

MUSIC WEEK



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Scots awa' to chart devolution

THE SCOTTISH record business is going its own way this week in a bid to give the country a stronger identity for its music and industry.

More than 30 of the country's 84 labels have already joined the Scottish Record Industry Association and sub-committees are at present discussing plans for a separate Scottish chart and

certification awards.

The prototype organisation was formed by a nine-member committee last June and it made its first public appearance at Midem in January. "The main thing was to attend Midem and prove we were serious about this," says association chairman Robin Morton.

"We came back from there very confident. There was a lot of inter-

est in us and we showed ourselves as a real organisation," he says. "Scotland has not really had a voice because everything has been centralised in London."

One of the organisation's first priorities is to establish its own chart as an alternative to the Gallup chart, which it believes is

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Help wanted: new partner for Chrysalis

THE TROUBLED Chrysalis group is in the final stages of negotiation to find a worldwide trading partner. The company says, though, that any joint working will not affect its independence or structure in either the UK or the US.

Speculation has been circulating on both sides of the Atlantic that BMG is in the process of buying

a majority stake in the company, but Chrysalis music group executive vice president Joe Keiner states: "This is not the case."

"We are in the final stages of considering our options regarding all aspects of a choice of partner. There is no deal done but we are in the final stages of considerations and talks.

"We are talking to more than one company."

Keiner adds: "In all possible scenarios, Chrysalis will retain the independent structure of the label organisation on both sides of the Atlantic. The rumours about the disappearance of the label are just not on."

Chrysalis has been in the spotlight following poor trading results and the buying by the David Geffen company of a block of shares. Geffen is believed to own some 25 per cent of Chrysalis stock.

TWO OF THE UK's frontline distribution operations are coming under the same ownership through the acquisition of Wind-Up by Terry Blood Distribution parent company John Menzies.

Prestwich Holdings has negotiated a £3.27m deal to sell Wind-Up to Menzies. Prestwich claims that pre-tax profits from the wholesale company for the six months to December 31 1988 were not less than £335,000.

PolyGram aims price cuts at public

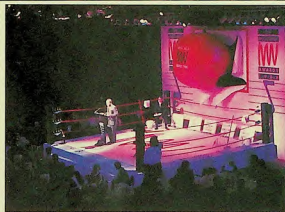
POLYGRAM IS dropping the price of its compact discs from next month with the hope that dealers will pass on the savings to consumers.

Frontline pop product is dropping by 30p to £6.69 which PolyGram commercial director Pete Rezon hopes will standardise retail prices at £10.99.

He comments: "Last year when we reduced prices, we left it up to retailers to decide whether to take the extra margin or reduce their prices. This year, we hope that our price reduction will mean a reduction in the shops." Asked why the

company is lowering its dealer prices, Rezon says: "We are trying to be sensitive to the needs of the market."

In addition to the fall for standard pop CDs, mid-price pop CDs are going from £4.89 to £4.56 and mid-price classical CDs from £4.89 to £4.86. Vinyl pop albums and cassettes are rising from £3.99 to £4.26 and deluxe LPs from £4.29 to £4.56. Classical full-price albums are going from £4.29 to £4.56 and TV division albums from £4.59 to £4.86. There will be no change in other prices.



JOE SMITH was a knockout as the first overseas guest of honour speaker at last week's Music Week Awards ceremony, which attracted more than 1,000 people to the Grosvenor House in London.

Smith: 'music before money'

THE PROFIT motive should not be allowed to interfere with the creativity of the record industry. If money ever does come before music, then traditional world leaders like the UK and the US could find themselves being overtaken by the Soviets and the Japanese.

That was the warning from Joe Smith, president of Capitol-EMI, in his keynote address to the MW Awards luncheon. Smith, the first overseas speaker to address the event, contended that music needs freedom to be successful.

He said: "The world music industry

was in the hands of six multinational corporations which, should any of their other business interests fail, could turn to records for extra profits. There was a fine line between the need to be commercially viable and having the freedom to "explore, to break new ground, to fail and to try again."

He commented: "That freedom is what established the UK and the US as world leaders. The fear is that — no matter how well-intentioned our corporate masters —

TO PAGE FOUR ▶

MADONNA

the new single
 LIKE A PRAYER
 W7539/T/CD
 taken from
 the forthcoming album
 LIKE A PRAYER

cd · cassette · lp

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FULL

ROCKS IT TO 'EM

GRAMMY AWARD WINNER
FOR BEST HARD ROCK/METAL
PERFORMANCE ON AN ALBUM



STILL RIDING ON THE
CREST OF A KNAVE
AFTER 20 YEARS!

CONGRATULATIONS FROM
Chrysalis

Rattle And Hum video gets £3/4m ad backing

CIC VIDEO is launching a £750,000 advertising campaign to back the release of U2's Rattle And Hum video, on March 20. The campaign includes national TV advertising and press ads in the Daily Mirror, Today, Independent, Ob-

server, the Guardian, NME, Sounds, Sky, Q and The Face.

Advertising is also being taken out with video consumer and video sell-through press. There will also be a national radio campaign and flyposting across the country.

● POLYDOR IS launching national TV advertising in Granada this week and then a national roll out for The Style Council compilation The Singular Adventures Of The Style Council. There will also be radio advertising and ads in Q, The Face and NME.

MUSIC WEEK



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ARISTA IS releasing the single *Let The River Run* this week to tie in with the theatrical release of the film *Working Girl* from which the Carly Simon single is taken.

● THE MILLTOWN Brothers will be on tour in the UK to promote the release on Big Record Records of their debut single *Roses*, on March 13.

● ADS IN Q and *Insignia* as well as competitors in various national and trade press will support the release of the video *The Nelson Mandela 70th Birthday Tribute* on CMV Enterprises, this week.

● VIRGIN RECORDS and Q Magazine are joining together to promote the cassette *What Q Magazine Said* which is released on the Virgin label this week and is intended to retail for 99p.

● THE MIDNITERS will be touring the UK to promote the *Razor Records* release of their debut LP. They will be supporting *The Stray Cats*.



A&M IS launching a nationwide TV advertising campaign in support of the re-release of *Sam Brown's* album *Stop!* The campaign in conjunction with *Our Price* rolls out nationally on March 13 and coincides with full page ads in the national and music press, flyposting and in-store displays.

● THE EPIC release of the new Europe single *Let The Good Times Rock*, on March 13, will be promoted by the group's UK dates.

● THE MONKEES will be touring the UK to support the Arista release of their Monkees EP this week.

● A UK tour by The Neighbourhood this month will tie-in with the Parlophone release of their new single *Missing Out* this week.



CHAPTER 22 is releasing the single *Baby You're Just Us* by *The Pastels* this week to coincide with the group's UK tour dates. *Stephen of the Pastels* is pictured above.

Pickwick takes on PolyGram budget CDs

PICKWICK IS to distribute all PolyGram budget compact discs in a deal which now sees Pickwick handling all the company's low price product.

The agreement covers a wide range of artists as well as classical repertoire and it comes at the same time as Pickwick reveals a pre-tax profit increase of 10 per cent.

Profits rose from £3m in 1987 to £3.3m in 1988 and although the increase is not as great as the previous 12 months, chief executive Ivor Schlossberg adds that during 1987 over £4m was spent on improving the infrastructure of the company to cope with its increased output.

Turnover increased from 31,755,000 in 1987 to 41,484,000 in 1988 and poor trading in December was blamed on the impact of higher interest rates causing dealers to keep year-end stockholdings to a minimum.

The growth in turnover comes

from higher sales of Pickwick's video products. Video now caters for 61 per cent of the company's output and Schlossberg expects the position to stay that way in 1989.

He foresees growth in the audio market — particularly compact discs.

"The one aspects of the compact disc market is that none of the majors or our knowledge have announced a catalogue of across-the-board low price CDs. PolyGram is the first and we will be handling them," he says.

Pickwick's own classical new release product went CD and cassette-only at the start of the year and budget classical will also not be available on vinyl.

"Pickwick's attitude to the video market is a little more conservative. Forecasts for 1989 vary from growth in the market of anything from 25 per cent to 100 per cent so we will have to see what happens."

Pirate gets 15 months gaol

THE FINAL piece in an anti-piracy operation stretching back more than four years has been put into place with the goading of a counterfeit tape factory chief.

Harper set up his operation in 1984 & was, at that time, potentially the biggest illegal manufacturing plant in the UK.

However, the factory was closed just three weeks after it was launched through a series of raids co-ordinated by the BPI's anti-piracy unit.

Several people involved with the operation were sentenced after court action in 1987 where they received penalties ranging from nine months' imprisonment to fines.

Harper escaped the action by fleeing to Spain but was re-arrested by airport police on February 11 this year after flying back to visit the UK.

He was tried at the Old Bailey in London where he pleaded guilty to plotting to breach copyright. The court was told that he had set up a factory in purpose-built industrial premises at Rye Alley Farm,

Whitstable, Kent.

The court also heard that, when questioned, Harper said: "I don't think we were doing any real harm. It is one thing to cheat people but another thing to give them almost the real thing." He was said to have added that the major record companies could afford the loss.

He was goaled for 15 months.

Capital tunes into increased audience share

LONDON ILR station Capital Radio is claiming its best annual audience statistics for seven years during 1988. The station says that total adult listening hours per week increased by 18 per cent compared with the 1987 figure to 35.1m. Its audience share in the London area is now 19 per cent.

U.S. R&B CHART # 1

Duet with
Shanice
Wilson

This
Time

Ki-u-ra (Ke-air-a) to change and/or make a difference.

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What price the future of PRT?

SPECULATION IS surrounding the future of PRT in the wake of the sale of Maison Rouge studios and the dismissal of the head of the company's distribution operation.

However, group managing director Kim Hurd says that the sale of the company in whole or in part is "not under discussion".

She adds, though, that talks are taking place with a potential partner in a joint venture. This is believed to be a reference to Telepath, which, in return for placing its distribution with PRT, would receive a say in the running of the operation.

Hurd adds that the sale of Maison Rouge was merely the disposal of surplus assets and that the

departure of Richard Lim from PRT Distribution is not an adverse indication for its future. She points to the fact that former BMG Operations managing director Richard Gane is now directly responsible for distribution and says that his experience will be an asset to the operation.

But, when pressed, she comments: "Everything is for sale and nothing is for sale. We are in business and while at present there is an intention not to sell, everything has its price."

That intention is displayed, Hurd contends, by the investment which PRT is committing to its compact disc factory and other operations.

Hard graft pays off as CBS boasts record quarter

CBS UK had the most profitable quarter in its history at the end of last year, the company's mid-term sales conference has been told.

Deputy managing director Tony Woolcott said the achievement came because the company resisted the temptation of TV commissions in favour of sheer hard work.

He added that £1m less was spent on TV time than in previous

years and said: "So we took the decision to roll up our sleeves and get down to some hard graft."

"The sales department delivered the best autumn campaign results in terms of revenues and profits in the history of the company and the marketing departments squeezed every last drop out of the 'pearls' of the catalogue."

● Details of product next week.

Scots awa'

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unrepresentative of Scottish music.

"Scotland is represented in the UK chart as an area, but you have to remember that it is not just a region, it is a country," says Morton. The association is now preparing its own research on setting up a chart and the full committee is expected to make a decision in April.

Meanwhile, the committee is already discussing awarding its own silver, gold and platinum discs to recognise the achievements of Scottish acts.

The association has no headquarters at the moment and although its plans include offices and

a part-time secretary, this will not go ahead until the Scottish Development Agency decides whether to fund the association.

Morton, who also heads Temple Records, is now concentrating on encouraging more companies to join the association. "There was a paranoia initially that it would be run by folkies. But it is definitely not. We are representing every kind of music," he says.

The preliminary membership fee is £50 but a statutory figure will be decided soon. Morton is also considering affiliating the SRIA with the BPI.

"I hope we will consolidate our relationship with them in the future. It is something we would like to do and hopefully they will too."



DIRECTOR of the Nordoff-Robbins Music Therapy Centre, Sybil Beresford-Peirse, was the surprised recipient of the Strat award for exemplary service to the music industry at the Music Week Awards luncheon last week. She commented: "I take it as a tribute to the fantastic genius Paul Nordoff and also of the work of Clive Robbins. That we were allowed to follow them is a privilege. It is nothing one person can do."

Smith

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— that line can become blurred.

"Squeezing out profits may cut down our risks and our experiments. We must be bold."

Smith said the traditional dominance of the UK and US was not assured, particularly in the face of emerging talent from the Soviet Union, Japan and China. "In the USSR, there are two million coming back from Afghanistan and one million are going to buy guitars."

He added that the Soviet success in ice hockey and basketball created by emulating Western styles could be readily translated to the popular music field. "There is no reason to believe that Russian music will not have a position in the world market in the next ten years, the Japanese will not sit back and let us maintain our dominance."

Another pirate goes down

A STREET-TRADER who sold counterfeit tapes at an Underground station has been gaoled for six months by a judge at Southwark Crown Court. Ivor Birnie, of Camden, London, was charged with theft and going equipped to cheat.

MUSICAL

Chairs

CHANGES AT EMI: Vic Lanza, currently senior A&R manager, is to become a freelance A&R consultant, concentrating on MOR and stage musical releases. Lanza has been with the company since 1956. In the classical division, Sandre Darome has been promoted to administration manager and Anne-Marie Williams is now production co-ordinator. Mariam Todorovic has been appointed a product manager and Rachel Slaven becomes classical press officer.

In finance, Caroline Calvert has joined the company as divisional accountant for pop marketing and Amanda Hompe has taken up the same post for strategic marketing ... Jane Clemenson has been appointed company secretary of Phonographic Performance Limited. She was previously in private practice ... Lisa Kaye, formerly with Anista, has joined Vice as international co-ordinator ... Sarah Pearson has left Britannia Row Equipment Hire to become studio manager at Surrey Sound ... Record plugger Theo Loyola has joined the Gatefield Shows group of shops as a manager ...

World BRIEFING

AMSTERDAM: CBS International's servicing factory in Haarlem is to manufacture three-inch compact disc singles for the European market. CBS and Sony have invested \$3m in the production of the singles and the annual output will be a maximum of 3.5m. The centre currently manufactures records and cassettes.

OTTAWA: Canadian record companies generated \$273m in sales in the year ending March 31 1988. But foreign-owned firms accounted for the majority of those sales. In total, record companies sold \$141m in cassettes, \$55m in albums, \$35m in CD and \$6m in singles.

NEW YORK: McDonald's issued approximately 45m copies of a flexible record with Sunday newspapers across the country promoting a contest designed to bring more people into its outlets. The recording features a chorus singing the McDonald's menu. If the group sang the whole song through on its second try the holder of that record won \$1m. One winning record was included among the 45m.

NEW YORK: Rock sponsorship is taking a bigger step into the music industry with the latest projects including: Canada Dry sponsoring Dick Clark's 35th anniversary American Bandstand tour which is expected to bring The Drifters, Guess Who, Association and Spinners to 120 cities; Pepsi's multi-million deal for Madonna's worldwide tour; MTV seeking sponsors for various live tours that are being developed from its regular shows and the original promoters of Woodstock seeking sponsors for a 20th anniversary celebration later this summer.

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U2

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Director of Photography, Color JORDAN CRONENWETH, A.S.C.
Director of Photography, Black & White ROBERT BRINKMANN
Executive Producer PAUL MCGUINNESS Produced by MICHAEL HAMLYN
Directed by PHIL JOANOU A PARAMOUNT PICTURE
Album Available on Island Records, Cassettes and Compact Discs
Read The Official Book of the U2 Movie From Harmony Books
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Reports of vinyl's death are greatly exaggerated say dealers

IF ANYONE tries to tell you that vinyl is on its last legs, they probably have interests in the compact disc or cassette markets because as for as dealers are concerned it's going to be with us for a long while yet.

While all around them claims are being made that sales of vinyl are dwindling, the proof of the pudding is not only in the latest figures but more importantly in the shops across the UK vinyl is sticking in there.

Leo Worthington, of House Of Music in Manchester, has complete faith in the vinyl format and is disturbed that more companies are not making the most of it.

"The only people that say vinyl is on the way out are those investing in the CD market. I don't see why I should stock CDs when so many people still want vinyl," he says.

"People like to handle LPs and they like to read all the sleeve notes. When I tell people that certain releases are only available on CD their faces drop and they ask why someone is trying to push them over to compact discs."

Worthington believes that many people like the ambience found on vinyl which is completely killed off when listened to on CD. "Many people say listening to CDs induces a sort of fatigue," he says.

"As far as sales are concerned, I have noticed cassettes taking over. It's a shame that vinyl discs are not as durable as they were when they were thicker because quality is always important.

"I don't know how long vinyl will be around but I suppose as long as there is a market it will still be here."

Bob Mulley, at Kestrel Records in Aberglenny, says vinyl is as strong as ever at the moment. "Sales have definitely not gone down as much as many people have said," he says.

"All age groups buy vinyl and I think that is what helps keep it going. I don't know why they still buy vinyl and not CD or whatever. Maybe it is just habit. I think they also probably feel that CDs are not permanent yet," says Mulley.

"New technology takes time to settle in and only the more aware buyers notice CDs. But I have noticed more kids buying CDs so maybe that is a sign of things to come."

Rod Furman, at MJM Records in New Malden, says the vinyl format has suffered knocks in the past but it is as strong as ever now. "There was a dramatic decline a year or so ago and it did level off but it is not going that way anymore," he says.

"With big new releases like Simply Red, people will always buy the vinyl first and then it is the browsers that pick up the CDs. Certain types of music like heavy metal always sell much more on vinyl and new releases especially.

'The only people that say vinyl is on the way out are those investing in the CD market. I don't see why I should stock CDs when so many people still want vinyl'

"Also, at Christmas and probably at Easter, people who buy music for presents often buy vinyl. I think the future is down to the record companies. Classical vinyl is already dead so it might spread into other areas.

"I think there are a few more years left in the vinyl format but I suppose that period must vary from place to place around the country," says Furman.

Keith Jefferson, of Pink Panther Record Centre in Carlisle, believes CDs are taking over as the premiere format. "I think they are going to take over but it is a long process," he says.

"Rock fans always seem to stick with vinyl. As for os chart albums are concerned, though, the CD is definitely catching up. I would say there is at least five years left in vinyl, in fact it will probably take us through to the year 2000."

REP OF THE WEEK



VICKY HALL, based in South London, covers Surrey, Berkshire, Hampshire and parts of Sussex for the recently formed Arista strike force.

Before joining BMG, Hall was a departmental manager for WH Smith. Her spare time is devoted to a natural hatred of paperwork, Grand Prix motor racing, trips to the laundrette, an eclectic taste in music, collecting wine, Harrison Ford, Sunday markets and cooking.

Hall has a loathing of air travel and a love of garlic, although quite where this places her in the scheme of all things Arista is anybody's guess.

A bonus to deter the pilferers

SECOND-HAND record dealer George Davenport has developed a new way of deterring would-be thieves from pinching goods from his shop.

He is charging customers 50p to come and look around his Manchester-based store Pandemonium. In return, he offers a £1 discount on every item purchased.

"I just got fed up with people taking things like cassette, inlay cards and I decided to do something about it," says Davenport. He even put a sign outside the shop to tell the public about the 50p system. Unfortunately, it was stolen just days later.



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REVOLUTION



LITTLE STEVEN



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All rise
Here come the judge*

*Wake up this morning moving in a slow crawl
I'd been brainwashed with lies, dope and alcohol
I found commonsense driven undercover
By some politician smiling trying to be my mother*

*We don't know our own history
We believe everything we hear
The truth is all around you if you know where to look
It's time for something radical
Like read a book*

*There's a change in the air
You can feel it everywhere - Revolution
You can hide you can run
Better get ready here it comes - Revolution*

*It's about everybody working not some fake apology
Human rights not some civil liberty
True education not some phoney history
Real freedom not some outdated ideology*

*Sorry Man ain't gonna come from the barrel of a gun
Sorry Gll it's gonna be televised and re-run
It's non-violent most of the time
It speaks a new language that is well defined*

*What we need is liberation
Political - Spiritual - Sexual - Intellectual - Physical -
Economical
Color this revolution green
Let's give everybody a piece of the dream*

*The People's Court is now in session
We are all guilty in the eyes of the judge
words and music by Little Steven*



Gazing through the French windows

by Nigel Hunter

FRENCH MUSIC publishing, like virtually every other aspect of social and cultural life in that country, has a reputation for fierce independence and a considerable immunity to trends and fashions which take hold elsewhere.

Paul Banes can testify to this distinguishing characteristic after 18 years of living and working in France. He started his music career with Andrew Loog Oldham's immediate Records in London, followed by a spell with the same company in New York before moving to Paris, where most of his time has been spent heading Paroche Music.

He has now launched a new publishing enterprise, StradaVaria Music, with two partners. The latter are Peter Murray, a Scotsman domiciled in Paris for the past eight years and the head of Off The Tracks Records, and Evros Stakis, who runs Strada UK, a music publishing and management firm in London.

"StradaVaria will be a broad-based publishing house," says Banes. "This is in line with the French market, which is so varied in comparison with the UK. A lot of the top 50 is admittedly super-market music, but there is room for all sorts of sounds and sources — African, Brazilian, gipsy. Virtually anything can become a hit."

The prospect of launching an independent publishing company in a market which is uncompromisingly tough and exacting for all its variety doesn't daunt Banes or Murray. The latter points out that, although StradaVaria is closely linked with Off The Tracks Records and initially will be operating from under the same roof, it is not merely a publishing adjunct of OTT but will be an autonomous entity without restrictive obligations to the label.

"Independent French publishers are usually associated with a specific artist," Banes explains. "I've got some French writer/performers lined up already for StradaVaria and Peter is looking for writer/performers for OTT whose compositions we can handle. Like everywhere else, it is almost impossible in France for people just to write songs without actually performing them too. There aren't enough artists left able and willing to cover other people's compositions."

Banes is that a lot of French publishing companies nowadays tend to talk about their IBM computer systems and efficient administration.

"We've got all that already for StradaVaria and we talk about music, which they often don't."

The French music market in the past has simply reflected the tendency of national chauvinism in other areas, but Banes believes it is now more amenable than before to outside influences.

"The big sounds out of England recently have been lying easy on the French ear. It's generally re-



PAUL BANES (right) of Midem this year with, from left, Rene Boyer, president of Peer Southern France, and Pete Waterman

consigned in France as well as elsewhere that English is the number one language in pop music. It's also a fact that French music is finding much more acceptance outside France than two years ago, as Peter Waterman has acknowledged, and Paris is geographically well situated in Europe as a music centre and promotional base."

Banes notes that French independent publishers "promote in the real sense of the word" much more than their British counterparts, committing serious money to the task.

"They're prepared to stick with a record for six months or more to break it, unlike in the UK where it's usually in the dustbin after a short space of time if nothing seems to be happening."

French performance income has a depth and a flow exceeding the British equivalent, and fees for live concerts and in discotheques are calculated on a percentage of the

ticket and entrance charge receipts instead of a flat rate as in the UK. This produces "buoyant revenue" in Banes' words.

He is also impressed by the professional organisations representing and protecting the interests of French publishers and songwriters. He does PR work for the French equivalent of the MPA.

"It's finding its feet, and has about 150 members. Its potential literally depends on its membership because its income is solely derived from the subscription fees and not a percentage of the income of member companies."

"SACEM is probably the most efficient of the European copyright societies," adds Banes. "It has some flaws, but in view of the number of copyrights and the amounts of money involved, it's doing a good job. SACEM certainly gets 100 per cent support from the industry on all the important issues."

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MARCH 1989

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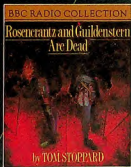
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COMING IN MAY
Lake Wobegon Days
and Leaving Home
By Garrison Keillor

Classics survive the jibes — but no awards for Tony

by Nicolas Soames

THE CLASSICAL ignorance of Tony Blackburn, sadly revealed in such a public manner as at the Music Week Awards, did not endear him to the audience, classical or pop.

But his performance was viewed with a feeling of anger and a certain resignation by the classical industry which, since the advent of compact discs, has been doing all it can to discard its old esthetic, specialist image.

Classical music is now big business. This can be seen by the way in which WEA is making a major

commitment to classical, and by a host of new labels from such different backgrounds as Richard Branson's Virgin and Collins Classics.

But, as Michael Leitch, general manager, Decca Classics, remarked: "It seems that when an opportunity like this presents itself, people always get it wrong; they are either too joky or too boring and both just confirms the jibes. But this is not the opinion of the top management who recognise that classical music has an important and profitable part to play in the music industry."

By the time he arrived at the

classical awards, Blackburn was well settled in his cynical groove. His opening comment: "Now for the classical awards, so you can all go to sleep for 10 minutes" was about par for the course and no better or worse than others farmed.

However, his assumed inability to pronounce the name of Daniel Barenboim (contrasted, it must be said, by the fluency of Joe Smith who went through a tongue crunching list without a stammer), was in poor taste, not least because of the tragic circumstances surrounding the Elgar cello recordings.

Labels put faith in contemporary music

CONTEMPORARY BRITISH music gets a boost this month with the launch of two new record labels committed to a programme promoting works written in the 20th century.

ABCD Productions presented its two labels at the British

Music Information Centre, Stratford Place, London last week, and the first four titles.

Three are included on the Abacus label. Eric Parkin plays Piano Music by Kenneth Leighton, among them Household Pets and Sonatina No 1

(ABA 402). Robert Gower plays music by Percy Whitlock on the organ of Selby Abbey (ABA 5052). And the tenor Neil Mackenzie and the pianist John Blokely combine for Earth, Sweet Earth, a collection of songs by Leighton, Weir and Henze (ABA 109-2).

The second label, Cantus, will contain almost exclusively performances by the Finzi Singers, directed by Paul Spicer. The programme includes Britten's Rejoice In the Lamb, Finzi's Lo The Full Sacrifice, and Taverner's The Call (CAN 301).

The label is being promoted under the banner from The Sublime To The Meticulous, and is distributed by Harmonia Mundi.

The recording of George Lloyd's Piano Concerto No 4 with Kathryn Sloth as soloist, one of the first issued on the Conifer label, has been taken over by Albany Records, the major vehicle for Lloyd's music. It is issued this month on CD and tape, with an extra 20 minutes worth of piano music, including the piano suite The Transformation Of The Naked Ape (written in response to the book by Desmond Morris).

Albany Records also embarked this month on its stated policy of issuing recordings of American music, with three titles. One is devoted to Robert Taft's inclusion Of The Naked Ape No 4 and the Saxophone Concerto; another to Roy Harris — the Symphonies Nos 1 and 5 and the Violin Concerto; and to Walter Piston, with the Symphonies Nos 5, 7, 8.

Both the Harris and Piston recordings will feature the Louisville Orchestra — Albany Records has signed an agreement to transfer on to CD some of the best issues from the Louisville back catalogue, which has specialised in American music since 1954.



THE MINNESOTA Orchestra and its music director Edo de Waart have signed an exclusive recording contract with Virgin Classics which will incorporate a series of recordings of late romantic music, including the symphonies of Mahler and the orchestral works of Richard Strauss. Pictured (left to right) are Simon Foster, Edo de Waart, and Richard M Cisek, president, Minnesota Orchestra Association and Ed de Waart, music director.

B R I E F S

● OMEGA, a new US-based CD label launched by Seymour Solomon, former president and producer of the Vanguard label, is being distributed in the UK by Target Records this month.

The first dozen recordings show a wide range of sources. They include a live recording of the Dutch soprano Ely Aronson singing Schubert's lieder recital (ODC 1001); two programmes of orchestral music by Mozart, played by the Norwegian Chamber Orchestra directed by Iona Brown, best known for her work with the Academy of St Martin in the Fields; and baroque programmes by the Camerata of St Andrew conducted by Leonard Friedman.

Other artists featuring on Omega are the Australian Chamber Orchestra conducted by both Charles Mackerras and Christopher Lyndon Gee and, in cross-over material, the pianist William Bolcom (playing Joplin), and the singer Joan MarCUS (Night and Day: The Cole Porter Album).

Omega CDs carry a dealer price of £5.95/rrp £9.95.

● HARMONIA MUNDI's mid-price label Musique d'abord is the subject of a special dealer and consumer promotion on both CDs and tapes in March. It is based on in-store displays and a special dealer discount incentive scheme.

Musique d'abord is unusual among mid-price CD catalogues with a wide and sometimes unpredictable range of repertoire, especially in Baroque music, though it includes Stockhausen as well.

● ERATO has announced a new long-term operatic recording project with Daniel Barenboim and the Berlin Philharmonic Orchestra covering three Mozart operas: Così Fan Tutte will be recorded with Lella Cuberli, Cecilia Bartoli, James Rodrigues, Ferruccio Furlonetto and John Tomlinson in 1989; The Marriage Of Figaro will be recorded in 1990 and Don Giovanni in 1991, all with the same basic cast.

● FILMING OF Mussorgsky's opera Boris Godunov has just finished in Yugoslavia. The film was directed by Andrzej Zulowski, with

Ruggie Raimondi as the Tsar. The recording was conducted by Mstislav Kropotich.

● THE WORLD premiere recording of the 19th century opera Sigurd by Ernest Reyer is released this month on Chant du Monde (distributed by Harmonia Mundi). Premiered in Monte Carlo, it was based on the same Nibelungen story as Wagner's Ring, it had 252 performances at the Paris Opera though it has not been heard since 1935.

It is released on three CDs (LDC 275891-7/9) and one highlights tape (K478917). Guy Chouh sings the title role with Robert Massard as Gunther, Jules Bastin as Hagen and Andree Esposto as Brunhilde, with the choir and orchestra of the ORTF conducted by Manuel Rosenthal.

● THE OFFICIAL 80th birthday concert of the senior French composer Olivier Messiaen was recorded live in Paris last year by Disques Montaigne and is issued this month through Harmonia Mundi distribution.

It features five important works by Messiaen, including the world premiere recording of Un Vitral Et Des Oiseaux, written for Pierre Boulez and the Ensemble Intercontemporain, who perform on the recording.

● THE SUCCESS of Trevor Pinnock's version of Handel's Messiah in the BPi awards will give a boost to his whole catalogue in DG's Archiv series, and particularly his new releases. This month, DG issues Hayden's Three Violin Concertos played on authentic instruments by Simon Standage, the leader of The English Concert. It is coupled with Solomon's Romance in D — Solomon is best known for having promoted Hayden's music in London, but was also an active player and composer himself (CD 427 319-2).

Also on Archiv is a new recording of Bach's St John Passion, also on authentic instruments, with the English Baroque Soloists conducted by John Eliot Gardiner (CD 427 319-2).

TOP 20 MID-PRICE/BUDGET

Classical

1	VIVALDI FOUR SEASONS	CFP
	1 Virtuoso Of England	CFP40016/TCFP40016 (F)
2	DUETS FROM FANDOR OPERAS	CFP
	Various	CFP4144981/CFP4144984 (F)
3	VIVALDI FOUR SEASONS	CONFER
	Anders Ohrwall/DBE	DDD109/DOC109 (CON)
4	TCHAIKOVSKY 1812 OVERTURE	CFP
	Charles Mackerras/PCO	CFP110/TCFP110 (F)
5	BIZET/PUCCINI/VERDI DUETS	RC/Veter
	Merrill/Milano/Albanese/Tebal	GL87799/GK87799 (BMG)
5	TCHAIKOVSKY BALLETS SUITE	CONFER
	Vladimir Petroschoff/BSO	DDD147/DOC147 (CON)
6	WARSAW CONCERTO	CFP
	Adrián Bourennouth Symph/Alwyn	CFP4144931/CFP4144934 (F)
7	ALBINONI/CORELLI/VIVALDI/PACHEBEL	D G Walkman Classics
	Various	4131424 (F)
9	VERDI FIVE VIOLIN CONCERTOS	CONFER
	Jerzy Maksymiuk/PCO	CFP4522/TCFP4522 (F)
10	HOLST THE PLANETS	CONFER
	Geoffrey Simon/LSO	DDD111/DOC111 (CON)
11	HOLST THE PLANETS	CFP
	Halle Orch	CFP40243/TCFP40243 (F)
12	VIVALDI FOUR SEASONS	Eminence
	Jerzy Maksymiuk/PCO	EMX2009/TCMX2009 (F)
13	PUCCINI'S GREATEST HITS	Master
	Various	GR89788/GK89788 (BMG)
14	100 GREATEST CLASSICS PART 1	Trox Classique
	Various	TRX101/TRXC101 (BMG)
15	SACRED ARIAS	CONFER
	Various	CFP4532/TCFP4532 (F)
16	CHOPIN FAVOURITES	CFP
	Various	CFP414501/1/CFP414501 (F)
17	GRIEG PEER GYNT SUITES 1/2	CONFER
	London Philharmonic Orchestra	CFP160/TCFP160 (F)
18	WAGNER THE RIDE OF THE VALKYRIES	CFP
	Ricknabacher/LPO	CFP4412/TCFP4412 (F)
19	DVORAK SYMPHONY NO 9	CONFER
	Geoffrey Simon/LSO	DDD113/DOC113 (CON)
20	VIVALDI FOUR SEASONS	D G Galleria
	Various	4194881/4194884 (F)

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classical VII



I MUSIC FOR PASSIONTIDE
GUILDFORD CATHEDRAL CHOIR/BARRY ROSE
LP: GRSP7001

II ROYAL MUSIC FROM ST. PAUL'S
ST. PAUL'S CATHEDRAL CHOIR/C. DEARNLEY
LP: GRSP7010 MC: GRSC7010

III PIET KEE AT ST. BAVO, HAARLEM
ORGAN WORKS BY BRÜHNS, BACH, MENDELSSOHN ETC.
LP: GRSP7014 MC: GRSC7014 CD: GRCD88522

IV GREAT OCCASIONS AT ST. GEORGE'S, WINDSOR
WORKS BY BRAHMS, STANFORD, VIERNE, BRITTEN ETC.
CHOIR & ORGAN OF ST. GEORGE'S CHAPEL
LP: GRSP7019 MC: GRSC7019

V JOHN SCOTT PLAYS LISZT AT ST. PAUL'S
& ORGAN WORKS BY GIGOUT, GUILMANT & LANGLAIS
LP: GRSP7022 MC: GRSC7022 CD: GRCD7022

VI A CANTERBURY CELEBRATION
CANTERBURY CATHEDRAL CHOIR/DR. ALLAN WICKS
LP: GRSP7023 MC: GRSC7023 CD: GRCD7023

VII GOLDEN FAVOURITES FROM ST. PAUL'S
ST. PAUL'S CATHEDRAL CHOIR/C. DEARNLEY
MC: GRSC7024 CD: GRCD7024

Conduct highly becoming

EACH OF the leading authentic music conductors has his own promotional style. Deutsche Grammophon's Trevor Pincock is easy-going and perhaps the most natural of them all; John Eliot Gardiner is the most forceful in his presentation, while Christopher Hogwood is the most articulate and fluent in his speech.

The conversation of EMI's Roger Norrington, however, is veritably gothic. He runs extravagant metaphors for minutes on end and revels in the difficult corners his imagination takes him, and always managing to extricate himself without serious injury to either himself or his listeners.

This is one reason why he is, arguably, the most popular conductor in authentic music at the moment. His concerts — notably the weekly "Experiences" at the South Bank — are packed and ever since the first recordings of the Beethoven symphony cycle were issued last year, critics and buy-

Nicolas Soames talks to a master of authentic music . . . and metaphor!

ers alike were hailing it as the best of all the current cycles.

He seems certain to do the same with the forthcoming recordings of Beethoven's piano concertos on authentic instruments: Nos 1 and 2 are released this month with the incomparable Melvyn Tan on fortepiano (CDC 7495092) and on LP/tape. Similar response can be safely anticipated to his new recording of Berlioz's *Symphonie Fantastique*, which breaks new ground using, for the first time on disc, instruments of the period.

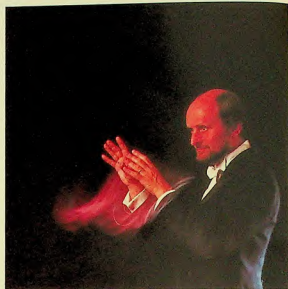
In typically expansive fashion Roger Norrington gives three reasons directly for the success. "First of all we are very careful to have the best players in the London Classical Players — even though the pool of good musicians playing period instruments is still

quite small," said Norrington.

"Secondly, we rehearse well. Always we play the works in concert before we go into the recording studio. And thirdly, we have a strong-minded music director. Most of the music we play needs a conductor, and we have one that has been doing it for 25 years."

That is said in such an objective manner that one momentarily forgets that he is talking about himself and, at the same time, making an elegantly veiled reference to some of his competitors. For it is true, Norrington has had extensive experience in a very musical existence: though on record he may be best known for authentic music, he was for years the guiding light of Kent Opera, and has conducted everything from new music to the Boston Symphony Orchestra.

It was his work in period per-



ROGER NORRINGTON: 'period performance is like nouvelle cuisine'

formance, however, that brought him his first record awards. "In one way, period performance is still a kind of ghetto activity, at least among musicians. Too many in the so-called main profession still look down upon those playing early instruments, and there are still not enough young players studying period performances in colleges," he commented.

"But the general musical world has to face up to the fact that period performance is like nouvelle cuisine." Having grasped the nettle of an extravagant simile, Norrington goes immediately into fifth gear. "People are now treating food in a respectful way that is tasty, nutritious, healthy and bright — and it is a far cry from the macrobiotic beginnings, all beans and jacket potatoes."

"Period performance is now high profile, more expensive, more exciting and can clearly make a major contribution to music. It is not just 'rye bread'."

The three issues this month show only part of Norrington's work. The successive Beethoven issues are very important. This month, the Eroica Symphony is released (CDC 749 1012 and on tape/LP) coupled with the *Prometheus Overture*. Six symphonies have now been released and the final three (Nos 4, 5 and 7) will come in September.

Though Decca's L'Oiseau Lyre recordings of Beethoven's Piano Concertos are already out (and have generally been well-received), few doubt that Melvyn Tan, the most charismatic fortepiano player of the moment (and period performance is only now learning

about charisma) will be the recordings to collect.

With Berlioz, however, Norrington is ahead of the field. He is convinced that authenticity is especially effective here. "In Beethoven the musical argument is most important — only in the Pastoral is orchestral colour so crucial," comments Norrington. "But in Berlioz, it is all about colour. You know as soon as you hear that opening without vibrato: there is the youthful *tristesse* and ennui."

Norrington and the London Classical Players are now forging ahead, pushing back the frontiers of period performance. They have recorded Chopin's Piano Concerto No 2 on a 1840 piano, the early metal frame design. "At that time, people were bringing out new models the way they did with cars in the 1920s. Playing a newly restored Playel is like driving a 1930 Buick or a Pontiac — it goes beautifully. It is not nearly so tiny or tiny as a Mozart piano can sound in a big room."

As well as Chopin, Norrington has turned his attention to Schumann ("dripping guilt") and Wagner. The important instrumental changes here are not so much in the instruments — the main difference from the modern version is in the use of gut strings — but in the woodwind, and the horns and trombones.

Overtures by Schumann, Wagner (Flying Dutchman), Mendelssohn, Weber and Berlioz are in the can, and so are the symphonies of Schubert. Despite all that has already been achieved, the inexhaustible Norrington has only just started.

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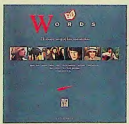


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Complete Control

by Selina Webb

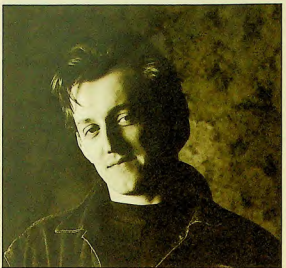
YOUNG CREATIVE talent and experienced industry personnel have been drawn together at Control, a new independent production company launched by PolyGram Music Video's Chris Johnson.

Johnson, who left his post leading Polydor's video department to become Head Of Production at PMV, says the new company aims to be "part of a move towards more imaginative music programming and a watershed for new talent".

The initial roster of directors comprises Dominic Allan, Sally Boulton, Chris Main, Howard Wolfenden and Rick Egoard. Sutton has been appointed as directors' representative.

Johnson comments: "Although Control is wholly owned by PMV it's a separate entity and as it gets older it will establish its own identity, do things differently, and perhaps be able to act a bit more quickly on things. There's nothing unique or ingenious about Control's approach — it's just good solid judgement and expertise with the resources of a large company."

Control will operate by combining the expertise of established directors with fresh input from less-experienced film-makers. Johnson, who says playing his hunches frequently leads him to discovering new directing talent, believes his experience as a commissioner will also prove valuable. Among the last clips he commissioned at Polydor were Tom Jones and the Art Of Noise's Kiss and Siouxsie And



CHRIS JOHNSON: creating a watershed for new talent

The Banshees' Peek-a-Boo.

"I feel I can bring a commissioner's overview into running a production company — and cut out a lot of the wrangles. Hopefully, although we won't turn profits around any quicker, it will be a more acute process with less angst for both director and record company," he reckons.

"We're now in an era of record companies as executive producers. They understand the processes much better and you have to re-

member that it's their money, their record and their video. Most records companies could go in-house if they could be bothered."

Johnson adds that Control's first commitment is to "soft chew its way into the business" before aggressively pursuing commissions from the PolyGram labels and beyond. He hopes the company will quickly move into documentaries and other wider-ranging music projects, and is seeking flexible, ambitious directors.

Brits in a better light

WIENERWORLD'S rush-released Brits compilation hit the streets last week with a confident assurance from company MD Ian Wiener that its sales will not be hampered by the awards ceremony's poor press.

"Although people have been saying that Brits was not a good show, no-one can deny that awareness of the event is very high," he states. "Because of that we firmly believe that our 16-track video is set to do very well."

The Brits — The Awards 1989 (running time 63 minutes) was released on March 2 with a dealer price of £6.95. "Cracking good value for money," according to Wiener, who describes the tape as a snap-shot of the UK record industry.

"By taking a Eurythmics, a Cliff, a Fairground Attraction and artists of that calibre we've managed to give a great, polished view of the industry — the right view of the industry," he says.

Other featured artists are Bananarama, Tanita Tikaram, Michelle Shocked, Chris Rea, Enya, Deacon Blue, Aztec Camera, The Passendens, Salt 'n' Pepa, Art Of Noise, Terence Trent D'Arby, Sade and Alexander O'Neal.

"In addition, we are thinking of approaching the BPI to put out an I'll Be Alright On The Night comedy video of the actual awards ceremony!" Wiener adds.

R E V I E W

BRUCE SPRINGSTEEN: Video Anthology 1970-88. CMV Enterprises 4908-B. Running time: 100 minutes. Dealer price: £6.95.

Comment: This is Springsteen's first full length video and is something many fans have been waiting a long time for. It seems that the Boss' dislike of the video medium has caused the delay and when you see the compilation it's not hard to realise that he prefers to be caught live rather than trying to act — even the non-concert

videos have him playing guitar at some stage. But that said, the majority of the songs do come across extremely well particularly the epic Born In The USA, I'm On Fire, Atlantic City (his first proper video) and Brilliant Disguise.

Sales forecast: This compilation can never match the power and excitement of Springsteen live but it serves as a great memento of both his concerts and the variety of his recorded work. This one will sell and sell. **NR**

MUSIC VIDEO

Rank	Artist	Description (track) / Timing	Dealer Price	Label
1	KYLIE MINOGUE	Kylie The Videos	PWL VHF 3	
2	RUSH	A Show Of Hands	Channel 5 CF07812	
3	CLIFF RICHARD	Private Collection	CMV MVRCE1	
4	BROS	The Big Push Tour	PMV 49900-2	
5	MICHAEL JACKSON	Making Thriller	Vestron MA11000	
6	GEORGE MICHAEL	Faith	CMV 49000-2	
7	MICHAEL JACKSON	Legend Continues	Video Collection MJ1000	
8	U2	The Unforgettable Fire	Island (VA)021	
9	PET SHOP BOYS	Showbusiness	PMI MVR98-2	
10	SCORPIONS	Live From Russia	PMI MVR 99 1126-3	
11	BIG COUNTRY	Peace In Our Time	Channel 5 CF07762	
12	DIRTY DANCING	The Concert Tour	Vestron VA12787	
13	ERASURE	Live At The Seaside	Virgin VMD 209	
14	TPAU	Live At Hammersmith	Virgin VMD 357	
15	BANANARAMA	The Greatest Hits ...	Channel 5 CF07902	
16	JAMES LAST	Berlin Concert	Channel 5 CF07753	
17	ROCK 'N' ROLL MELTDOWN	Compilation (12 tracks) / 55min / 6.95	Channel 5 CF02002	
18	KATE BUSH	The Whole Story	PMI MVR 99 1143-2	
19	DEF LEPPARD	Historia	Channel 5 CF07892	
20	GENESIS: VOL 1	Compilation (11 tracks) / 55min / 6.95	Virgin VMD 329	

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T'PAU

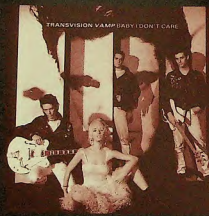
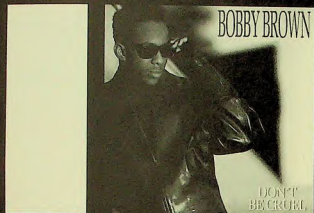
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SHEENA EASTON Days Like This
LOUIS ARMSTRONG What A Wonderful World

Monday 13 March

BOBBY BROWN Don't Be Cruel

Monday 20 March

TRANSVISION VAMP Baby I Don't Care

Tuesday 28 March

VICKY MARTIN Not Gonna Do It
LYLE LOVETT Stand By Your Man
JOEY WATLEY Real Love

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LEEDS UNIVERSITY	11TH
LIVERPOOL ROYAL COURT	12TH
NEWCASTLE CITY HALL	14TH
SHEFFIELD CITY HALL	15TH
MANCHESTER APOLLO	16TH
NOTTINGHAM ROYAL CONCERT HALL	17TH
BIRMINGHAM ALEXANDRA THEATRE	19TH
BIRMINGHAM ODEON LONDON	20TH
PORTSMOUTH GUILDHALL	21ST
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MIDNIGHT STAR Midnight Star MC 849522 4000000 046

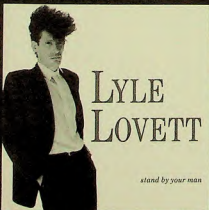
BUDDY HOLLY Golden Greats DMC 1

DREAM THEATER When Dream And Day Unite MC 3461000 3461000 346

REBA McENTIRE Reba MC 849522 4000000 046

JAN HAMMER Snapshots MC 849522 4000000 046

JET VEGAS Billion Venues MC 3461000 3461000 346



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MUSIC WEEK

11 MARCH 1989

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No1	A NEW FLAME • CD Smyly K&J	Echoes WY 7342
2	ANYTHING FOR YOU • CD 2 Gloria Estefan And Miami Sound Machine	Fpc 46173-1
3	ANCIENT HEART ★ CD 3 Tomiko Takahara	WEA WY 718
4	DON'T BE CRUEL ○ CD 4 Bobby Brown	MCA MC 3145
5	STOP! ○ CD 5 Sam Brown	A&M A&M 5195
6	MYSTERY GIRL • CD 6 Roy Orbison	Virgin V 2574
7	THE RAW AND THE COOKED • CD 7 Fine Young Cannibals	London B28891
8	TRUE LOVE WAYS ○ CD 8 Buddy Holly	Labels 5142 229
9	WANTED ★ CD 9 Yaz	Eg 154 YAZ111
10	THE LEGENDARY ROY ORBISON ★★ CD 12 Roy Orbison	Labels 5142 228
11	SPIKE • CD 6 Elvis Costello	Warner Bros WY 28
12	HYSTERIA ★ CD 7 Def Leppard	Polygram Bfrida Music HY1511
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38	THE GREATEST HITS COLLECTION ★★ CD 34 Bonnie Raitt	London S&W 5
39	MONEY FOR NOTHING ★★ CD 23 Dire Straits	Veri/epi/Phonogram VERB 64
40	RATTLE AND HUM ★★ CD 41 U2	Island 61 27
41	HEARSAY ★★ CD 31 Alexander O'Neal	Tabu 60916-1
42	INTROSPECTIVE ★★ CD 33 Pet Shop Boys	Pedophone PCS 7325
43	THE ULTIMATE COLLECTION ★★ CD 39 Bryan Ferry/Roxy Music	Epic/epi EPI 72
44	THE LOVER IN ME CD 30 Sherron Fenton	MCA MCG 608
45	PHANTOM OF THE OPERA ★★ CD 64 Love	Folyder FOL 019
46	LOVE SUPREME ○ CD 45 Diana Ross & The Supremes	Melrose 21 72701
47	NEW YORK ○ CD 43 Leo Sayer	Sire/Warner Brothers WY 264
48	FISHERMAN'S BLUES • CD 46 The Waterboys	Empy/Olympic OHN 5
49	SO GOOD ★ CD 38 Misch Marts	4th - Bwy/Island
50	PUSH ★★ CD 36 Bros	CBS 4646291
51	FAITH ★★ CD 48 George Michael	Fpc 4600001
52	WHITNEY ★★ CD 53 Whitney Houston	Archie 385 161
53	SUNSHINE ON LEITH ★ CD 52 The Proclaimers	Chrysalis CHR 1168



DAGMAR KRAUSE: *Flawless*

Water Works

ROUGH AND tumble-down Irish gigging-packer is always a fairly safe bet in Kilburn. And so it was as **The Waterboys** plumped for the reels rather than the dramatics of the **National**, suffused with adorning fans, hell bent on enjoying a tilly bastards' night out.

When **The Waterboys** stuck to the songs [of which they have a plentiful supply] few could complain. Fisherman's Blues and The Whole Of The Moon, being the band's legitimate greatest hits, stood proudly to attention and briefly explained why the inventors find Mike Scott and his vagabonds true heroes in an impoverished musical age. Always one to encourage experimentation and variety, Scott seems to have hit an ideal balance between these songs, drawing equally from a folk and rock tradition. Steve Wickham's violin ("the fella on the fiddle") found its happiest rewards on these songs, intriguingly taking the place usually occupied by lead guitar in more conventional outfits.

However, when the reels and gigs took over, with the scarcely believable addition of waltzing couples at one juncture, it's only the strong-willed who can resist heading exit-wards, muttering "humbug". Cover versions have always played an important part of the Waterboys' live manifesto, memorably two or three years ago when Prince's Purple Rain was performed to instant acclaim, but now their inclusion jars, even embarrasses.

Je l'Aime gritted a few teeth, but the encore sequence of Sgt Pepper, plus Beatles medley was the real cop out. Crowd pleasing for sure, crowd pandering? Arguably so. What A Wonderful World completed things, igniting the by now defunct crowd into a raving Satchmo impersonations. Suddenly, the bar looked a better place.

They loved it, I lapped it up and it would take a cruel heart not to agree. It's just that **The Waterboys** are so extraordinarily good on record and clearly so capable of putting on a good show, that it makes you want a little more. An easy route seems to be being ploughed.

DUNCAN HOLLAND

My bloody Valentine

MY BLOODY Valentine smile wanly at the own twisted psychedelic. Soft vocals melt into a wash of feedback which is then fed through an oval wind tunnel. The guitar wails like a banshee assaulting the blitzkrieg solo sound which is the band's innovation.

It is here when the hardcore progression meets Sids psych-edelic regression. MBV redefine the guitar sound along new formulaic lines. Even an acoustic guitar sounds like sheets of metal clanging in the wind and the wispy vocals are lost in the swirling intensity.

A sense of loss is in the air and it's their bleak vulnerability and nihilistic indifference that for the moment puts them under the limelight. But is there a way forward for this? The odd song splutters and restarts unsure of itself before tumbling over the edge of good harmony and the **UUU** crowd is left between a wailing and dreamlike state.

A full circle is drawn leaving the first song to merge with the last and the Valentines' indistinct future is certainly a cause for concern. Undanceable, unlistenable, unnatural, unrelenting. An exciting uncertainty. IAN WATSON

Sting in the tail

YEARS OF toil on the road have taught the **Scorpions** a thing or two about showmanship. And though musically the Germans may have settled into a comfortable niche during the Eighties, they'll always guarantee a satisfying performance, as demonstrated at the **Hammerstein, Dallas**.

The fact that they can write off five years and five albums worth of songs (the RCA years) says something about the skill in direction since 1978, not to mention the quality of songs, despite the comparative weakness of the recent **Savage Amusement** album, by **Scorpions** standards anyway.

Appropriately, it's the likes of the new **We Lie In Rock ... You Let It Roll**, **Every Minute Every Day** and even **Rhythm Of Love** that appear rather forced and mechanical when set beside the highlights drawn from their creative peaks of 1978's **Lovedrive** and 1982's **Blackout**.

The instrumental **Coast To Coast** allows for some typical Scorpions posturing, with guitarist **Rudolph Schenker** proving the dominant force, before vocalist **Klaus Meine** comes into his own with the two ballads, **Holiday** and **Still Loving You**, breaking up the show nicely and now proving an essential component in the set.

By the second encore they've disappointed no-one, although a dilemma remains in how the band are going to further develop a stage show that is beginning to lose its spontaneity. That new deal with Phonogram could prove to be the watershed.

KIRK BLOWS

LORD OF The New Church: desperate philosophy



Shamen on you

AT THE new **Town & Country 2** venue, **The Shamen's** stand for social but more specifically psychedelic expansion reached an impressive peak. Resident **Shamenites** Colin Angus (bass) and Will Sin [guitar], joined here by a female percussionist, moulded together old psychedelia — brilliant postural pop songs — with the new hip-hop/beatbox/sampling dance-trax propulsion of acid house — and then pumped up the volume.

It was all bathed in slide and eye-projected images, with the piercing and quite unique guitar shells, bass tremors and the electronic percussion shots shooting over our heads for **Transcendental** and **Synergy**. Vocal calls to leave our body behind in **Raphyours** played against more serious and heavily ironic samples, like "it's time for God's people to come out ... and change America!" in the four-de-force that has caused much of the controversy, **Jesus Loves Amenika**.

Clever and accurately summing up the signs of times, this was an addictive **Sensuround** with a pointed purpose. Going by the very varied and sold-out crowds on this tour, the gospel according to The Shamen is spreading, and fast, mate. **Outrageous!**

MARTIN ASTON

This year's model

NEW MODEL Army have been unlucky. Firstly US officialdom's decision to bar them from the US has denied them access to an undoubtedly enthusiastic American

audience, and this side of the Atlantic, the Army have been unable to shrug off their original ugly image. But their performance at the **Town and Country Club** soon blew that prejudice away.

The T&C was packed with concertgoers. The show, in brief lapses of volume the surprisingly polite congregation could be heard belting out the lyrics and, in one case, a few new faces, centre-stage, **Gleaze** and **Leveler** commands attention either leading the **Jethro Tull**-esque **Vagabonds** or with his acoustic solo of **Family Life**. **Bass**, **Gleaze** and acoustic guitars combine with snapping drums to give a cut, **Cromwellian** sound that ranges from subtly to crunching noise. Occasional keyboards and special violin add another dimension.

New Model Army have a vitality and intensity which after nine years still dwarfs many young bands. Their new poetic and metaphorical live band should be dismissed as noisy anarchists is a travesty.

DAVID DAVIES

Gospel according to...

IT MAY BE some three-and-a-half-years since their last studio album, but there was always substantially more to the **Lords Of The New Church** than their recorded work. Indeed, the loyalty of their following always demanded more than that, a demand that remains alive today, as demonstrated at the **Electric Ballroom**.

Stiv Bators continues his portrayal of desperation and it's a role he plays with passion and conviction. But while this may form the core of their philosophy, the Lords of the New Church cards lay in two hands: one, the quality of their songs; two, with the consistently dependable work of guitarist **Brian James**.

While **Method To Our Madness**, **Question Of Temperature**, **Russian Roulette** and **Living On Living** illustrate previous heights, the likes of **Happy Birthday** and **Becoming A Nuissance** sit quite happily alongside. Indeed, a distinct paradox is noted when the band play **Dance With Me**, ironically providing a buoyant vehicle for Bators' pessimistic tones. But James continues to shine throughout, helping to create an atmosphere of tension that still makes the Lords a worthy live entity.

The highlights come with the band thrashing a splendid version of **For You**, followed by the vocalist ultimately going through what could be called a "depressionario", a scene resulting in the apparent death of our anti-hero. The Lords are back in gear and remain as relevant as ever.

KIRK BLOWS

Opening Doors...

"DON'T YOU ever forget how it all began" was the closing line of one song in **Dagmar Krause's** concert at London's **Royal Court Theatre**. And her programme of **Theatre 30** pieces took the audience back into the heart of the German tradition of political and poet song which has attracted rock musicians from The Doors onwards.

Having previously shown her mastery of the Kurt Weill-Bertolt Brecht songbook, Krause has now turned to Brecht's other great partner, Hanns Eisler. Less soft-centred than Weill (there's no September Song here), Eisler was nevertheless far more than a Dave Sprot of the Weimar left. With splendid accompaniment from Andrew Dodd (piano, accordion) and Sarah Ham (clarinets, sax), Krause sang through biting Brechtian satire and the fierce and compelling narrative of **Ballad Of Marie Sanders** to poignant songs of exile and tough-but-tender love lyrics.

So self-effacing was the singer's presentation of the material that her own remarkable skills were in danger of being underplayed. Krause's performance was that of a flawless technique in pitch, tone and volume. But more important, she is an authentically dramatic singer, who thinks with her voice. Brecht's songs should be an object lesson for the new generation of rock chanteuses.

DAVE LAING

Four's company

CLUSTERED IN gossiping knots like housewives at a market, the **University of London's Students Union (UUU)** gave **The 4 Of U** a muted welcome.

And with only a handful of live performances to the can it was a struggle for the four rugged lads from Belfast to combat such audience inertia. Not even frontman **Paul** could get the evening going could ignite the evening and with the other three hovering uncertainly in the background, the whole set disappeared into disappointing lethargy.

But what was lacking in showmanship was more than made up for by gritty lyrical realism and some fine tunes. Nothing flash orphony about the **4 Of U**. Steering clear of pretension and political antenae they prefer songs about growing up and girls they used to know. A cautionary note of the single, **I Just Can't Get Enough**, came and went while **Lightning Paul** demonstrated their ability to fuse classical melody with thoughtful ponderings.

Brendon's rasping vocals characterised most of the songs with a hardy earthiness and acoustic guitar made a change from fizzy synths even causing one or two students to sag their knees experimentally. The set itself finished abruptly without an encore which may have been the result of a lack of material or in response to a scuffle which broke out between an energetic dancer and a pair of morose boys.

Hopefully more experience on the live circuit could bring some much needed cohesion to an intelligent and talented band of whom we should see more.

PAULA MCGINLEY



JOHN FARNHAM: "I might've been a plumber... and a bloody good one too"

Up front down under

by Adam Blake

IF JOHN FARNHAM wasn't an Australian megastar, he'd be a plumber: "And a bloody good one too!" he says emphatically.

Instead, he gets to tour with the Melbourne Symphony Orchestra whilst his album *Age Of Reason* goes octo-platinum. In Australia that is. In the UK his success has been, by his standards, nominal: limited to a top five single. His new single, *Two Strong Hearts*, just out on RCA, aims to change that. "I'd love it to work here," says Farnham. "I was born here. My mother's side of the family all live here still." Nevertheless, it doesn't seem to bother him that much. Farnham is a modest family man who, after 20 years at the top, with countless gold records and sell-out tours behind him, still seems genuinely amazed at his success and admits to having had problems with reality when he was named Australian of the Year by Prime Minister Bob Hawke in January of last year.

He is deeply involved with children's charities and gets very upset that he cannot do more for them than he does. He doesn't write his own songs, although he would like to: "It's something I find very hard. But I've got the world's songwriters to choose from. I listened to about 3,000 songs for the last album!"

Belittling his own contributions, he prefers to talk about his band and his producers in whom he takes great pride. "I must admit I get real sick of talking about myself for 6 or 8 hours a day, but it's part of the job," he says, smiling graciously. "I really am pretty lucky—I get to sing every day, doing what I love to do for a living."

Second bite

by Kirk Blows

MICK RONSON has a philosophy: "Music's all about freedom, being able to do what you want to do, whenever you feel like doing it." An ideology that his guitarist has certainly lived by during his long and meandering career, having worked with Bowie, Dylan, Dr. John, Lou Reed, Ellen Foley, and many more.

Ronson's continuous search for a new challenge even led him to Nashville during 1987. But it's been his relationship with Hunter that's provided the backbone to his work over the last 15 years, a partnership that's now been renewed for a recent US/European tour (including dates at London's Dominion) and a new record deal with Phonogram.

"I gave up playing the guitar for a long time," he says. "People were suggesting I stay in Nashville and produce (having had a hit country album with David Lynn Jones) but I began to feel as if I was retiring. So I got the urge to play again, and I said to Ian, who I always talk to whether we're working together or not, 'look, I feel frustrated, I gotta play the guitar again'."

"We don't know why it is, but we work really well together. We always have done, it's like there's some kind of reaction when we get together. I think a lot of the time, when he's worked with other people, they haven't always been honest with him. It's like 'yes boss, no boss.' We're both very honest with each other and I think that's why it works."

Hunter himself had been writing quietly at his New York residence when Ronson suggested they renew their partnership, and was just as keen to get something going. Not that this represents two ageing rockers relying on past glories. On the contrary, their current show is more of an ambitious showcase of brand new compositions.

"The whole idea of being out there now is to play our new material, and I think that's what we should be doing," Ronson confirms. "We're not on tour to pat ourselves on the back and tell ourselves we're really wonderful, that's for bands who re-form to cash-in. You should always be going forward in your career, you should never be going back."

"We're back to that philosophy again, one that will deliver an album during the summer."

The conductor did it . . . ?

by Selina Webb

THE INTERNATIONAL classical music scene has been turned into a hotbed of murder and intrigue by thriller writer Paul Myers. Myers, whose varied career in the music business began with the classical division of CBS Records in 1962, has the background necessary to pen vivid descriptions of tetchy sopranos, backstage financial wrangles and faraway locations

for his series of hardback whodunnits. It's when the characters start bumping each other off and the international espionage unravels that his fertile imagination comes into play.

Described by Eric Segal as "the author who's to the music world Dick Francis is to horse-racing," Myers' writing career began with album sleeve notes. He says his book-writing inspiration came after reading countless paperbacks on his flights abroad as a producer for CBS and, latterly, Decca International.

"I thought, if they can write this rubbish, so can I!" he laughs. "The idea really is to take advantage of the fact that I've travelled a lot and to combine the travel with specialised information about the music world. I try to keep that part accurate, but the rest is fiction."

Writing in the early morning and weekends between planning and producing Decca recordings, Myers has completed six thrillers since 1984. His latest, *Deadly Crescendo*, was published last week by Constable and chronicles goings-on at a tempestuous recording session of Puccini's *Tosca* in Geneva. The central character is Mark Holland, a respected agent and manager of several fallacious names in the classical music world who's once a leading operative in "The Department". *Deadly Crescendo* sees him having to track down both a murderer and thief of top secret security documents.

"I like thrillers generally, and it always seemed to me that musicians were in the right position to be involved in some sort of interna-



PAUL MYERS: the Dick Francis of music

tional intrigue," he comments, describing his writing process as "a bit like setting up a crossword."

"You have to think up the plot then decide on the red herrings and clues you are going to drop. It's not fair to cheat—the quizzes that people enjoy the most are those they can do."

Myers is currently working on a new novel which he describes as "sizzling sex in Somerset, and not even a real mystery". Meanwhile he is hoping that a film-maker may pick up on the obvious cinematic opportunities of his music business thrillers.

"Unfortunately film options are a bit like doing the pools. It might happen—but I wouldn't hold your breath," he laughs.

Sisterhood

THE SISTERS OF MERCY burst out of Yorkshire on a cloud of dry ice and a thudding bass rhythm to capture the hearts of thousands of fans in the mid-Eighties.

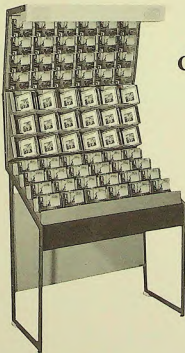
Despite later spills and reformations the legend remains and is celebrated at Comden's Electric Ballroom, on Saturday (11), with a Sisters Of Mercy convention.

Videos, memorabilia, and a lookalike contest are all promised at the event which runs from 11am until 4pm and costs £2. Interested parties in the north can catch the convention at The Astoria Ballroom in Leeds on March 19. **NR**

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TOP 75 • SINGLES



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

- 1** **TOO MANY BROKEN HEARTS** John Donovan WV PW (7) 24 (P)
- 2** **LOVE CHANGES EVERYTHING** Michael Ball WV PW (7) 24 (P)
- 3** **HELP** Bonnamme-La No Nee Nee Nee Nee London (ON) 22 (P)
- 4** **STOP** Sam Brown AMW AM (7) 44 (P)
- 5** **LEAVE ME ALONE** Michael Jackson Epic 6549727 (12" 6549724) (C)
- 6** **BELFAST CHILD** Simple Minds Virgin-SM (7) 3 (B)
- 7** **HEY MUSIC LOVER** 5Ypress
- 8** **CAN'T STAY AWAY FROM YOU** Gianna Estefan & Miami Sound Machine Epic 651444 (7 651444) (C)
- 9** **I DON'T WANT A LOVER** Tina Turner Mercury/Phonogram TEX (1) 21 (P)
- 10** **BLOW THE HOUSE DOWN** Living In A Box Chrysalis (UK) 8 (C)
- 11** **THIS TIME I KNOW IT'S FOR REAL** Donna Summer Warner Brothers 07390 (7) WV POPS
- 12** **TURN UP THE BASS** Lyree feat. Kool Rock Steady Isr/London (FR) 20 (4) (P)
- 13** **EVERY ROSE HAS ITS THORN** Poison Elektra/Capitol (12) CL 529 (B)
- 14** **MY PREROGATIVE** Bobby Brown MCA (MC) (7) 239 (P)
- 15** **STRAIGHT UP** Paula Abdul Sire/Virgin-SM (7) 11 (B)
- 16** **NOTHING HAS BEEN PROVED** Dusty Springfield Parlophone (12) R 627 (B) POPS
- 17** **I'D RATHER JACK** The Reynolds Girls PWL (P) 25 (P)
- 18** **WAGES DAY** Deacon Blue CBS 06AC (7) 8 (C)
- 19** **HOLD ME IN YOUR ARMS** Rick Astley RCA 19 426 (12" 19 426) (B) POPS
- 20** **SOMETHING'S GOTTEN HOLD OF MY HEART** Morrison feat. Gene Pitney Parlophone (12) R 628 (B)
- 21** **MEAN MAN** Champion Champ (12) R 629 (B) POPS

MUSIC WEEK

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- 54** **CUDDLY TOY** Rochford CBS (FR) (7) 4 (C)
- 55** **THE RATTLER** Goodbye Mr. Mackenzie Capitol (12) CL 522 (B)
- 56** **THIS IS SKA** Longsy D Big One (V) B (G) 13 (1) (P)
- 57** **A LA VIE A L'AMOUR** Jakie Quarts PWL (P) (7) 30 (A)
- 58** **YO, YO, GFT FUNKY** The DJ Frost Eddie DJ Inc./Windsle DJ (M) (7) 7 (A)
- 59** **ESPECIALLY FOR YOU** Kylie Minogue & Jason Donovan PWL (P) (7) 24 (P)
- 60** **DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)** Vertigo/Phonogram (FR) 42 (P)
- 61** **NOW YOU'RE IN HEAVEN** Julian Lennon Virgin-VS (7) 154 (B)
- 62** **EVERLASTING LOVE** Howard Jones WEA (HOW) 3 (7) (W)
- 63** **LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS** Murray Close HMV (EM) (12) POP 134 (B)
- 64** **BIG BUBBLES, NO TROUBLES** Ellis, Begg & Howard RCA 19 42891 (12" 19 42896) (BMG)
- 65** **BIG AREA** Then Jerico London (ON) 20 (P)
- 66** **END OF THE LINE** Travelling Wilburys Wilbury/Warner Brothers W 7432 (7) (W)
- 67** **RESPECT** Aretha Continental/Capitol (COOL) 179 (C)
- 68** **DON'T TAKE MY MIND ON A TRIP** Boy George Virgin-BD (1) B (12) (B)
- 69** **LOST IN YOUR EYES** Debbie Gibson Atlantic A 879 (7) (W)
- 70** **WHEN I GROW UP** Michelle Shocked Cooking Vinyl (London) (ON) 219 (P)
- 71** **BRING IT BACK AGAIN** Stacy Cuts BMJ USA (12) M (7) 62 (B)
- 72** **BREAK 4 LOVE** Real McCoy Champion Champ (12) R 627 (B) POPS
- 73** **CAN'T BE SURE** Stardust Champion Champ (12) R 628 (B) POPS

MASTERS THE REFERENCE

the comprehensive guide to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts.

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★ Music Video releases - the year's releases listed alphabetically with dealer price

★ Sell-Through Video releases - the year's releases listed alphabetically with dealer price

★ Classical releases in composer order.

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New job for Samantha

SAMANTHA PAYNTER has joined RCA/Columbia Pictures Video UK as marketing co-ordinator. Her responsibilities include the co-ordination of all aspects of marketing support - advertising, public relations, sales aids, point-of-sale and research.

comments Videoprint's business development director Simon Knight. "However we simply have no choice if we are to keep pace with the growth of business. Sell through video remains our main area of activity, and to a large extent we are just keeping pace with the phenomenal growth of the market."

As well as the Sony Sprinter and D2 digital video system,

SPRINTING FORWARD: Videoprint's Simon Valley (left) and Brian Bonnar (right) meet Kazuo Nagasaki, president of Sony Magnetics Inc - manufacturer of the Sony Sprinter

which is due for delivery in the autumn, Videoprint's full expansion is likely to include a high-speed shrink-wrapping machine, purchase of the first Super-VHS machines, purchase of a Betacam SP mastering machine, an increased

clean-room area, computerisation of the warehouse, general increase in floor space and automation of packaging lines.

The company will retain its 1800 real-time copiers for the foreseeable future.

Dundee's croc of gold for CBS/Fox

CBS/FOX says it has devised an unprecedented marketing, promotions and publicity campaign to back its sell through release of Crocodile Dundee on March 9.

The company hopes that the blockbusting film, which earned

the biggest ever UK theatrical gross of £20m when released on the country's big screens, will exceed all existing sell through video sales figures.

Crocodile Dundee, which stars Paul Hogan, goes out to dealers at £6.95.

e little earner for CVI

action has remises in both the office and x and the ig staff are ted to the product.

Steve tor Steve Ve are dis- on of all to give VCI serves. We control of 'marketing' our larger range exclu- on of VCI."

on the are Paddy tax (sales), £4.86 dealer prices - The Flinstone Kids, Chuck Norris Karate Kommand-oes, Yogi B (export) Bear Magical Flight and Lassie's Great Adventure.

The move follows what is described as a "highly profitable" 1988 for VCI in which sales were up a reported 73 per cent on the previous year.

The next sell through release from the company is An Officer And A Car Salesman, the Christmas special edition of Ve are dis- on of all to give VCI serves. We control of 'marketing' our larger range exclu- on of VCI."

Recent releases from VCI include Count Duckula: The Vampire Strikes Back, plus four other children's titles with £4.86 dealer prices - The Flinstone Kids, Chuck Norris Karate Kommand-oes, Yogi B (export) Bear Magical Flight and Lassie's Great Adventure.



THESE THREE pals from the Winchester Club will be released on March 13. But will 'her indoors' be watching?

Plans £1.3m 1990



Real life drama on Odyssey

ODYSSEY VIDEO is releasing a series of true story human dramas described as "outstanding and affecting films of wide public interest".

Leading the package is Bill, which stars Mickey Rooney as a mentally retarded man befriended by Bill Morrow, played by Dennis Quaid. Adam claims to be "the film that changed the law on missing children in the US", while The Triangle Factory Fire Scandal is a powerful drama of the events surrounding the death of 146 women in a fire in a garment factory in New York, and the bravery of those involved.

Completing the line-up is Ruby And Oswald, a dramatic portrayal starring Frederic Forrest and Michael Lerner of the four clays in Dallas surrounding the assassination of President Kennedy.

All four films are released on March 24 with a dealer price of £6.95.

CIC's brand new Rattle

CIC IS expecting a 200,000 unit initial ship-out for the sell through release of Rattle And Hum on March 20.

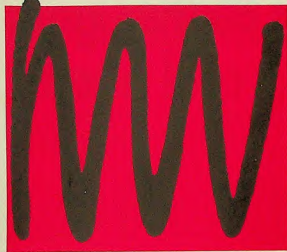
Running for 95 minutes, the film includes both colour and black and white footage of U2's Joshua Tree tour of the US in 1987 and documentary clips of the places which influenced the band as they made their new album.

Rattle And Hum, directed by Steven Spielberg protégé Phil Joanou, has a dealer price of £8.34.



PAUL HOGAN in Crocodile Dundee

MUSIC WEEK A nice little earner for VCI



THE VIDEO Collection has moved to new premises in Watford where both the 26,000 square foot office and warehouse complex and the enlarged 100-strong staff are now totally dedicated to the distribution of VCI products.

Managing director Steve Ayres comments: "We are discontinuing distribution of all third party product to give VCI the attention it deserves. We now have total control of every aspect of our marketing and distribution, and our larger sales force will operate exclusively for the benefit of VCI."

With Ayres on the management team are Paddy Toomey, Colin Lomax (sales), Ivan Dunleavy (commercial), Terry Flanks (distribution), Hugh Rees-Farnall (export) and Nick Gregor (marketing).

The move follows what is described as a "highly profitable" 1988 for VCI in which sales were up a reported 73 per cent on the previous year.

The next sell through release from the company is An Officer And A Car Salesman, the Christmas special edition of Thomas Television's Minder. Due for release on March 13 with a dealer price of £5.56, the 90-minute programme features Dennis Waterman and George Cole as the infamous Terry and Arthur.

Recent releases from VCI include Count Duckula: The Vampire Strikes Back, plus four other children's titles with £4.86 dealer prices — The Flintstone Kids, Chuck Norris Karate Kommand-oes, Yogi Berra Magical Flight and Lorraine's Great Adventure.



THESE THREE pals from the Winchester Club will be released on March 13. But will their indoors be watching?

Brighter Nites!

SHOP FASCIAS emblazoned with the magenta and blue logo of the Hollywood Nites symbol retailing group are now being produced and installed.

The first five suites receiving the symbol belong to a multi-Outlet operation in the Newcastle-upon-Tyne area — illustrating the national scale of the scheme, says Hollywood Nites.

"We plan to install Hollywood Nites fascias in a thousand shops over the next 12 months," comments Johnny Fewlings, former Virgin Retail MD, who is now directing retail activity at Parkfield Entertainment. "We see the symbol becoming as familiar as MacDonalds in town centres in every part of the country."

New job for Samantha

SAMANTHA PAYNTER has joined RCA/Columbia Pictures Video UK as marketing co-ordinator. Her responsibilities include the co-ordination of all aspects of marketing support — advertising, public relations, sales aids, point-of-sale and research.

Videoprint plans £1.3m expansion by 1990

VIDEOPRINT has announced £1.3m expansion plans for 1989 which will include the installation of a fully-integrated Sony Sprinter high-speed duplication system, additional technology and further rationalisation of its new Battersea plant.

The Sony Sprinter system is due for delivery in June and will enable the company to duplicate over 200,000 cassettes per week in what is described as a "carefully phased" change over to high speed duplication.

"We did not originally expect to be expanding again so soon after our original move," comments Videoprint's business development director Simon Knight. "However we simply have no choice if we are to keep pace with the growth of business. Sell through video remains our main area of activity, and to a large extent we are just keeping pace with the phenomenal growth of the market."

As well as the Sony Sprinter and D2 digital video system,



SPRINTING FORWARD. Videoprint's Simon Valley (left) and Brian Bonnar (right) meet Kazuo Nagaoka, president of Sony Magnescale Inc. — manufacturer of the Sony Sprinter

which is due for delivery in the autumn, Videoprint's full expansion is likely to include a high-speed shrink-wrapping machine, purchase of the first Super-VHS machines, purchase of a Betacom SP mastering machine, an increased

clean-room area, computerisation of the warehouse, general increase in floor space and automation of packaging lines.

The company will retain its 1800 real-time copiers for the foreseeable future.

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Dundee's croc of gold for CBS/Fox

CBS/FOX says it has devised an unprecedented marketing, promotions and publicity campaign to back its sell through release of Crocodile Dundee on March 9.

The company hopes that the blockbuster film, which earned

the biggest ever UK theatrical gross of £20m when released on the country's big screens, will exceed all existing sell through video sales figures. Crocodile Dundee, which stars Paul Hogan, goes out to dealers at £6.95.



PAUL HOGAN in Crocodile Dundee

A feast of Easter treats for children

SPRING IS one of the times when the video industry and the record business have the most in common.

After the post-Christmas dol-drum, when youngsters are enjoying their presents and not buying much new material, comes the spring and especially the Easter holidays, when it's time to buy something new.

Thus output from both the industries speeds up, and this March is certainly seeing a surge of new product being released onto the video sell-through market. After all, with business estimated as possibly being worth £300m this year and children's product usually reckoned to be at least a third, there's a lot to be gained.

The biggest news in children's sell through last year was activity packs, as we spotlighted last month. Several companies have now ones out in time for Easter: most notably Video Collection. It's not only adding one title to its roster of 12, but what a name: *The Tank Engine* is one of the biggest selling characters for younger children, and so



Making a splash this Easter is Pickwick's The Water Babies (right), while the Flintstones (above) provide a 'Bedrock' of sales for Video Collection

the release in March of a tape featuring six stories about this locomotive hero, plus colouring book and pens, with a retail price of £4.99 will be a boon to parents during the holidays.

Virgin is also putting out a couple of activity packs, featuring Wacoddy's Timmy Mallet. One is a re-released and re-packaged Magic Box complete with tricks, the second is a Paint Box with appropriate materials. These will retail at £7.99 and £8.99 respectively.

One or two of the specialist sell-through companies are also coming out with similar product - Video Gems has its first with *Defenders Of The Earth*, a tape and activity book plus crayons. These characters are still popular, despite the marked trend away from toy-led characters in general, may be because the *Defenders* are still being seen on television.

Missing In Action is also releasing two activity packs in April. One is centred on its character Punky Brewster, and gives children the opportunity to cut out the character and clothes to fit it.

The other release is a novel idea based on the old Jamboree bags 'pocket money' toy/sweet combination. Instead of sweets and toys you get a video (in this case one of three animated space adventures) plus related goodies like space guns and stickers. Priced at between £5 and £8 (still to be decided as we go to press), the *Weekend Wonder Bag* should be a big hit.

In the more conventional video releases for sell through, the trend towards classics and old friends continues. Hot on the heels of two of last year's biggest sellers from the BBC (*Watch With Mother* and *Andy Pandy*) comes Bill And Ben The Flowerpot Men. Much loved of the generation of children who watched TV in the Fifties, these

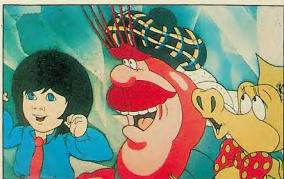
Bill and Ben, Cinderella, Scooby Doo... all the timeless favourites are back on video this spring. Rosie Horide discovers that she's still a big kid at heart

characters are gaining a whole new generation of fans. Four episodes, including the famous *Flying Boof* race, will be on sale, to the delight of children (and parents). Make sure you've plenty of these.

Dealers should also look out for a couple of other unusual releases. Pickwick is putting out a delightful feature-length version of the Charles Kingsley classic *The Water Babies*. It combines real-life actors with animation and the film makers claim to have done so before *Roger Rabbit* was thought about. This retails at £9.99.

Apart from films, there's a positive wealth of the usual children's product coming up. Video Collection alone has a wide range - from the increasingly popular *Casgrove-Hall* character *Count Duckula*, beloved of Thames TV viewers, through to older favourites like *The Wind in the Willows* and *Rainbow* and *Button Moon* for the younger viewers. April then sees more product, again across a wide range that runs from wisecracking alien ALF through the *Flinstones* to *Scooby Doo* and *The Smurfs*.

Pickwick also has more in its *Ladybird* Video series of traditional stories for release, in particular Judy Dench relating *Cinderella* and Paula Wilcox telling the tale of *Dick Whittington*.



CBS/Fox gets a cool head

by Sue Sillitoe

SELL THROUGH video is undergoing an extraordinarily buoyant period. It has won the support of retailers, it is popular with the public and there is nothing to suggest that the bubble is about to burst.

Yet despite the optimism, Steve Moore, new head of CBS/Fox Video, feels there is a need to treat the market with respect in order to get the most out of it.

"The market is in an incredible period of growth and, provided it is treated with respect, there are great rewards to be had," he says. "You have to apply the same philosophy that you apply to all FMCG markets - don't try and tell people too much, don't try and release too much and make sure you plan everything properly."

"Our belief is that if we release good quality programming at the right price with good stand-alone campaigns we will be very successful. What we don't want to do is to flood the market with the heritage CBS/Fox gives us."

In keeping with the note of caution Moore is planning a release schedule of around 70 titles for 1989. Taking into account demands on shelf space and purchasing budgets the Moore feels this is about the right number of titles for the year.

"If we dedicate our money to promoting those releases properly we will get the same result that we would get if we released 220 titles. You can't put together good advertising and promotional campaigns

'I see fabulous opportunities for the business because it is a natural extension of the publishing, rental and cinema businesses. Video sell through is a simple proposition'

for large numbers of releases - and also the market is still so new-release-oriented that it won't get its first time you don't get a second chance," he says.

Moore believes in working closely with retailers so that they know well in advance what product is coming out and can allocate shelf space to it. He says: "We have a lot of support at retail level because they have realised the huge potential in sell through. The big stores like Virgin and Woolworths are investing more money in promoting video and they are also increasing shelf space."

"I see fabulous opportunities for the business because it is a natural extension of the publishing, rental and cinema businesses. It's very rare that one of these simple opportunities comes along. Video sell through - buying cassettes to use - isn't a simple proposition. There is no new technology involved, no re-educating needed. It's just a question of price, distribution and product. If you are a marketing person someone like sell through is a delight to work with."

'If you don't get it right first time you don't get a second chance'

Moore believes that the incredible growth rate of the last three years will slow down, but he expects the market to continue to expand as more retail outlets become involved and the public get used to the idea of buying videos, he also feels it is time rental outlets took a hard look at sell through: "It's important they become known for video, not just video rental," he says.

CBS/Fox is in the fortunate position of having a very strong catalogue to fall back on, but Moore stresses that the company is not just diving into it for the golden nuggets.

And what about the thorny issue of price? Does Moore believe £9.99 is the right price for a top quality film such as *Crocodile Dundee*, which is on the release schedule for March?

He says: "At £9.99 a film like *Crocodile Dundee* is a must have; at least £14.99 it becomes a selective purchase. In the case of *Crocodile Dundee* we are often the must have and if we get them I believe we can make it the biggest selling video yet."

"However, in general I think it's a shame the price has settled at £9.99 because in terms of value for money, sell through videos are very cheap. When we came into the market we priced our titles at £14.99 but most have now come down to under a tenner."

JUST WHEN YOU THOUGHT YOU HAD HEARD THE LAST OF WATCH WITH MOTHER* SORRY! BUT BILL & BEN ARE BACK

THE REAL STARS OF WATCH WITH MOTHER WERE BILL AND BEN
THIS IS A SAMPLE OF THE PRESS COVERAGE

The Daily Telegraph

THE INDEPENDENT

THE Sun

Bill and Ben, the new cult figures of video

By Harvey Lee, Television Correspondent

WATCHING VIDEO SUFFERER has provided the BBC with a £27,000 surprise Christmas present, almost 20 years after Bill and Ben first came on screen peering round the laboratory of the village of Wiltshire. The first film, *Bill and Ben*, starring Bill and Ben, was broadcast on 17th December 1968.

Daily Express

e're going potty over Bill and Ben

Success

The success of the *Bill and Ben* video series has led to a new television series, *Bill and Ben's Laboratory*, which will be broadcast on 17th December.

Bill and Ben's age of innocence flo...

By David Lister, Arts Correspondent

THEir age of innocence was short-lived. The pair were first seen in the BBC's *Watch With Mother* campaign in 1968. The pair were then seen in the BBC's *Bill and Ben's Laboratory* series in 1978. The pair were then seen in the BBC's *Bill and Ben's Laboratory* series in 1978.

Beeb's Andy £1/2m from Bill and Ben!

Andy has been awarded a £1,200,000 prize for his work on the *Bill and Ben* video series.

It's Phil and Ben

Phil and Ben have been awarded a £1,200,000 prize for their work on the *Bill and Ben* video series.

Bill & Ben FLOWER POT MEN

The original black and white classics

BBC VIDEO ARE USING THE SAME TEAM THAT GENERATED THE WATCH WITH MOTHER CAMPAIGN ON BILL AND BEN'S SOLO VIDEO

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BBC VIDEO

*300,000 AND STILL SELLING

Music video — the only way is up!

Tipped hats to Kylie, Cliff and Bros as they contribute to a £30m, 20 per cent music video slice of the sell through market. And it's growing as people become more familiar with the product. Selina Webb reports

THANKS TO Michael, Kylie, Cliff and not forgetting the Goss brothers, music video had its best-ever year in 1988. The public parted with nearly £30m to see their favourite popsters in action, giving music a healthy 20 per cent chunk of the total sell through market. This year, the estimates point to sales of 3.4m units — a £34m retail value — and the message is that, for promo compilations, live concert tapes and music documentaries, the only way is up.



GEORGE MICHAEL: helping the industry take £30m

"We saw a 40-50 per cent increase in our sales last year and I think music will continue to take a larger chunk of the market as the companies begin to release more product more regularly," says Guy Warren of music video specialists PMI, currently leading the label stakes with 16.5 per cent of the last quarter's market share. Responsible for Cliff Richard's 150,000-selling Private Collection release besides 50,000-sellers from Heart and the Pet Shop Boys, PMI has plans to double its number of releases — and hopefully its profits — in 1989. The 36 new titles were led in February by a Thomas Dolby compilation, a Scorpions package featuring live footage, promos and documentary entitled *To Russia With Love* and a Saxon tape, *The Power And The Glory* 1983-1988.

"People are now getting into the habit of collecting video tapes," continues Warren. "People ring us up and ask us when videos are coming out, or if we've got any product from a certain artist — that never has happened before."

PMI's Now tapes each sell in excess of 30,000 units, and Warren attributes the popularity of compilations to the dwindling outlets for promos on television.

"There are very few opportunities for watching promos on TV, so it's not as if people are swamped with seeing them. People want to see the visual aspects of an artist, not just the audio side," he affirms. Besides multi-artist compilations, Warren believes the best-sellers tend to feature artists with a loyal following such as Heavy Metal bands and teenage acts with a strong visual image, such as Bros

or Kylie Minogue. His theory is borne out by the success of both PWL's five-track Kylie tape (five times platinum) and the undeniably dubious-quality Cliff 'Em All from Metellica.

Mike Gower, until recently deputy managing director of The Video Collection, is equally enthusiastic about the market, although music accounts for less than 20 per cent of the company's business.

"When this company was launched in October 1985 the music was a very small side of the business, but now it represents between 15 and 20 per cent," he says. "Our sell through sales were up 70-75 per cent in 1988, with music taking an above average proportion largely due to our Michael Jackson tape."

Michael Jackson — *The Legend Continues* has sold more than 300,000 units since its release last May, its popularity boosted through the roof by Jackson's UK appearance in the summer.

"If you've got a concert or a new album release, or any kind of consumer interest centred around the band or the individual then the videos will do well," reckons Gower.

He is keeping tight-lipped about a "new music video initiative" planned by VCI for launch at Easter, but he hints that there will be more emphasis on titles with longevity, those that sell year in, year out.

"In music video generally you would like to see the artist doing well, continued success with hot properties like Bros, but then there will be more attention focused on titles with longevity like our Queen *We Will Rock You* which was released two years ago but is still selling steadily," he comments.

VCI has sold 80,000-100,000 units across five Hits Of The Sixties tapes released last year and has two more due for release in late spring with some Seventies compilations to follow at Easter. Four titles from the new Sessions label featuring such as James Brown and BB King were released on February 13 which, according to marketing manager Nick Cregor, aim to "give more depth to the catalogue and cater for more specialist tastes."

The specialist end of the music market is also being cornered by Channel 5 which has released several classical video arts plans for a series of jazz titles throughout 1989.

"Our classical titles like Les Miserables are all doing extremely well and for us it's an expanding area," states sales and marketing director Peter Hunsley. "Classical concert performances on video were at one time not acceptable to classical buffs, but now there's been something of a renaissance in classical and the new audiences see video as an acceptable way of watching a performance. We're not expecting huge volumes from these titles, but see them as a way of catering for a more specialist area."

While the megabucks may not be forthcoming from Channel 5's



BROS: image sells the videos

classical excursions, the company is recording a "phenomenal" pre-Christmas season with pop titles from Bonanoma, Dire Straits, Wet Wet Wet and INXS. Its new releases for 1989 include videos featuring Rush, Cyndi Lauper, Olivia Newton John, Journey and The Style Council. The latter will be TV advertised.

"The market is worth so much more now that music videos have become very much an acceptable item. The mystique about 'should I buy it in case they haven't got a video machine' no longer exists — video has become an acceptable gift," states Hunsley.

Partly owned by PolyGram, Channel 5 has a strong input from PolyGram-signed artists although it often goes elsewhere for product and is committed to picking up quality performance footage. Hunsley says all titles are marketed by keeping an eye out for opportunities to push them alongside other product from the featured artist. It's a system shared by EMI's PMI video arm and CMV, CBS's video label launched last summer. "The information and ideas we get from the record company are invaluable," admits CMV video sales manager Paul Wilcox. "With the Bros video we were able to get from the record company are marketing by clever cross-marketing with the record company."

The Bros tape, released in November, quickly became one of 1988's best sellers, while George Michael's Faith video also sold comfortably. "We're very, very pleased. CMV has exceeded all expectations," comments Wilcox. The label's 1989 releases include a re-release of Shakin' Stevens'

Video Show I and II, Folk Ways, a *Voice Shared* — a tribute to Woody Guthrie and Leadbelly — a debut video release from the Psychedelic Furs and, leading the line-up, an 18-track Springsteen collection featuring nine previously unavailable tracks. A two-hour tape of Nelson Mandela's 70th Birthday Concert is also planned, marking a move beyond the CBS catalogue for product.

The marketing and product advantages of alliance with a record company are not felt by The Video Collection. Mike Gower describes how the company copes: "We are not a record company so it's difficult for us to obtain big artists and current hot bands," he concedes. "Instead, we've got to look for something that's got a slight edge or it's got to be marketed in a way that gives it an edge such as through the packaging on with-on-pack offers."

Though music video's sell through sales are still eclipsed by feature films and children's product, its opportunities for growth and diversification seem boundless. Already sell through video has become an important part of artists' career development and the appearance of *Wieners' Girls ... and Dance ...* compilations together with a crop of acidic videos demonstrate a close liaison with record industry trends. The market cannot afford to degenerate into a breakers yard for clapped-out promos and concert footage. As videos increase in stature to essential consumer goods, particularly for the young, it's up to the industry to meet the challenge of providing a full range of quality, relevant product.

No bunnies this easter, Just the fat cat!

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VIDEO RELEASES

A.F.I. SALUTES BETTE DAVIS <i>Casle Vision/Casle Communications</i> VHS CVI 1034 Cert. U.D.Price: €6.95 1hr 30min	Special Interest
A.F.I. SALUTES FRED ASTAIRE <i>Casle Vision/Casle Communications</i> VHS CVI 1035 Cert. U.D.Price: €6.95 1hr 30min	Special Interest
A.F.I. SALUTES JAMES CAGNEY <i>Casle Vision/Casle Communications</i> VHS CVI 1034 Cert. U.D.Price: €6.95 1hr 30min	Special Interest
ADVENTURES OF DON JUAN, <i>The Warner Home Video/Parkfield Entertainment</i> VHS PES 9944 Cert. PG D.Price: €6.95 1hr 30min	Children
ADVENTURES OF ROBIN HOOD, <i>The Warner Home Video/Parkfield Entertainment</i> VHS PES 9943 Cert. U.D.Price: €6.95 1hr 30min	Children
AMERICA, LIVE IN CENTRAL PARK <i>Handing/PVG VHS HN 2170 Cert. E.D.Price: €6.95 30min</i>	Music
APRIL VIGOR: LIVE IN LONDON <i>Handing/PVG VHS HN 2171 Cert. E.D.Price: €6.95 30min</i>	Music
ARNEY: THE GOLDEN AGE <i>Casle Vision/Casle Communications</i> VHS CVI 2084 Cert. U.D.Price: €10.43 1hr 55min	Music
BARABAS <i>Hollywood Collection/Parkfield Entertainment</i> VHS 20133 Cert. PG D.Price: €6.95 2hr 18min	Drama
BATTLE BEYOND THE STARS <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 22022 Cert. PG D.Price: €6.95 1hr 30min	Children
BILL AND BEN FLOWER <i>PO! DEN BBC Video/Pickwick, CBS VHS BBC4 4208 Cert. U.D.Price: €5.56 59min</i>	Children
BLACK BULLET <i>Hollywood Collection/Parkfield Entertainment</i> VHS 20144 Cert. PG D.Price: €6.95 2hr 29min	Children
BLACK ADDER: THE THIRD, FISH AND DISHONESTY <i>BBC Video/Pickwick, CBS VHS BBC4 4142 Cert. U.D.Price: €6.95 1hr 30min</i>	Children
BLACK ADDER: THE THIRD, SENIORITY <i>BBC Video/Pickwick, CBS VHS BBC4 4143 Cert. U.D.Price: €6.95 1hr 30min</i>	Children
BLACK STALLION, <i>The Warner Home Video/Parkfield Entertainment</i> VHS PES 99267 Cert. U.D.Price: €6.95 1hr 30min	Drama
BLUES: THE GOLDEN AGE <i>Hollywood Collection/Parkfield Entertainment</i> VHS 21079 Cert. 15 D.Price: €6.95 1hr 32min	Drama
BLOW OUT <i>Virgin Video/PVG VHS VVD 471 Cert. 18 D.Price: €6.95 1hr 48min</i>	Special Interest
BOOM! MAINTENANCE <i>Virgin Video/PVG VHS VB 124 Cert. E.D.Price: €6.95 55min</i>	Children
BONNIE AND CLYDE <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 41026 Cert. 18 D.Price: €6.95 1hr 30min	Drama
CARAVANS: THE EAST MEET JONATHAN/JONATHANS VHS JE 183 Cert. E.D.Price: €9.99 30min	Music
CINEMAN <i>Hollywood Collection/Parkfield Entertainment</i> VHS PES 20300 Cert. PG D.Price: €6.95 2hr 20min	Children
CONQUEST OF EGYPT, <i>The Warner Home Video/Parkfield Entertainment</i> VHS PES 38117 Cert. 18 D.Price: €6.95 1hr 30min	Drama
COSI FAN TUTTE <i>Virgin Video/PVG VHS VVD 475 Cert. E.D.Price: €11.82 2hr 21min</i>	Music
COSTUME OF PASSION <i>Virgin Video/PVG VHS VVD 422 Cert. 18 D.Price: €6.95 1hr 48min</i>	Adult
CROWMILL <i>Hollywood Collection/Parkfield Entertainment</i> VHS 20251 Cert. PG D.Price: €6.95 2hr 14min	Children
CRY WOLF <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 99428 Cert. 15 D.Price: €6.95 1hr 21min	Children
DEPUCHE MODE: 101 <i>Virgin Video/PVG VHS VVD 489 Cert. E.D.Price: €3.14 57min</i>	Western
DIRT BARD: THE TONITE <i>Handing/PVG VHS HN 1175 G Cert. 15 D.Price: €6.95 52min</i>	Music
DIRTFRASDI, <i>The Hollywood Collection/Parkfield Entertainment</i> VHS 20413 Cert. 15 D.Price: €6.95 1hr 32min	Western
DIRTY DANCING <i>Virgin VHS VHS 15222 Cert. 15 D.Price: €6.99 1hr 48min</i>	Music
DOG DAY AFTERNOON <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 1024 Cert. 15 D.Price: €6.95 2hr 20min	Drama
DOLLY, THOMAS: LIVE WIRELESS <i>Handing/PVG VHS HN 1307 G Cert. E.D.Price: €6.95 58min</i>	Music
DOLLY, THOMAS: THE GOLDEN AGE <i>Video/PVG VHS MFP 91177 1 Cert. 15 D.Price: €6.95 52min</i>	Music
DRACULA/DRAACULA'S DAUGHTER <i>CIC Video/Pickwick, CBS VHS VHS 1237 Cert. PG D.Price: €6.95 2hr 23min</i>	Horror
EASTON SHEREN: FOR YOUR EYES ONLY <i>PMMEM VHS MFP 91180 3 Cert. 18 D.Price: €6.95 1hr</i>	Music
EASTON, SHEREN: LIVE AT THE PALACE... <i>Handing/PVG VHS HN 1268 G Cert. 15 D.Price: €6.95 1hr</i>	Music
ESQUIRE: INNOCENTS <i>Virgin Video/PVG VHS VVD 491 Cert. E.D.Price: €6.95 1hr 10min</i>	Music
ERIKAN <i>Casle Vision/Casle Communications</i> VHS CVI 0647 Cert. U.D.Price: €10.43 2hr 10min	Music
ESCAPE ARTIST, <i>The Channel 5 VHS CVI 08022 Cert. PG D.Price: €6.25 1hr 26min</i>	Children
EXTREME PREJUDICE <i>Gold Home Video/Parkfield Entertainment</i> VHS 8338 Cert. 18 D.Price: €6.95 1hr 40min	Western
FAMOUS FIVE: FIVE GO TOE TOGETHER <i>Angpan Video/Pickwick VHS SSI 5031 Cert. U.D.Price: €4.86 47min</i>	Children
FAMOUS FIVE: FIVE GO TO DIMON'S ROCK <i>Langpan Video/Pickwick VHS SSI 5033 Cert. U.D.Price: €4.86 47min</i>	Children
FIONA <i>BEYOND VISION/PVG VHS VHS 15138 Cert. 18 D.Price: €6.99 2hr 21min</i>	Children
GOTHIC <i>Virgin Video/PVG VHS VVD 497 Cert. 18 D.Price: €6.95 1hr 27min</i>	Horror
HAN CHRISTIAN ANDERSON <i>Channel 5 VHS CVI 01522 Cert. U.D.Price: €4.17</i>	Children
HARRY'S GAME <i>Casle Vision/Casle Communications</i> VHS CVI 1032 Cert. 15 D.Price: €6.95 2hr 10min	Children
HAUNTED HONETOWN <i>Hollywood Collection/Parkfield Entertainment</i> VHS 21027 Cert. PG D.Price: €6.95 1hr 30min	Children
HEARTBEAT <i>K1, The Channel 5 VHS CVI 05372 Cert. PG D.Price: €6.25 1hr 26min</i>	Children
HOT SPOT <i>Hollywood Collection/Parkfield Entertainment</i> VHS 20370 Cert. 15 D.Price: €6.95 1hr 28min	Children
HUE & CRY: WHIPPING UP A STORM <i>Virgin Video/PVG VHS VVD 509 Cert. E.D.Price: €5.56 52min</i>	Comedy
IAN WOODMAN'S POWER GAME <i>Vestron/PVG VHS VHS 17367 Cert. E.D.Price: €6.99 1hr</i>	Sport
JOURNEY: FRONTIERS AND BEYOND <i>Channel 5 VHS CVI 08023 Cert. E.D.Price: €6.95 1hr 35min</i>	Music
LENTANT ET LES SORTILÈGES <i>Virgin Video/PVG VHS VVD 382 Cert. E.D.Price: €6.95 1hr 30min</i>	Music
LINCONECATIONS DI POPERA <i>Casle Vision/Casle Communications</i> VHS CVI 2040 Cert. E.D.Price: €10.43 2hr 30min	Music
LAST INNOCENT MAN, <i>The Guild Home Video/Parkfield Entertainment</i> VHS 20348 Cert. 18 D.Price: €6.95 1hr 30min	Drama
LAUPER, CYNDI: IN PARIS <i>Channel 5 VHS CVI 02823 Cert. E.D.Price: €6.95 1hr 30min</i>	Drama
LEPKE <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 61727 Cert. 18 D.Price: €6.95 1hr 46min	Drama
LITTLE RIVER BAND, LIVE EXPOSURE <i>Handing/PVG VHS HN 2175 G Cert. E.D.Price: €6.95 1hr 17min</i>	Children
LOOT <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 38122 Cert. 18 D.Price: €6.95 1hr 38min	Children
LORDS OF THE RING: SUPERSTARS & SUPERBOOTS <i>Vestron/PVG VHS VHS 12045 Cert. E.D.Price: €6.99 1hr 44min</i>	Children
LUST IN THE DUST <i>Hollywood Collection/Parkfield Entertainment</i> VHS 20397 Cert. 15 D.Price: €6.95 1hr 21min	Western
MAN CALLED GEDDIE: A <i>Hollywood Collection/Parkfield Entertainment</i> 20212 Cert. 15 D.Price: €6.95 1hr 28min	Western
MAN FOR ALL SEASONS: A <i>Hollywood Collection/Parkfield Entertainment</i> VHS 20013 Cert. U.D.Price: €6.95 1hr 30min	Drama
MINDER: AN OFFICER AND A CAR SALESMAN <i>Video Collection VHS TB 851 Cert. PG D.Price: €5.56 1hr 30min</i>	Drama
MORNING AFTER, <i>The Guild Home Video/Parkfield Entertainment</i> VHS 20317 Cert. 15 D.Price: €6.95 1hr 32min	Drama
MOUNTAIN MEN, <i>The Hollywood Collection/Parkfield Entertainment</i> VHS 20114 Cert. 15 D.Price: €6.95 1hr 30min	Drama
MUMMAY, THE <i>THE MUMMY'S HAND CIC Video/Pickwick, CBS VHS VHS 1238 Cert. 18 D.Price: €6.95 2hr 17min</i>	Horror
NEVERENDING STORY, <i>The Warner Home Video/Parkfield Entertainment</i> VHS PES 61399 Cert. U.D.Price: €6.95 1hr 30min	Drama
NEWEN-JOHN, OLIVIA <i>DOWN UNDER Channel 5 VHS CVI 05272 Cert. E.D.Price: €6.95 1hr</i>	Music
NICE DEARNS <i>Hollywood Collection/Parkfield Entertainment</i> VHS 20071 Cert. 18 D.Price: €6.95 1hr 23min	Children
NICOLA <i>Warner Home Video/Parkfield Entertainment</i> 20054 Cert. PG D.Price: €6.95 2hr 35min	Drama
NIGHTINGALE, <i>The Channel 5 VHS CVI 02322 Cert. U.D.Price: €4.17</i>	Children
OBJECTIVE BURMA <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 38145 Cert. 18 D.Price: €6.95 1hr 30min	Drama
ONE NIGHT IN A FINE TIME <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 38101 Cert. 18 D.Price: €6.95 1hr 30min	Drama
ONE MILLION YEARS 'C. <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 38120 Cert. 18 D.Price: €6.95 1hr 30min	Comedy
ONLY TWO CAN CLAT <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 38120 Cert. 18 D.Price: €6.95 1hr 30min	Comedy
PEE WE'S BIG ADVENTURE <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 11523 Cert. U.D.Price: €6.95 1hr 30min	Children
PERFORMANCE <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 61131 Cert. 18 D.Price: €6.95 1hr 42min	Drama
PEYFET & SON, VOL 3 <i>Channel 5 VHS CVI 07702 Cert. U.D.Price: €5.56</i>	Children
PINKIE PUPPETS, VOL 3 <i>Channel 5 VHS CVI 07572 Cert. U.D.Price: €5.56</i>	Children
PRIVATE LIES OF ELIZABETH AND ESSEX, <i>The Warner Home Video/Parkfield Entertainment</i> VHS PES 99336 Cert. U.D.Price: €6.95 1hr 42min	Children
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RUMPELTSKIN <i>Channel 5 VHS CVI 04822 Cert. U.D.Price: €4.17</i>	Drama
RUNNING BRAVE <i>Channel 5 VHS CVI 08227 Cert. PG D.Price: €6.25 1hr 30min</i>	Children
RUSALKA <i>Virgin Video/PVG VHS VVD 392 Cert. E.D.Price: €1.82 2hr 38min</i>	Music
SAMSON ET DALILA <i>Virgin Video/PVG VHS VVD 393 Cert. E.D.Price: €1.82 2hr 38min</i>	Music
SAN ANTONIO <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 99683 Cert. U.D.Price: €6.95	Western
SCALTRIC VIDEO, <i>The Wisconsin Video Publishing VHS VHS 308 Cert. E.D.Price: €1.95 25min</i>	Special Interest
SCHOOL FOR SUPERHEROES <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 38118 Cert. U.D.Price: €6.95 1hr 31min	Children
SCORPIONS: LIVE FROM RUSSIA... <i>PMEMEM VHS MFP 91178 3 Cert. 18 D.Price: €6.95 55min</i>	Comedy
SECRET OF THE WOLF <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 99599 Cert. U.D.Price: €6.95 1hr 10min	Children
SENSIBLE NIMING <i>Virgin Video/PVG VHS VHS VB 13 Cert. E.D.Price: €6.95 52min</i>	Special Interest
SILVERADO <i>Hollywood Collection/Parkfield Entertainment</i> VHS 20799 Cert. PG D.Price: €6.95 2hr 27min	Western
SQUILLY <i>Warner Home Video/Parkfield Entertainment</i> VHS PES 20410 Cert. 15 D.Price: €6.95 1hr 30min	Children
STAND BY ME <i>Channel 5 VHS CVI 08452 Cert. E.D.Price: €6.95 1hr</i>	Music
STAR TREK: THE SEARCH FOR SPOCK <i>CIC Video/Pickwick, CBS VHS VHS 2118 Cert. PG D.Price: €6.95 1hr 40min</i>	Sci-Fi
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3	JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218
4	LIZZIE WEBB'S EXERCISE VIDEO (Video Collection)	VC 6041
5	CALLANETICS (CIC)	VHR 1335
6	THE TERMINATOR (Virgin)	VVD 420
7	ALIEN (CBS/Fox)	1090 50
8	POLICE ACADEMY 4 (Warner Home Video)	PES 20025
9	COBRA (Warner Home Video)	PES 11594
10	PINOCCHIO (Walt Disney)	D202392
11	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection)	LR 2234
12	JEWEL OF THE NILE (CBS/Fox)	1491 50
13	POSTMAN PAT'S BIG VIDEO (BBC)	BBCV 4168
14	THOMAS THE TANK ENGINE: THE DEPUTATION (Longman)	SL 1003
15	THE SWORD IN THE STONE (Walt Disney)	D202292

16	WINNIE THE POOH: HONEY POT ROBBERY (Walt Disney)	D208092
17	MONTY PYTHON'S LIFE OF BRIAN (CBS/Fox)	2101 50
18	JANE FONDA'S PRIME TIME WORKOUT (Video Collection)	LR 2228
19	THOMAS THE TANK ENGINE AND FRIENDS (Video Collection)	VC 1065
20	NICK FALDO'S GOLF COURSE (Vestron)	VA 17247
21	ENEMY MINE (CBS/Fox)	1492 50
22	POLICE ACADEMY 3 (Warner Home Video)	PES 20022
23	THE NEVERENDING STORY (Warner Home Video)	PES 61399
24	PLATOON (Hollywood Collection)	CVT 21107
25	GREASE (CIC)	VHR 2003
26	HARRY ENFIELD LIVE IN CONCERT (Virgin)	VVD 447
27	WATCH WITH MOTHER (BBC)	BBC V4091
28	THE OFFICIAL HISTORY OF MANCHESTER UNITED FC (BBC)	BBCV 4184
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43	24	WAIT Robert Howard & Kym Mazelle	ECA 18 0259 (12-17-0259) (BMG)
44	50	WHERE DOES THE TIME GO? Julia Fordham	Grand Verve 1407 (23 8)
45	29	PROMISED LAND The Jays Council	Poplar 1520 (17 0)
46	36	IT'S ONLY LOVE Simply Red	Elektra 17 2411 (W)
47	69	I BEG YOUR PARDON Kon Kan	Atlantic 8 9811 (W)
48	35	I ONLY WANNA BE WITH YOU Samantha Fox	Line 104111 (BMG)
49	66	IT TAKES TWO Rob Base & DJ EZ Rock	Citybeat Beggins Banquet CB274 (CBS/124) (W)
50	38	THE LOVER IN ME Sheena Easton	MCA/MCA 1289 (F)
51	42	INFO-FREAKO Jesse Jones	Fontana 11 1350 (18 8)
52	53	ETERNAL FLAME Bangles	CBS 8450313 (C)

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28	100	WHO WANTS TO BE THE DISCO KING? The Wonder Stuff For Our Polka Gomen (6 F)	
29	22	THE LIVING YEARS Make & The Mechanics	WBA 171711 (W)
30	43	INTERNATIONAL RESCUE We've Got A Trillion And We're Gonna Use It	WKA 17 2411 (W)
31	18	FINE TIME Taz	Big Lik 14 14 14 (14 8)
32	100	ROUND & ROUND New Order	Fontana FAC 237 (12-FAC237) (P)
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US TOP FORTIES

SINGLES

1*	1	LOST IN YOUR EYES, Debbie Gibson	Atlantic
2	4	THE LIVING YEARS, Mike & The Mechanics	Atlantic
3	2	YOU GOT IT (THE TIGHT STUFF), New Kids On The Block	Capricorn
4*	8	RONI, Bobby Brown	MCA
5	10	PARADE CITY, Guns 'N' Roses	Geffen
6	9	SURRENDER TO ME, Ann Wilson & Robin Zander	Capitol
7	12	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	MCA
8	2	THE LOVER IN ME, Shereeka Frazier	Arista
9	13	MY HEART CAN'T TELL YOU NO, Rod Stewart	Werner Brothers
10	3	STRAIGHT UP, Paula Abdul	Virgin
11	17	ETERNAL FLAME, Bangles	Columbia
12	16	DON'T TELL ME LIES, Brexhe	A&M
13	25	THE LOOK, Sweet	EMI
14	7	WHAT I AM, Eddie Brackel & New Bohemians	Geffen
15	18	I BEG YOUR PARDON, Ken Kan	Atlantic
16*	21	YOU'RE NOT ALONE, Chicago	Reprise
17	6	WILD THING, Tone Loc	Delicious
18*	20	DREAMIN', Vanessa Williams	Wing
19	26	WALK THE DINOSAUR, Wu (Not Wu)	Chrysalis
20	23	JUST BECAUSE, Anita Baker	Elektra
21*	30	SHE DRIVES ME CRAZY, Fine Young Cannibals	IRS
22*	28	STAND, J&K	Werner Brothers
23	11	SHE WANTS TO DANCE WITH ME, Rick Astley	RCA
24	14	A LITTLE RESPECT, Enigma	Sire
25*	29	YOU GOT IT, Ray Ocean	Virgin
26*	27	THE LOVE IN YOUR EYES, Eddie Money	Columbia
27*	32	SUPERWOMAN, Karyn White	Werner Brothers
28*	31	MORE THAN YOU KNOW, Monica	Columbia
29*	35	CRYIN', Van Halen	EMI
30	15	BORN TO BE MY BABY, Bon Jovi	Mercury
31*	37	YOUR KAMA DON'T DANCE, Poison	Enigma
32	24	WHEN I'M WITH YOU, Sheryl	Capitol
33	19	DIAL MY HEART, The Boys	Motown
34	22	WALKING AWAY, Information Society	Tommy Boy
35*	40	FEELS WON'T TALK TO ME, Luther Vandross	Epic
36*	-	FEELS SO GOOD, Van Halen	Werner Brothers
37*	-	HEAVEN HELP ME, Deon Estus	Mika
38*	-	SECOND CHANCE, Thirty Eight Special	A&M
39*	-	ORINOCO FLOW (SAIL AWAY), Enya	Geffen
40*	-	ROOM TO MOVE, Anniemok	Polydor

ANDY SHEPHERD: Introductions In The Dark. Antilles an 8742. Shepherd's impressive mastery of the saxophone here is rarely harnessed to palpable emotion and the tracks fit through so many ambiguous moods that it is difficult to retain a strong impression of the whole. While a slow track such as *Forbidden Fruit* has some genuinely haunting moments, the successive mood swing into *Optics* places the album back into its niche of bland modernity. Shepherd has tried to make melody important but the feel is still ultimately hollow. And it's jazz, by the way. **KF**

STOCK IT

VARIOUS ARTISTS: Everyday Is A Holy Day, New Rose 1061. A curiosity indeed — a double 10-inch album with 22 tracks mostly associated with the late great Buddy. Some known quantities — *Wings*, *Spiraling*, *LeRoi Brothers*, *Shoes*, etc., plus some bizarre ones. While few of these tracks are outstandingly good very few are desperately poor, and those in between are mostly quite listenable if inferior to the immortal original. A better idea than that **JT**

STOCK IT

PHIL MILLER: Split Seconds. Reckless Records RECK 8. Half-Den and The North chap, plus chums from that intriguing Seventies oddity, returns in very much the style that kept a few people sane during the doldrums of that decade. Miller's brief is broadly to take a theme and whimsically explore all possible directions. His guitar is an unexpected benefit which will please all those with fond feelings for what we used to call the Canterbury scene and with the breaks, a good smidgen more. **DH**

DARLENE LOVE: Paint A Number Picture, CBS 461003-1. Forget preconceptions — this fine vocalist who used to be a Trojan Horse for

STOCK IT

ALEXA: Alexa. Savage LPVAG 911. Confident debut album from the LA-based female, packed with enough strong songs, forceful melodies and deliberate keyboards to make this a genuine AOR winner. Though much of the project appears to be the brainchild of producer Peter Dinklage, Alexa and her gutsy vocals have strong enough character to come through and shine in the process, belying the bimbitte image. **KB**

PHIL MILLER: Split Seconds. Reckless Records RECK 8. Half-Den and The North chap, plus chums from that intriguing Seventies oddity, returns in very much the style that kept a few people sane during the doldrums of that decade. Miller's brief is broadly to take a theme and whimsically explore all possible directions. His guitar is an unexpected benefit which will please all those with fond feelings for what we used to call the Canterbury scene and with the breaks, a good smidgen more. **DH**

DARLENE LOVE: Paint A Number Picture, CBS 461003-1. Forget preconceptions — this fine vocalist who used to be a Trojan Horse for

Phil Spector has made a very worthwhile album 10 years on with enough going for it to make it a potential hit although an attempt at doing a Diana Ross on *Love Must Be Love* is only partially successful. Desperate Lover sounds like Pat Benatar singing a Bon Jovi, there are several Tina Turner references and an impressively open-circuit You'll Never Walk Alone. Given luck, this could chart strongly. **JT**

STOCK IT

COWBOY JUNKIES: The Trinity Session. Cooking Vinyl COOK LP 011. Distribution: Rough Trade/Cartel. Toronto's Cowboy Junkies' extraordinarily intimate, sparse and ethereal country blues has led to critics describing them as a cross between Emmylou Harris and The Velvets. Underground as in totally captivating and provoking. This torch-song roots approach is not only as addictive as their name suggests but a challenge to country's traditional self-up. Hear their cover of Lou Reed's *Sweet Jane* and die. **MA**

THE FEW, Martin Avon, Kirk Blows, Karen Fox, Dances, Holland and John Tabor

ALBUMS

1*	3	ELECTRIC YOUTH, Debbie Gibson	Atlantic
2	1	DON'T BE CRUEL, Bobby Brown	MCA
3	2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
4	4	TRAVELING WILBURYS, Traveling Wilburys	Wibury
5	5	SHOOTING RUBBERBAND AT THE STARS, Eddie Brackel	Geffen
6*	6	FOREVER YOUR GIRL, Paula Abdul	Geffen
7	6	C N R LIES, Guns N' Roses	Geffen
8*	13	MYSTERY GIRL, Ray Ocean	Virgin
9	8	HYSTERIA, Def Leppard	Mercury
10	9	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
11	10	NEW JERSEY, Bon Jovi	Mercury
12	15	VIVID, Living Colour	Epic
13	17	LOC-DE-INTER-DARK, Tone Loc	Werner Brothers
14	11	OPEN UP AND SAY... AH!!!, Poison	Delicious
15	14	SILHOUETTE, Kenny G	Enigma
16	14	SILOUETTE, Kenny G	Enigma
17*	21	HANGIN' TOUGH, New Kids On The Block	Columbia
18*	24	THE GREAT RADIO CONTROVERSY, Falco	Geffen
19	20	KARYN WHITE, Karyn White	Werner Bros
20	16	GREATEST HITS, Journey	Columbia
21	23	WINGER, Winger	Atlantic
22	28	BEACHES, Original Soundtrack	Atlantic
23	10	LIVING YEARS, Mike & The Mechanics	RCA
24	19	HOLD ME UP BY MY ARMS, Rick Astley	RCA
25	22	HOLD AN OLD FRIEND'S HAND, Tiffany	RCA
26*	29	OUT OF ORDER, Rod Stewart	Werner Bros
27*	32	TRUCK CHAPMAN, Truck Chapman	Elektra
28	18	BATTLE AND HUM, U2	Island
29	25	PRIDE, White Lion	Atlantic
30*	-	THE TRINITY SESSION, Cowboy Junkies	RCA
31*	-	WATERMARK, Enya	Geffen
32	34	TECHNIQUE, New Order	Qwest
33	32	HEARTBREAK, New Edition	MCA
34	34	FAITH, George Michael	Columbia
35	37	COCKTAIL, Soundtrack	Atlantic
36*	-	...AND JUSTICE FOR ALL, Metallica	Elektra
37	37	DYLAN & THE DEAD, Bob Dylan & Grateful Dead	VanGo
38	40	MESSAGES FROM BOYS, The Boys	Columbia
39	26	GREATEST HITS, Fleetwood Mac	Werner Bros
40*	-	EVERYTHING, Bangles	Columbia

Charts courtesy Billboard, March 11, 1989 * Buylers are awarded to those products demonstrating the greatest airplay and sales gain.

by Phil Hardy
TOP OF THE list this month is *Jimi Hendrix* Radio City (Capitol Communications, CSCSD 212), a collection of recordings made for Radio One in 1967. Hendrix has been a curiosity indeed — a double 10-inch album with 22 tracks mostly associated with the late great Buddy. Some known quantities — *Wings*, *Spiraling*, *LeRoi Brothers*, *Shoes*, etc., plus some bizarre ones. While few of these tracks are outstandingly good very few are desperately poor, and those in between are mostly quite listenable if inferior to the immortal original. A better idea than that **JT**

Barbara Cook: The Disney Album (Pickwick 090). Unlike last year's *Sly Awake* from A&M which subjected a number of songs from Disney to radio's in-interpretation, Cook offers more traditional, but still imaginative, versions of songs like *When You Wish Upon A Star* and *Beauty and the Beast*. The subject of a new CD release, the budget-priced 10-inch CD *Legendary (Pickwick PWKS 322)* and the 20 track *True Love Ways (Telarc TCD 2339)*. Though unfortunately many of the tracks are duplicates it's a pleasure to see Holly on CD and both should do.

It's a shame on a good month for *Sly* that *Small Faces* (London 850 577 2) is a pleasing CD bonus of their first album with four rousa tracks. The *Small Faces* CD (London B20 627 2) is just what it says is: the classic *Billy Fury* 10-inch album, one of the few highpoints of riffs. UK rock'n'roll plus 10 other tracks recorded before *Fury* turned to pop balladry. Not quite so impressive, but a must for collectors, is *Girls With Guitars (Impact Act 012)*, a 16 track collection of States girl groups (Goldie, the Gingers, the G-Items) and beat singers (Lulu, Beryl Marsden) from the Decca archives. Also available is *The Searchers* collection (Capitol Communications CSCSD 208) which includes all but four of the distinctive group's UK hits, but only with 24 tracks of their disposal. *Disco* and the disco fours? I'm not a fan of *Black Wolkman*, four of whose A&M albums (Henry VIII,

Journey To The Centre of the Earth, *Myth And Legends Of King Arthur*, a massive *Wax* collection, have been collected together as a CD box set, 20th Anniversary (RWCD 200). But even fans will find it a disappointing box set. Complete lack of documentation. There's not even any sleeve notes, just a bare track listing which is pretty good for what is presented as a tribute. The stand out track of *God Is to Go* (Line LCD 900261 01) which features Robinson in cabaret is Robinson's version of Noel Coward's *Mad About The Boy*. More erratic, but still enjoyable, is *Acting On Impulse* (Line LCD 900182) with UK veterans Graham Lytle and Tom McGuinness, while the symphonically-oriented *Snow Gloom* (Deerom 800 080 2) is a straight release of *Camel*'s most successful album.

On the blues front *Albert King* is the subject of two live albums, both recorded at Montaux. The previously unreleased *Live At Montaux* (Stax SK 017) from 1973 is closer in style to the classic *Born Under A Bad Sign*, but the better cutting is 1977 double album *Live Blues* (Charly CD 35) on which King's economic, intense playing is allowed great space simply because the numbers are longer. More earthy are Good News (Charly CD 1209), an exuberant *Burnin' Brown* (Charly CD 1204) and in the manner of his greatest hit, *Fannie Mae* and *More Blues From The Southside* (Ace CD 25) from harmonica player *Billy Arnold*.

And so to Soul and R&B. Here's another *Three City* CD (204) — a welcome compilation (doubly so because it doesn't duplicate tracks from previous ones) of *O J Wright* that contains the best one of the major Southern Soul stylists, More perplexing is *Different Strains* (Charly CD 41) a double CD of mostly unmissable material by *Joe Tex*. A most interesting CD consists for the most part of the same and disco outflows from the Seventies and others a few tracks from the album and the same funkster on last year's *Best Of* (also from

Charly). More straightforward welcome is *Bobby Womack* (CDX 36), a massive *Wax* collection of Womack's albums, Understanding and Communication, which saw him make the transition from journeyman songwriter to mature singer. *Fort Of The City* (Kent 087). Let's Do It Over (Charly CD 1192) and *Everybody's Got A Little Devil* (Charly 1193) are superior soul collections. The first concentrates on past beat ballads (*The Great*), *Jim Stepping Out Of The Picture* and *Theolog Kigore's The Love Of My Man*) and remains one of the best. *Black and White* (Charly CD 1194) is an arranger/producer as a writer, while the latter pair contain rare Southern Soul outflows from *Stan Ross's Jewel and Royal* (London High (London CD 820 571-2) contains the biggest Seventies hits of *Blackstone*, the American soft-rock group that unusually only found success after moving to the UK. More contemporary is *Castle Classics*, a superior collection of rare dance floor outflows of the Eighties, including tracks by *Shirone Brown*, *Gary Bartz* and *Shirone Brown*. *The Peoples Earth* (Ace CD 249) and *King Curtis* (Didn't He Fly (Red Lightnin' RSD 074)) are also good. The sleeve notes are great but the grooves (apart from the classic *Earth*) are less appealing. For fans only.

Short Takes: The *Love Songs* collection (Hollmark SHM 3258) is yet another *Disco* *Wax* compilation and *Nights In White Satin* (CD 2096) an equally predictable collection of *Sixties* pop, similarly *Disco* *Wax* (Capitol Communications CSCSD 209) which includes a reworking of *Disco* *Wax* and some of the best tracks from his *Pye days* and *Bobby Lewis* *Tassin & Turin* (Line BLD 900323 2) which features his two hits but not all of the best. Most interesting but rather unconvincing is *Peace On Earth* (Line BCD 900658 0) from *Country Joe* and *the Nighthawk* which *Country Joe* (the lack of peace on earth.

Reviewed by Jerry Smith

ADULT NET: Take Me (Fontana/Phonogram BRX/112). Brix Smith continues her parallel career to The Fall with this striking slice of swirling psychedelia, all shimmering guitars and captivating vocal harmonies. With major support, success can only follow.



STOCK IT

THE HOLLOW MEN: The Drowning Man (Blind Eye BE 7). Fine purveyors of superb indie pop, Leeds' Hollow Men bewitch and beguile with this captivating track from their truly brilliant The Man Who Would Be King album. They deserve wide exposure—but don't wait around, do yourself a favour and discover them now!

CLOSE LOBSTERS: Nature Thing (Fire BLAZE 34(7)). Scotland's Close Lobsters rip it up with another guitar-fueled epic, it's well of sound, logged off by an engagingly droning voice. Their most compelling indie chart contender yet.

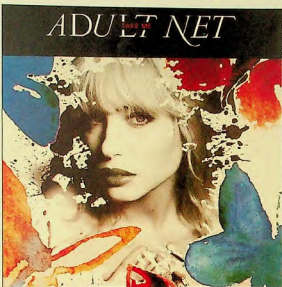
THE DAVE HOWARD SINGERS: What Do You Say To An Angel (Pinnacle 572 91 135(1)). Well over a year since his last single, The Dave Howard Singers return with this rather disappointing number about an incident with a Hall's Angel. Lacking in the aggression and acidic noise of previous efforts, it's hard to see where he's heading.



STOCK IT

JUNGLE BROTHERS: Black Is Black/Straight Out The Jungle (Gee Street GEE/T 15). The long-awaited follow-up to the New York rappers' much-acclaimed I'll House You hit is two more infectious dance tracks from their brilliant Straight Out The Jungle album. Remixed respectively by Ultimatum and Soul Shock, this memorable double A-side should do just as well.

THE MEN They Couldn't, etc, etc: all strung up



ADULT NET: All swirling psychedelia and shimmering guitars

NEW ORDER: Round & Round (Factory FAC 263(7)). A personal favourite from these Mancunians' scintillating latest album, Technique. Having already done so well with one of the least commercial tracks off the album, Fine Time, they should reap plenty of success with this. Also features the previously unreleased theme to Granada TV's Beat & Marsh.

THE MEN THEY COULDN'T HANG: Rain, Steam & Speed (Silverstone ORE IT/CD14). The passionate TATCH return with a new deal and a new single from a new album, another ringing tale of the workers' might, produced by Mick Glossop, and well worthy of attention.

THE GODFATHERS: Radio 1 Session The Evening Show (Nightracks/Strange Fruit SFRM 019). Four hard-rocking tracks from south London's finest, including one of the Coyne brothers' best and catchiest compositions in I Want You.

RUBY BLUE: Stand Together (Red Flame RF 17(12)42). Fast becoming more well-known for singer Rebecca Pidgeon's acting ability, Ruby Blue strike out with this folksy, Celtic-tinged anthem which is sure to gain them yet more praise.

BEEF: Stop The Pidgeon (Artos RAT 001). Sleeve of the week from this Lancashire four-piece who deliver a sprightly number, with its chiming guitars and echoing vocals belying the wacky nature of their name and choice of packaging. A band to watch out for.

CLANNAD: The Hunter (RCA PB 42609(PT/D) 42610). Clannad return previewing a forthcoming album, Post Present, with this longously atmospheric number. Effectively evocative as ever, its insistent feel should ensure attention. Also features the theme to a BBC TV series, Allanic Ream.

ENO: Another Green World (EG/Virgin CDT 41). A three-inch CD-only single, headed by the irritatingly catchy instrumental that is the title music for TV's Arena programme. Eno fans will appreciate the three other tracks, Dover Beach from Derek Jarman's Jubilee film, Deep Blue Day from the Apollo album and 2/1 from Music For Airports. A unique sampler from his inimitable back catalogue.

HORSE: You Could Be Forgiveness (Capitol/EMI 12(CL 514)). Lively debut release from this Scottish band with lead singer, also called Horse, delivering a tonsil-ripping performance. A memorable, if somewhat dated in style, torch song produced by Pete Smith.

VIXEN: Cryin' (Manhattan/EMI 12(MT 60)). Los Angeles-based all-girl rock outfit produce an unforgettable, foot-tapping, rocker that is as poppy as it is metal. Given their image, plus the hot licks and cool hooks, success is already assured.

STEVE EARLE: Back To The Wall (MCA MCA(T) 1319). Another exceptional track taken from his much-acclaimed latest album, Copperhead Road, delivered in his engaging Southern drawl and backed with some slick, raunchy guitars. Simple but very effective.

TOP 40 SINGLES

1	5	EVERYTHING COUNTS (LIVE)	Maes BONGI 10(7)55
2	1	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone B0271(1)
3	4	WHAT I AM	Guffaw G4149(30)
4	8	INFO FREAKO	Foed F0028(18)
5	2	INTERNATIONAL RESCUE	WVA T2347(30)
6	10	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	WVA P0418(25)
7	3	SHE DRIVES ME CRAZY	London L0N199(2)
8	7	CAN'T BE SURE	Rough Trade RT218(13)
9	12	ETERNAL FLAME	CEI BANCOS(15)
10	6	CAN U DIG IT?	RCA PR42(1) 8(4)6
11	11	HAVE LOVE, WILL TRAVEL (EP)	Foed F5202(15)
12	9	CRACKERS INTERNATIONAL EP	Maes M0719(1) 8(7)5
13	-	WHEN I GROW UP	Cooking Vinyl LON219(17)
14	15	DIZZY	4AD AD06(1) 4(2)
15	14	STAND	Worner Bros W3737(30)
16	24	TOUCH ME I'M SICK	Real Fast RFR94(1) 3(8)
17	19	ALL MY MYTHS ON SUNDAY	Foed F0027(12)
18	15	5 O'CLOCK WORLD	Island I599(15)
19	22	STRANGE KIND OF LOVE	Routledge M0819(1)
20	17	GROOVE CHECK (EP)	Virgin V5110(15)
21	26	HIT THE GROUND	NationsTalk B0202(13)
22	20	YOUR LOVE TAKES ME HIGHER	WVA T3372(30)
23	27	TINK ROCK GIRL	Edgemo E049(1)
24	-	REPEATS OF MY MIND	A.M. AM467(1)
25	-	OUT OF THE TOWN	Palstar 100(1)
26	28	HEARTS & MINDS	Maes M0719(1) 8(7)5
27	23	FINE TIME	Factory FAC223(19)
28	16	HOT THING	Virgin V3116(15)
29	21	THERE SHE GOES	Gull-Dune G0435(15)
30	32	STUPID QUESTIONS	EMI NMA6(1)
31	25	VICIOUS BRITISH BOYFRIEND (EP)	Play Head DECE1(1) 0(1)N66
32	19	IF LOVE WAS A TRAIN	Cooking Vinyl LON 217(17)
33	-	KEEP AN OPEN MIND OR ELSE	Midnight DINGO(1) 4(2)
34	34	BELIEVED YOU WERE LUCKY	Epic 65396(47)
35	30	IS THIS LOVE?	Virgin V3116(15)
36	13	BREAK KITCHEN	Virgin V3116(15)
37	18	LOVE UNITS	Virgin V3116(15)
38	-	FIREBOMB TELECOM	One Six Guffaw G0490(1) 3(8)
39	40	REVOLUTION	Fox B0279(1)
40	33	DESTROY THE HEART	Creation CRE02(1) 0(1)83

TOP 20 ALBUMS

1	1	TECHNIQUE	Factory FAC275(1)
2	2	THE INNOCENTS	Maes ST10MMS 5(1)55
3	3	SHOOTING RUBBERBANDS ON THE MOON	Guffaw W2314(1)
4	4	THUNDER AND CONSOLATION	EMI NMA6(1)
5	18	THE STARS WE ARE	Parlophone PC3724(1)
6	5	POP SAID	CEI BANCOS(15)
7	7	SHORT SHARP SHOCKED	Cooking Vinyl CXP1(17)
8	6	SHAKESPEARE ALABAMA	Foed F0028(18)
9	8	GREEN	Worner Bros W3742(1)
10	9	HUNKPAPA	4AD CAD91(1) 0(1)87
11	-	STEWED TO THE GILLS	Virgin V5274(1)
12	10	SUBSTANCE	Factory FAC298(1)
13	11	EIGHT LEGGED GROOVE MACHINE	Polygram G0261(1)
14	15	POP ART	MCA MCA347(1)
15	12	IN GORRACHEE WE TRUST	Demon DEM2 0(1) 4(2)
16	-	ECSTASY AND WINE	Maes M0719(1) 8(7)5
17	13	STRANGE KIND OF LOVE	Island I599(15)
18	16	KING SWAMP	Virgin V3116(15)
19	-	METTLE	London LAM005(1)
20	19	HOUSE OF LOVE	Creation CRE11 0(1) 0(1)83

Keeping in tune with the Irish heartbeat

After the Brits it's IRMA. The Irish Recorded Music Awards will be presented in Dublin on Friday. Paul O'Mahony talks to John Sheehan, the man responsible for organising the event

AS BOTH general manager of CBS (Ireland) and chairman of the Irish Federation of Phonographic Industries (IFPI), John Sheehan is well placed to explain the differences between this record industry body and the BPI.

"They have very similar objectives," he says, "but they are significantly different in structure, mainly as a consequence of limitations of funding where, for example, we do not have a full-time paid secretariat. The IFPI is made up strictly of representatives of record companies and our objective is to have everybody who is active as a record label in the territory represented. We've run advertising campaigns in addition to the annual industry awards event, the Irish Recorded Music Awards (IRMA). We act as a watchdog for the interests of the industry in general."

The Irish government has recently acknowledged the potential of the entertainment industries and expressed a desire to assist in their continued development. John Sheehan pinpoints areas he'd like to see improved:

"One major step would be to give a tax incentive on earnings from master tapes made in Ireland, on foreign earnings, and that could be an extension if you like of the benefits available to authors/composers living and working in Ireland. In addition, to have a strong local industry is a basic necessity so that advancement can be made to the next stage which is the export market."

"We are encumbered with taxes applied to recorded music by way of excise duty and a 25 per cent VAT rate which adds five punts to the cost of a CD to the consumer. This is a significant problem resulting in stagnation in CD sales which is the area where the whole of Europe is advancing. We're still stuck at under five per cent of sales."

The official IFPI figures reveal that in 1987, 1,822,657 cassettes, 925,542 albums and 681,000 singles. The trend in each case is much the same as the UK, with albums and singles exhibiting a downswing but cassettes and CDs experiencing a slower growth rate. Indeed Sheehan points out that the arrival of the Virgin and HMV megastores in Dublin over two years ago has made little impact in improving sluggish sales patterns.

"I don't think it's caused any great volume changes, rather it's had some volume from other areas," he says.

Does he feel retailers are doing enough in trying to encourage sales? "One could easily say they're never doing enough," he continues, "but I think one also has got to understand the market and what's it possible for them to do. For the last number of years the

retail trade in Ireland has not been as buoyant as we would like, therefore the profits available to retailers are limited and so their opportunities for expansion and development are limited. Unlike the UK market, we have not seen a continuous growth in retail volumes. The level of taxation on retail sales is very limiting.

"We're sympathetic towards the retailer in general and feel overall that within the market they actually do quite a good job."

Has the IFPI taken action against piracy? "We have lawyers employed who have taken a significant number of cases on our behalf in the last year," explains Sheehan, "and we've had about 20 court cases, 2,500 units have been confiscated and we are continually investigating this activity."

With Century Communications recently having been awarded the licence for Ireland's third national radio station and due for its inaugural transmission on May 1, John Sheehan has both reservations and recommendations: "Well, it was something of a national scandal. For over 15 years we've had a tremendous proliferation of pirate radio and I think it is quite extraordinary that it's taken politicians this long to try and regulate the situation."

He continues: "Now we're looking of one extra national station (in addition to RTE and RTE Radio Two) and 25 community stations. I would certainly think that we need a progressive young persons station to cater for the vast number of young people in the country and committed to playing new music, and with a significant Irish music content. It remains to be seen whether we will get that. The industry needs new acts, and new acts need airplay."

Another area beneficial to record sales is concert promotion. "There's no doubt that concerts in this territory by an artist do help promote sales and in that respect record companies are anxious that their international artists visit this country and perform here," states Sheehan.

If, however, record companies gain from concert promotion should not the IFPI be lobbying for government changes in this area to help promote sales and in that respect record companies are anxious that their international artists visit this country and perform here," states Sheehan.

"First of all," explains Sheehan, "that's the promoters' problem of which we are not terribly aware. No promoter has come to us and said they've had a significant problem. If the whole concept of concert promotion in Ireland was under threat, and the promoters made that known to us, we would probably want to see whether we could do anything."

As general manager of CBS's Irish operation John Sheehan's



JOHN SHEEHAN: keeping a watchful eye on the Irish territory

'For the last number of years the retail trade in Ireland has not been as buoyant as we would like, therefore the profits available to retailers are limited'

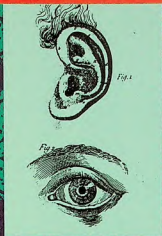
policy of having a full time A&R person monitoring the talent available has led to the signing by the London office of both Cry Before Dawn who went top 50 in the singles charts with tracks culled from their 1987 debut album and who have a new LP due in the spring, and the 4 Of Us who have a debut single currently on release.

"We see ourselves as the leading record company in the territory and that means artist development," he says. "We are constantly seeking new acts and to be able to effectively do that we need somebody to watch out for new bands and to be aware of what's happening in the territory. CBS Ireland is a division of CBS UK and any decisions taken by us in terms of signing new artists are in fact a decision of CBS UK."

"In my opinion there's little point in signing an artist with international intentions if you can only sell in Ireland. The company needs to be committed on a much broader basis."

'We need a progressive young persons station to cater for the vast number of young people in the country committed to play new music, and with a significant Irish music content'

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Drone's club

by Barry Lazell
MANCHESTER'S HARD rap crew the Ruthless Rap Assassins, now signed to EMI and shortly to present their debut for the major label, have meanwhile come up with an unexpected vinyl prelude in the form of a four-track 12-inch EP on Greg Wilson's Manster label.

Aficionados will recall that the trio made their vinyl debut alongside Kiss AMC on an earlier Murdertone release some 18 months ago. We Don't Care Kiss AMC was a limited-edition white label of which only 500 went into circulation, creating a tremendous DJ and underground demand which has not really abated, since copies of that original 12-incher are still sought after with asking prices of up to £30. In the meantime, it went a long way towards establishing the national reputation (and subsequent EMI interest) in the Assassins, the Kiss AMC girls (who have already had a release on Syncoptax), Murdertone Productions and the man behind it, producer Greg Wilson.

The new release is continuing the hard-to-get tradition, and will therefore almost certainly create a climate of demand for the group's first EMI single. The EP has been pressed in a run of just 1,000, and is not intended for resale when this initial batch are gone (as most of them probably are already by the time you read this). However, according to Wilson: "At least two of the tracks will be mastered for EMI, along with a fresh batch of material in preparation towards the first Assassins album, to be titled The North Halls Sound, and planned for the summer."

The tracks were recorded as a "low budget" production at Drone studios in Chorlton-Cum-Hardy, and include Justice (Just Us), a number which has already been the subject of a major Manchester-area buzz since it was aired locally on radio during December via a leaked demo cassette. Both this track and Law Of The Jungle exhibit the crew's social observation (the latter in decidedly free-form rap style), while Jealous MC and Crew From The North highlight the dark tongue-in-cheek humour



RUTHLESS RAP Assassins: where demand outstrips supply.

which is another Ruthless Rap Assassins hallmark. Given the overall title *The Drone Sessions*, EP and catalogue number AMC 002, the record has no official distributor because of the small pressing involved.

• Murdertone Productions can be contacted at Hanover House, 14 Hanover Square, London W1R 0BE (Tel. 01 904 3982).

Garage top-up

by Andy Beevers
INDIGO MUSIC, responsible for the excellent Jack Trax House compilations, has launched a new label called Garage Trax. Whereas Jack Trax concentrates on Chicago and Detroit artists, Garage Trax features the best of the New Jersey and New York sound.

The first LP in the series *Garage Trax 1*, is out now through PRT and features eight of last year's great garage sounds. These include Touch's Without You and the Paul Simpson-produced You Don't Know by Serious Intention. Five of the best tracks on the LP have also been issued as 12-inch singles with an average of four different mixes on each one, making them ideal for DJs. There is Adeve's In And Out Of My Life, which is just as superb as Respect, and Cassio's

Understand One Another, produced by Paul Scott, also you worked on a formidable orchestra. You're Gonna Miss Me.

Two of the other singles have been produced by the extremely talented Blaze team: there is Lockwood's Just Started and Michelle Ayres' Another Lover. Last but not least is Gary L's Anything Is Possible, which contains the positive self-awareness message featured on many garage and deep house tracks.

Indigo will still be continuing with the Jack Trax series. Watch out for Jack Trax 6, which will be released shortly and features the in-demand Work It To The Bone by LNR.

The label is also issuing a single featuring Can You Feel It by Fingers Inc overlaid with Martin Luther King's 'I Have A Dream speech': a winning combination in the clubs.

Avers and graces

ROY AYERS, jazz/funk vibist who has been a popular dance music seller in the UK since he had a string of chart successes in the disco boom of the late Seventies/early Eighties, will be returning here in April for two live performance after being well received on his previous UK visit last November.

He has been booked to headline the Coster Soul Weekend to be held on April 14, and will follow with a show at London's Town And Country club (where he was particularly well-received last year) on April 15, prior to jetting off to play the New Morning in Paris, France on April 18, and Amsterdam's Paradiso club two days later.

Ayers is currently signed to Ichiban Records, for which he is presently in the studio putting the finishing touches to a new album, provisionally titled *Wake Up!* The label hopes to have the LP available on UK release to tie in with Ayers' visit.

His previous Ichiban LP *Drive* (ICH 1028), a repackaging of the earlier *Lots Of Love* set, is still available (including a CD version), as is the 12-inch-only single *Fast Money* (12 PO 14).

• Details on artist, tour and releases can be had from Geoff Abbey at Ichiban on (01) 900 1555. **BL**

C O L U M N

NO ROOM for a preamble this week, there are too many releases to get through. Out there are, already massive, the Funky Drummer backed **Joseph Brown** -ish hip soul **ALAN WILLIAMS** Sleep Talk (Def Jam 6544556 0) - a heretofore deep soul album is also an import now. Row (Def Jam FC 4051 5) - and weavily worn/teme remade and reassured specialist (but hot) garage **PAUL SIMPSON** featuring **Adeve** & **Introducing Carmen Marie**

Musical Freedom (Free At Last) (Extended Freedom Mix) (Coltempo COLD CUT 192); soulfully funk centring garage/house **COLD CUT** featuring **Lee Proudfield** People Hold On (Ahead Of Our Time HOT PLATE 0); **Marshall Jefferson** produced, **Co Ro** remixed, **Blaize** remixed though maybe over repetitive whiffing **KYM MAZZELLE** Go To Get You Back (Brycon 101) 12"; zestfully remixed byrogue hoarsely embossed leaping **GERALD ALSTON** Activated (Motown ZT 42682); reassured already proven plaintive swaying juddery joggery **BOBBY BROWN** Don't Be Cruel (MCA Records MCAT 131 0); **Teddy Riley** arranged twing bubbly joggery calling jittership being **TODDGY** Girl (You Got My Eyes On You) (MCA Records MCAT 131 0); **Teddy Riley** arranged twing bubbly joggery **DEBNA** You Were The One (Urban URXK 32); strongest in his hip house style mixes, **Rush Break 4** Love inspired sexy lurching **U.S.T. 2** Hot 2 Step (Bos Records BSS 127, via Champion); US pop smash though in its 12-inch form it's really jolting (in 12-inch form) it's really jolting **PAULA ABBEY** Straight Up (Siren SRVNT 111) and similar juddery lurching **SHEDDA EASTON** Days Like This (MCA Records MCAT 1325).

Right, now for as many of the pile of imports as I'll fit, although they have yet to explode I have a hunch about the (Germany released) superb Spanish guitar picked excitingly leaping **Blaze**: **KOXXO CLUB BAND** Paradoxa Remix (ZYX records ZYX 5971); **Talking Heads** Once In A Lifetime sampling by permission) rumbly hip house **KC FLIGHT** Planet (RCA/Popular 8997-1-RD); and soulfully whimmed excitedly breezily bounding **GRANT AND DEXE** (all with cross-over potential, while also currently hot are the drums harried datted 'jock track' type newly jumping **THE MINUTEMEN** OK, Alright (Smith TJK 126615); jaunty girls chanted and samples studied early Eighties-style electro **DOMINO** Cutes Get Connected (Profile PRO-7521); funk scratching juddery wringing vocal **BL**: **MC**, **SHAN** Juice Crew Walk (Columbia)

0-21:59), one note piano jangled dense jiggly rap 'n' scratch **KOOL G RAP & DJ POLO** Road To The Riches (Cold Chillin' 021154); scatted samples punctuated West Indian accented rapping jiggly chugging **DOH BARON** Action (UNI Records UNI-8011); float On-flipping much remixed jiggly rap **STETSANOVS** Miami bass (Tamey Boy TR 24); Funky Surf and Gimme Some More replacing the original's samples of The Champ and Pump (That Bass) **NYC** preceding raved 1987 **Marshall Jefferson** produced whinnily jugged rambling deep house **RAY-TIME** featuring **Bryson Stegally** I Can't Stay Away (Bright Star Records BR 8505); sluttish jumping house (rather than hip house) **EAST EDGE** Let's Go (D International Records DJ 8695); **Revue** **Todd Terry** -ish samples commingling track **CASANOVA'S** **REVENUE** Let's W (Innovision PAL-7248), including the "woo?"/yeah driven **Here We Go**; **Jungle Brothers** 11 House You remaking and sexually revealing **NO FACE** Pump Music (Mass MESS-001); very rarely worded sax ostentatied but friskily backed joggery **CANDY J** Desirable Revenge (Hot Mix 5 Inc Records HMI 501); **Blaze** remixed **'Sweetie-G'** **Toby** created persuasively driving pop-armed **THE KIDNAPERS** **Crystal Glass** Stand Up (Smokin' TJK 126613); **Hank Shocklee & Eric Sadler** remixed lushly soulful current US-style chunky joggery **BLUE KICKS** Romeo And Juliet (Def Jam 44-68197); Philadelphia recorded excellent wavelingly soulful guy sung swaying **THEYL** Open Up Your Heart (Hot UK Records HML 12112); breathily tender slow swaying blue eyed soul **DRINO** 247 (left = Sway BWAY 471); the "basah of rock" soul" growled jiggly jolting staccato datted lusciously chugging **SOLIGNON** **Enterprise** Power Output (Burkentine Company 097-20001); dated **Jocelyn Brown** still jolled basking backbeat jolled joggery **TOWANNA SHEPPARD** The Stranger (The Love Renew International Records R-3601); typical lurching jiggly chugging **JODY WATLEY** Red Love (MCA Records MCA-23292 B); **Todd Terry** created wimplly leaping datted jerry instruments **HARDHOUSE** **Voces In My House** (Easy Street EZ5-7546); their own much plagiarised (for its "ah oh" descant chant) **Don King** **Intention** (Intention jiggery; **SERIOUS INTENTION** We Know (Easy Street EZ5-7544). And that's only some of them!

Drone's

From the issue dated March 18, for three weeks, rm are unleashing three FREE cover-mounted vinyl EPs on an unsuspecting world, featuring everything you've ever prayed for:

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TOP DANCE SINGLES

11 MARCH 1989

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	1	Michael Jackson	LEAVE ME ALONE	Epic 6546727 (12-6546726) (C)
2	4	4	S'Express	HEY MUSIC LOVER	Rhythmic King LEFT 30(T) (I)
3	3	3	Treasure Rock Steady	TURN UP THE BEATS	Hfr/London FFR(X)24 (F)
4	2	12	Bobby Brown	MY PREROGATIVE	MCA MCA(T)1299 (F)
5	NEW	1	Paula Abdul	STRAIGHT UP	Siren/Virgin SRN(T) 111 (E)
6	27	3	Alyson Williams	WILD THING/LOC'D AFTER DARK	Def Jam/CBS 6546567 - (6546566) (C)
7	9	4	Tone Loc	DELICIOUS/ISLAND 12(B)RW121 (F)	
8	10	3	Diana Ross	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers W7780(T) (W)
9	NEW	1	Living In A Box	BLOW THE HOUSE DOWN	Chrysalis LIB(X)15 (C)
10	5	6	Yaz	FINE TIME	Big Life BLR 6(T) (I)
11	15	2	Raynolds Girls	I'D RATHER JACK	PWL PWL(T) 25 (P)
12	7	4	Ten City	THAT'S THE WAY LOVE IS	Atlantic A 8963(T) (W)
13	6	4	Promised Land	SMILE	Polydor TSC(X)17 (F)
14	14	2	Womack & Womack	CELEBRATE THE WORLD	4th & Way/Island 12(B)RW125 (F)
15	18	3	Longsy D	THIS IS SKA	Big One VIV(B)IG13 (I)
16	8	8	Howard/K. Mazelle	WAIT	RCA PB42395 - (JF74259) (BMG)
17	NEW	1	Kan Kan	RESPECT	Cooltempo/Chrysalis COOL(X)179 (C)
18	NEW	1	Xan Xan	BEG YOUR PARDON	Atlantic A 8969(T) (W)
19	17	4	Karyn White	SECRET RENDEZVOUS	Warner Brothers W7542(T) (W)
20	RE	1	Rob Base & DJ E-Z Rock	IT TAKES TWO	CityBeat CB874(C) - (CBZ 1224) (W)

TOP 10 ALBUMS

1	7	1	Bobby Brown	DON'T BE CRUEL	MCA MCF3425/MCF3425 (F)
2	1	1	Ten City	FOUNDATION	Atlantic WX2491/WX2491C (W)
3	2	1	Yaz	WANTED	Big Life YAZZ(L)1/YAZZM(C)1 (I)
4	4	1	Karyn White	KARYN WHITE	Warner Brothers WX2235/WX2235C (W)
5	NEW	1	Shanice	THE LOVER IN ME	MCA MCG6036/MCG6036 (F)
6	3	3	Various	CAPITOL CLASSICS VOL 1	Capitol EMS 1316/TCEMS 1316 (E)
7	NEW	1	Jacques	JACKMASTER PHUTURE TRAX	Wside/DJ Int HAPT(L)7/ZHAPT1 (A)
8	5	4	Various	RARE 3	Arista 209498/409498 (BMG)
9	10	2	Michael Jackson	BAD	Epic 4502901/4502904 (C)
10	8	4	Roachford	ROACHFORD	CBS 466303/1466304 (C)

21	13	1	Roby Johnson	LOVE TRAIN	MCA MCA(T) 1306 (F)
22	1	1	Sheena Easton	THE LOVER IN ME	MCA MCA(T) 1289 (F)
23	23	1	Hearsay '89	ALICIA	Tabu/CBS 6546677 (6546676) (C)
24	16	9	Raze	BREAK 4 LOVE	Champion CHAMP12747 (BMG)
25	NEW	1	Four Tops	INDESTRUCTIBLE	Arista 112074 (612074) (BMG)
26	28	1	5 Step	THE SELF DESTRUCTION	Jive - (BDPST)1183 (C)
27	9	2	Chanelle	ONE MAN	Cooltempo/Chrysalis COOL(X)183 (C)
28	30	9	Roachford	CUDDLY TUP	CBS ROA(T)4 (C)
29	NEW	1	The K	THE K	MCA MCA(T) 1303 (F)

LAST WEEK	THIS WEEK	ARTIST	TITLE	RECORD LABEL
1	1	MOVE YOUR SEXY BODY	Advertisement	OTD 026
2	4	MENTAL HOSPITAL	Full Thriller	Dance Video D11 091
3	4	POLOWAY	My Country	Blue Mountain BM 009
4	10	YOUNG AND THE GREEN	Shelby & Thelma D	Technique WET 37
5	7	MY ONLY DESIRE	Sandra Coss	Arise AB 83
6	6	NEGATIVE CONQUER POSITIVE	Clashin' Chee	Urban UN 05
7	3	ACID	Spies Not Daddy Ratty	OTD RAZOR(T) 003
8	15	SUGAR LOVE	Yusef Jones	Genova & Cleaver CRF 005
9	19	DEEP IN MY HEART	Hector Gattilo	Genova SGT 48
10	17	FINE TIME	Tazz & Colabiano	LA 0100(D) 032

LAST WEEK	THIS WEEK	ARTIST	TITLE	RECORD LABEL
1	1	REGGAE HTS VOL 3	Various Artists	Jar Star JST 1002
2	2	ROUGH MEN AND IRIE	Yusuf Jones	Redburn W 1023
3	27	NUFF CESSIS	Calvin	Blue Mountain BM 009
4	10	EASY MOVER	Frankie Paul	Vocal Records VAD 2
5	4	FASHION REVIVES LOVERS CLASSICS	Various	Fashion FADP 008
6	5	MIC CLASH	Yusef Jones/Tape Inc	Fashion FADP 007
7	19	ROUGH AND RUGGED	C. Dennis & Banks	Super Power SPF 10
8	22	OUT OF MINDY ONE	(SAMPLES) Various Artists	Superpower SPF 11
9	1	TOP 10 '89	Various Artists	Superpower SPF 11
10	10	SPECIAL	Frankie Jones	See New SPF 001

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30	27	1	Jas Smooth	PROMISED LAND	Jas Thomas Westside/DJ Int DJN(T)76 (A)
31	22	6	Monie Love	I CAN DO THIS	Cooltempo/Chrysalis COOL(X)177 (C)
32	19	6	Samantha Fox	I ONLY WANNA BE WITH YOU	Jive FOXY(T)11 (BMG)
33	25	5	Bas Nor	MY LOVE IS MAGIC	10/Virgin TEN(X)251 (E)
34	NEW	1	George Young	DON'T TAKE MY MIND ON A TRIP	Virgin V85(1)182 (E)
35	34	4	Wendy & Lee	ARE YOU MY BABY?	Virgin V85(T)1156 (E)
36	34	9	Paul Johnson	NO MORE TOMORROWS	CBS PIJN(H)17 (C)
37	NEW	1	The King Is Here	THE KING IS HERE THE 900 No. 62 King	Arista 1120116 (12-612016) (BMG)
38	NEW	1	Bali	LOVE TO LOVE YOU BABY	Circel/Virgin VTR126 (E)
39	24	9	Fine Young Cannibals	SHE DRIVES ME CRAZY	London LON(X)199 (F)
40	NEW	1	Dr. Beah	MONKEY SAY, MONKEY DO	Dr. Beah Filmmatix - (DRX)X12 (BMG)
41	33	3	Seduction	SEDUCTION	A&M USA(T)121 (BMG)
42	27	7	Gop Band	I'M GONNA GIT YOU SUCKA	Arista 1120116 (12-612016) (BMG)
43	9	3	Black Rock And Roll	BLACK ROCK AND ROLL	Supreme SUPE(T) 141 (A)
44	NEW	1	Delicious/Island	ON THE REAL TIP	Delicious/Island 12(B)RW123 (F)
45	NEW	1	Will To Power	FADING AWAY	Epic 6546510 (12-6546510) (C)
46	18	11	Smith & Mighty/Jackson	WALK ON	3 Stripe SAM7114 (SAM 114) (I)
47	32	2	Sha Rockers	ON STAGE/GET UP ON THIS	Jive JIVE(T) 195 (BMG)
48	11	2	Terrible Orchestra	YOU'RE GONNA MISS ME	Republic LIC(T) 012 (I)
49	NEW	1	Glive Griffin	BE THERE	Phonogram/Phonogram STEP 3112 (F)
50	45	1	Rob Base & DJ E-Z Rock	GET ON THE DANCE FLOOR	Supreme SUPE(T) 139 (A)

TOP 10 BUBBLERS

1	YO YO GET FUNKY	DJ Fun Eddie	Westside/DJ Int DJN(T)76 (A)
2	I'M RIFFIN' (ENGLISH RASTA)	MC Duke	Music Of Life TNG(Z)5(NOTE 25) (P)
3	THIS TIME	Klaro/Shanice Wilson	Arista 112011 (12-612011) (BMG)
4	SO WHERE ARE YOU	Corporation Of One	Smokin' - (TAI 126612) (Imp)
5	A LA VIE, A L'AMOUR	Jakie Quartz	PWL Continental PWL(T)30 (P)
6	ROUND & ROUND	New Order	Factory FAC327 (12-FAC326) (P)
7	ROCK ON (SHEP PETTIBONE MIX)	David Essex	Lampshade 12(L)SLAMPS (BMG)
8	ROMEO & JULIET	Blaze Magic	Raw/Del Jam - (4648197) (Imp)
9	JUST A LITTLE MORE	Deluxe	Utsyque UNQ5(T) (SP)
10	I WANT YOU	Nessive Sounds	New Groove - (NG10) (Imp)

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1	3	HEY MUSIC LOVER	Phyllis King (MCA)	1P/30
2	NEW	TOO MANY BROKEN HEARTS	Phyllis King (MCA)	1P/31
3	2	EVERYTHING COUNTS (LIVE)	Mute (EAS)	1/18
4	2	FINE TIME	Big Top (RCA)	1/18
5	5	D RATHER JACK	Phyllis King (MCA)	1P/31
6	4	CAN'T BE SURE	Phyllis King (MCA)	1P/31
7	9	THIS IS SKA	Phyllis King (MCA)	1P/31
8	6	PROMISED LAND	Phyllis King (MCA)	1P/31
9	4	CRACKERS INTERNATIONAL EP	Phyllis King (MCA)	1P/31
10	7	SPECIALLY FOR YOU	Phyllis King (MCA)	1P/31
11	8	GET ON THE DANCE FLOOR	Phyllis King (MCA)	1P/31
12	11	DIZZY	Phyllis King (MCA)	1P/31
13	14	BLACK, ROCK AND RISS	Phyllis King (MCA)	1P/31
14	13	YOU'RE GONNA MISS ME	Phyllis King (MCA)	1P/31
15	12	HAUNTING ME	Phyllis King (MCA)	1P/31
16	17	LACK OF LOVE	Phyllis King (MCA)	1P/31
17	21	TOUCH ME MY SICK	Phyllis King (MCA)	1P/31
18	18	WALK ON	Phyllis King (MCA)	1P/31
19	16	HOUSE ATTACK	Phyllis King (MCA)	1P/31
20	26	HEARTS & MINDS	Phyllis King (MCA)	1P/31
21	10	FINE TIME	Phyllis King (MCA)	1P/31
22	25	MIGHTY HARD ROCKER	Phyllis King (MCA)	1P/31
23	3	OH LAMOUR	Phyllis King (MCA)	1P/31
24	22	HUJACK (AKA TIM MIX)	Phyllis King (MCA)	1P/31
25	24	A LITTLE RESPECT	Phyllis King (MCA)	1P/31
26	31	BLUE MONDAY 1988	Phyllis King (MCA)	1P/31
27	4	STRAIGHT FROM THE SOUL	Phyllis King (MCA)	1P/31
28	NEW	NEVER ANOTHER SUNSET	Phyllis King (MCA)	1P/31
29	NEW	THE POWER TO WIN	Phyllis King (MCA)	1P/31
30	32	COME ON DADDYRIGHT ON	Phyllis King (MCA)	1P/31
31	37	VICIOUS BRITISH BOYFRIEND (EP)	Phyllis King (MCA)	1P/31
32	19	SUDDENLY	Phyllis King (MCA)	1P/31
33	NEW	KEEP AN OPEN MIND OR ELSE	Phyllis King (MCA)	1P/31
34	14	STAXER HUMANOID	Phyllis King (MCA)	1P/31
35	29	LIFE IS WHAT YOU MAKE IT	Phyllis King (MCA)	1P/31
36	15	HR HOUSE/ CAN DANCE	Phyllis King (MCA)	1P/31
37	32	WAITING FOR A TRAIN '89	Phyllis King (MCA)	1P/31
38	31	JACK TO THE SOUND OF THE...	Phyllis King (MCA)	1P/31
39	14	SAY A LITTLE PRAYER	Phyllis King (MCA)	1P/31
40	NEW	FIREWORK TELECOM	Phyllis King (MCA)	1P/31

TOP 20 ALBUMS

1	2	14	WANTED	Phyllis King (MCA)
2	1	4	TECHNIQUE	Phyllis King (MCA)
3	3	46	THE INNOCENTS	Phyllis King (MCA)
4	4	33	KYLE	Phyllis King (MCA)
5	5	78	THE CIRCUS	Phyllis King (MCA)
6	6	64	WONDERLAND	Phyllis King (MCA)
7	10	5	HUNKPAPA	Phyllis King (MCA)
8	3	9	UPFRONT '89	Phyllis King (MCA)
9	NEW	NEW	JACKMASTER PHUTURE TRAX	Phyllis King (MCA)
10	7	5	ATLANTIC REALM	Phyllis King (MCA)
11	9	2	WHERE'S THE PARTY AT	Phyllis King (MCA)
12	9	3	SUBSTANCE	Phyllis King (MCA)
13	12	2	THE TEXAS CAMPFIRE TAPES	Phyllis King (MCA)
14	10	10	JACK TO THE SOUND	Phyllis King (MCA)
15	3	3	GUITAR MASTERS	Phyllis King (MCA)
16	13	2	JACKMASTER VOL 4	Phyllis King (MCA)
17	3	1	THE MAN-BEST OF ELVIS COSTELLO	Phyllis King (MCA)
18	16	4	IN GORRACHEVE WE TRUST	Phyllis King (MCA)
19	14	1	ECSTASY AND WINE	Phyllis King (MCA)
20	NEW	NEW	METTLU	Phyllis King (MCA)

by Dave Henderson

TV killed the independent movement continues to be a troublesome thought as recent episodes of the slimly entertaining **Big World Cafe** attempt feigning to new local capital Brussels, missing any point of the movement, and disguising the sound with flippant journalistic comment. The only survivors on programmes like that are those who opt to perform live and avoid the trendier than thou comment. Similarly **Smuk TV** on BBC2, although well meaning and featuring some fine bands — **Sonic Youth**, **World Domain Enterprises** and several up and coming outfits — misses the point when reduced to interviewing people who feel that independent labels are "micro-cosms" and such like. Who cares? The point is, what do they sound like? **Dub Sex** who captured on the show were pretty droll, but their single is really rather good — is it a case of not being able to market the indie through a grown up medium? Or were the band just not ready for it? Meanwhile, **Dub Sex** release a new single, **Sweave**, on **Cut Deep** through Southern Record Distribution. As a paradox it is well paced and highly effective, a unique sound captured with care. A real case where TV could have strangled something before it even hit vinyl. Also on **Cut Deep** is the debut single from **What? Noise**, and that's worth your while. **What? Noise** is called **No** and, yes, hasn't been premiered on TV — thankfully.

POP ART, from LA, seem to be the umpteenth band that try, Sixties-styled name, but they have their debut single in the UK released on **Blue Moves** through **PRT**. Titled **Never No**, it's taken from their recent **Snap, Crackle, Pop** album. They're on a mission from wherever to make pop a term not to be sneered off. Similarly, **The Fruit Bats** follow a similar guideline and have a new single on the **Backs** label through the **Cartel** titled **Unit**. The **Money** called **Out Of The Sky**, following last year's album, **Seven Sisters**, and their four support slot with the **Bible**.

The **SKA** movement continues to draw deep breath with a mini-album from LA's **The Donkey Show**. Titled **Bali Island**, it's on **Unicorn** through **Nine Mile** and the **Cartel** and displays the worldwide appeal and varying interpretations of the genre. The **Donkey Show** play it in a Judge Dredd-style boy mood, mixing commentary with song. Also from **Unicorn**, **The Deltones** album — featuring nine girls and one guy — is called **Nana**. **Choc Choc** in Paris and is worth a listen of your not undivided attention. In the early **Bodysnatchers** vein with a three part lead harmony it does have made a good mix-set but lingers and struggles over such a long play.

ACIDI ACIDI Beyond acid house, the men from wild mushroom country emerge with a batch of new releases on the **Demii** label through **Rough Trade** and the **Cartel**. With **Rob-**

TOP 40 SINGLES



GYPSY KINGS: doing the business States-side, back here soon

ort Calvert and **The Normil Hawaiian** albums to follow, the first of the pack to reach our ears is **Ozric Tentacles**' jam down session on **Pungent Effluent**. It radiates warmth and such back.

The **Backs** Records emporium is trading in its East Anglia hideaway and it's as usual, got more than a frenzy of new, exciting and immensely different releases to contend with. Through the **Cartel**, it offers **The Sex Pistols'** Mini album on **Chaos** — six tracks mixed by **Dave Goodman** — **Rhythm Mode D's** So Damn Tough album on **Blue Chip**, **The Gangsters'** LA So Loka album on **Chaos** — now available as a CD — **More Friends** by **Asphalt** head album on **Rave** — controlled guitar noise with a slide guitar and **John Peel** recommendation — and **Shark Tahoe's** 12-inch **Come In From The Cold** on **Plastic Head**.

COOKING VINYL continue to amaze with its pure living-conscious recording techniques, as they follow **Michelle Shocked's** recorded on a **Walkman Texas Camifire Tapes** with **The Cow-boys Junkies'** **The Trinity Session**, which was laid down with a massive budget of \$200. Consisting of a female vocalist and three minimalist musicians, the group cover **Hank Williams** and **Lou Reed** and recorded the album in the **Church Of Holy Trinity** in Toronto using just one microphone. Already described as a cross between **Emmylou Harris** and **The Velvet Underground**, this is a one not to be missed. Available through **Revolver** and the **Cartel**.

SENATOR FLUX release their album **Speculades, Testicles, Wallet** on **Resonance** through **Fast Forward** and the **Cartel**, while **The Gypsy Kings** — who are currently wowing them in the States — release a cover of **My Way** on **A1** to keep interest there until they return to the UK in April for a tour and the release of a new album. **Cincinnati band The Auburn Alps** release their third album on **New Rose**, through **Pinnacle**, and it's called **Bedroom Stories**. The **Radiators** have their 1979 album **Ghostown** re-released on **Chiswick** through **Pinnacle** following their recent reform and the release of **One Roses** through **Chiswick** and **Stoned** through **Rough Trade** and the **Cartel**. With **Rob-**

made of Stone.


AT **PINNACLE**, there's new stuff from **New Rose** including **The Country Rockers'** LP **Free Range Chicken**, **Mick McLintock** and **Chris Spedding's** **Like Satin** album, **Red River's** anonymous album, **New Rose** also has a real artifact in its 10-inch double set **Every Day is Holly Day**, which commemorates the 30th anniversary of **Buddy Holly's** death with covers of the man's greatest tunes by a selection of **New Rose** artists. **The Rose Of Avalanche** have a CD release on **Fire** called **Anthology** which is, quite surprisingly, a retrospective anthology! **Jaro Fuego** have two albums from **Toshiron** **Kondo** billed **Medal Position** and **Taihen**, while **Cherry Red** reissues **Everything But The Girl's** **Night And Day** on seven, 12-inch and CD single.

BEST OF what's already around include **Christine Collister** and **Clive Gregson's** new album **Change In The Weather** on **Special Delivery** through **Nine Mile** and the **Cartel**, **Head Of David's** four track EP **The Savaena Mixes** on **Blast First** through **Rough Trade** and the **Cartel**, the debut album by **The Welltones** titled **The Deepest on Medium** **Card** through **APT**, **The Inspiral Carpets'** first release for their own label, **Cow**, an EP called **Transfusing**, through **Nine Mile** and the **Cartel**, **The Gibsons'** **Big Pine Boogie** on **Homestead** through **Rough Trade** and the **Cartel** and **Death Of Samson**, **Nasty Thing** on **Wear The Glory** and **The Men Wear The Pants** via the same route. The **Fire** label, through **Pinnacle**, has a new single from **The Close Labellers**, **Nasty Thing** followed by a new album titled **Headache Rhetoric**, which is set for release on **March 20**. **The Dave Howard Singers** finally follow their much praised **Yon Yanson** single and remix with a new 12-inch called **What Do You Say To An Angel** on **Pinpoint** through **Revolver** and the **Cartel**. **The Primevals** released their live LP called **Neon Ovan** and **DDT**, through **Fast Forward** and the **Cartel**. **The Miracle Legion** return with an EP called **You're The Only on Rough Trade** which they recorded with the **Sugar Cubes**, followed by a new album called **Me And Mr Ray** — which will be released on **March 20**. Also from **Rough Trade** is **Lucinda Williams'** self-titled LP.



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SMILES ALL round at the Music Week Awards as the winners pose with their prizes.

PolyGram commercial director Pete Rezon (top left) collected the award for top singles company; while his chairman Maurice Oberstein (centre, left) collected the award for top albums company.

Top single for 1988 was Cliff Richard's *Mistletoe And Wine* and collecting the award for EMI was Malcolm Hill (bottom left).

Top label for singles last year was CBS and pictured with the award is Bobbie Coppen, head of promotions (bottom, second from left).

● MW Awards pictures on this page and opposite: Martin Beckett, Pete Cronin and Sylvan Mason.



TOP DISTRIBUTOR for the year for both albums and singles, based on sales volume, was PolyGram and pictured with the two awards are Alon King, general manager distribution, and Brian Fallows, director of operations (top, second from right).

Mirroring its success in the singles category, CBS was top label for albums and marketing manager Mark Williams (top right) collected the award.

A double top for Warner Chappell in the music publishing section gave the company joint first in the individual category and clear first in the corporate category, with managing director Robin Godfrey-Cass (centre, right) receiving both awards.

Sharing first place in the individual publisher category was All Boys Music, which also gained second slot in the corporate publisher category, with chairman Pete Waterman and administration manager Lucy Anderson (below) picking up the prizes.





RING THAT BELL: Cain Bell, director of marketing at London Records, picked up the marketing award for the company's Bananarama campaign.



SOCKET TO 'em: Plugger of the year for the second year running was Bob Hermon, deputy head of regional promotion for CBS.



NOW FOR THE PUNISHING: Now 13 was top compilation album and EMI's general manager of strategic marketing Barry McCann (pictured) collected along with Now coordinator Ashley Abram.



BOP TILLY drops: PWL general manager Tilly Rutherford collected for top indie distribution single, Kylie Minogue's I Should Be So Lucky.



RAISE YER GLASSES to Erasure, with the band's plugger Neil Ferris picking up the award for top indie distribution album, The Circus.



SET 'EM UP, Joe: Joe Donnelly, head of press for CBS, won the Leslie Perrin PR award for the Bros campaign.



NOT AT ALL Bad: CBS MD Paul Russell collects the top dance album award for Michael Jackson's Bad.



WEA'RE the best: WEA Records (Distribution) was voted best distributor by dealers, with operations director Phil Murphy picking up the award.

Dusty's

DIARY

"WELL, YOU finally got one of us over here," said MW Awards guest of honour speaker Joe Smith. And we're glad we did because he confirmed his reputation for speaking well-balanced by the kind of wisdom featured on p1. The Capitol-EMI president was dismissive of the possible competition, though, saying that the likes of Walter Yetnikoff, Mo Ostin, Ahmet Ertegun, Bob Krasnow, Bob Bizziak, David Gaffen and Dick Asher are "not exactly what you call spellbinding public speakers". Suggesting that "most of them would light up the room just by leaving it", he added: "In that crowd, even Rupert Ryle would come off like Eddie Murphy." He acknowledged Anist chief Clive Davis as a great speaker — "and he knows it," adding that he had suggested Davis "leave his ego to the Harvard Medical School" for research purposes. Nearer home, PolyGram's Obie was described as merely "the fourth Maurice Oberstein — just a name that had been copyrighted. When one dies, they get someone from central casting who will wear funny hats and play with dogs." Former WEA colleague Rob Dickens was said to be "in deep psychotherapy after his experience as chairman of the BPI, that's roughly equivalent to our Vietnam experience...". Host Tony Blackburn was as irreplaceable as ever, though his rollercoaster humour came off the rails when presenting the classical categories. CBS MD Paul Russell was picked on for his part in the organisation of the Brit awards, but got his own back on Blackburn — a former client in his solicitor days — "telling the audience that when he had sent the DJ a will to 'sign where marked in pencil, he sent it back to me signed in pencil'. "You can put your notebooks away, I'm saying nothing," said Pete Waterman on collecting the first of many awards. But that couldn't last long, and didn't as the "major league talker", as Smith had described him earlier, dismissed criticism of PWL as a singles-only outfit. "We sold 5m albums last year and will do it again this year, and next year, and the year after that". ... Picking up a company marked share first prize yet again, PolyGram's Peter Ren dismissed the other majors, but warned of Newbeats' new label: "Next year I see the competition coming from Union Records — seriously, think about it" ... CBS's John Aston challenged: "We'll be fighting for the number one spot next year so Berson, watch out". Picking up the final award, Obie played to the PolyGram crowd, saying that "we wouldn't have done as well without the help of Rupert Ryle, Paul Russell, Peter Jamieson and Rob Dickens — long may they be joined seconds together". However, he finished on a statesmanlike note, saying that "we were all disappointed at the way the Brits awards turned out, but this ceremony shows the quality of the music industry". He thanked MW for a "wonderful party and awards ceremony", and, referring to the "often underrated" charity work of artists, he concluded: "We are all — the British record industry — a credit to Britain and a credit to ourselves."

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