Leeds (pictured above) did exactly that last week so why don't you

Tape theft: man pleads guilty

A FORMER employee of a tape manufacturing firm has pleaded guilty to stealing from the com-

Christopher Wildsmith (21) of Christopher Wildsmith (27) of Goldsmith Road, Cheltenham, pleaded guilty to two charges of stealing a total of 170 blank and recorded lapes from James Yorke (Holdings) of Cheltenham, of Cheltenham Mogistrates Court. Mr Andrew Walter, prosecuting, said Wildsmith was seen by police ofter he tried to sell some of the

ham corner shop who become suspicious and reported him.
Some of the tapes were found hidden under the staircase in the block of flats where Wildsmith liv-ed. He was remanded on bail for

our weeks. Mr Darryl Bullock, of Badlands in Cheltenham, bought 10 copies of Erasure tapes stolen from James Yorke (Holdings) of Cheltenham and not 100 copies as stated in Music Week (Jan 27).

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

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

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

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



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A STACK OF METAL VIDEO

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MIDEO

THE MAJOR NEW NAME IN MUSIC VIDEO FOTODISK VIDEO, Unit 65. Woolsbridge Industrial Park, Three Legged Cross, Williamsen, Parket RE21 657, England



RELEASE DATE _ FERRUARY 16th 1990

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THE NOISE/FOTODIS VIDEO

COMPLIATION VOLUME
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Playing Time 1 hour RETAIL PRICE ONLY CO. GO.

NUCLEAR ASSAULT -HANDLE WITH CARE EUROPEAN TOUR

CAT NO: FLV 4
Captured five at the Hammersmith Odeon
'89 on their major world four Nuclear
Assault storm through a full hour of great
thrash, led by the
manic John Connetty
and the Powerhouse
Park Mischael

Playing Time: The Zittors
RETAIL PRICE DRLY 29 9
Including F (Wake
Up), Hang The Pope,
Equal Rights, Survive
and Technology.





3-WAY THRASH -FEATURING: DARK ANGEL, CANDLEMASS AND D.A.M.

A 3-way broath according by America Boark Angel, a major aligning or Maris he Malloca Boark Angel, a major aligning for Maris he Malloca Records Following or ato Sweden's Nert own gloom entall appearance by the activacid

Amega metal party lasting over 1 hour 20 mins. Recorded five st the Hammersmith Odeon '89. Breat Thrests. Great Value. RETAIL PRICE ONLY 29 98.



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JOSEP HELP - BASTER THINKS THE SERVICE SERVICE

Sales Desk: 01 968 3333 Order direct from Virgin Vision Distribution Ltd

THE RECEIVED ADMITTED TO THE PERSON TO COURS HAVE





by Dave Henderson NEW ROSE celebrates the very fact that rock 'n' roll continues to flourish with Laser Rock 'n' Roll Rourish with Laser Rock 'n' Roll Party Volume Three on CD and cassette only. Featured artists in-clude Barrence Whitfield And the Savages, Blake Kotton, the Silickee Boys, Tay Falco's Panther Burns and The Leg-pondary Standust Cowboy, It's available through Pinnacle.

UGAZI RELEASE Three Songs, ingle would you believe, on thord through Southern Rec-Dischord through Southern Record Distribution. There's similarly loud stiff with the CD release of Godflesh's self-titled opus on Ecrache through Revolver and, over at Willip, there's a three-track EP from the highly rated Silverfish. Called IFA, it's available through Southern Record Distribution.

ON A worldly world music kind of tack, Nation Records has a batch of suitably tasteful releases, distributed by Pinnacle. The first five platters will gradually materialise as we head into February, and number a compilation called Fuse — The World Music. alled Fuse — The World Music Ibum, Pulse 8's Radio Mo-coco 12-inch (which includes ixes by Youth, Adrien Sher-roed and Double Dee), In-uders Of The Heart – Fea-ring Zahrema — with a 12-ch called The Unspoken Word, mahl with a 12-inch called The oice Of Hosson and Uzme's shyum 12-inch called The Voice Of Hassan and Uzme's Yab Yum 12-inch. The latter is the Tab Yum 12-inch. The latter is the only one that we here at Tracking HQ have managed to hear so far and it's steamily impressive as it mixes a thumping beat in the style of Happy Mondays with some excellent floating chants and a powerful developing percussive base.

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



BUZZCOCKS: BACK via Peel

BUZZLOCKS: BACK vor Peel

Other Hand, which is a suitably
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ALSO ON the Subway label, but in this case the Belgian one, is an album from former Eyeless In Gaza man Martyn Berbes, Letters To A Scattered Family is on the Antler-Subway label, as is the second album from The Arch, The Messier Album. On an inter-pational. Theme Casemetra The Messier Album. On an inter-national theme, Cassandra Complex's Cyberpunx album is out on album, cassette and CD on Belgian Play II Agoin Sam label through API. And from Holland, Marthildo Santing pulls her cover of Todd Rundgren's It Wouldn't Have Made Any Difference from her

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

THERE'S SWEETLY honed pop music from the Ambition label (0703) 475985, which releases the first single from Girl Of My Best Friend. Warm Around You Pert pop music that harks back to the holcyon days of the independent boom. Similarly small scale but just as encouraging is pendent boom. Similarly small scale but just as encouraging is the Planton label who hit the Nineties **The Medats'** Blue Blood. Contact for that is on 01-534 8500. **Onlantead** release their first single on their own Fairweather label. For Niceness is available through Nine Mile and the Cartel.

PART OF the Leeds wave of new bonds — also including former indies. The Hollow Men and colossal soul outfit Breaking The Illusion — The Pale Seints continue their romance with AAD by releasing their debut allow for the label, The Comforts Of Madassa on allowing costellars. the label, The Comforts Of Mad-ness, on allowin, cassetle and CD through the Cartel. The group play around the UK in labe febru-ary/early March. Crunchy dancefloor aggressors Meat Beat Manifester release their first item for Play It Again Sam, on EP called Dag Star Man, which is available through API.

MORE WEIRD and wonderful MORE WEIRD and wonderful things are happening, with a compilation on Detour, through Backs and the Cartel, featuring Hillbilly Houn' Dawgs And Honky Tonk Angels — which boasts hillbilly bop and western swing from the Fiffies. The label also releases Best Of Doo Wop Classics Vol-ume Two which features The Five Keys and The Niescaps. Finally, there's an intriguing four Finally, there's an intriguing fou track EP on Egg Records, through Revolver and the Cartel, which fectures interesting sideswipes from The Bachelor Pad, The Prayers, Remember Fun and The Church Orlms. The spirit of the independent lives on (but only just).

STILL SHAKING it about, check out Mary My Hope's excellent Monster is Bigger Than The Mar on Silvertone through Pinnacle The Black Girls' debut UK al-

DISTRIBUTION TOPIN TOP-40-SINGLES

1 3 TEARS ON MY PILLOW	PHIPHITIAT
2 5 2 HAPPENIN' ALL OVER AGAIN	Suprema SUPE(T) 159 (F
3 2 8 GOING BACK TO MY ROOTS	Remour BUMA(T)9 (PAC
4 8 2 WALK ON BY	PHI PHI (T) 48 y
5 4 3 INSTANT REPLAY	Forfare (12)FAN 22 p
6 DISTA SLEEP WITH ME	Lory LAZY 12(T) (UST
7 7 10 MADCHESTER RAVE ON E.P.	Foctory FAC 2127 (FAC 212) (F
8 PROBABLY A ROBBERY	Muse (12)MUTE 12 (LIST
9 6 8 20 SECONDS TO COMPLY	Tom Tom 77771119 PAC
10 3 5 THE MAGIC NUMBER	Big Life BLRTAM (LIRE
11 LITEN LET THERE BE HOUSE	Eig One (V)VEIG 19 (VXT
12 11 10 FOOLS GOLD/WHAT THE WORLD	Silventone ORE(T) 13 (F
13 9 7 GETTING AWAY WITH IT	Feetery FACISITY
14 10 8 WHEN YOU COME BACK TO ME	PMI PMIAS(P
15 13 2 THE RIDE EP	Creation CREO 72[7] [URS
16 12 8 YOU SURROUND ME	Mule (12)MUTTPP (VR)
17 BOUNTY KILLERS	Virgi Solution (STORM 13) (580
18 15 3 AFRO DIZZI ACTI	Escape AWOL(1) 1 (F
19 14 7 YOU USED TO	Ghate GTG[[]T [URT
20 21 6 DEXTROUS	Worp/Outer Rhythin WAF 2 (URT
21 17 12 TAINTED LOVE	Jumpin's Pumpin' (12)TOT 4 (PAC
44 WEI	Foctory FAC 2327 (12"-FAC 232) (1
22 20 20 Yeappy Mondays 23 22 4 MOVE YOUR BODY ('90 REMIX)	Trax/Redical TRAXS 4 (SI
24 19 8 RIGHT BEFORE MY EYES	Debut DEST(K) SHE (PAC
25 DIST LUXURIA	BCM BCM 379(0) (
26 18 17 STREET TUFF Rated MC & Double Trouble	Desire WANTO(18 (PAC
27 16 · 2 SEARCHIN' HARD	Republic (LICT 002) (L/RT
28 26 11 MOVE Temporal Company	Cow DUNG 6(7) (I/R)
29 MASTERHIT	
30 28 2 I FEEL LOVE	Red Rhino Europe-(RRET 001) (API AVM (12) SOB10 (SI
31 24 8 DONALD WHERE'S YOUR TROOSER	Store SON2253 (SI
32 TIEVE YOU MAKE ME FEEL (MIGHTY REAL)	Southboard SEWS 700 (SEWT 700) (1
33 29 18 DRAMA!	Mare (12)MUTE 89 (VR)
34 THINK ABOUT IT	
35 38 2 IOE	Profile (PROFT 224) [I
36 33 17 YOUR LOVE	Com MOD3[
37 27 3 GET HIP TO THISI	Tran/Redicel TRAX(T) 3 [51
38 TUESDAY'S CHILD	Republic (UCT 922) [
39 35 3 FIND OUT WHY	Antious NERV(T) 12 p
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2	2	45		Tomary Ben/Big Life DLSLF 1 (1/87)
3	3	38	THE STONE ROSES	Silvertone ORELP 502 (P)
4	E	EW	A GILDED ETERNITY	Situation Two SITU 27 (URT)
5	4	15	ENJOY YOURSELF Kylin Minogus	PALHEPIP
6	7	13	BUMMED Heppy Mondays	Factory FACT 220 IF
7	5	13	WILD!	Mate STUMM 75 (L/RT)
8	6	38	TEN GOOD REASONS	PWLHFTIP
9	9	3	THE HEALER John Lee Hooker & Friends	Silvertone ORELP 508 IP
10	8	6	21 MIXES Rebel MC & Double Trouble	Desire LUVUP 4 (PAC)
Ш	12	91	THE INNOCENTS	Muse STUMM SS (L/RT)
12	10	125	THE CIRCUS	More STUMM 35 (L/RT)
13	11	10	FLYING IN A BLUE DREAM Joe Sorrison	Food For Thought CRUB 14 (P)
14	15	80	KYLIE Kylie Minegae	PWLHF J/FI
15	16	4	SUBSTANCE New Order	Factors FACT 200 (7)
16	13	5		AND CAD 905 UPD
17	14	11	WAREHOUSE RAVES VOL 2	Ramour BUMID 122 (PAC)
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19 TECHNIQUE
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The Legendary Len Liggins



Yuri's Hair Salon

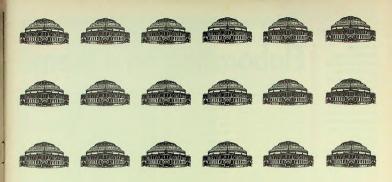




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George Martin may have created Air-Edel as the blueprint for jingle companies, **but 20 years** on its business encompasses far more, as Gerald Mahlowe discovers

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

hate the word 'fingle'," she says, "but in any event, we don't just work on commercials now. We do a lot of TV and film music, we're do a lot of 1V and him music, we're doing more and more consultancy work — advising on music, researching music — and we handle all the afforis of our team of 18 writers. The base of the company

has broadened enormously."

It has had to. Classic A-E jingles nas broderind enormously, impleat both bed in Cause A mingleat both bed in Cause A mingleat bed by the control of the Cause A mingle and the Cause A mingle and

was original compositions, and now probably only 40 per cent is — the rest is largely arrangements. So what I've had to do in recent years is push the walls out in the areas of TV and film music."

Resulting small-screen successes have included the combination of Tim Souster's original music and Fiachra Trench's arrangements of Shostakovich for the Emmy awardwinning Traffik (on Channel Four) and the theme and incidental music

Elaborating on a theme

or the first two series of London Weekend's Poirot by the triple tal-ents of Gunning, Trench and Rich-

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

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

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

and is hony inped for an Oscar nomination, too."

A graduate of the Royal Scottish Academy of Music, Dayle had done more acting than composing until two years ago, when he be-came managing director for Ken-neth Branagh's Renaissance The-

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

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

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

naissance — which will cost me."

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

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

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

Mind you — a Brit and an Oscar could make you flavour of the dec-





MAGGIE RODFORD and composer Patrick Doyle



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

Filmtrax ploughs on with new signings string quartets and an opera, will be placed with Novello and Co, also still part of the Filmtrax group. Commenting on the Nyman

WHILE THE CBS takeover awaits completion, Filmtrax remains busy with its enterprising policy of signing major contemporary writers. The most recent are a contrast-

ing pair of composers, each re-nowned for his film music. Don Black has contributed songs to some 70 films, among them Dia-monds Are Forever, Ben, To Sir With Love and Born Free. His most recent theatrical works have been the West End musicals Budgie (with the West End musicals Budgie (with Mort Shuman) and Aspects Of Love (with Andrew Lloyd Webber and Charles Hart). Black is the cur-rent president of the British Association of Composers Authors and

One of Black's first projects after

joining Filmtrax will be a TV musical in collaboration with American

cal in collaboration with American composer Charles Strouse, entitled Sherlock Holmes And The Case Of The Missing Santa Claus, Says Black, "Filmtrax is a dynamic com-pany and I am looking forward to an exciting and fruitful relation-tion." ship."
The other addition to the Film-

and television music will be han-dled by Filmtrax Music while his classical works, which include two

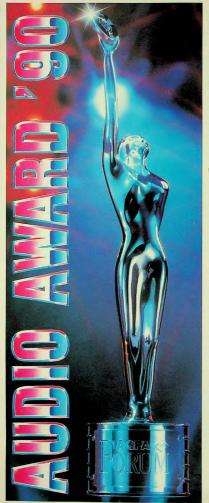
Commenting on the Nymon deal, David Simmons, managing director of Filmtrax Music Publishing, says: "We feel that Michael is poised to make this important crossover to major commercial success without compromise, n The other addition to the Film-trax roster is Michael Nyman, best known for his scores to Peter Greenaway's films, the most recent of which is The Cook, The Thief, His taining his position as one of Brit-ain's foremost classical com-posers." Wife And Her Lover. In what Film-trax describes as a "unique publishing agreement", Nyman's film and television music will be han-

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



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Top Dances

NE WELK WELKS ON CHART	WELCOME TO THE TERRORDOME	JUST WANNA TOUCH ME 2 Fidelfatti/Ronnette Urban/Polydor URB(X) 4
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2 GOT TO HAVE YOUR LOVE 3 Mantronix (featuring Wondress) Capital (12)CL 559 (E)	23 20 3 Janet Jackson Breakout/A&M USA(T) 681 (F)	32 17 7 De La Saul Tommy Boy/Big Life BLR 14(T) (I
WALK ON BY		33 22 2 Beloved WEA YZ 426(T)
DOCUMENTA DOCUMENT	24 29 5 Nightmares On Wax Warp/Outer Rhythm - (WAP 2) (I/RT) BOUNTY KILLERS	
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- WELCOME		36 44 13 Impedance Jumpin' & Pumpin' (12)TOT4 (F
6 4 Gino Latino Hrr/London F(X) 126 (F)	25 3 E-Zee Possee/DrMouthquakeMore Protein PROT 3(12) (F)	CAR WASHAWISHING ON A STAP
7 2 4 Adomski MCA MCA(T) 1386 (F)	28 1137 THE GAS FACE Def Jam/CBS 6556270 (6556278) (C)	37 34 2 Gwen Dickey Swanyard SYR(T) 7 (B)
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2 LET THERE BE HOUSE Big One V(V)BIG 19 (I/RT)	MER WEEK REGGAE DISCO CHART CHART	42 24 5. Big Daddy Kane Cold Chillin'/Warner W 2635(T)
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12 5 Quincy Jones/Charles/Khan Qwest/Warner B. W 2697(T) (W)	4 (3) YOU ME AND SHE Wayne Wander Rickart Pick 29	Age Of Chance Virgin VS(T)122
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1,	DEEP HEAT 5 - 2 Various	FEED THE FEVER Telstor STAR2411/STAC2411 (BMG
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3,	AFFECTION 10 Lisa Stansfield	Arista 210379/410379 (BMG

THE CHIEF
Tony Scott Champion CHAMP1022/CHAMPK1022 (BMG)

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5	(7)	LOVERS FOR LOVERS VOL 2 Various	Business 881,7 902
6	(4)	SCORE OF LOVE Verson	Joney's HLP 18
7	(6)	I.O.U. Gregory hoses	Greendeeves CREL 135
8	(8)	CRAZY Ibilieru	Penhouse DCLP 14
9	(12)	MASSIVE 3 Yerlow	€-8281731 DOUBLE
10	(10)	BEST BABY FATHER Shobbo Rosio	Sive Mountain SML7 31
11	(13)	MUSICWORKS SHOWCASE '90 Vorous	Granuleeves GREL 137
12	(15)	IN THE COUNTRY Yvonne Curis	Brown BROWN 2
13	(14)	NEVER KNEW LOVE Col Si Clor	Kalabash KALIP 001
14	(11)	GREENSLEEVES SAMPLER VOL 3 VOICA	Greenleeves GREZ 3
15	(16)	LIVE AND LOVE Frence Poul	Almerys VPRI 1055 IAV
16	(20)	LIVE PART ONE Vorious	Sive Mountain BMLP 35
17	(22)	MAGNUMYshox	Steely & Clevie VPRI 1068
18	[24]	THE HITS OF SIR LLOYD VOICES	Sir bloyd RAND 006
19		CHEATING HEART Sicke Compiled	Angello ANGLP 00100

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3	LOVING YOU .	Modo (MWS 017T)
	LUXURIA	mode (mm30171)
4	Sueno Lotino	BCM BCM 379(X)
	54-46 (THAT'S MY	NUMBER)
5	P.R.S.	Hysteria HYST(X)100
4	REACH UP TO MA	RS
9	Earth People	Underworld (AP 140) (In
7	I FEEL LOVE	
Sec.	Carrie Anne/Fax Yourself	AVM 75OB10 (125OB10) (
	CHIME	
-	Orbital	Oh'zone (ZONE 001) (S IN EL SEGUNDO





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Life of Riley C

by Stu Lambert A RAP about peanut butter? Wrecks-N-Effect's Markell Riley suggested it to his fellow new jack swingers because the groove they were working on was as smooth as peanut butter "and it just spread from there"

from there".
Riley is the younger brother of producer Teddy Riley, pioneer and propagator of swingbed, or new jack swing. The other members of W.N.E. Brandon Mitchell and Aquil Dovidson, grew up with the Rileys in the 129th Street projects in Harlem and all three played on Bobbus Resources small My Pre-

in Harlem and all three played on Bobby Brown's smost My Pre-rogative, produced by Teddy Riley. When Teddy suggested they might put out themselves material they had been developing for an-other group and also offered his help, Wrecks-N-Effect was born.

help, Wrecks-N-Effect was born.
Motown's new US dance label
Sound Of New York Records,
steered by Riley and his partner
Gene Griffin, has just made
Wrecks-N-Effect its first signing
and released the New Jack Rap alburn to a triumphant reception. The single Juicy has been getting sig-nificant daytime radio play for an niticant daytime radio play for an act who not long ago were con-fined to the specialist dance shows. Now it is well inside the UK Top 40. Meanwhile, back in the States, 40. Meanwhile, back in the States, Julicy is following up the success of the first single and opening track from the New Jack Swing album. Production credits for the New singles and a third track. Deep to Markell Riley and the bond; the rest of New Jack Rap is produce by David Guppy.— Redhead King-pin — who mel NA-L when they recorded their first album as a

tour-piece.
Swingbeat's stuttering triplets
and brass stabs are already sounding overworked, so Aqil's strong
raps on Leave The Mike Smokin'
and Club Head immediately give and Club Head immediately give a fresh way to enjoy a swing groove. The whole album shows how dance can benefit from a genuine injection of rap's allegenuine injection of rops alle-giance to home, family and neigh-bourhood. It's interesting that UK listeners have gone for Juicy, one of two slow burners on the LP. The



WRECKS-N-EFFECT: Juicy fruition other, the langorous, string-driven Soul Man, could easily have been born not too far from the Soul II Soul stable. It's one of the album's

The crew will be bone-weary by the crew will be bone-weary by the time they get home: they've been fighting the jetlag to cram in an appearance at the DMC cham-pionship semi-final at the Hacienda in Manchester; interviews with Capital and Radio One and the

usual round of promo activity be-fore travelling to Holland, Ger-many and Italy.

The next album is already under he next album is already under way, again produced by Teddy Riley and Redhead. Davidson promises a venture into an R'n'B sound and directions as diverse as sound and directions at alverse as those employed an New Jack Rap. "New Jack Swing is slammin," he says. "It'll last as long as it can stay different. When you hear it, you gotta get up and move."

Volumes of value

by Barry Lazell NOW THAT Christmas, with its plethora of TV-advertised compilations, is out of the way, three London-based specialist dance labels are greeting the new year and decade with compilation albums of their

Harrow Road's Warriors Dance Records, the vinyl outlet of Addis Ababa Studios, offers the compact eight-cut selection The Tuffest Of The Tuffest (WAAF LP 2, distribution through Spartan). The title track by James Harris is coproduced by Tony Addis and Soul II Soul's Jazzy B, and it shares the vinyl with items by Land Of Plenty (aka producer Kid Batchelor), the House-maids, No Smoke (one of whose tracks, Koro Koro, is also in a different mix — Warriors - Dance's latest 12-inch release), and probably the label's best-known act, Bang The Party

Across town in Islinaton at Pat Across fown in Islington, at Pat-rick T Rojan's (sic) Big One label, the key compilation Keep It Lock-ed: This Is The Big One (BIGA D 2, via the Cartell surveys the com-2, via the Cartell surveys the com-pany's past and present output. The vinyl version (and cassette) is a double, rounding up no less than 20 tracks — many of them 12 -inch single versions. This takes the total playing time of the package to a test, 90 minutes plus. Su, Mental Sk and tip those began are all Sk and tip the began are all well-known cuts to date. But they have deeper to the state of the the bush of work with a range of other

bunk down with a range of other incarnations of Longsy and his scratch oppo Cut Master MC (L.D. Jam Inc, The Big One Crew, The Housedoctors, etc.) plus some powerful licensed items from Europe and the US, such as Deskee's Let There Be House, King Bee's Party People In The House, and two tracks by New Jersey's D Moet & X-Calibur: Goodfoot and Every-

thing I Own.
The third compilation from W14's Warriors Records — no connection with the already-mentioned Warriors Dance, other than a similar sharp ear for new

Stupid Fresh 2 (WRRLP 010, via Pinnacle) is primarily a rap & hiphop compendium, and in similar fashion to last autumn's Stupid Fresh 1 volume, pinpoints mainly UK acts new to vinyl but already riding on a strong word-of-mouth buzz. These include the Freedom Fighters from Watford (who were righters from Wattord (who were rumoured to be signing to Rhythm King), the Afro Boys, and north London's Kulture Skool. The tracks were brought together by Warrior's A&R man

gether by Warmor's A&R man Andrew Beer and journalist Lee Holding, who, via the specialist magazines Soul Underground and Hip-Hop Connection, have al-ready provided the first media at-tention for much of the album's tal-

0

It is always intelling for or reviewer in my position, serviced bargety with which provides the production promotion of which all all always are produced by the production of the production of

However, by far the hottest newie in that city is a remix of a **Jolley Herris Jolle**

out (on **Coll** Diamond melody overdubbed

INHOCENCE (featuring Goo Morris)
Natural Thins (Contemps COOLX 201)

can compete against fast house must even without any direct Soul II Soul involvement! — it should hopefully a

errent imports creating a str inclu Robert Clivillés & David Colo Woman (US Vendetta Records Vi 7027): completely Clivillés & Co created buoyantly rolling Soul II

control beyond the first of the control beyond to the control beyond to the first under the control beyond the first under the control beyond the first under the first under the control beyond the first under the control beyond the first contro

Change If (US Tuff City 1UF 12805); named direc his Barcelana disco whe they work (rather than the similarly named American remixed! Sponish for created artisty bounding house LOUII VEGA Te Quiero (Sponish Konga Mu CX-017); Kerthwerk: shly rolling gir chanted unharried BARDEUX Thumb Up (US Engan 7 75534-01; Doug Lexy-ish drily rapped hip house

GERSHON JACKSON Yo'll Be Easy (US Dance Mutha Records DMR 1015); Reseald Burroll created though with some Musto & Bosses remixed! some muses a Books refined whisperingly repped and cooed sporsely wriggling LESA LEE When Can I Call You (US Nugroove NG 032); stark minimals odd house STEVE POINDEXTEE PEATURISHOR "SHOOT CIRCUST"
Mainioc (US Housetime Records HTI 017); amusingly stifled though dreamly tempoed would-be whocky rap

design through enable the Sheeh Shee AND, Southwelp (Error In Howay Care Troggleter three back U.S.) As had been controlled to the control of the co

ng piano break backea UNO M.C. Principal's C (Delicious Vinyl/Fourt BRW 161); Steve 'S remixed tunefully can Of Tricks (Freetown Inc. 748 0128); Stock Altho

/48 01 28); Seech Aliftees Water created journly commercial LONG GORDON Hoppenin' All Over Aj (Supreme Records SUPET 159); si pop jocks pleasing tongue in chee lombrote page



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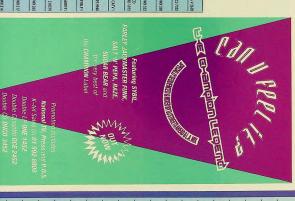
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Warsaw concerto

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

UK sales at her last LP lime And Tide by platinum to silver. "The new album was written and recorded over the last two years and because for much of the time we were touring in the US, we couldn't sit down and work on the aterial for one intensive period

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

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

All facets of her style are repre-All facers of ner style are repre-sented on London Warsaw New York: "There are two or three songs that are in the same vein to the last album and on the whole it remains faithful to a Latin Ameriif remains faithful to a Latin Ameri-can sound. But we've experiment-ed with new things and inevitably changes in technology have alter-ed the sound. Overall it sounds

happier."

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

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

Ron-do

ONE OF the best contemporary Irish albums of 1989 was Alias Ron Kavana's Think Like A Hero. It's the first Kavana has made fronting his own band under his own name — the Alias being an ironic comment



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

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

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

Nowhere is this more apparent than on Gone Shopping, a black comedy set to a pseudo-Calypso about shoplifting on tranquilisers, actually a damning indictment of

actually a damning indictment of prescription drugs. The single, This Is Night, is a rousing and affectionate Inbute to Van Morrison. "I've been trying to get a copy to him," says Kavana, "in fact I've been trying to contact him to try and involve him in this charity abum I'm doing with The Pagues for Bethe — the Befact Pagues for Bethe — the Befact Education. There's a track set said that have there completed and the left hard there completed and the that hasn't been completed and the idea is that he and Christy Moore come and do it together. Christy come and do it together. Christy has agreed but as yet I've had no luck in contacting Van. Maybe if he reads this, who knows ..?" Since the album had such a

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

Manchester united . . .

by Martin Aston

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

Haslam is, after all, one of the DJs who helped revitalise Factory's Hacienda club with his Temperance Club indie-dance night on ance Club indie-dance night on Thursdays. In many ways, he's played an equally vital role as Fac-tory in representing and encourag-ing independent as well as Man-chester music when Factory's Tony Wiston called him "a music gur, which wasn't being facetious. Dur, on-cert promoter for four years and publisher/editor of Debris Play Hard is his talest and most amb-

ways a fan, Haslam admits, "how little I knew about the industry. It's an incredibly complicated little world." ed outside London — "the last time I went there was February 1988"

which means he's kept tabs on Manchester's currently guitar-dance culture thriving Manchese's guitar-dance culture crossover. That said, Play Hard's roster still reflects the polarisation of the wastyles; the abrasive beat-pap guitars of The Train Set, The Bodines, The Exuberants and the Liverpudlian Kit flowing taken King Of The Slums into the top 100, they've fallen out and subsequently left the lobel) and the equally striated has have not flood trappers MC. dent hip-hop of local rappers MC Buzz B, Dee Lawal and the Leeds duo Break The Illusion, whom Haslam has no trouble comparing

to De La Soul. "The only strength of the inde-pendent music industry, as oppospendent music industry, as oppos-ed to indie music, is to revel in the diversity of the music. People buy MC Buzz B and Kit and don't necessarily want to hear a group that's half way between. When we try to get the label licensed or dis-tabled en masse obroad, people can't believe there is such diversity, because they're distributed to com-pletely different places by different

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

Troupe with a capital T

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

source of income while touring comes, increasingly, from merchandising sales. But while most acts are content with a licensing deal, Bristol five-piece Claytown Troupe have that or a different approach and run their own merchandising operation to supplement their modest record company residence.

company retainer.

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

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

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

to run it ourselves."
For a bond who only debuted last year with the Through The Veil album, Claytown Troupe's array of merchandsing is both impressive (14 separate 1-shirt designs alone) and of a high quality.
The band has also set up its own

glossy fanzine, called Through The Veil, which sells for a pound and is available on subscription The latest edition is expected to

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

But it was motives other than purely financial that led to the pub-lication.

Bennett says: "The idea was to give people information about the band because when we started we band because when we started we had no press coverage and it was a way of letting people know what we were about. It gave them something to take home after the gig." The advantages to the band, then, are two fold: extra cash; and artistic integrity.

An enticing combination to any artist.

Claytown Troupe are touring the UK throughout February to support the single, Real Life (Is-land).

Reaching the unknown parts

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

And so Part E Unknown came

kicking and screaming into the world: an assortment of musicians. programmers and top flight vocalists gathered together on a stage with a view to partying good style for a non-stop hour of fun and cel-

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

The "band" came on stage

drums, keys, bass, guitar, computer programmer and about a half dozen of the Northern Hemisphere's finest larvnx's paraded

sphere's finest larynx's paraded their talents, and we were amozed. For the record, although Ellis writes, produces and arranges the material, she rarely appears up to tickle the congas. No mater, there were plenty of other visual or other plenty of the material is electionary enough to her participation. Cost was missing to the producing the producing the material is seen to the congast that the congast the congression of the participation. Cost was materials back to consider the congression of the producing the congression of the congression of the participation.

mony enough to her participation.

Cast your minds back to Geno
Washington and The Ram Jam
Band or Sly And The Family Stane.

Golden albums that partied from
the first groove to the last, constant
and continuous. Part E Unknown continue this tradition, dance is safe in their hands



Cold as Ice T

lack, south London's self-pro-claimed hi-tec posse, took the stage at the Brixton Academy after the warm-ups. They claim to be the first UK rap act to gain an American signing — to

Syndicate.

Hi jack's high-tempo London mixes got respect from the chilly, inattentive crowd, boding well for their forthcoming album Horns Of Jericho. They are certainly good to

Next up and under the harsh lights was **Donald D.** He comes on like Chuck D meets NWA, an expletive-littered West Coast bluster about nothing much. The sheet ter about nothing much. The sheer familiarity of images and delivery made him popular for a while, but the set was barrackingly repetitive. Better live than on record, he cer-tainly has power but he's a blunt instrument This certainly can't be said of

Rhyme Syndicate's sprightly billtopper Ice T, despite his reputabillhopper lee T, despite his reputa-tion. A full-on stomping set began with a Black Sabbath riff about as old as lee T himself and a longue-in-cheek bottery of strobe and smoke. Unfortunately, the PA then cut out for a while, leaving only foldback. Undeterred, the Ice T passe aided by Donald D pushed T passe aided by Donald D pushed out a fast sequence of numbers from the current The Iceburg album and some older stuff which obvi-ously had its devotees. Coming on like an amiable knockabout guy in a sock hat, no pimp or pusher, Ice T's robust humour and tradeoffs with his small sidekick Afrika Islam gave him his best moments at Brix

ton.

The sound did little justice to his material: too much of the time the beat and the rap were the only distinct features and there's more to Ice T than that.

White shirt and tales

"WE'RE The Charlatans, probably the best band you'll every see," modestly announced singer Tim Burgess as the group launched into their fact I and to

Tim Burgess as the group launched into their first London concent at a packed Powerhouse. Though their obvious reference points are the Stone Roses and sound is more deeply rooted in the Sixtles and has Hammond organ to the fore rather than guidar. Compared to the Inspiral Carpets, they was stronger songs and their organ sound in the and trashy. Burgess is a confident and chartery than the support of the sup

rother than tinny and trashy.

Burgess is a confident and charismatic frontman, even if he has
learnt much about style and attitude from Ian Brown. Tonight his Nude from Ian Brown. Tonight his job was made easier by the fact that the audience contained coachloads of adoring fans brought in from the group's homelowns of Wolverhampton, Northwich and Manchester, Considering that all of their songs have been written since last



THE CHARLATANS: more Madchester om in the spirit of Stone Roses and Inspiral Carpet

mer, when this current incarnasummer, when his current incomp-tion of the group came together, they have assembled an impressive set. It only flagged in a couple of places, and there are plenty of po-tential follow-ups to their debut single, the trippy and rather fine In-dian Rope on the Dead Dead Good label. The strongest contender is the very poppy White

Now that the majors have lost Now that the majors have lost out to Mute in the competition to sign The Inspiral Carpets, the race will be on to snap up the Charla-tans. They should turn out to be a

Barbed fire

THE MEAN Fiddler on a Friday night is no place for the faint-hearted. Irish folk flock from miles around and often the band are drowned out by the constant babble from the bars

But this was hardly going to bother Cathal Coughlan, frontman bother Cathal Coughlan, frontman with Fartman Mansalons. He was, after all, ignored for years both in the UK and his native Ireland when leading the glorious Microdisney. In Microdisney, Coughlan's barbel tongue and nasty writicisms were hidden behind the band's delicate touch and the iro was lost on UK audiences, but the Mansions are altogether different. The manic guitar-work of Andrias

O Gruama gives an almost rockabilly feel to the sound and the singer's bombost sounds all the better for it. befler for it.

Naturally, most of the tracks on
the debut mini-LP Against Nature
were included, but the plethora of
new songs showed that this is no
nere hobby horse. The helfy slab
of r'n' r dished up in Mr Baby got
things going, and the preluding
tongue-in-cheek anti-Bono rant to
The Day I Last Everything really
grabbeen if half of them thought
it blastybemer.

"Polemic is fab," roarea Coughlan as an intro to Only Los-ers Take The Bus, a jolly little tune

but a nasty little song. The im-promptu-ish Blues For Ceaucescu rounded off the set perfectly, and having 13th Century Boys, the best disco song ever written, as an en-core didn't do any harm either.

New Deal

THE DREADED term "supergroup" is bound to rear its head, even when applied to the smaller-scale when applied to the smaller-scale
"alternative" nature of **The Breeders.** On the evidence of
their live debut, bravely contested
in front of Jah Wobble's **Marquee** crowd only the day after finishing their album, they don't look or sound as if they are propped up n collective reputations.

Not that Pixies bassist Kim Deal.

Not that Pixies bassist Kim Deal, Throwing Muses guitarist Tanya Donnelly and Perfect Disaster bassist Jo Wiggs (plus a temporary drummer friend of album producer Steve Albini) can expect to escape them either, which is why compari sons to the Pixies are inevitable given that Breeders songs are with

ten and sung by Kim Deal — she wrote the Pixies' Gigantic. Nothing else here was as pop-conscious, at least first time round. hile her songs are in the main slower and prone to tempo

But the Pixies' bruised-black atmosphere, dynamic momentum and nagging chroruses were on show; good attributes to be

Naturally, an inexperienced and unproven rehearsal meant a shaky performance — a dry-mouthed Deal unused to being the focus and

Deal unused to being the focus and to bemused Donnelly unused to the spacier dimensions of Deal's songs. Wiggs, however, used to the surging in weaving feel of Perfect Disaster, provided the necessary foundation, perfectionists would disagree but the unpredictable see-saw tension became half the

The other half was down to some surprises. They included a cover of The Beatles' Happiness is Would 4AD release a Breeders

album solely on the strength of their reputations? I doubt it. MARTIN ASTON



OH BONDAGE, up yours: surely Cathal Coughlan's time has come —

Tina's pet

IF A small, crowded wine bar near Euston station, called **The Square** seems a strange place to unveil the latest songwriting sensa-tion, **Paul Millins** at least doesn't seem an unlikely candidate for the job. A bluesman with a long track record, Millns has played key-boards for the likes of Eric Burdon, the late Alexis Korner, Jo-Ann Kelly and country veteran Roy Acuff, His material has been covered by Elkie Brooks.

An established figure on the

European music scene, his style has moved towards the kind of bluesy rock that seems to be re-emerging into the mainstream. It certainly brought Tina Turner back with a vengeance — and the lady's so to be interested in Millns's stuff. As a performer, Millns is more His voice, soulful and emotions

has echoes of Chris de Burgh though Paul Carrack is probably of though Poul Carrack is probably a more appropriate reference point. Opening the set with blues start. Opening the set with blues start and the set of the to cry out for the attentions of a brass section and gospel backing singers. At the same time there's a kind of lightweight feel — more like John Cougar Mellencamp than

Bruce Springsteen ALASDAIR CREWE

Mighty wah

NEW TALENT always springs up in the strangest of places. And if you're talking fuzz guidar then it has to be east London transported west for one night to the **Opera**

west for one night to the Opera On The Green.

Musically and physically, Strat-ford's The Love Blobs are quite young, looking like a bunch of run-ner ups at a Loop lookalike contest. But they possess the same spark of potential that the Telescopes cap-

potential that the Telescopes cap-italised on so successfully.

Their line up is fairly standard: two guitarists (one who sings), bassist and drummer, apart from two guitarists (one who sings), bassist and drummer, apart from the interesting addition of an extra percussionist who played the two drums in front of him with maracas and provided backing vocals from his kneeling position. Musically the two watch words

Musically the two watch words are mantra and wah wah. Rather than hurle through most of their tunes, The Love Blobs prefer to lay back and simply drift their way to the end of the song. Thus a lot of instrumental patches are accom-panied by much nodding of heads but, rather than alienate the crowd, this coatonic state seemed to be introduced. just what was required.

The Love Blobs take familiar sounds and chords and mould them into something just slightly dif-

A year and a half ago The Tele-A year and a not ago the telescopes were at exactly the same stage, now they're set to storm the charts with their new EP.

IAN WATSON



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

GET UP (BEFORE THE NIGHT IS OVER)	2	Sinead O'Connor	FOFS Ensign/Chryselis ENY
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8 (BMG) WL(T) 47 [P)

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22 12 N-R-G

CAMCON 1384

MUSIC WEEK



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nights to the BBC. All

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he British Record Industry Charts @ BPI	Sallup for BPI, Music Week and BBC. Tra	ghts licensed exclusively to Music Week,	ghts to the BBC. All rights reserved
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NO BLUE SKIES Lloyd Cole SLEEP WITH ME

43 32

23	14	58 47 SALLY CINNAMON	Black/FM-Revolver [12]REV 3
29	43	59 43 Silver Bullet	Tem Tem 7TTT 019 (12:1TT 01)
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NT IT/THAT'S HOW I'M LIVING 62 TO YOU FEEL IT/CAN YOU FEEL IT

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CHERRY LIPS) DER ERDBEERMUND

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LISTEN TO YOUR HEART

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WHEN YOU COME BACK TO ME . WELCOME TO THE TERRORDOME Public Enemy Def Jon

LAMBADA

47 TO TELL ME THERE'S A HEAVEN

48 53 LOVE DON'T COME EASY

MADCHESTER RAVE ON Happy Mondays

DEAR JESSIE

HERE I AM (COME AND TAKE ME)
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MOTHERLAND -A-FRI-CA-Tribal House

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40 28 Megadeth	35 III BIKINI GIRLS WITH MACHINE GUNS The Cramps	35
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Chompion CHAMP(X12) 232 (BMG

63 III GET INTO IT/THAT'S HOW I'M LIVING

GETTING AWAY WITH IT A) Champion Legend AA) Raze

Factory FAC 2577 (17: FAC 257)

65 51 FOOLS GOLD/WHAT THE WORLD IS WAITING FOR Sherrone ORE(1) 13

Virgin America VUS(T) 18 [1

67 III LIVIN' ON THE EDGE OF THE NIGHT

66 W HIGHER GROUND

68 WALK ON THE WILD SIDE

SPIN THAT WHEEL
Hi Tek 3 featuring Yo Kid K

70 MINE SKY MINE THE GAS FACE

Brothers Org. (12/80RG 1 (8MC

36 33 Kym Mazelle	Syncopote/EMI (12)SY 32 (E)
37 24 HEY YOU	Parlophone (12)8 6241 (E
38 III EPIC	Slash/London LASH(X) 21 (F)
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ALD 28 NO MORE MR. NICE GUY	

73 EVERYTIME I THINK OF YOU

WORDS 72 Se 74 III EVERYTHING Jody Walley

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US TOP FORTIES

SI	N	GLES	
1.	2	OPPOSITES ATTRACT, Poulo Abdul	Virgin
2*	4	TWO TO MAKE IT RIGHT, Seduction	Vendetto
3	3	DOWNTOWN TRAIN, Rod Stewart	Womer Brothers
4*	5	JANIE'S GOT A GUN, Aerosmith	Geffen
5	- 1	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
61	11	WHAT KIND OF MAN WOULD I BE, Chicogo	Reprise
7*	13	DANGEROUS, Roxette	EMI
8	6	I REMEMBER YOU, Slid Row	Atlantic
9*	17	ESCAPADE, Janet Jackson	A&M
10*	16	ALL OR NOTHING, Milli Vanilli	Arista
111	12	PEACE IN OUR TIME, Eddie Money	Columbia
12*	15	TELL ME WHY, Expose	Arista
13*	18	WE CAN'T GO WRONG, The Cover Girls	Capital
141	19	HERE WE ARE, Gloria Estefan	Epic
15	7	FREE FALLIN', Tom Petty	MCA
16.	23	ROAM, The B-52's	Reprise
17*	22	PRICE OF LOVE, Bod English	Epic
18	10	EVERYTHING, Jody Waffey	MCA
19	8	PUMP UP THE JAM, Technotronic	SBK
20*	26	NO MORE LIES, Michelle	Ruthless
21	14	TENDER LOVE, Boby Face	Solar
22	9	JUST BETWEEN YOU AND ME, Lou Gromm	Atlantic
23*	28	I GO TO EXTREMES, Billy Joel	Columbia
24*	29	C'MON AND GET MY LOVE, D.Mob	FFRR
25	24	WAS IT NOTHING AT ALL, Michael Damian	Cypress
26*	32	TOO LATE TO SAY GOODBYE, Richard Marx	EMI
27	20	LOVE SONG, Teslo	Geffen
28*	39	BLACK VELVET, Allanah Myles	Atlantic
29*		JUST A FRIEND, Biz Morkie	· Cold Chillin'
30*	38	NO MYTH, Michael Penn	RCA
31.	35	SOMETIMES SHE CRIES, Worrant	Columbia
32*	40	LOVE WILL LEAD YOU BACK, Taylor Dayne	Arista
33	21	ANOTHER DAY IN PARADISE, Phil Collins	Atlantic
34	31	DON'T KNOW MUCH, Linda Ronstadt	Elektra

SACRIFICE, Elton John

34 BACK TO LIFE, Soul II Soul

HERE AND NOW, Luther Vandross

27 KICKSTART MY HEART, Mother Crue

PERSONAL JESUS, Depeche Mode

25 WHEN THE NIGHT COMES In Corker

A	<u>.</u>	UMS	
1.	1	FOREVER YOUR GIRL, Paula Abdul	
2	2	GIRL YOU KNOW IT'S TRUE, Mill Vanilli	
3	3	BUT SERIOUSLY, Phil Collins	- 0
4*	4	JANET JACKSON'S RHYTHM NATION 1814, Jonet Jackson	- 1
5	6	COSMIC THING, The 8-52's	
6	5	STORM FRONT, Billy Joel	Co
7	7	PUMP, Aerosmith	
8	8	FULL MOON FEVER, Tom Petry	
9	9	BACK ON THE BLOCK, Quincy Jones	
10	10	DANCELYA KNOW ITI, Bobby Brown	
111-	13	SKID ROW, Skid Row	- 1
12*	16	SOUL PROVIDER, Michael Bolton	Co
13		STONE COLD RHYMIN', Young MC	D
14	15	DR FEELGOOD, Mofey Crue	
15		CRY LIKE A RAINSTORM, Linda Ronstock	
16	14	HANGIN' TOUGH, New Kids On The Block	Co
17*	19	TENDER LOVER, Bobyfoce	
18	17	JOURNEYMAN, Eric Clopton	
19*	20	KEEP ON MOVIN', Soul II Soul	
20	18	REPEAT OFFENDER, Richard Marx	
21	22	LIVE, Kenny G	
22*		PUMP UP THE JAM, Technotronic	
23	21	STEEL WHEELS, Rolling Stones	Co
24		HEART OF STONE, Cher	
25	24	SLIP OF THE TONGUE, Whitesnoke	
26 27°	28	JIVE BUNNY - THE ALBUM, Jive Bunny & The Mastermixers	
	33	CUTS BOTH WAYS, Gloria Estefan	
28°	29	LOOK SHARP!, Roxette	
30	27	THE END OF THE INNOCENCE, Don Henley	- 1
31*	26 35	THE BEST OF LUTHER, Luther Vandross	
32	32	THE GREAT RADIO CONTROVERSY, Teslo	
33		BAD ENGLISH, Bod English	
34	34	AS NASTY AS THEY WANNA BE, The 2 Live Crew FLYING IN A BLUE DREAM, Joe Schriori	Skyy
35	36	THE LITTLE MERMAID, Soundrock	Re
36	31	PRESTO, Rush	Wolt
37		GREATEST HITS 1982-1989, Chicago	-
38		NEW KIDS ON THE BLOCK, New Kids On The Block	-
39		CAN'T FIGHT FATE, Taylor Dayne	Co
40	39	TRASH, Alice Cooper	

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

I R II M 0 F WEEK

ELEVENTH DERAM DAY Beet. Allonic 782053. After a couple of independently-released albums, this galter-powered four piece from Chicago unleash a stormer of a debut on Allonic. The intensity and uncompromising metodias crede to a character of the company of the c FLEVENTH DREAM DAY- Reet

EVERYTHING BUT THE GIRL: The Language Of Life. WEA/blanco y negro BYN21. Their language now consists of fully-rounded vowels, some fairly tame sentments, albeit beautifully expressed, and not a word out of place. "Recorded and mixed in Los place. "Recorded and mixed in Los Angeles" says the sleeve, which speaks volumes for the enduring and likeable duo who, in their de-sire to get things absolutely spot on, lose something of that way-ward charm which made their earlier work such a pleasure. Imme potential though.



MCA

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Geffen Epic Coffee

Epie Honfic

Elektro

THE INNOCENCE MISSION: THE INNOCENCE MISSION:
The Innocence Mission. A&M AMA 5274. Imagine a less fussy, fluffy Stevie Nicks or a dreamier, spacey 10,000 Maniacs: gorgeous, lush pop melancholy with folk leanings and a surface AOR silkiness ruffled by occasionally unsalaness ruffled by occasionally used to conventional arrangements on thoughtful lyrics. All this is coloure in by songwriter Karen Peris' float in by songwriter in b

STOCKIT

JULEE CRUISE: Floating Into Th Night. WEA K 9258591/2/ From the team that brought us th themes to cult classic movie Blu Velvet comes this overwhelmin record that's a massive must for i store play. Lyrcist/scriptwrite David Lynch and compose Angelo Badalamenti provide th Angelo Badalamenti provide th songs and Cruise's voice, eerie an aching, does the rest. There's eve a possible single in Rockin' Back Ir side My Heart, but this totally unex pected and mesmerising maste piece has to be heard in its entired over and over again.



STOCKI

MARY MY HOPE: Monster MARY MY HOPE: Monster Bigger Than The Man. Silverton Records. MMHO1. Less a follo up album than a prompt to thos who missed out on last year up album than a prompt to thos who missed out on last year debut Museum. Side A contair four new songs, while the flip ha four live renderings from Museum four new songs, while the flip he four live renderings from Museum MMH take the ferocity of ray driven guitar a lá Staoges and in ject it with an almost Doors-like in tensity. Ranks with the likes c Soundgarden and Feith No Mor as innovative and stimulating har sections.

FURNITURE: Food, Sex An-Paranoia, Arista 2103/7, Furn

ture literally disappeared after 1986's Brilliant Mind but FS&P. their second album, is concrete proof Furniture have matured their ribinat touch — in other words, it's brilliant touch — in other words, it's the usual lush, provocative spread of sophisticated, arch pop and slowburning bolladry. The ar-rangements admit both the space and deftness of a Pet Shop Boys and even the occasional ethnic in-fluence imbibed on their British



STOCKIT

Council tour of the Middle East.

BOYS WONDER. Radio Wonder. Flat Records OUT A002. Distribution: APT. Six tracks of perfect beauty segued together with Blu-tack and sweetly youthful with Blu-tack and sweetly youthful charm. Forget samples, Boy Won-der play riffs from everyone's old song book, do a Sputnik with im-maculate street cred producing a colossal half hour that just begs to be replayed. With the wit of the be replayed. With the wit of the eccentric English, Radio Wonder is a long-awaited follow up to their bone Jimmy Dean 45 and six times as powerful to boot. State of the art Nineties pop.

ROB BASE: The Incredible Base. Profile FILECT 285. Base goes broke with an immense variety of samples, sounds and ideas snatchsamples, sounds and ideas snatch-ed from the groove revolution. The result is a chuntering and occasion-ally intriguing collection of State-side rap/soul workouts with extras - but nothing, not even a clever

cover of Edwin Collins' War, transcends the spontaneity of It Tal

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

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

FAIRLY QUIET at the top of the Folk Roots chart with John Lee Hooker capturing number one as a testament to both his legend and the expertise of label-at-the-mo-ment, Silvertone. In come the everpopular Gipsy Kings, genuine cross-over artists, with Irish singer cross-over artists, with Irish singer Mary Black carrying the honours at number nine. Good to see travelling muso and survivor Ron Kavana making a breakthrough at 11, while a spot of American ec-centricity comes via The Roches at number 16. Steve Phillips at num-ber 23 joins Kayana in the lost and found section of British public b

FOLK & ROOTS ALBUMS

ı	of symme, and	Label/Catalogue No (Distribute
	1 4 THE HEALER, John Lee Hooker	Silvertone ORELP 508 (F
	2 - MOSAIQUE, Glosy Kings	Telstar STAR 2398 ISTY
	3 1 CROSSROADS, Tracy Chapman	Dektra EKT 61 (W
	4 5 YELLOW MOON, The Neville Brothers	A&M AMA 524 (F
	5 3 CAPTAIN SWING, Michelle Shocked	Cooking VinyVLondon 836878 (F
	6 2 OH MERCY, Bob Dylan	CBS 4658001 (C
	7 6 VOYAGE, Christy Moore	WEA WX 286 (W
	8 7 STORMS, Nanci Griffith	MCA MCG 6066 (F
	9 - NO FRONTIERS, Mary Black	Dara DARA 032 (CM
	10 9 WATERMARK, Enya	WEA WX 199 (W
	11 - THINK LIKE A HERO, Alas Ros Kavana	Chiswick WIK 08 (P.
	12 % ACADIE, Daniel Lanois	Opal/Warner Brothers 9259691 (W
	13 23 FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis CHEN 5 (C)
	14 10 WHY SHOULD I STAND UP?, Colourblind James	Exp. Cooking Viryl COOK 028 (URE)
	15 N OWN AND OWN, Butch Hancock	Demon FIEND 150 (P
	16 - SPEAK, The Roches	MCA MCA 6345 (F)
	17 14 MLAH, Les Negresses Vertes	Rhythm King LEFTLP 11 [VRT]
	18 13 LION IN A CAGE, Dolores Keane	Ringsend Road DK 2 (SP)
	19 I SEARCHLIGHT, Running	Chrysalis CHR 1713 (C
	20 II GIPSY KINGS, Gipsy Kings	Telster STAR 2355 (BMG
	21 15 WHEN JUSTICE CAME, The Black Volvet Bane	1 WEA 608854 (W
	22 22 HOME GROUND, The Battlefield Band	Temple TP034 (PR0J/CM
	23 - STEEL RAIL BLUES, Steve Philips UnAmerica	Author Bases a surmanumon
	24 CUMBIA CUMBIA, Various Artists	World Circuit WCB 016 (STERNS/F)
	25 FORTUNE, Whippersnapper	WPS WPS 004 (CM/PROJ
	26 25 SURPRISE, Syd Straw	Virgin America VUSLT 6 (E)
	27 - PAMBERII, The Shunda Boys	WEA 246-278 (W)
	28 12 CALL IT FREEDOM, Dick Gaughan	Celtic Music CM 041 (CM)
	29 II PAST PRESENT, Clarned	RCA PL 74074 (BMC)
	30 . THE PALOMINO WALTZ, Phil Comingham	Green Linnet SIF 1102 (CM)

SINGLE OF WEEK

CHARLA. CHMRIA Colegiala. (Ariola/BMG (12/CD) 112 992), Licensed from Discos Fuentes, this is a gorgeous dice of Colombian "Cumbia" music, positively bursting at the seams with rhythm, colour, melody and iazzy horn riffs. Already a huge hit on the continent, the tune may be familiar already through its use in familiar already through its use in a Nescafe TV ad — so just watch it go through the roof! By the end of the month the only people refer-ring to it as "that coffee music on

tells" will be advertising executives



STOCKIT

Shuttle, (Peak Top (12) GIL 003). The return of the great social of ntator from the States with a single that is strong enough to put him back in the pop limelight— his best since Re-Ron, in fact. As soulful as ever, with a swinging am-bient house rhythm and the usual healthy dose of political ire.

FATIMA MANSIONS: Only Los-FATIMA MANSIONS: Only Los-ers Take The Bus. (Kitchenware (12) SKX 43). Kitchenware's hot-test property since Paddy McAloon finally decides to release a track from his Against Nature LP. Cathal Coughlan, Microdisney vocalist and Coughtan, Microdisney vocalist and all-round Irish visionary, deserves stardom more than ever, and this sprightly pop song with its bounc-ing synth bassline could be the one that finally does it.

TROY TAYLOR: The Way Y Move. (Gee Street (129 GEE 25) Move, (Gee Street (129 GEE 29).
Very promising first release from a
New York singer/producer who
has thrown together rap, soul and
swingbeat ingeniously, with a fearsomely juddering bass sound.
There are elements of jazz and gospel and his voice sounds in creasingly like Stevie Wonder as the song goes on. Bobby Brown,



THE WEDDING PRESENT: Brassneck (EP). (RCA (12/T/CD). One re-recorded track from the Bizarro album, one cover and two new numbers that find The Wedding Present as intriguing and un-conventional as ever. Steve (Big Black) Albini produces, giving them a slightly "bigger" sound with greater drum echo, but the blazing itars and awkward vocals a still prominent. Strangest track is Box Elder (a version of a song by Pavement, an obscure US band) where the vocals almost disc completely.

BABY FORD: Beach Bump. (Rhythm King (12) FORD 6). Fair- by straightforward single from one of the stars of the odd Frove scene. It aims for a high donceability factor by piling up layers of synth rhythm but never quite reveals enough distinguishing features for the track to stand out angle. If we have the property of the control of the property of n radio. It's not quite as ar numbers on last year's Ford Trax

STOCKIT

YOUNG MC: Principal's Office (Delicious Vinyl/4th & Broad-way/Island (12) BRW 161). The way/island [12] BKW 161). The best rap single for months finds Tone Loc's co-writer back in the classroom, recounting his misde-meanours over a delightfully jazzy backing track (almost as jounty as NWA's Respect Yourselft). Oddly, none of his pranks seems particunone of his pranks seems particu-larly heinous, though he does warn: "If you think this is bad, wait 'til I get my report card." What actually transpires in the principal's office is, sadly, not revealed

NITZER EBB: Lightning Man. (Mute (12) MUTE106). Powerful beats and angry, electronic beats and ar shouted vocals are compleme on this Chelmsford band's latest single with some very interesting synth lines; towards the end it sounds as though a bassoon is doodling all over the place. Rather too aggressive, though, for mass exposure.

QUEEN B: Red Top Hot Shot. (FFRR/London (129 LON 233). Seventies' revivalist guitar pop in the style of Transvision Vamp the style of Transvision Vamp though perhaps more obviously derived from the hits of Suzi Quatro—the vocals squeaky as op-posed to "raunchy", the "Ozone posed to "raunchy", the "Ozone Deadly" sticker suggests that they may be more fun than T. Vamp too.



YOUNG MC: back to school

STOCKIT

MARCIA GRIFFITHS: Electr Boogie. (Mango/Island (12) MNG 726). Splendid mixture of reggae vocals, calypso horns, dancefloor-friendly rhythm and pop hooks that should finally pop hooks that should finally bridge that gap between the reg-gae "underworld" and the main-stream pop charts, a gap that has remained for far too long. Perfect for radio, and with immense sales

THE TRASH CAN SINATRAS: THE TRASH CAN SINATRAS;
Obscurity Knocks (EP). (Gol
Discs (12) GOD 34). First release
for a band from the Scothish coastal bown of Irvine. The tille track is
carried along by a bristling, effervescent jangly guitar hook until it
descends into a rather pladding
charus. Like the other three tracks
— a misture of the stodgy and the
subiline — there is plenty of promise here. Let's hope they're a bit more prolific than the La's.

FAITH NO MORE: Epic. (Slash/London (12/CD) LASH 21). Not quite as devastating as but a pretty incendiary release all the same from one of America's the same from one of America's best rock bands. The verses here are raps in an Anthrax/Chilli Pep-pers style, the chorus has a hint of T.Rex, and the guitar work near the end is more reminiscent of Seventies "progressive" bands. One that will continue to enhance both their reputation and their ability to avoid categorisation.

MANO NEGRA: King Kong Five. (Virgin (12) VS 1239). First UK re-lease for the Parisian band who have raised more than a few eyebrows with their cauldron of sound that contains musical ingredients from, it seems, all over the world.
This track (from the Puta's Fever al-bum) is a shambolic white rap that is jollied along by a chirpy Hammond organ and only hints at the mayhem wreaked on some of their us numbers. Frisky enough, though.

MAZE: Silky Soul. (WEA (12) W2738). Frankie Beverley offers up his own tribute to Marvin Gaye, up his own tribute to Marvin Gaye, and it's by for the best since the Commodores' Night Shift (certainly miles ahead of the awful Let's Get It On cover doing the rounds at the moment). A syrupy soul ballad that the man himself wouldn't have turned his nose up at, even incor-porating a snatch of What's Going On for good measure.

IGGY POP: Livin' On The Edge Of The Night. (Virgin America (12) VUS 18). Debut for a new label from a man who is clearly in-tent on maintaining the delusion of youthful exuberance and anarchy for as long as humanly possible. Don Was produces, len ding the track a slight AOR gloss that sug-gests a possible compromise in the coming years, and confirming my suspicion that Iggy Pop has never been much more than a trendy Springsteen.



STOCKIT VAN MORRISON: Coney Is-land. (Polydor (12) VAN 4). Brave and imaginative choice of single from the Avalon Sunset al-

bum as Morrison intones what sounds a bit like a traveller's diary over a backdrop of swooning, end-of-the-day strings. Heart-rending stuff; potentially the first "spoken word" number one since Telly Savalas's It

ICE T: You Played Yourself. (Rhyme Syndicate/Sire (12) W9994). The best track from the Iceberg/Freedom Speech album, a marvellously sinis-ter drawl over a backing track of big-time horns and James Brown quitar, with a cautionary tale lurk-

LENNY KRAVITY- I Roild This Garden For Us. (Virgin America (12) VUS 17), The best Lennon pastiche since Crowded House's Kill Eye, this sounds a little like Stevi Wonder singing along to I Want You (off Abbey Road). However, as the track wears on, Kravitz gets hoarser and more carried away, as the song degenerate into a caterwaul. This could we

SINGLES A & R THE O

TOP . 20 . SINGLES SHINE ON House Of Love MCA MCA TIME 18 AND LIFE 3 SLEEP WITH ME 4 Lary LAZY 17 (I/RT) 3 NOTHING EVER HAPPENS 5 3 Delamin EVER HAPPE 6 7 HELIO 7 4 HELY YOU THE VIOLENTIAL ROBBERY 8 PROBABLY A ROBBERY A&M AMA 534 (F) WEA YZ 425 (W) Professiona B5263 (E) 8 - PKOBABLY A ROBBERY Respects Standarders 9 2 NO MORE MISTER NICE GUY Megodeth 10 8 SALLY CINNAMON 11 5 MADCHESTER RAVE ON (EP) Hagger Mondour. Mare METTE 102 (LIST) SBK SBK 4 (E) Black REV 36 IBMG PICTURES OF MATCHSTICK MEN

CHART COMMENTARY

20 15 GETTING AWAY WITH IT

with Sleep With Me.

enter with Steep With Me.

Renegade Soundware's tongue-twisting mouthful Probably A Robbery sets a high standard for Mute's new year mixing dance and rhythm in a wild blur. At 18, Scotland's powering dance and ritythm in a wild blur. At 18, Scotland's power-house rockers. The Almajathy thust into our faced view house Power, a muscle-flexing. A5 on Polydor, Last of the lesser-spot-ted new entires.

Seetheven. They've dusted off seminal Stotus Quo tune Picures Of Match Stick Men on Virgin US, and pretty good it

is too.

In the albums cupboard it's pretty much all quiet, but art rack nods a quick wind to the world with **Leop**'s double 12-rack not a Gilded Elemity bringing Teutonic rock back into inch set A Gitade Lternity bringing i seutonic rock back info-fashion on Situation Two of number three and Yugoslavian cultural attacks **Latibach** affer their spirited soundtrack to Macbeth at 12. At the top, **The Sundays** Reading, Writing, Arithmetic is allegedly selling as well as The Smiths at their most popular, which should keep Rough Trade in wine gums for some time to come.

A I DIIAA C

Н	Te) P · 20 · A	FBOW3
	1 1	READING, WRITING AND ARITHMETIC	Reegh Trade ROUGH 148 (VRT)
	2 2	THE STONE ROSES	Silventone OREU (9)
	3 -	A GILDED ETERNITY	Sheetion Two SITU 27 (VRT)
П	4 5	BUMMED Happy Mondern	Factory FACT220 [P]
П	5 6	NINETY 805 Store	ZIT ZITZ (W)
81.	6 11	THE REAL THING	Slosh/London #281541 (F)
Н	7 3	WELCOME TO THE BEAUTIFUL SOUTH	Gel Discs AGOLP16 [F]
	8 8	WAKING HOURS	ALM AMA 9006 (F)
	9 4	WILD!	Mate STUMM35 (VRT)
	10 10	VELVETEEN Topograpie Vemp	MCA MCG050 [F]
Ш	11 18	SCARLET AND OTHER STORIES	Marcury/Phonogrom 8389651 (F)
	12 -	MACBETH	Mote STUMM 70 (UET)
811	13 13	101 DAMNATIONS Corner The Unstappoble Sex Mochine	Big Car ABB 101 ()
	14 7	LIVE AND DIRECT	MCA MCL1900 [F]
	15 12	DOOLITILE	GAD CAD WS (1)
	16 14	BIZARRO The Wedding Present	BCAPUTADOS (BM/G)
	17 16	CAPTAIN SWING Widelia Stocked	Cooking Viny/London 838781 (F)
	18 9		Polydor Bernary (F)
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nn/Virgin UH12(II)

20 15 HATS

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TOP · 75 · ARTIST · ALBUMS

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21 1343 Soul II Soul (Jazzie B/Nellie Hooper) C:CDIX82/CD:DIXCD 82	ESTEFAN Glorio 36 SOUL I SOUL 21 EURTHANCS 28 STANSFELD LIJO 10 EURTHANCS 18 STANSFELD LIJO 10	59 5214 Sydney Youngblood (Clous Zundel) Cica Virgin CRCA9 (F) CCRC 9C/CD:CRCD9
22 14 3 READING WRITING & ARITHMETIC O Rough Trode ROUGH 148 (I/RT) CROUGHC 148/CD:ROUGHCD 148	CANNESS 27 STEWART Bod 13 PSH 55 STONE ROSSS THE 20 CASS Y NOSS 68 STRESSAND, Borbon 26 CANS Y NOSSS 60 SWEATS 77 HAPPY MONDAYS 63 Borbon 27 HAPPY MONDAYS 63 Borbon 12 TO THE PSH TO THE	60 5475 APPETITE FOR DESTRUCTION ** Geffen WX 125 (W) C:WX 125C/CD:924148-2
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24 2151 Simply Red (Stewart Levine) G-WX 242(W) C-WX 242(CD:2445892	INNER CITY	62 55 15 Billy Joel (Mick Jones/Billy Joel) C:4656584/CD:4656582
25 2710 LABOUR OF LOVE II * DEP MAY/Virgin LPDEP 14 [F] C(CADEP 14/CD:DEPCD 14	OEL BAY 67 UB40 25 JONES, Owney 33 WET WET WET . 37 JUNICES BROTHERS 57 YOUNGBOODD, EENNEDY, Nagatico 19 Sydney 59	63 57 3 Hoppy Mondays (Martin Hansett) Foctory FACT 220 (P) CFACT 220 C/CD FACD 220
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28 37 21 WE TOO ARE ONE * RCA PE 74251 [BMG] Eurythmics (David A Stewart/Jimmy lovine) C-PK 74251/CD:PD 74251	Compiled by Gallup for the BPI, Music Week and BBC	66 5316 GREATEST HITS * Swe BOTY 1 [BMG) CBOTC 1/CD-BOCD 1
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THE BUILDING THE ALBUM AND THE STARTON PAGE.	for divide electron ** (600,000 unit), treble cicitum	THE CIRCUS * Mate STUMM 35 (L/RT)

OP 20 COMPILATION

	1 2		C:STAC 2411/CD:TCD 241
2	2 5	PURE SOFT METAL Various (Various)	Stylus SMR 996 (STY C:SMC 996/CD:SMD 99
3	NEW	ALL BY MYSELF O Various (Various)	Dover/Chrysalis ADD 12 (C C:ZDD 12/CD:CCD 1:
4	3 7	WARE'S THE HOUSE? Various (Various)	Stylus SMR 997 (STY C:SMC 997/CD:SMD 99
5	4 11	MONSTER HITS * * Various (Various)	CBS/WEA/BMG HITS 11 (BMG C:HITSC 11/CD;CDHITS 1
6	511	NOW 16! * * * Various (Various)	EMI/Virgin/FelyGram NOW16 (E C:TCNOW16/CD:CDNOW1
7	612	DEEP HEAT 1989 Various (Various)	Telster STAR 2380 (BMG C STAC 2380/CD:TCD 238
8		DIRTY DANCING (OST) * * * * Various (Jimmy lenner/Bob Feiden/Various	RCA 81 85408 (BMG c sx 86408/CD:8D 8640
9	13.41	THE BLUES BROTHERS (OST)	Arisonic K 50715 (W C:K 450715/CD-K 2507)

38 12 DECADE *



n	914		Telstor STAR 2384 (BMG) C:STAC 2384/CD:TCD 2384
12	12 28	THE CLASSIC EXPERIENCE * Various (Various)	CITC EMTVD 45/CD:CD EMTVD 45
13	HIW	MILESTONES - 20 ROCK OPERAS Various (Various)	Telstor STAR 2379 (BMG C:STAC 2379/CD:TCD 2379
14	18 2	NEW TRADITIONS Various (Various)	Telster STAR 2399 (BMG C:STAC 2399/CD:TCD 2399
15	10 12	HEAVEN AND HELL Meatloof/Bonnie Tyler (Jim Steinmon)	Telster STAR 2361 IBMG C-STAC 2361/CD:TCD 236
16	15 36	THE PREMIERE COLLECTION * * * Various (Various)	Really Useful/Polydor ALWTY 1 (F C:ALWTC 1/CD:837282-
17	14 26	PRECIOUS METAL Various (Various)	Stylus SMR 976 (ST) C-SMC 976/CD:SMD 97
18	17 6	LAMBADA Various (Various)	C85 4660551 (C
19		SOFT METAL * Various (Various)	SHVM SMR882 (STI C.SMC862/CD:SMD88

CCST

THE TWELVE COMMANDMENTS OF DANCE *

10.10 FLOWERS IN THE DIRT *

50.20 Poul McCortney (Various)

CCC



FAST FORWARD: Gino Latino's wickedly rapid promo

Promos at the speed of light

by Selina Webb DEFYING ALL the usual odds for promo production, the video for Gino Latino's Welcome landed on London Records' promotions desk just five days after it was commis-

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

Wicked Films.
The resulting promo is unusual for a dance track: It employs stock models and dancers, but all presented in a monochrome filmic style in a variety of addball situation. The Iheme is boxing, but that's just one element of an intriguing mix of buffconery and style. It was districted by Poul Boyd, who is also faced by the style of the style of

"It was a montage of bizarre ao

ings on. We were design with people who are neally coal and really trendy, but blowing their cool. I wonted for present it in a block and white photographic block and white photographic block and white photographic block and white photographic block and with photographic and the photographic block and the photographic and control to alcole each portional property of the property of the property of the photographic with the byte look are and of the photographic with the byte look are as on the photographic with the byte look are as of the photographic with the byte look are as of the photographic with the byte look are as of the photographic with the byte look are as of the photographic with the

14	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/E6.95	Virgin WD 594
10	KYLIE MINOGUE: Kylie The Video Compilation (4 tracks)/22min/£6.25	s 2 PWL
9	Compilation (7 tracks)/25min/£6.95	PMV/Channel 5 CFV 08892
22	JASON DONOVAN: Jason The Vie Compilation (4 tracks)/19min/£6.25	deos PWL
9	WET WET WET: In The Park Live Live [11 tracks]/1hr/£6.95	PMV/Channel 5 CFV 10072
16	QUEEN: We Will Rock You Live 21 tracks /1 hr 30min/£3.47	Music Club/Video Col
10	DURAN DURAN: Decade Compilation (14 tracks)/1hr 10mis/E6.50	PMI MVP 99 1197 3
45	U2: Rattle And Hum Live (21 tracks)/1 hr 36min/£8.34	CIC VHR 2308
64	KYLIE MINOGUE: Kylie The Video: Completion (5 tracks)/20min/E6.25	PWL VHF3
11	ERIC CLAPTON: The Cream Of Completion [18 tracks]/1hr 25min/£9.04	PMV/Channel 5 CPV 08902
9	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin WD 491
14	DANIEL O'DONNELL: Thoughts O Compilation (13 tracks)/52min/£6.95	f Home Telstar
21	PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5
	9 22 9 16 10 45 64 11	14 PHIL COLLINS, Singler Collection Competed to Hassistance 20 PM Competed to Hassistance 20 PM COLLINS (High Horizon Hassista

TRANSVISION VAMP: Velveteen Singles MCA/Channel 5

1417 9 BOBBY BROWN: His Prerogative

LUCIANO PAVAROTTI

18 HUE AND CRY: BITTER SUITE

2016 4 FOSTER AND ALLEN: The Magic Of...

@ BPI. Compiled by Gallup for BPI, Music Week and BBC

1919 2 QUEEN: Rare Live

1513 3 THE SHADOWS: At Their Very Best

Roxette look good in latest PMI batch

THE FIRST video from Swedish pop due Roxette is released this week by Picture Music International. It is accompanied by further new titles featuring Richard Marx, Paison, Yow Wow and The Quireboys. Roxette — Look Sharp Live (26.50 dealer price) kicks off with the promos for Roxette's number one single The Look and their serone single The Look and their second international hit Dressed For Success, The remainder of the 45-

Success, the remainder at the 45-minute tape records a live per-formance in Borgholm, Sweden. Richard Marx — Hold On To The Nights (£6:50 dealer price) was filmed at the Hollywood Palace where Marx is captured performing nine tracks, most taken from his eponymous debut album.

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

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

Thrash bash METAL VIDEO specialist Fotodisc

unleashes its second batch of re-leases on February 16. Nuclear Assault — Handle With Nuclear Assoult — Handle With Care European Tour '89 is an hour long throsh concert by the US power throsh stars recorded at Hammersmith Odeon. 3-Way Hammersmith Odeon. 3-Way Throsh includes performances by Dark Angel from the US, Sweden's doom-metal specialists Condlemos and Noise Records' new signing DAM from the UK.

Doomstoody News — The Video Compilation — Video 1 is the first in a series of compilations resulting from a fie-up with Noise Records. It comprises an hour of solid throsh charting the history of Noise Rec charting the history of Noise Kec-ords and featuring tracks from Helloween, Cellic Frost, Voivod, Kreator, Running Wild, SADO, Tankard, Rage, V2 and Coroner. All three videos have a £6.95 dealer price.

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

26,95

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

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

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

JOHN WAITE: No Brakes Live. HEN 2 225 Castle Hendring. Running time: 50 mins. Dealer price: £6.95. Comment: Recorded when John

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

Waite was still a raunchy, denim and leather rock'n'roller as oppos-



MARKET SURVEY MARKET SURVEY **OCT-DEC 1989**

MUSIC VIDEO LEADING LABELS % **PolyGram** reigns

by Selina Webb
A NEW deel with MCA Records
plus a continuing flood of best-selining product saw PolyGram and its
PRMYChannel 5 label reaffirming
their position at the top of the music
video charts. Both label and distributor increased their respective
shares, finishing the quarter well
between of their nearest visuals. It is

supreme

chead of their nearest rivals. It is worth noting that PolyGram is en-joying a tenfold increase in its dis-

having almost doubled over the last quarter a over the last quasserting the sell ie and Jason. Collection and CMV ng points, it was up to t changes on the lab The newfound success Diple: Doff Telstars Doff 7Donnell concert tape and Style he Magic Of Foster And All rmed out to be bumper selle he new Castle Hendring lot also made its mark thanks to top eaturing The Doors and a Rolling

featuring The Doors and a Rolling Stone magazine compilation. Video Collection finishes the year still leading the sell through labels' chart, but by a reduced morgin. Its new challenger is BEC which repeated its late-un success of last Autumn to grad 2.8 per cent of last Autumn to grad by Sept cent of last Autumn to grad by Sept Christmas implement of Steeping Beauty shot Wall Disrey up from 1.8 per cent lot snatch a tenth of

emong the sell through distribu-tors there was a hiccup in Park-field's quest for the top, the com-pany falling 2.8 per cent and los-ing its runner-up slot to a phenom-rally successful CBS which now ooks a serious challenger to Pirk-



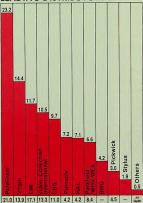


KYLIE AND JASON: the unique 2.3 17.1 17.3 8.4 17.6 12.2

Castle Communications BMG Video Warner Pickwick Vestron 18.8 7.8 11.7 17.1 13.3 8.9

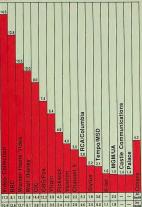
MUSIC VIDEO

LEADING DISTRIBUTORS %



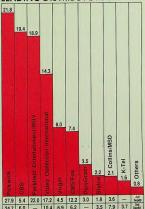
OCT-DEC 1989

FADING LABELS %



SELL THROUGH

LEADING DISTRIBUTORS %



PLAY

49 ERS Touch Me (Sexual Version)

ALARM, THE Love Don't Come Easy

BECK, ROBIN Tears in The Rain

AND WHY NOT The Food

RADIO 1 RADIO 1 REGIONAL LAST whe who with with with MRIES 12 N.1 N.1 131 12 N.1 GART ACTUAL PLATS PLANSINGS

BEATS INTERNATIONAL Dub Be Good To Me Go Beat

BLACK BOX I Don't Know Anybody Else de Construction BOLTON, MICHAEL How Am I Supposed To Live CBS CAMPER VAN BEETHOVEN Pictures Of. Virgin USA COOPER, ALICE House Of Fire CRY BEFORE DAWN No Living Without You CULTURE BEAT Der Erdeernund

EVERYTHING BUT THE GIRL Driving blance y negro FINE YOUNG CANNIBALS I'm Not Satisfied London GORDON, LONNIE Hoppenin' All Over Agoin Supreme GRAMM, LOU Just Between You And Me

O'CONNOR, SINEAD Nothing Companies 2 U Ensign 25 20

27 28

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

AIRWAVES

Low ad revenue blamed as Sunset hits early cash crisis

by Bob Tyler SLINSET RADIO, Manchester's new incremental radio station, has

of opening.

The ethnic station founded by radio and TV presenter Mike Shaft has already laid off six staff. Shaft

"Our national sales income has been a disaster. We did two gigs at Manchester's Hacienda that raised more money than all the na tional sales in three months."

Sunsel's national sales have been handled to date by Broad-cast Marketing Sales — a company with links to both Owen Oyston's Trans World Media, owners of the Manchester ILR station Piccadilly, and Radio City the ILR station for Liverpool.

Shoft confirms that the station is a consultation for Confirms that the station for the sales is the sales of the sa

now looking for a new sales agency but he adds: "BMS currentagency but he adds: "BMS currently owns 17 per cent of Sunset. As a matter of decency they should sell their shares. It's a very tricky situation." Shaft is bitter about retions over their alleged failure to

we have not strayed one bit from our promise of performance. The people of Manchester want The people of Manchester wan and love this station and nobady is going to take it away from them," he says. "We have just finished a survey of listeners and found that 60 per cent of the ethnic and 14 per cent of the white popure listening to us."

The BMS was not available for comment as Music Week went to

up to £3m a year have been pro posed and Ron Neil, managing di rector of BBC regional broadcast

Budget cuts threaten BBC Radio Orchestra merging some regional operations specifically local radio. Savings of

by Saran Davis
THE BBC Radio Orchestra may be
disbanded if the BBC upholds a
proposal to cut its music budget.
Only the Radio Big Band section
would remain leading to the loss
of 39 jobs — and saving the BBC

A further £1.5m needs to be found from other contract or chestras, but where the cuts are to be made has yet to be announced. However, job losses in technical and service areas are also feared

The Musicians' Union says it will strongly resist the proposal. MU general secretary John Morton condemned the proposal saying

"Once again the BBC has demon-strated that its success as a broadcaster has been achieved despite, not because of, its senior manage-ment. They appear to have learned nothing from experience."

The MU criticised the timing of

The more which it says the announcement which it says "came out of the blue".

The MU has discussed the proposal with union representatives from EC and EFTA countries and all feel that the proposal will reduce the BBG's standing as one of the world's foremost live music broadcasters

Other cost-cutting options pro-posed in the Phillips Report include

ing, says: "Across the board cuts ing, says: "Across the board cuts [for each station] won't be appro-priate... we should not altempt to find the money by salami slicing every station's budget. I will now be talking to the head of each of the regions to ask where we can appropriately make economies. He also says the BBC is comm ted to local radio and he is intro ducing an editorial package to

take it into the Nineties yet insiders fear iob losses are inevitable

 SINFONIETTA. CHANNE posers of the twentieth century re-turns for a second, six-part series beginning March 4. Presented by

Paul Crossley, the series features the music of the Japanese Toru Takemitsu and the American John JAZZ FM has acquired the UK JAZZ rm has acquired ine UK radio rights for two jazz concerts from Midem 90: the R&B concert with Booker T and the MGs, Rufus and Carla Thomas and Sum Moore; and A Tribute To Charlie

Parker, which includes Red Rodney, Roy Haynes, Jon Hendricks and the Phil Woods Quintet. COUNTY SOUND has nounced a record pre-tax profit of £1.34m for the year to September

30, 1989. This does not include any profit from its 24.9 per cent ownership of FOX FM which came on air in September. It also an-nounced the opening of its third station, Delta, a small community radio station for the Hoslemere

 REPORTS THAT the ITV Chort REPORTS THAT the ITV Chart
Show is to be axed are completely false according to the programme's executive producer,
Keith MacMillan. He says that a new contract for the show, which always runs from January 1 to December 31, has been signed. He adds: "This rumour happens every time we negotice a new contract." time we negotiate a new contract."
The Chart Show was rumoured to
be dropped because high UPL

payments made it exclusively ex-pensive for ITV.

MPACT

- 1 BUT SERIOUSLY, Phil Collins - THE SWEET KEEPER, Tonto Tikerom
- YORK IN A WILDERNESS OF MIRRORS, Fish EA 6 3 PURE SOFT METAL, Verious
- 6 DEPMATS PED THE RIVER, Vo
- 13 10 AFFECTION, Use Stemsfield
- PARADISE REMIXED, Inner City
- 9 FOREIGN ATTAIR, Ting To
- 19 13 THE LOVE SOMES, Dionne Wor

ONE TO ONE: Transmitted ITV
January 28, 1990. WOT Music
Ltd. Director: George Pavlou.
Producer: Jackie Thomas.
THE CLASSIC interview format of head- and mid-shots punctuated by illustratory clims is no visual.

head- and mid-shots punctuared by illustratory clips is no visual feast, even when Deborah Harry is on the menu. Anne Nightingale's One To One encounter with the blande icon was straight biog: no chatshow anecdates or Star Test

with an injection of the vitality of, say, Saturday morning TV. With over a decade of The Look on

video and Harry's genesis in the Warhol culture of New York, Blondie's presentation and image should have made an interesting discussion, but it didn't really take discussion, but it didn't really take off. Nightingale attempted to delve beneath the women's magazine level of questioning, but Harry wasn't having any of this so the interview just plodded by. All a bit too safe. Harry, like her fellow-elder Paul

Harry, like her fellow-elder Paul McCartney, is at least refreshingly laconic about the biz — a change from gushing pop TV. Perhaps a no-tricks programme is a good tribute to a real star.

STU LAMBERT

Lewis takes a stand on 'junk juke box' radio

by Bob Tyler

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

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

down market in the face of compa

He warned that indexing the li-cence fee was making it difficult for the BBC to keep pace with costs the Bb. to keep pace with costs in an increasingly expensive and competitive industry. He said that there would most probably be a shortfall throughout the decade, othhough, he added "we are not interested in going cap in hand to advertisers or sponsors," and said the shortfall would be met through 886 Estates the BBC Enterprises, the marketing arm of the BBC. this decade Lewis was adamont that Radio One would not become an "elitist, ghettoised, specialist sta-tion for the types of music that no-body else wants to play". He con-tinued: "We will be a broad-based, mass-audience station with the

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

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

for new music," he said. Radio One will have an advan

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

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

blood is still to run. Meanwhite me old established national radio sta-tions (RTL & Europe 1), both com-mercial, still dominate the first and second positions in the ratings. Public service stations occupy the third, fifth and ninth positions in the

Tarings.

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



16NTECARLO

RIVIERA RADIO operates plex in the principality of Monaco moved there in 1988 after start ing life as a trans-frontier operator broadcasting from Ventimiglia, just over the border in Italy. The radio station is partly owned by London's Capital Radio, with the remaining 40 per cent held by an Australian Remo to Marseille, broadcasting in

English on three FM transmitters.

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

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

competition is an Italian operator along with commercials. Yonge says, "A recent BBC survey for us showed that we had an audience base of 140,000 listeners." These break down to about 47 per cent break down to about 47 per cent English and 25 per cent American, with good reach omong all age groups. Although the main age group is 25-44 year-olds, 18-24 and over 55's also measure well. and over 30's also measure well. Yonge describes his English audi-ence as "catering for all — from the Antibes boat fraternity to the more sober people of Monaco."

"Alan West who does Breakfast is very popular," says Yonge. He re-turns to Riviera after joining the deturns to Riviera after joining the de-layed UK incremental KCBC. And

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

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

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

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CLASSICAL

PolyGram team provides 'Classical Choice' to stores



POLYGRAM CLASSICAL sales team - reorganised with dealers in mind

by Nicolas Soames POLYGRAM'S SPECIALIST classical sales team is marking its 10th

anniversary with a reorg nto a sales division aimed at hela ing retailers.
"We firmly believe that a greater range of classical product can be

sold through a wider range of shops than at present," says Rolph Smedley, who formed the Poly-Gram Classics team in 1980, and or no repertoire knowledge.
"We can provide a 'Classical Choice' complete stockholding to include great artists and orchestras and, if necessary, control and ro-tate the stock for dealers."

In the new sales division, John is now the sales division's general "Classical music is not all Vivaldi Elgar and tenors, and having a team on the road who have work-

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

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specialist or a pop shop with little THE RECORDING of Puccini's

ed in both pop and retail. We are aiming at helping the independent retailer to feel less intimidated by

the classical repertoire. We con tailor our service to either the

If RECORDING of Puccinis trio of one-act operas II Triffico — II Tobarro, Suor Angelica and Gianni Schicci with a strong cast conducted by the late Giuseppe Patane — is released by BMG/RCA this month on Eurodisc (RD 69043). THE FEBRUARY releases

andos Records contains no fewer than six major orchestral recordings, indicating the ambitious plans for the label. Four are conplans for the label. Four are con-ducted by Neeme Jarvi. They in-clude the Symphony No 8 by Shostokovich (ABRD/ABTD/1396/ CHAN 8757 CD), and the Violin Concertos Nos 1 and 2 by Shosto-basich with Lutin Latin. kavich, with Lydia Mordkovitel no LP). In both cases, Jarvi con-ducts the Scottish National Orducts the Scottish Notional Or-chestra. Also appearing on Chandos is the Chilingirian String Quartet who play Dvorak's Quar-tets Op 80 and Op 34 (ABTD 1394/CHAN 8755).

The memorable recording of Mozart's six 'Haydn' Quartets made by the Chilingirian Quartet made by the Chilin for CRD Records made by the Chilinginan coloring for CRD Records in the late Seventies is now available on CD (CRD 3362/3/4 CD). Other best-selling CRD recordings of the past are issued on CD, including Thoare issued on CLD, including ino-mas Rajna's version of Granados's Spanish Dances (CRD 3321CD), LP and tape versions have also been reissued. CRD is now distributed by

REVIEW

Symphony No 2, Franz Schmidt, Chicago Symphony Orchestra, Neeme Jarvi. Chandos 877. Nead on LP/tape. Franz Schmidt (1874-1939) wrote his Second Symphony in 1911 in the un-ashamedly late Romantic-style, and it rests somewhere between Mahler and Richard Strauss in sound. A three-movement work, with the middle movement a series with the middle movement a senes of 10 variations, it runs for 46 movements. With its passionate sweeping lines, it is ideal material for collectors looking for new material who have exhausted the main late nineteenth century/early main late nineteenth centuryseany twentieth century symphonic vein. The recording, taken from concerts given by the Chicago Symphony Orchestra is persuasive. It was sponsored by the Barre Seid Founation of Chicago General interest

Elijah, Mendalsshin. Willard White, Rosalind Plowright, Linda Christ Rosalind Plowright, Linda Christ Rosalind Plowright, Linda Christ and Christ and Christ and Christ and Rival Rosalind Research and in Uringer. An invigorable popular of chorol works. Richard Histor in critic on a number of the large christian interpreter of the large chronic properties of class to the large chronic preparation of fine cast of soloists, with Willard While in particularly resonant from Standard tock repertoire.

EMI opts for local plan

THE COMBINATION of sight and on the TV screen was con-sing. The sight was of a pair of ack winklepicker boots adorned with chains stamping away on the floor. The sound was, unmistakenly, Vivaldi's Four Seasons. Then the camera panned up past the violin

tucked under the chin to the tace: Nigel Kennedy. Everything fell into place. He fin-ished the rehearsal with an ap-providing thumbs up. "Cool," he said, and the staunch ECO mem-bers smiled a little uncomfortably.

bers smiled a little uncomforfably. This programme, screened at Christmas, was part of a torrent of attention poid to Kennedy's re-cording of the most popular classi-cal work. The EMI recording has been widely censured by the critics and voted for enthusiastically by a and voted for enthusiastically by a huge public jangling pound coins. It shot to the top of the classical charts, selling 100,000 copies in the UK by Christmas. But although it looks a normal

But although it looks a normal EMI issue it was not from the main international release programme. It was a particularly successful example of the select recordings released each year by EMI Rec-ords UK, designed initially for the British market, but with some inter-national reference. It brings into relief EMIS work in this great in Kert it is now point.

this area. In fact, it is only major to set aside a recording budget for the local market. Four major EMI rogrammes: the UK; France which releases as Pathe Marconi:

Germany (Electrola); and the US (Angel Records). In the UK there is virtually no dis-

In the UK there is virtually no dis-tinction in appearance with the re-cordings from the main label; from a consumer's point of view, and even the dealer's, the distinction is

not important.

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

Independent is actually the cru-

cial word. "It is one way in which we can compete with the indepen-dent sector in the UK which, with dent sector in the UK which, with companies like Chandos, Hyperion and Nimbus, is probably stronger than in any other country," says Stefan Bown, general manager, EMI classical, UK.

As the commercial success of Kennedy's Four Seasons shows, this doesn't mean that the local re-

nis doesn't mean that the local re-ordings are all earmarked for an ellert, specialist market which wants only abstruse English music. Bown has a budget for some 15 ecords a year — though of fourse, the number will vary with ecording cost. So he tries to balnce the artists and repertoire to rovide an entertaining but also a rorthwhile mixture, though nation-

of considerations play a part.
In France, the local budget gives
Pathe Marconi a chance to record
French operetta and works by
Magnard — repertoire that would ever get past an international ommittee, but which sometimes

has surprising success. In Germany, Electrola can do German operetta — such as Ralph

Benatzky's In Weissen Rossl — or Mazart aperas in German which are normally done in Italian. In the US, Angel has recorded Adams, Reich and Bernstein. EMIUK has consistently taken a

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

sics, they continue to make record-ings under the local budget. EMI UK projects apart from Four Seasons, also did well at Christmas, notably A Little Christmas Music With The King's Singers And Kiri te Kanawa. This sold well in the US — 40,000 before the end of the season helped by the personal ap

pearances of the group — and Bown expects it to be a regular seasonal best-seller. It was record-

seasonal best-seller, It was record and released in less than four months, which is another advantage of the local label.

The artist roster for EMI UK is now established. There is a growing list of recordings by the English points Peter Donohoe. He wan a Gramophone Record Award with Tchaikovsky's Piano Concerto N. 2, an EMI UK recording, and has wave been signed to an exclusive. 2, an EMI UK recording, and has now been signed to an exclusive contract by Bown. His repertoire will concentrate on the Romantics and twentieth century composers. His most recent release brings to-

His most recent release brings to-gether Piano Sonatas by Berg, Liszt and Bartok (CDC 7 49916-2). But he has recently recorded Brahms Piano Concerto No 1 with the Philharmonia under Yevgeny Svetlanov produced by Andrew Keener, the first lime the work has been done by EMI for some 20 vears, locidentally it was the first years. Incidentally, it was the first recording to be made in the Black-heath Concert Halls, which has only recently been converted back to symphonic use. EMI UK actually contributed a sum of money to

contributed a sum of money to help with the conversion. Donohoe will also record Gershwin's Piano Concerto, Bartok's Piano Concerto No 2 on a disc with Stravinsky's Ragtime For Orchestra and Piano Rags — with Simon Rattle and the CBSO. And Simon Rattle and the CBSO. And there are plans for Rachmaninov (Prelludes), Britten and Tippett. Bown is also hoping to license Donohoe's BBC Prom recording of

Busoni's Piano Concerto.

EMI UK is still maintaining its re EMI UK is still maintaining its re-lationship with another pianist de-voted to large-scale repertoire, the French-born Cecile Ousset. This in-dicates the international flavour of

ed in France where the American singer Barbara Hendricks has done particularly well.

done particularly well.

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

Bown.

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

maintains a regular dialogue with EMI Eminence where Handley also

EMI Eminence where Handley also features regularly. It is the reper-toire done so well by Boult but which is in need of new recordings. Hickox is to do a Vaughan Wil-liams chorol cycle over a number of years — Hodle and A Christmas Fantasia will be released later this Fantasia will be released later this year. Hickox has also done a Delius recording with the Bourne-mouth Symphony Orchestra and a recording of English miniatures with the English Sinfonia. The pro-gramme ended up being 81 min-

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

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

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

Battle of the giants

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

mid-price/budget categories was virtually 63 per cent.
The remarkable late run by the unbeatable poining of Kennedy and Vivaldi clinched matters for EMI in the full-price table, with the success of the Four Seasons also

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

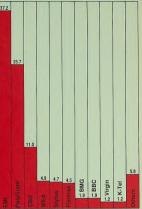
Prichwick's IMP Classics marque de-

rickwick's IMP Classics marque de-serves special mention, with Rich-ard Hickox's Planets leading the way for the company. Also making a late run was Conifer, whose Tchaikovsky Ballet Suites selection from Vladimir Petroschoff sold

MARKET SURVEY JULY-DEC 1989

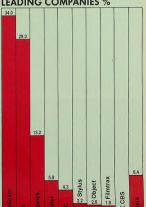
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WEA Records are world leaders in the music business with major artists such as Eric Clapton, Chris Rea and Madonna, and a global turnover in excess of \$6 billion. Due to the expansion of our UK artist roster in particular, our Royalties team now needs two new professionals

SENIOR ROYALTIES ASSISTANT: An extensive knowledge of artist contracts and royalties will be crucial for this position. In addition to reviewing contracts, you should also be capable of identifying potential 'problem areas', investigating and resolving statement queries, and liaising with our international operation. You will need experience of computerised systems and Lotus.

ROYALTIES ASSISTANT: Preparing statements for both our artists and WEA International, setting up contracts, and analysing advances and session costs, you will carry out a variety of accounting and administrative duties within the department. You should have relevant office experience, ideally dealing with rovalties

For both positions, we offer competitive salaries and a benefits package that includes staff discount, pension scheme, free life assurance, bonus scheme and subsidised meals

To apply, please write with full CV, stating current salary, to Stephanie Smith, Personnel Department, WEA Records Ltd, PO Box 59, Alperton Lane, Wembley, Middlesex HA0 1F1



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Mr Dermot Hanrahan. General Manager. Virgin Megastore, 14-18 Aston Quay, Dublin 2, Ireland.





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Benefits include a competitive salary, discount on records and free concert tickets and 24 days annual holiday. So if you are looking for a reward-ing secretarial position, please write to me today, enclosing your c.v. and details of your current sal-

Carole Love, Personnel Assistant, CBS Records, 17/19 Soho Square, London W1V 6HE.

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Experts agree: artists are being paid too much

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

nagazine.
The panel, which included a

manager, a producer, a lawyer advances and not enough goes into long-term development of tal-



Nightshift inks in Mammoth deal

DISTRIBUTION COMPANY Night-DISTRIBUTION COMPANY Night-shift signed its first deal since be-coming a full member of the Cartel of Midem. The company will now handle product put out by US label Mammoth in the US will be to Nightshift is run by Brian Guthrie and William Heggie and is now the Scatish leg of the Cartel, having taken over from Fast Forward

Guthrie emphasises that Night-shift is looking for international as well as purely Scothish and domes-tic product.

tic product.

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

Chrysalis Music president Stuart Slater said early, large advances able projects and were then writ-ten off by the record company when the artist failed to produce

Producer Robin Millar argued that artists should have their moti-vation to create maintained by not distracting them with huge injec-tions of cash at an early stage in their career.

However, lawyer Frank Presland of Frere Cholmeley, took issue with Slater's contention that the legal pager's contention that the legal profession was responsible for in-flationary pressure in the advances market. "Lawyers cannot be blam-ed for that," he stated. "That's just the way the marketplace has oper-ated."

oted."

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



Rights revenue catches up

THE UK is "catching up" its conti-nental counterparts in the levels of payments for the public performsome of more public performance of mosic, according to PRS chief executive Michael Freegard. Speaking to a meeting organised by the International Federation of Popular Music Publishers, Freegard said that amounts collect-

Freegard said that amounts collect-ed in Austria as a percentage of gross domestic product had fallen from six times that of the UK in 1985 to three times. Similarly, the PRS had halved the gap between is income and that of its French and Dutch counterparts while Germany was now only 20 per cent ahead of the UK.

ahead of the UK.

The meeting was also the occasion of sharp differences of view
on the possible effects of
"harmonisation" on collecting sociefies in the post-1992 EC.

Jean Loup Tournier, of the

that the European Commission's at-titude seemed to be that any equalisation of tariffs paid by mus users in different countries ought to stabilise at the lowest level. How-ever, Gloria Messinger of ASCAP, representing a major recipient o payments from European broadcasters and others, saw posi-tive benefits in a single European market. She foresaw a time when "10 societies could share information and documentation, and cut

freegard's view, echoed by many, was that: "With harmonis-ation of rates at the highest level PRS could improve its non-broad-cast income to a level it would take any years to reach otherwise. But a harmonisation towards the aver-age of current tariffs would bring only a modest improvement."



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A JOB well done: IFPI's lo and WEA Switzerland's Claude Nobs celebrate the clampdown on ates at Mide





Sensible cuts a dash to Music Week's Midem Stand to grab a



THE DISCMAN: Pete Waterman receives gold, silver and diamond discr from Sonet Finland MD Gugi Kokoloschijin.

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



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

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