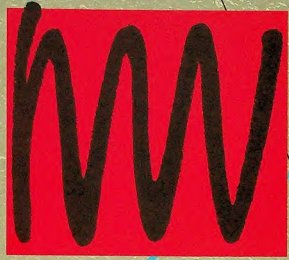


5, 11, 18, 21
MUSIC WEEK



The said it couldn't possibly happen ever again (our printers who have to stick the thing on the front said that, in fact). But we said it could and it would... and here it is — the all-singing, all-dancing second Music Week CD promo. From Aussie rock to 'melodic from Coventry', it's all here among eight of the best new cuts around and it's all yours — free, gratis and for nothing as a taster of things to come from each act. The acts are profiled in detail on p14. As ever we thank the record companies for their participation, music publishers for their co-operation and Nimbus for its manufacturing.



CARL MARSH



SKIN GAMES



ARTHUR BAKER & THE DISCREET



LOVE TRAIN



BLISS



GAVIN FRIDAY



JOHNNY DIESEL & THE INJECTORS



PIERCE TURNER

ARTIST TRACK TITLE Publisher Record Company

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MUSIC WEEK

MW CD PROMO 2

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MUSIC WEEK



DE WIT, optimistic about negotiations with the BPI

MPA 'Cinderellas' head for ball

THE UK's music publishers, often regarded as the Cinderella sector of the record industry, believe they are making progress in their bid for a higher profile.

In particular, their trade body, the Music Publishers Association, is increasing its visibility both nationally and internationally, according

to chairman Frans de Wit.

He adds that there is a new sense of unity among British publishers, especially in the face of the move to European central licensing of records in the last two years.

"The MPA's working party on

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Chrysalis:
'glad to stay
in UK hands'

CHRYSLIS IS expressing its pleasure this week that its deal with EMI means that the company stays in British hands.

EMI has agreed to buy 50 per cent of Chrysalis (MW, April 1), and chairman Chris Wright says his is "delighted" with the situation. Other suitors reported to be in the chase for the company included Germany's BMG and US giant Warner Communications.

Wright comments: "I think Chrysalis has a very British identity on both sides of the Atlantic and it will ultimately always be a British company. That's most pleasing."

Now that the search for a partner is over, Chrysalis is having to tackle some tough issues, including the most effective use of the Thorn EMI cash to bolster its A&R profile. Meanwhile, EMI Music president Jim Fifeild says his company is still in an acquisitive mood in its drive to improve market share and profit margins.

See News Analysis — p3.
● Joe Keiner, senior vice president of Chrysalis's international division, has been appointed a main board member of Chrysalis Group plc. Keiner, who came to Chrysalis from Adidas, is a former vice president of RCA/Aniolo International.

Sell through boom set
to catch album sales

THE IMPACT of sell through video on the music retailing market is emphasised this week as the volume of sales begins to match that of album sales.

A comparison between panel sales for the top five albums and videos shows that U2's Rattle And Hum video and the Dirty Dancing movie would be equal to the fourth and fifth placings.

This is being seen as confirmation of the sales power of sell

through and its expected steady growth over the next three years. It is also seen as a sign of an increasing willingness by dealers to stock the format.

"Things like the Kylie, Bruce Springsteen and Bros videos are now selling the same number as some of the very big albums," says Virgin Vision's deputy managing director Angus Margerison.

"The market overall has increased substantially and has outstrip-

ped people's expectations last year by 30 per cent. We are talking about a business that is now worth £200m at retail level compared to £600m for the record market. Within three years, the video market is likely to peak at £350m."

Margerison adds that the High Street chains are already well behind sell through and are now se-

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Stylus — enter Mr Cho

STYLUS MUSIC is effectively under new ownership this week with the purchase of a large portion of its issued share capital by Electronic Magnetic Associates Ltd (Elmag).

Staff were called to a meeting at Stylus's Chiswick headquarters on Friday evening where they were addressed by the new chairman of the company.

The new man in charge is the owner of Elmag, a man described in a Stylus internal memorandum

only as Mr Cho.

The memo, from chief executive Tony Noughton, also says: "You will appreciate that the company has experienced cash flow difficulties over the last two weeks as a result of prolonged negotiation and that as a result there has been significant gossip and misleading statements prevailing."

Stylus had not responded to MW's requests for comment by press time.

Brits Awards: why,
how, where to now?

THE BRITISH Record Industry Awards show will come under the microscope next week when the BPI's awards committee meets to analyse the show.

The committee will be preparing a report on all aspects of the event for presentation to the full BPI council. After council members have studied the document, they will decide on the composition of the committee to oversee next year's ceremony.

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BPI roadshow
meets dealers

THE BPI is going on the road to establish closer links with record dealers across the UK.

The organisation's retail liaison committee is to visit a number of cities across the country to speak to shop owners and managers on matters of mutual interest.

Says BPI deputy chairman Maurice Oberstein: "We feel that we should not consider issues just with the British Association of Record Dealers. We have a good relationship with BARD but, even so, there are dealers that the BPI would not

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- THE GUARDIAN

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Does it take a big wheel to break a butterfly?

WHAT IS the lifespan of a butterfly? Approximately 30 years, in the case of Chrysalis Records. Under the terms of its new Thorn-EMI deal, the label will almost certainly belong to somebody else — be it Thorn or whatever conglomerate then owns Thorn — by the turn of the century.

So it was hardly surprising that Chrysalis co-founder and chairman Chris Wright appeared subdued during last week's news con-

ference to announce the agreement. Asked if the label's 50 per cent sale was a defeat for the company, Wright allowed that it was, "in a way."

It is a defeat for other independent labels, too, some of which may be forced into similar transactions in future. It is symptomatic of the way in which there has become less and less middle ground between the big six multi-nationals and the rest of the industry.

As the record groups of Warner and CBS grow, their competitors must buy others to keep up. Bertelsmann with RCA, MCA with Motown, Thorn with SBK and Chrysalis. Thus, the middle ground disappears. And whether they like it or not, A&M and Island will in this climate continue to be the subject of rumours about their future.

Independents of that size can today be held hostage by any downturn in the fortunes of their major artists, or the lack of product from them. That is what happened to Chrysalis, particularly in the US, and it can lead to a dangerous spiral: artist X declines to deliver his new album until his label's make-up is cured... but his album could be part of the cure.

Chrysalis had been in similar circumstances before, when the US label suffered because of delays when the Huey Lewis follow-up to Sports. Which was why it was inter-

esting to hear Chris Wright talk last week about media reports of Chrysalis Records' US losses — he called them "over widely publicised... rather than the losses themselves."

Commented Wright: "We were getting increasingly to the point... where people were concerned firstly about the long-term health and viability of the company, and secondly about what structure we were going to come up with to solve the problem." That situation, he said, was obviously "impacting on our ability to trade in the marketplace." It sounds like the rumours, as much as the losses, were forcing the company to make its deal.

Now that the move is made, what does it buy for Chrysalis? No interference from its new partner, according to EMI Music president Jim Field. "We've understood from the start that we were interested in keeping Chrysalis Records' management group and its culture independent from EMI," he stated. "The way in which it represents itself to the creative community and to the retailers will solely reside with Chris and his team."

Wright added that EMI's investment enables Chrysalis "to go out into the marketplace and acquire talent" with the backing of a strong financial partner. The inference is that the label will expand its roster.



FIELD AND Wright: giants and butterflies

The question is whether extra cash buys improved A&R capabilities — or more time for its existing A&R capabilities to deliver. If the absence of a new Huey Lewis or Billy Idol release is not so painful in an EMI-hounded environment, artists like Sinead O'Connor, The Proclaimers, The Waterboys and others should have more time to break through.

For EMI, the new deal buys distribution rights to Chrysalis around the world as the indie's existing licensing arrangements expire, as well as the administration of Chrysalis music publishing in "certain key territories."

In the US, Chrysalis Records will leave CBS distribution in about 18 months for EMI's CEMA arm. Considering that CEMA currently has approximately nine per cent of the market, any help will be welcome. In other territories — including Australia, Scandinavia, Spain, Italy and Latin America — Chrysalis will switch to EMI distribution by the end of this year. Among the losers: BMG, Festival and Sonet.

BMG has lost more than some licensing deals, of course. It was competing with EMI to be Chrysalis' new partner, as part of its own aggressive agenda for growth and expansion in the international marketplace. Losing this deal may only make the major more determined to succeed in other or similar circumstances, although BMG president/chief executive officer Michael Dornemann has said that future acquisitions would only be made at "reasonable" prices.

Whether or not Thorn's price for 50 per cent of Chrysalis Records is reasonable, one insider reckons the deal buys EMI Music approximately one per cent of worldwide market share. If that is correct, the price seems a bargain.

Equally interesting is how the

deal has bought for EMI more of the worldwide music industry's attention. Following the SBK acquisition — notable not only for the price tag, but also for the swift manner in which Charles Koppelman and Martin Bandier were elevated to run EMI's publishing interests worldwide — and now Chrysalis, it is apparent that the "sleeping giant" (Field's phrase) is awake.

"One became accustomed to not seeing EMI as an aggressive operator," said Chris Wright, explaining how the major came from behind to seal the deal. "To that extent, you've got to knock your head a couple of times now and say, 'They're... Jim Field is very quickly changing the whole way that people think about EMI.'"

For his part, Field said, "I was told by [Thorn-EMI chairman and chief executive] Colin Southgate that he wanted two things to happen: our market share to improve globally, and our return-on-sales performance to improve. He said he knows it's a tough task, but I've been a man of his word. So I've been aggressively doing what I can to kick this company up — and he's been very supportive in giving me the funds."

The funds are no longer in doubt. The results are what makes it intriguing. Is the company still in an acquisition mood? "Sure," answered Field.

Chatting informally a little later, the EMI Music chief was enthusiastic about the Grammys performance of an artist in which he now has a 50 per cent stake. "Did you see Sinead O'Connor? The boots, the bald head — and then she let loose this screaming rap." EMI "could use a few more of those," he chuckled. That may be the ultimate message of the Chrysalis deal.

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NEW PRODUCT

- **STYLUS** is mounting a £250,000 TV campaign in support of the Singer And The Song, a 20-track compilation from singer-songwriters. The promotion breaks in Harlech and Yorkshire this week to coincide with the album's release before rolling out nationally. The album includes Don McLean's Vincent, Lou Reed's Walk On The Wild Side, Gerry Rafferty's Baker Street and Andy's Orinoco Flow.
- **FACTORY COMMUNICATIONS** is launching a £100,000 TV advertising campaign in support of the New Order album Techni-

- que. The ads will appear in all ITV areas and Channel 4.
- **POLYGRAM** is re-promoting The Marquee — 30 Legendary Years to tie in with Radio One's re-tearing of its series on the Marquee club.
- **CBS** is backing the release of the new Deacon Blue album When The World Knows Your Name this week with national and music press advertising which will include co-opp campaigns with HMV, Our Price, WH Smith and Tower. The group will also be touring throughout May.

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Umbrella unfurls for indie thrust into the nineties

INDIE ORGANISATION Umbrella is launching an initiative aimed at regaining the high profile and popularity that surrounded its inception three years ago.

The association for independent record companies with independent distribution is holding its third annual seminar on May 20/21 and will also be awarding Golden

Umbrella awards and releasing an Umbrella album.

The idea of the project is to get together as many independent companies as possible and look at the future of the sector in the Nineties. "This is the starting point for a new thrust forwards," says seminar director Aaron Sixx.

"The idea is basically for people

to be able to discuss where the indie is going in the Nineties. A lot of market forces are attacking the independent sector and if the industry is not careful we could be in the hands of about 12 companies only."

There are presently 12 Umbrella members and Sixx hopes that more will join the ranks following the seminar at the Novotel Hotel, in Hammersmith, London.

Topics for discussion include the new copyright law, international licensing, distribution, radio, press and retail. Each seminar will feature prominent industry figures.

The awards will be made to the best independent record company, distributor, album, single and video of the year.

At the same time as the seminar, Umbrella will be releasing two compilation albums, cassettes and compact discs of independent bands — one guitar oriented, the other a dance selection.

For more details of the seminar, including the registration fees and trade stands, contact the Umbrella seminar office on 01-226 3261.

Fifield power confirmed at EMI Music

LONG-AWAITED confirmation that responsibility for running EMI Music Worldwide has been passed from Bhaskar Menon to Jim Fifield is being given by the company.

From this week, Fifield is appointed president and chief executive officer though Menon remains chairman of EMI and a member of the Thorn EMI main board.

A statement from EMI says Fifield "will assume full executive responsibility for the direction of EMI Music Worldwide" and will report directly to the chairman of Thorn EMI, Colin Southgate.

Fifield joined EMI in May as president and chief operating officer from CBS/Fox Video.

EMI says Menon's new role will put more emphasis on strategic and international decision-making.



THE TWO new Video Collection labels are launched by Paddy Toomey, operations director of parent company Freshwind Holdings.

Sell through

▶ FROM PAGE ONE

lecting fewer titles but with a much higher profile in their stores. The independents, meanwhile, are also getting the message.

"We are expanding that the non-chain stores are putting their toes in the water and are stocking the biggest of the music titles. But there is still some resistance from the dealer base to stock anything other than music products," he says.

Meanwhile, The Video Collection is starting two labels which it hopes will widen sell through's appeal to album buyers. Titles in the Cinema Club and Music Club series will have a dealer price of £3.47 and a suggested retail price of £4.99, breaking the important psychological barrier of under-a-five. Video Collection marketing manager Nick Cregor claims the labels will open a whole new market for sell through. "The new labels will re-define sales levels in the video industry in the UK," he says.

But both Cregor and Margerison believe that video sales will not detract from those of albums.

"I think people will still buy both because they are used in totally different environments and the sound quality is still comparatively lower on video," says Margerison.

"I think a £4.99 range will have the same effect on the video business as Music For Pleasure has had on the record business.

"It is simply opening up another space in the market."

● CASTLE COMMUNICATIONS has returned pre-tax profits of £803,000 for the second half of last year — a 100 per cent increase on the similar period in 1987. Turnover rose by 150 per cent to more than £2m.

World BRIEFING

TOKYO: WEA International is expanding in Japan. Following its recent buy-out of Pioneer Electronic's share of Warner-Pioneer — a major Japanese label — WEA has now purchased the independent Alfa Moon. With plans to market home-grown Japanese talent abroad, WEA's international chairman, Ramon Lopez, says: "Japanese artists' product is becoming more acceptable in the international market. That trend will clearly continue."

MILAN: WEA's global expansion continues. Another new acquisition is one of Italy's major labels, Compagnia Generale del Disco, the record arm of the Sugar Group.

AMSTERDAM: While the Dutch record industry awaits a decision in parliament this month on the introduction of a levy on blank audio and video tapes, their 1988 sales figures have just been announced. Revenue rose 12 per cent last year to top the 800m guilder (\$380m) mark for the first time — the largest increase being in compact disc sales, up 59 per cent to 17.8m units, which represents a market share of 65 per cent. Other sectors declined, however, with cassettes falling 13 per cent, vinyl singles 30 per cent and vinyl LPs 33 per cent.

HOLLYWOOD: CBS has created its first label president in David Glew, the new head of the Epic/Portrait/CBS Associated labels. Glew, who joined CBS a year ago following 19 years with Atlantic, says the move will bring the company in line with the rest of the industry. Other label presidents are also planned for the WTG and Columbia divisions, the latter post rumoured to be going to Arista executive vice president Don Lester.

UK copyright law further endorsed by Dutch ruling

ANOTHER BOOST is being given to the sovereignty of UK copyright law over EC free trade rules.

The Supreme Court of the Netherlands has upheld the decision of a lower court that Elvis Presley product pressed while out-of-copyright in one EC nation should not have been shipped to other community countries.

The ruling is the latest episode in a case that has been running for nearly two years and, when it first, was regarded as the best test of national copyright laws within the EC.

The action was between BMG,

which owns the bulk of Presley's catalogue, and manufacturer Sonoropte and distributor Boogard.

Their product was being extensively imported to the UK before the case.

In giving their ruling, the supreme court judges stated: "Record producers who make sound recordings of an artist's performance with his or her permission have an interest to be respected in law and protected."

"Boogard are acting unlawfully when they produce these sound recordings,

royalties bill paid by the record industry, de Wit is optimistic that the BPI will accept the Continental rate. "I don't think the difference is great enough for them to afford the high legal costs of taking the matter to the Copyright Tribunal," he says.

BPI roadshow

▶ FROM PAGE ONE

normally come into contact with."

Oberstein anticipates that main items on the agenda will include the proposed promotion of cassette singles. The meetings are due to begin later this month.

Cassette singles have already been discussed extensively by the retail liaison committee, but the project is being hampered by differences between the two sides on pricing, packaging and test marketing.

MPA 'Cinderellas'

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central licensing has established the fact that no deal between a major record company and a European collecting society can take place without the agreement of British publishers," says de Wit, who is managing director of EMI Music Publishing.

At home, the biggest issue facing publishers will be the abolition of the statutory 6 1/4 per cent mechanical royalty paid by record companies to copyright owners, and de Wit acknowledges that in negotiations with the BPI, publishers and writers — represented by the Mechanical Copyright Protection Society — will be looking for an extension to the UK of the Europe-wide agreement between BEM and IFPI.

Although this would increase the

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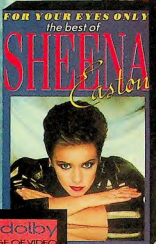
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pmi the crest of a wave

Why the retailer didn't cross the road

The hardware and software sides of the industry might be simply yards apart in the High Street, but, despite calls to the contrary, their approach would seem to remain miles apart. Dealers put forward their side of the argument

...

THE RENEWED open this week for closer co-operation between hardware and software dealers is emphasising the gap that still remains — even when the two sides work less than a few yards from each other.

While towns and cities all over the UK have their fair share of both types, most seem to keep themselves to themselves and not tread on each other's territory.

The verdict from record dealers is that whenever possible they aim to work with the hardware shops but the two paths rarely cross.

Colin Gordon, manager at Record Rendezvous in Inverness, has a number of High Street hardware stores close by. "We seem to have no real relationship with them," he says.

"But if we get someone coming into the shop and we feel they are

probably going to get what they want from a hardware store, then I will recommend our only hardware independent.

"I would rather help another independent because the big boys get enough trade. We need all we can get. As for selling hardware is concerned, I wouldn't be able to afford it. The outlay is too expensive," says Gordon.

Kevin Ambler, at Roulette Records in Sheffield, is also surrounded by hardware chains and independents. "We do have a relationship with Dixons in that they supply us with our hardware for the shop," he says.

"But some of the dealers can be a bit funny towards you especially the chains who always seem to be a bit one-sided. Generally, the independent hardware boys stick together, the nationals are not really bothered."

Ambler says he has never thought of stocking hardware himself because there are too many other people doing it and he would not be able to compete.

Andy Phippen, at Rhythm In London, stocks disco equipment as well as his main record business. But as he is situated near Edgeware Road, he is in close competition with a large number of hardware dealers.

"I've only been trading here for 12 months and although I know a few of the other dealers a bit, I don't have any regular contact with them. Most of them seem to have geared themselves for the export market and they probably don't want any contact with me," says Phippen.

"The contact I have with them is in terms of disco equipment and I tend to serve a lot of DJs. It is all a bit of a rat race when it comes to getting customers but I like to think that the ones who come to

'We seem to have no real relationship with the hardware stores.'

me know they are getting a good deal because they can get their records at the same time," he says.

Julian Wild, manager of The Record Shop, in Crediton, Devon, says he has no relationship with Bennis, a hardware store in the town which also sells records.

"He was already here when I started and I think I put his nose out of joint by intruding. But I must admit that a lot people go to Exeter if they want anything anyway," he says.

"But at the same time I do make people aware that he is here although I'm not sure of what stock he handles. It is important to try and work together in some way."

He adds that even if he had the space he probably would not stock hardware because it is more important to specialise in areas that you know most about.

Bennis manager Clive Jones says the shop is primarily a hardware dealer with records being a sideline that doesn't really make money. "I think the two can work together in one store but it depends on the location," he says.

"We are only seven miles from a major centre. Consequently, the records side doesn't do well at all for us and it's a stupid business for us to be in.

"I can't really tell whether The Record Shop is competition for us or not but we have no relationship with them."

The Opry optimist



KEN LERAY: another one looking for that overnight success after 20 years in the business

by Nigel Hunter

COUNTRY MUSIC is perhaps the last refuge for those who write songs but cannot perform them or regard themselves more as songwriters rather than artists.

It's still possible, given the right quality of song, the right contacts and the requisite amount of luck, to place material with country-oriented recording artists, who don't seem quite so acquisitive and determined to be totally self-contained and self-sufficient as their counterparts in other areas of popular music.

This doesn't mean that the streets of Nashville are paved with instant gold discs for local or foreign songwriters, however. Ken Leray went to Nashville eight years ago, and obtained a cut on a country album with one of his songs within a week of his arrival.

"I thought that this was it — the songwriter's paradise," he grins. "But I haven't had another one like that since."

Other Brits who have settled in Grand Ole Opryland have made the same discovery. Tennessee is a highly agreeable and congenial part of the US in which to live and work, but progress there is as tough and daunting as anywhere else and with no guarantees.

Milcham-born Leray lives on a 10-acre farm at Kingston Springs 30 miles outside Nashville up in the hills in a sparsely populated area where his neighbours are an interesting mix of Scots-Irish and Cherokee extraction.

It's all a far cry from the earlier years of the Milcham boy who played soccer for Wimbledon FC back in his amateur days and then turned out professionally for Bristol City before giving up the game in favour of music in 1967. He met Tony Hall when the latter was launching his Fresh Air label through Phonogram.

"I was playing in pubs and at Fionnoga's Restaurant in Leicester other but got some songs written with the first song I had published," Leray recalls. "It's title was Sweet Was My Rose, and I recorded it myself."

That was in 1975, and it made number one in France and charted high in several other European

'From singing in pubs, I was suddenly on European TV and having lunch with Princess Grace. I still didn't ask about asking for advances, though'

countries.

"From singing in pubs, I was suddenly on European TV shows and having lunch with Princess Grace," he reminisces. "I still didn't know about asking for advances, though."

His biggest triumph to date is Together We Are Beautiful, published through the Tony Hall connection and recorded by Fern Kinney in 1980, making number one here and charting high in several other countries.

Leray decided to move to the States in 1981, working there as a writer/producer with Ric Coakley of The Cars and Laurie Beechman who starred in Cats. A year later his song Movie Show, recorded by Anna, charted in Europe, and another called You Are There For Me has been accepted for a forthcoming Hollywood movie.

During his time in the States, where he also has a house at Cape Cod in addition to the Tennessee farm, Leray has achieved success as a professional golfer, and is writing a stage comedy based on his golfing experiences and a book or being "a survivor rather than a superstar in the music business".

He is collaborating with Clive Westlake, another Brit songwriter with a Nashville base, and they have long sessions in Leray's small studio at his farmhouse, during which they often bellow at each other but get some songs written. Some of them are destined for a CBS album by Ute Lemper.

"I've had a couple of hits," muses Leray with a shrug, "but I'm still looking for a huge one that will make me an overnight success after 20 years in the business."



AMERICAN BAND Femme Fatale boosted business when they went to rock specialist Way Ahead in Nottingham for an album-signing session.

STRADA SONGS

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STRADA SONGS

Pugging the gap?

by Sarah Davis
INTERNATIONAL RADIO Promotions is a plugging concern with a difference. Co-founder Mike Plumley, already established as a successful UK pluggser, saw the potential for a co-ordinated music promotions service on an international level, not only providing an international radio plugging service but also sending out product, co-ordinating gigs and arranging TV appearances and interviews.



MIKE PLUMLEY: IRP co-founder

Plumley says: "It was natural to follow on from IRP's strong UK coverage to establish a list of sympathetic producers and DJs from stations worldwide. We work with individual bands, record companies and management companies. We help bands, suggest things and give advice. We turn stuff down that we don't think will make it."

IRP also provides potential licensees the opportunity to pick up an artist.

IRP was launched at Midem in 1988, with a data base containing 3,000 files in radio, TV and associated media services. Plumley says: "As trading barriers around the world break down, organisations like IRP can cater for the international market, and IRP international manager Lucho Zivdema believes European and US radio stations are much less restrictive than UK stations in their choice of music, partly due to government relating of licensing abroad."

Plumley adds: "Through British radio's refusal to restrict the wide spectrum of musical talent and taste in favour of mass-market pro-

motional trends, it's highly restrictive nature becomes apparent. With upwards of 500 singles released every month, only a very limited selection gets onto the Radio One playlist which is reflected in local stations. It's stilling the music business and there's a lot of talent around. Looking overseas is becoming vital for up-and-coming bands."

IRP has linked up with Rockpool in the US: "They send us stuff and we try to come up with licences for them and vice versa up Supertrack and Rough Trade." And Plumley has just returned from pursuing expansion plans in Australia.

He says: "We'll be expanding more into Europe, adding the Eastern Bloc to our territories; then South America. Soon we will have promotional agents in all of our territories abroad."

BRIEFS

● **ANDY KERSHAW's** world music show will now be broadcast from 9.00pm, beginning April 2. Radio One controller Johnny Beerling says that Kershaw's show was originally intended for Sunday midnight but "it soon became clear that this would not provide the best environment for Andy's kind of music." The April 2, 9 and 16 shows will include a 45 minute simultaneous broadcast of Radio Four's Kershaw in Mali, a documentary on Kershaw's refusal to Moli looking in life and music in the West African republic.

● **THE HELP A London Child '89** fund raising drive, spearheaded by Capital Radio over the Easter weekend, was a record breaker. Over £295,000 has been raised so far, and a Capital Radio spokesman says: "We confidently expect the total amount raised to be £0.5M." The auctions were the highlights of the event. The star prices included Prime Minister Mrs Thatcher's beige handbag, worth raised £2,000, and tea with Leader of the Opposition Neil Kinnock, which raised £2,100 from Seatichi chairman Bill Murrhead. Bros, Brother Beyond, The Bee Gees and Stack, Aitken and Waterman were among those who attended the launch of the Cafe Royal.



BROTHER BEYOND: helping out Help A London Child

● **"GREATER LONDON Radio** has got off to a promising start", says managing director Matthew Bonnistier. The station was launched last October, the first radio station in London for 15 years. Its format of adult rock and pop music, alongside intelligent speech, won a major departure from the format of BBC Radio London, which it replaced, and was designed to appeal to an entirely different audience. A recent "dis-lick" survey shows GLR has an average daily audience of 170,000. Bonnistier says: "The figures show a rapidly increasing trend since Christmas. We launched at a time of increased radio competition and I believe the programmes took a couple of months to settle down. This is a sign of good new music, alongside the all-time greats, is making waves in London."

● **BEHIND THE BEAT, BBC's 2's** black music programme, produced by Terry Jarvis, will be returning for another series in the autumn.

● **FURTHER TO** our story on applicants for the first five incremental ILR licences (MW, March 25), we are happy to make it clear that Manchester-based BBC-TV and radio presenter Mike Shafts is not an ex-pirate and has always been an outspoken opponent of unlicensed broadcasting.

KEY: A=Radio 1 B=Radio 1 'B' list	RADIO 1		RADIO 1 'B' LIST		RECORDING (10 mins)	JAZZ (10 mins)
	20-23	23-27	20-23	23-27		

▲ ABDUL PAULA Straight Up	Epic	17	16	A	A	30	40	4
▲ AMOROUS WALK Only The Moment	Parlophone	17	7	B	B	26	6	—
▲ ALTON GERALD Accepted	Motown	5	—	—	—	—	—	—
▲ ASMAW Beauty City/Six Deep	Manga	14	11	B	B	34	30	53
▲ BANGLE, PHILIP & TERRY Richard Twiss	Epic	4	—	—	—	16	—	—
▲ RANGELY The Eternal Flame	CBS	13	14	B	B	37	34	13
▲ ROO GIGS Ordinary Lives	Warner Brothers	8	12	B	B	35	34	80
▲ BLUE MONKEYS This Is Your Life	RCA	5	—	—	—	17	17	24
▲ BROTHER BEYOND Can You Keep A Secret	Parlophone	18	14	B	B	38	34	24
▲ BROWN, ROBBY Don't Be Cruel	RCA	10	14	B	B	37	30	14
▲ BROWN, SAM Step	AMA	—	8	—	—	24	33	12
▲ CARBACK, PAUL Don't Steal A Star	Christina	5	13	B	B	32	30	69
▲ CHANELLE One Man	Capitol	5	—	—	—	28	31	19
▲ CHILES, TONI Don't Walk Away	AMA	8	—	—	—	27	23	24
▲ CHINA CROSS Sir Simon's Specter	Virgin	4	—	—	—	22	21	21
▲ CHILD CUT People Hold On	Albion Oh Our Time	17	19	A	A	29	29	15
▲ COLE, NATALIE Are You Like Crazy	EMI-Parlophone	4	—	—	—	14	—	—
▲ COSTELLO, ELVIS Versus	Warner Brothers	6	21	B	A	22	40	44
▲ COTE, THE FIRE Woman	Regency Banquet	7	4	B	B	13	9	23
▲ DARLING BUDD The Let's Go Beyond Theme	Epic	—	—	—	—	22	22	49
▲ DEE SOUL In My Back Yard	Unknown	5	6	—	—	—	—	—
▲ DEES, PARK West Like Fiction Doc	Flood	4	4	—	—	—	—	72
▲ DONOVAN, ASON Top Merry Broken Hearts	PWL	20	16	A	A	39	40	20
▲ DOREY, GAIL Ain't Just Another Dream	WEA	7	6	—	—	12	9	90
▲ ELVIS, GEORGE B Howard Big Bubble	RCA	—	6	—	—	8	19	46
▲ ESTERAN, GLODIA Can't Stay Away From You	Epic	7	18	A	A	41	41	7
▲ FINE YOUNG CANNIBALS Cool Thing	Cosmos	15	—	—	—	27	13	—
▲ FISHBONE Me And Yo	Epic	5	12	B	B	—	—	—
▲ FRAZER CHORUS Typical	Virgin	4	—	—	—	15	14	—
▲ FRUZZI International Band	WEA	16	22	A	A	26	26	11
▲ GOOD NEWS Mackenzie The Rubber	Capitol	10	14	B	B	23	26	37
▲ GUNBY HOSES Paradise City	Geffen	15	18	A	A	18	19	6
▲ HALLGAT I'm Time Zone Animals	Animals	6	—	—	—	10	5	—
▲ HERNANDEZ All My Love	Epic	11	14	B	B	30	30	—
▲ HIPWAT My Love	Mercury	—	5	—	—	16	7	46
▲ HOSEY You Could Be Forgiving	EMI	—	—	—	—	21	11	76
▲ HISX Mysterly	CBS	11	6	B	B	27	7	—
▲ JACKSON, MICHAEL Leave Me Alone	Epic	16	—	—	—	29	25	20
▲ JACKSON, MICHAEL Love Another Day	RCA	10	8	B	B	39	35	28
▲ KON KANI Big Top Paradise	Affaires	17	17	A	A	31	30	—
▲ LOVE & MONET Avalon Series	Vivienne	11	13	—	—	20	30	51
▲ MACCOLL, KIRSTY Free World	Foghorn	9	—	—	—	18	11	97
▲ MADONNA Live A Popper	Sire	17	21	A	A	40	41	1
▲ MAZELLE XFM Get To Get You Back	Syncope	7	—	—	—	26	25	29
▲ MCCORMACK I'm Back As Burning	Sparrow	4	16	—	—	19	24	48
▲ NEW CREED Beyond And Beyond	Factory	11	17	A	A	28	23	24
▲ 1927 What's There Think Of You	WEA	4	4	—	—	—	—	—
▲ ONE NATION My Commitment	I.R.S.	4	—	—	—	11	—	—
▲ OBSESSION Boy She's A Mystery To Me	Virgin	15	22	A	A	38	28	38
▲ PAT & KIM Haven't Stopped Dancing Yet	PWL	—	—	—	—	26	14	68
▲ PREFAB SPRING The Golden Call	London	8	13	B	B	18	14	68
▲ REYNOLDS Girls A Barber Jack	Kitchenware	13	20	A	B	19	14	85
▲ ROCKAFORWARD Family Man	CBS	20	16	A	A	31	24	25
▲ ROXETTE The Look	EMI	—	—	—	—	16	14	98
▲ SHARP MINDS This Is Your Love	Virgin	4	—	—	—	17	—	—
▲ SIMPSON, PAUL It's Too Easy Like It Now	WEA	11	8	—	—	31	5	—
▲ SIMPSON, PAUL Adeva Musical Freedom	Cosmo	19	—	—	—	21	20	30
▲ SOLINA SOUL Keep On Moving	London	10	9	—	—	35	28	5
▲ SOUTHSIDE JOHNNY On The Air Tonight	RCA	—	—	—	—	9	19	—
▲ STONE TONY Can't Say This	Ensign	—	—	—	—	11	12	—
▲ SUMMER DONNA This Time It's For Real	Phonogram	16	19	A	A	38	40	3
▲ TAKING OUT What You Do My Mind	Warner Bros	11	9	B	B	33	32	—
▲ TREN JERICHO Mister Goodbye I Love	London	8	—	—	—	35	28	5
▲ THE BEATLES The Beatles	Epic	15	13	B	B	35	32	26
▲ TOOTS Herb To Handle	Manga	5	15	—	—	8	6	92
▲ T'RAU Don't Let The Lonely	Sire	8	13	B	B	35	37	35
▲ TRANSDISNEY YAMP Baby Don't Care	MCA	17	18	A	A	26	22	33
▲ TRAVIS BE BE BEING What Love Comes To Town	Tandem	9	—	—	—	—	—	—
▲ VAN HALEN Live As God	Warner Brothers	15	A	—	—	6	—	—
▲ WALKER JAZZ Feet Like Fire	MCA	8	14	—	—	15	12	63
▲ WILD HEART Breaker, Yip, Breaker, Down	EMI	8	8	—	—	7	6	—
▲ WILDE KIM Live In The Natural Way	MCA	4	13	—	—	8	22	41
▲ WILLIAMS, ALVIN Sleep Talk	Def Jam	10	15	B	B	30	27	17
▲ WILLIAMS, WALTER Dreaming	Capitol	10	—	—	—	—	—	—
▲ WOMACK & WOMACK Celebrate The World 4th Part	Atlantic	6	16	B	B	28	29	27
▲ YELOU Of Course I'm Loving	Mercury	7	—	—	—	19	20	48

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Forsey on 01 387 6611 ext 224. Records are eligible for the grid if they are on the current Radio 1 playlist, or had 4 or more plays on Radio 1 last week. ILLR (10 mins) is a separate section and is not featured on 1 or more current UK playlists (A & B list).

COMPACT DIGITAL AUDIO

1	1 LIKE A PRAYER, Madonna	Sire
2	2 ANYTHING FOR YOU, George Michael & Eric Burdon	Epic
3	3 HOWI I AM, Various (EMI/Virgin/Polystyle)	EMI
4	4 A NEW FLAME, SIMPLY RED	Elektra
5	5 SINGULAR DAY, THE STYLIS CLUB, Various (The Style Council)	Polydor
6	6 SOUTHSIDE JAZZ, Mercury/Phonogram	Mercury
7	7 DON'T RAY AND THE COOKER, Eric Burdon	London
8	8 I'M STUPID, Sean Evans	AMA
9	9 ORIGINAL SOURCEFIRE, Various	Rhythm King
10	10 1984-1989, Labels/Composers	Polydor
11	11 UNFORGETTABLE, Various	EMI
12	12 ARGENT HEART, Various	WEA
13	13 ARGENT HEART, Various	WEA
14	14 1201, Depêche Mode	Mute
15	15 MISTERY GIRL, Key Deluxe	Virgin
16	16 ONCE TO DIE FOR, Various	CBS
17	17 SLEEPY DISCO, Various	Warner Brothers
18	18 POLYDOR, Various	CBS
19	19 THE MAGNETIC 30 LEGENDARY HITS, Various	Polydor
20	20 APPOSITE FOR DESTRUCTION, Gave 'N' Bones	Geffen

Compiled by Geoff for the BPI Music Week and BBC 1988


Crown seals the French connection

by Bob Tyler
CROWN COMMUNICATIONS, the TV and radio group, has bought a controlling interest in the French Radio Network RFM. The deal involves purchasing the 35 per cent held in RFM from its founder Patrick Meyer and investing a further £10m over the next two years to expand and improve the network.
RFM, an adult-oriented station aimed at the 25-39 age group, currently reaches half of the French population through a network of 50 stations that receive their programmes from a satellite. RFM owns 28 of these stations, the others are affiliates. A spokesman for Crown, Brian MacLaurin, says: "We shall be expanding the network to cover more of France, the possibility of extending to other French-speaking parts of Europe is being looked at."
This is the largest move by any UK radio company into Europe. Capital and Red Rose radio have both bought English-speaking radio stations on the Riviera, via Invicta Radio in Kent based in Boulogne last year.

Crown Communications' other radio investments include LBC Radio in London and shareholdings in several local independent stations.



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P H I L I P S A N D D U P O N T O P T I C A L



TOP INDIE

INDIES

NEW

TOP 40 SINGLES

1	3	TOO MANY BROKEN HEARTS	John Dawson	PWL PW510312 JP
2	4	PEOPLE HOLD ON	John Dawson	Abroad Of Our Time CC120718 JP
3	6	FO RATHER JACK	Various	PWL PW510315 JP
4	6	HAVEN'T STOPPED DANCING YET	Various	PWL PW510312 JP
5	5	ROUND AND ROUND	New Order	Fantasy FAC1257 JP
6	7	HEY MUSIC LOVER	Rhythm Kingz RHY120071 10/87	
7	NEW	MONKEYS GO TO HEAVEN	Various	A&R RAC120941 10/87
8	7	EVERYTHING COUNTS [LIVE]	Various	Made In 17 BONG1615 10/87/88
9	10	THIS IS SKA	Big One WY91518 10/87	
10	NEW	BIRDLAND E.P.	Various	Leas LAC121301 10/88
11	3	YODOODO RAT (EP)	Leas	Bhaal B2844 10/87
12	18	COCOON	Various	Umine DO510568 10/87
13	8	A LA VIE, A L'AMOUR	Various	PWL PW510318 JP
14	14	THE REAL LIFE	Competition Of	Decca DWANT131 10/87
15	9	YO! YO! GET FUNKY	Various	Wardrobe DWNT0712 10/87
16	12	REACHIN'	Various	Republic LIC120661 10/87
17	11	JUST A LITTLE MORE	Various	Umine UN012015 10/87
18	15	BLACK IS BLACK	Various	Cap 31 GERT115 10/87
19	20	CRACKERS INTERNATIONAL EP	Various	Made In 12 HUTE 19 10/87/88
20	17	FINE TIME	Various	Big Life BLC116071 10/87
21	23	SPECIALLY FOR YOU	Various	Republic LIC120661 10/87
22	16	UPTIGHT	Various	KIP Communications D200071 10/87
23	19	LET'S GET TOGETHER	Various	Warriors Decca WA12089 10/87
24	14	I'M KIFFIN' (ENGLISH KASTA)	A.C. Dubs	Misc Of Life LHO71034 10/87
25	25	CAN'T BE SURE	Various	Rough Trade RT110128 10/87
26	21	RAIN, STEAM AND SPEED	Various	Shirone SH01674 10/87
27	22	MADE OF STONE	Various	Shirone SH01674 10/87
28	NEW	COMIN' CORRECT	Various	Cap 31 YK061 10/87
29	28	I'M INTO SOMETHING GOOD	Various	Republic LIC120661 10/87
30	27	PROMISED LAND	Various	Cap 31 YK061 10/87
31	11	YOU'RE GONNA MISS ME	Various	Cap 31 YK061 10/87
32	26	NUIT DE FOLIE	Various	PWL Confined PW11111 10/87
33	19	GET ON THE DANCE FLOOR	Various	Supernatural SUP110131 10/87
34	NEW	A MI MANERA (MY WAY)	Various	Alb LTA101101 10/87
35	24	W/IN 'HOUSIN'	Various	Shirone SH01674 10/87
36	16	WALK ON	Various	Three Stripe SAM1114 10/87
37	32	FINE TIME	Various	Various FAC1257 JP
38	NEW	NATURE THING	Various	Various FAC1257 JP
39	30	NEVER STOP	Various	Red Rhino Europe RRE12011 10/87
40	33	SPEND THE NIGHT	Various	Decca DWANT131 10/87

by Dave Henderson

AS MENTIONED last week, **The Great Leap Forward** had an excellent showing on the Communications Unique label through Revolver and the Cartel. The group have developed into a fine, lean, commercially-melodic quartet with some political sloganeering and some infectious melody lines. Also in town is the album for a week, it can assure you that **The Great Leap Forward** are destined for greater things. Also in town and doing very fine are New York band **They Might Be Giants** who played their last UK date for a while on April 1, to leave lingering memory, they've pulled a track from their latest Lincoln album on One Little Indian and that's out on a 12-inch. Ana Ng is available through Nine Mile and the Cartel. **Shelleyan Orphan** who played their last UK date for a while on April 1, to leave lingering memory, they've pulled a track from their latest Lincoln album on One Little Indian and that's out on a 12-inch.

ONE THOUSAND **Violins** play several dates through April and have a new single released on Immaculate through Pacific. If Only Words... is certainly their most pronounced musical effort to date and may even stir an amount of radio interest. Also from Immaculate, **Wowl** release **Hellhouse**, a grinding 12-inch dance track with a thrilling female vocal lead. **Wowl** will be surfacing at a number of club PAs through the next month. The **Besleyke** label is releasing its entire back catalogue, a mere 30 titles, on CD. The first batch of these include several classic **Jannabi** releases, including **One Boy in Your Life**, **Live Rock 'n' Roll** with **Jonathan Richman** And **The Modern Lovers**, **The Modern Lovers**. There'll also be a couple of albums from **Greg Kihn**, **Khihnsriya** and **Khihnsriya**.

THE BGP label through PRT, has three new album releases. Firstly, there's a cover of the Modern Lovers, **Volume One**, featuring **Sergio Mendosa** and **Camonnahl Ardito** among others, a poetry reading set from **Kenneth Rexroth** and **Lawrence Ferlinghetti** called **Poetry Readings In The Cellar** and a third in the series of **Acid Jazz** compilations with tracks from **Funk Inc** and **Ivan "Boogaloo Joe" Jones** among others.



SHELLEYAN ORPHAN: returning to the fray with *Century Flower*

Pinnacle. Simply titled **The Stone Roses** if features the band's own brand of post-acid pop music. Also from Pinnacle, **The Mean They Couldn't Hang** release their fourth album with embarking on a north-wide UK tour. Titled **Silvertones** is preceded by a new single, **Rain, Steam And Speed** which is already receiving radio play and chart action.

THE SUBWAY label has licensed **The Sex Clark Pevs** **Shrum** And **Drum** album through Revolver and the Cartel in an attempt to prove that post doesn't have to be pompous and predictable. Also from Revolver, a CD release version of **Tekno Acid Beat**, a compilation of underground dance music on the USA label, through Revolver, and that comes in the guise of a compilation called **21 Quotermakers** and features such distinctive dancefloor artists as **Panlow**, **the Bootnigs**, **Rinf**, **Heavenly Bodies**, **Acid Angels** and **World Domination Enterprises**. It's available as a CD package or a double 12-inch set.

SOUTHERN RECORD Distribution releases four new items of interest, in the project. The simply named **US outfit**, **My Life With The Thrill Kill Kult** release an album/CD called **I See God Spirits**. I See God Spirits, while veteran industrial trio **Controlled Bleeding**, from New York, have an EP called **Songs From The Grinding Wall**.

THE BEECHWOOD label continues to release the best of its independent and volume six of its Indie Top 20 series is called **The Pride Of The Independents** and displays a more forthright and appealing collection, available on album, cassette and CD, with featured artists including **Loop** with **Block Sun**, **Sulicide** with **Ran**, **James Taylor Quartet** with **Blow Up**, **Revolution** with **Revolution**, **Shannon vs Bam Bam** with **Transcendental**, **The Wedding Present**, **Wolf In A Suit**, **Front 242**, **Screaming Trees**, **Beaverhead** and **Inspiral Carpets**. The Inter Medial label from Newcastle releases its first seven-inch track **It's Break** by **Die Decides** and that will be followed in

the nearness of time by a 12-inch version of the disc. Both are available through Fast Forward and the Cartel, while **The Milltown Brothers** have a single and three-inch CD version of their Coming From The Mill 1989 in Big Round Records through Pinnacle.

THERE'S MUCH also surrounding the latest release on the Three Stripe label, the very young looking **Tre Funk** release **Break The Beat**, through Revolver and the Cartel and has already been featured in the trailer end of the music press. A hardcore rhythm they produce too. **Jeonette** releases a new single, **Bad Johnny** on the Survival label through Backs and the Cartel, that's on seven and 12-inch, while **Back Revolver**, **The Feedback** release **The Winter** on Subway in seven-inch format only.

EASTERHOUSE'S WAITING For the Redbird album is finally out in both album and CD form on Rough Trade through the Cartel, and lead Easter, **Andy Perry** seems to be reaping some good response on the project from the States. Old rock legend **Ray Harper** has some live archive material released under the title **Flashes From The Archives Of Flashes**, released in album, cassette and CD format and already causing some consternation through the cover shot of a semi-naked Harper in "action" pose. Already, **Folk Roots** magazine has refused to run an ad featuring the pose claiming, for reason that Prince did it first". Well, how about that! Also scheduled from **Awonensis** is **Michael Noonan's** **The New Sheriff**, featuring a side of new recordings and a side of his greatest hits, including a seven-inch version of **Rio**.

BEST OF the current crop includes the **choreo De Soul** album, **Three Feet High And Rising** on **Big Life**, the debut album from **S'Express**, **Original Soundtracks** on **Rhythm King**, **Blow's** **Yesterday, Today, Tomorrow, Forever** on **Contemporary Pinnacle**, **Base Of Arachnoid**, **New Order**. Another Sunset album on **Avantastic** through **API** and the second volume of **Unicorn** artists including **Loop** with **Block Sun**, **Sulicide** with **Ran**, **James Taylor Quartet** with **Blow Up**, **Revolution** with **Revolution**, **Shannon vs Bam Bam** with **Transcendental**, **The Wedding Present**, **Wolf In A Suit**, **Front 242**, **Screaming Trees**, **Beaverhead** and **Inspiral Carpets**. The Inter Medial label from Newcastle releases its first seven-inch track **It's Break** by **Die Decides** and that will be followed in

TOP 20 ALBUMS

1	NEW	ORIGINAL SOUNDTRACK	Various	Rhythm King RHY120071 10/87
2	1	101	Various	Cap 31 YK061 10/87
3	3	TECHNIQUE	Various	Misc Of Life LHO71034 10/87
4	4	THE INNOCENTS	Various	Fantasy FAC1257 JP
5	2	3 FEET HIGH AND RISING	Various	Big Life BLC116071 10/87
6	3	KYLE	Various	PWL PW510312 JP
7	5	18 WANTED	Various	Big Life BLC116071 10/87
8	7	THE CIRCUS	Various	Misc Of Life LHO71034 10/87
9	NEW	ONE MAN CLAPPING	Various	Cap 31 YK061 10/87
10	9	WORLDLAND	Various	Cap 31 YK061 10/87
11	13	SUBSTANCE	Various	Fantasy FAC1257 JP
12	8	A CHANGE IN THE WEATHER	Various	Special Delivery SPD10121 10/87
13	5	ATLANTIC REALM	Various	B&C BHC12711 10/87
14	4	THE TEXAS CAMPFIRE TAPES	Various	Cooling Tail COO1061 10/87
15	NEW	HOT LEMONADE	Various	Bhaal B111 10/87
16	3	THE TRINITY SESSION	Various	Cooling Tail COO1061 10/87
17	6	THE BEST OF ELVIS COSTELLO	Various	Decca DWANT131 10/87
18	7	UPFRONT '89	Various	PWL PW510312 JP
19	11	PLAYING WITH FIRE	Various	Big Life BLC116071 10/87
20	NEW	SMITZELZ BUGMUFF	Various	Other House OTH101 10/87

The Cure



May 1979



Feb 1980



April 1980



April 1981



May 1982



Dec 1983



May 1984



Oct 1984



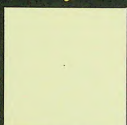
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Fiction

Promo culture

Karen Faux on the dance music video

THE FASCINATING thing about music video is that in years to come it will provide a succinct historical picture of how music has related to fashion and culture in general. This documentary view is particularly true of the dance promo which, as a comparatively new phenomenon, has emerged with the music from street level.

In the past 18 months a new breed of innovative production companies have had impact with dance projects and despite an increasingly competitive environment, most feel that to be small and independent is highly desirable. Lyn Champion and Graham Proudlove, who form Pressure, believe that the small is beautiful ethically parallels the way independent labels have invaded the charts, while over at Pankino Productions the altruistic aim is to act as a focus for writers, performers and artists who share its preoccupations.

Champion and Proudlove launched Pressure just over a year ago when there was a lack of perception about the music that was happening in the clubs. In the past year the partnership has been extremely successful, chalking up chart climbing videos for

Beatmasters & Cookie Crew, S'Xpress, Brass Construction and Wee Papa Girl Rappers, among others.

Champion, who has worked as a producer on both pirate radio and at Radio One, says: "From the beginning we decided that the videos had to convey the energy and the culture that went with the music. Although when we started there was a lot going on in the clubs, the music hadn't made it into the charts and therefore hadn't gained TV exposure. Since then the situation has changed with major record companies and Radio One getting behind the music."

Champion stresses that because the music and the look changes so swiftly, it is imperative that all the visual details are correct. She says: "The S'Xpress imagery is more or less irrelevant now. In their videos they were reflecting the Seventies revival with the clothes and light techniques of the era."

Although dance has benefited from a street cred image — and budgets to go with it — Champion is realistic about the extent to which production costs can be cut if a producer wants to sustain a professional image. "Ideally, I'd like to offset small budget jobs with big ones because British product needs encouragement," she says.

As dance has become increasingly eclectic so its visual parameters have expanded. For



example, in the Garden Of Eden's eponymous video, exotic Eastern elements combine with acid freneticism to produce a memorable promo.

Marek Budzynski at Pankino — who directed D Mob's We Call It Acid — believes that dance music has reached a plateau, while colleague Martin Jones highlights that the video he recently directed for Ten City's That's The Way Love Is reflects a move away from the defined acid house style.

"Most directors encourage input from artists, but usually artists know what they don't want rather than what they do," Jones says. "An initial meeting takes place to ensure that you're on the right wavelength, but the track itself usually dictates the direction. The director's role tends to be interpretive more than anything else."

Producer Fiona Stylianou at Papato is used to working with artists' ideas, aiming to give them the best production value for their money. "Artists tend to have more control with dance music because

record companies give them a freer rein."

Papato — which evolved from Rhythm King — has a showreel featuring videos for Bomb The Boss, S'Xpress and a Channel Four documentary called Club Culture. Stylianou says: "The C4 programme was put together on a small budget, incorporating new talent. We brought in director Jamie Rose who has run clubs and been in bands. It took us two months to produce and many of the records were just breaking when it came out."

Stylianou adds: "Because budgets are usually tight it can be difficult to do something new and memorable. Turnaround times have to be quick as videos are usually only made as soon as the record begins to shift." Lyn Champion corroborates that often record companies wait for the chart positions on Sunday and then ring up to commission a video on Monday morning.

MTV's Nick Wickham, who directs a weekly one-hour music re-



PANKINO PRODUCTIONS (left) and Pressure Productions (above): innovation with impact

view programme that extensively features videos, says: "Pressure reflected the distinct acid house style at the beginning, when there was no record company money behind it. Now there's more money around and that style is still being mimicked to a certain extent."

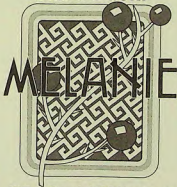
Wickham believes that within dance visuals there is room for the development of ideas rather than a necessity to come up with brand new ones all the time. He points to Papato's video for S'Xpress Super Fly Guy which echoed scenes from cult Seventies movie.

In addition to Expo, MTV programmes Yo and Funk provide exposure for rap and funk music videos respectively and Wickham believes there is a degree of growth in promo work — but it is countered by record companies being more careful about how much they spend on their promos.

Lyn Champion believes that as more radio stations gain licences there will be a heightened awareness of dance music, stimulating the visual possibilities.



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3	3	A NEW FLAME ★ CD	10w	WY 242
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4	4	DON'T BE CRUEL ● CD	10w	MCJ 215
		Bobby Brown		
5	6	SINGULAR ADVENTURES OF THE STYLE COUNCIL ● CD	10w	TCY 1
		Style Council		
6	5	ORIGINAL SOUNDTRACK ○ CD	10w	18TU 8
		ST Express		
7	7	SOUTHSIDE ● CD	10w	18TU 8
		Tea Set		
8	14	APPETITE FOR DESTRUCTION ● CD	10w	18TU 8
		Guns 'N' Roses		
9	13	THE RAW AND THE COOKED ● CD	10w	18TU 8
		Fine Young Cannibals		
10	8	STOP! ● CD	10w	18TU 8
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11	9	ANCIENT HEART ★ CD	10w	18TU 8
		Tania Tavaroz		
12	10	BAD ★★★★★★ CD	10w	18TU 8
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37	35	RATTLE AND HUM ★★ CD	10w	U 72
		U2		
38	30	MONEY FOR NOTHING ★★ CD	10w	18TU 8
		Dire Straits		
39	46	3 FEET HIGH AND RISING CD	10w	18TU 8
		De La Soul		
40	33	OPEN UP AND SAY ... AAH! ○ CD	10w	18TU 8
		Poison		
41	36	NEW LIGHT THROUGH OLD WINDOWS ★★ CD	10w	18TU 8
		Chris Rea		
42	33	TRACY CHARMAN ★★ CD	10w	18TU 8
		Troy Chatwin		
43	41	JULIA FORDHAM ● CD	10w	18TU 8
		Julia Fordham		
44	65	EVERYTHING ○ CD	10w	18TU 8
		Benji		
45	47	RAW CD	10w	18TU 8
		Alyson Williams		
46	43	THE FIRST OF A MILLION KISSES ★ CD	10w	18TU 8
		Freightliner Attractions		
47	49	G 'N' R LIES ... ○ CD	10w	18TU 8
		Guns 'N' Roses		
48	42	HOLD ME IN YOUR ARMS ★ CD	10w	18TU 8
		Rick Astley		
49	50	THE ULTIMATE COLLECTION ★★ CD	10w	18TU 8
		Byron Ferry/Roxy Music		
50	48	FOUNDATION CD	10w	18TU 8
		Ten City		
51	53	INTROSPECTIVE ★★ CD	10w	18TU 8
		Pat Sharp Boys		
52	HE	POP ART ● CD	10w	18TU 8
		Television Vamp		
53	45	LIVING YEARS ● CD	10w	18TU 8
		Mike & The Mechanics		

Dave Laing, Selina Webb and Philip Watson cast an eye over the eight acts featured on MW's special CD sampler

SKIN GAMES: Where The Wild Things Are (Epic). Less sexy than they sound, Skin Games are named after a Dylan Thomas short story, though they claim they are, in some ways, "a very erotic band" playing music which aims to combine passion with intelligent, thought-provoking lyrics. Formed when vocalist Wendy Page met bassist Jim Marr at Warwick University, the incipient Skin Games gigged in the Coventry area for a couple of years before setting up in a "squid" in Boxton square. London brought them guitarist Jonny Willet and a deal with Epic: Their debut album is due in July.



BLISS: A hint of gospel, a touch of blues and Rachel Morris's reflective vocal

BLISS: I Walk Alone (EMI). A hint of gospel, a shade of blues and the reflective vocal of Rachel Morris combine on Bliss's debut single for Parlophone. Arriving at the label via two well-received independent singles, TV appearances and a Janice Long session, the Casewy-formed band have spent the last year preparing their Hugh Jones-produced debut album — released last month — and working hard on



SKIN GAMES: with band and song titles derived from Dylan Thomas and Oliver Knussen's children's opera — culture vultures of pop?

the live circuit. Support slots for Roachford and Hue And Cry have been filled in addition to their own headline shows across the UK.

ARTHUR—BAKER AND THE BACKBEAT DISCIPLES: Talk It Over (A&M Records). With a musical ear that's as hip to the street as that of a seasoned New York cop, producer/mixer/composer Arthur Baker has spent the last decade working with such diverse talents as New Order, Bob Dylan, Bruce Springsteen and Neneh Cherry. His latest project, the AB And The Backbeat Disciples LP on A&M/Brecoval, is a collaboration with some of New York's best-known musicians and vocalists including Tony Valentine, John Warren and "Mac" Quayle Junior, plus guest contributions from Jimmy Somerville, Martin Fry, Andy McCluskey and Shirley Lewis.



GAVIN FRIDAY And the (enigmatic) Man Seazer: Island goes to Ireland.

GAVIN FRIDAY AND THE MAN SEEZER: Each Man Kills The Thing He Loves (Island). A debut single on Island from Irish vocalist Gavin Friday, former singer with cult Dublin band Virgin Prunes — a group who started out playing alongside U2, but whose direction took them more along the path of noisy performance art music than global rock mega-stardom. Gavin Friday continues the legacy with a lively, fairground-tinged solo featuring emphatic theatrical vocals reminiscent of an early Bowie or Ferry and words courtesy of Oscar Wilde. Friday is accompanied by the rhythmic piano work of Maurice Roycroft (the enigmatic Man



JOHNNY DIESEL injects some Sixties influences with this double A-side

Seazer) and the guitar and cello work of New York jazz avantists Phil Frisell and Hank Roberts. Already out in Ireland, the single is from an album of the same name due for a UK release on April 17 and produced by Hal Willner.

JOHNNY DIESEL AND THE INJECTORS: Parisienne Hotel/Don't Need Love (Chrysalis). Yet another rock band from Australia, this four-piece has clocked up over 500 live appearances throughout that country in the last three years. Twenty-two-year-old singer/guitarist Johnny Diesel was born in the US, the youngest of seven children of a jazz/blues sax player. "I always listened to my older brothers' and sisters' records," he says. "In the late Sixties it was Credence Clearwater Revival, The Beatles and Motown." The mix of influences is evident on the Injectors' self-titled debut album for Chrysalis. Produced by Terry Manning, whose credits include ZZ Top and Joe Cocker, it finds the band switching easily from rock to blues and back again. The group are due to bring their live show to London later this month.



CARL MARSH: Moorish melody meets rock guitar meets dance rhythm

CARL MARSH: Here Comes The Crush (Polydor). A debut solo single from Carl Marsh, former singer/writer with the critically and commercially successful Chamberlain — a band he left three years ago. This solidly danceable track built around a Moorish melody has a scorching rock guitar solo and an eerie, exploratory intro laden with synth swirls, feedback and drum rolls. Co-written with Lu Edmonds of Pili fame, the single is released on April 17 and is featured on a debut album due to appear early summer. The band includes Mike Cozzi on guitar, Steve

Graetham on bass, plus keyboardist Martin Lister and drummer Jim Kimberley.



PIERCE TURNER: 'gin-soaked Faithful' or just 'stretched out' — his vocals are always distinctive

PIERCE TURNER: Have You Looked At The Sun (Lotely) (Beggars Banquet). Songwriter and singer Turner is an Irishman from New York where he settled in the late Seventies. In 1980 he formed the Major Thinkers which scored a local hit with Avenue B. By 1985 he was working on a solo album with electronic composer Philip Glass. The result was the critically acclaimed It's Only A Long Way Across. The track chosen for this Music Week CD comes from the second Pierce Turner album, The Sky And The Ground. The songs are inspired equally by memories of Wexford and by contemporary life on the Lower East Side. They all feature Turner's distinctive vocal. Described by one critic as "like Marianne Faithfull at her most gin-soaked" Pierce Turner's own phrase for his singing is "very stretched out".

LOVE TRAIN: The Way Of All Flesh (Siren). This is Lovetrain's second single on Siren — a follow-up to last October's opener, Lighten Up. The band is fronted by Janjo and Robin Key on vocals and guitars respectively, a dynamic duo who have worked with indie groups such as the Art Objects and the Blue Aeroplanes. The Way Of All Flesh is a catchy, highly proficient slice of mid-tempo pop-rock building to a neat climax. The band is augmented by Greg Brightwell on keyboards, Paul Hennessy on bass and Paul Morgan on drums — a five-piece currently planning a UK tour.

Wild west

"YOU'VE BEEN the quietest audience we've ever had," said Margo Timmins as the **Cowboy Junkies** left the **Queen Elizabeth Hall** stage. "Thanks a lot." It is still unsure if the gratitude was genuine but The Cowboy Junkies seemed to thrive on the ghostly hush that greeted this first British show since their media defecation.

There is a studied mellowness about everything they do — Timmins folds her arms and sings in that delightful husky whisper as the band nod and murmur so eloquently behind her. The dim lights, the drooped heads — if they were any more laid back they'd be laid out.

The Cowboy Junkies invoke the spirit of American folk — its spectral howl of the blues blowing through the telegraph wires of sweet country. They get away with covering songs like Lou Reed's Sweet Jane because they all become part of one great cycle of everything that's mean, lonely and low-down. Hopefully there are more surprises in store before it all gets too tasterful, but for now Cowboy Junkies are a blissfully rootsy addition to the CD generation.

MATTHEW COLE

Intensity in Ten City

AFTER LAST year's tantalising **Pas** from **Kym Mazelle and Ten City**, expectations were running high for their return visit: this time they were leaving the backing tapes of home and bringing over a full band — a first for house music. It was no surprise the **Town and Country Club** was packed for their first London concert.

There is no disputing the quality of Kym Mazelle's voice, but her extended set revealed some weaknesses in her material. The momentum was lost when the previewed songs such as Never In A Million Years and Lost In A Jungle were



COWBOY JUNKIES: laid back, not laid

plain dull, although things improved with *Treat Me Right*. However, it was not until she reached the familiar territory of Useless that she really came into her own.

Having a live band was definitely preferable to using tapes, but the musicians could have been more restrained in places: dodgy heavy metal guitar solos and even worse Mark King-style bass workouts have nothing to do with house music. Kym Mazelle was joined by the Blow Monkeys' Dr Robert for the encore of *Wait*; the duet underlined the strength of her voice as she effortlessly outclassed his brief effort.

Ten City's performance was much more consistent and succeeded in getting everybody dancing. Byron Stingily helped prove the theory that the quality of a soul singer's voice is inversely proportional to his dress sense, appearing on stage in a romper suit that made him look like a cross between Andy Panda and Bonanoma, and the lifted the audience with his distinctive vocal swoops and wonderful screams.

Ten City made the most of having a live band by rearranging several of their songs. Suspicion was given the dance treatment. One Kiss was taken into P-Funk territory and Right Back To You was shifted up a gear.

They can be forgiven for including a drum solo, seeing as it was performed by Earl Young, the drummer behind countless Philadelphia classics. The only criticism of their set was it was over far too soon: there were no new songs and they did not even cover all of their LP. The audience was left calling for another encore long after the house lights were switched on.

ANDY BEEVERS

Musical Chairs

THE CHAIRS sounded like Elvis Costello might have if he'd had Jimi Hendrix as guitar tutor, mixing funky Hammond organ with brusquely breathy guitars and true life harmonies. Much more solid than any of their records suggest, they open up an exciting new chapter in our wonderful world of Eighties guitar pop and prove that who's bad on vinyl can often

transmute on stage.

Soul Asylum continued the evening of pleasant surprises. At their punkiest they reflected our very own Senseless Things, taking pogo punnelling melodies and straining vocals, and the sledgehammering them into sugar sweet frothing.

Layers of sparklingly raucous harmonies enveloped epicus widdly hand clapping life stories. Similarities to the oft mentioned Husker Du lie mainly in the inability to sustain this high level of quality and scoldy there's a great deal of unimaginative hardcore guitar and self-indulgent Nashville rambling. However, unlike Husker Du, it's two thirds cool and one third foul and generally this traveling preacher man of a punk rock band dealt out fire and brimstone to the unbelievers in the **T and C 2** crowd, seeking out pogans for the scorching. But it's not quite there yet and the melodic hardcore crown has many mighty contenders both sides of the water. Soul Asylum are one third of the UK's top heavy-weight title.

IAN WATSON

C'est la danse

BY the time the 10 members of **Los Negresses Vertes** strolled on stage in the small hours of Sunday morning at Paris's **Rex Club** the adjoining cinemas had long since fallen quiet, and the show's day-long pluggina on the city's new independent radio station **Oui FM** had paid off, with a full, expectant crowd surging forward the moment the accordion took up its tune.

Swiftly launching into a riotous routine of powerful, acoustic songs, Les Negresses mixed a heady brew of Arabian, Spanish, French and occasionally Anglo-American influences into a delightful and infectious irresistible party-time cocktail.

Despite this melange of musical elements (shaped by a collective background that spans the back streets of Paris, the fishing boats of the Mediterranean and the circus) the feel of the whole remained strikingly French, and all the more captivating for that.

Lyrics rich in humour and slang

remained doubly out of reach on the night as the singer roared Joe Jackson into a faulty microphone. But the electric command of all those on stage and the sheer diversity of what was going on, as members swapped instruments, sheets and placards, came out the set, built a rapport that spilled out inevitably into the audience. And it didn't take an O level in French to feel the aggression in songs such as **La Danse Des Negresses**, to see the funny side of life in **Zabi La Mouché**, or be caught up in the sheer joy of **Volia L'été**, all of which weave their spell on the band's forthcoming UK album release **Maix**.

DAVID ROBERTS

Down to Eartha

IT IS amazing that a couple of hi-NRG hi singles and a brief, but show-stopping appearance in a West End hit musical can do for a fledgling career. Little more than two years ago **Eartha Kitt's** appearances in the UK were largely confined to north of England cabaret venues, and this review recalls seeing her at **Lewisham Concert Hall** her recent appearance to the centre of London.

This is not to decry her vast talent which has often put her head and shoulders above many of her peers... it is good to see Eartha Kitt back in the limelight with her own one-woman show running for three weeks at the **Shaftesbury Theatre**, recent home to Stephen Sondheim's **Follies**, the musical which helped rekindle her star.

Orson Welles once described her as "the most exciting woman I know" and certainly Eartha Kitt, who first came to star in the musical revue **New Faces of '52**, has an almost indefinable magic. Her new show encapsulates all of the spirit, charm and sheer sex appeal that have helped her create a unique niche for herself in showbusiness.

I was just an Old-Fashioned Girl

(sung from a chair-tongue suspended above the stage), **C'est Si Bon**, an Englishman Needs Time and Love for Sale are all reminders of her early recording career for RCA. "But you made me wait until I was in my fifties before I got a gold record," she told the audience before embarking on a sizzling version of her hi-NRG hit **Where Is My Man?**

Her performance was well balanced, changing swiftly from tear-jerkers to high camp numbers which brought down the house. The highlight of the evening was her version of Sondheim's **I'm Still Here** which along with **I Will Survive** was a defiant anthem to anyone who would dare challenge otherwise. And her new **BMG** single **My Discarded Men** - recorded with Steve Bronski - could well give her a welcome return to the charts.

CHRIS WHITE

Toll de force

OHIO BAND **The Toll** have attracted enthusiastic response of late, at press level at least, with their **Price Of Progress** debut album, and it's not difficult to see why. Though the **100** club had a disappointing run-out for the band's first gig outside the US, The Toll nonetheless set about their duty in totally committed fashion.

Combining the aggressive spirit of the Clash, the outspoken approach of U2, and with lead vocalist and chief lyricist **John Toller** resembling Jim Morrison in manner and method, The Toll try hard to create an atmosphere of spontaneity. And it's their ability to succeed in this successfully that is the hallmark of the band on stage.

The opening **Word Of Honour** and **Soldier's Room**, the former a dirty and nasty blast of power, initially entice you into the world of The Toll. But tall capture finally comes when **Circone** launches into **Living In The Valley Of Pain** and **Arno-41-Box**, both songs being 10-minute-plus vehicles for the vocalist's impulsive narratives, leading the band down new paths into unknown territory.

It's these songs that form the core of the set and quite simply, they demand a response. With shorter songs doing nothing to dilute the band's intensity, The Toll on stage are a potent force, and it's one that threatens to lose control. This was just warning.

KIRK BLOWS

Bloomin' marvellous

THE VARIED spread of metal fans spilling out of the **Hammersmith Odeon** - with the young curious sprocket outnumbered by the dishevelled veterans - was 100 per cent behind **Devines American** legends **Bleed Oyster Cult's** first London show in four years. Proving to be another of rock's ever-ready come to star, their original rhythm section of brothers **Albert** and **Joe Bouchard**, **BOC** breathed with equal amounts of their metallic finesse and brutality into

The two young recruits have if anything helped shift **BOC** away from the murderously lean clout of old toward a smoother, mainstream life-off. But while they aren't thrashers, reflected by the unsmoothing crowd, a great slice of those mercilessly pummelled riffs of old such as **The Red And The Black** still recall **Metallica** more than anyone. These songs would dinosaurs, not impersonate them.

With **Eric Bloom** ever the denim-and-leather-clad frontman, and guitarist **Bud Dharma** still his wickedly razor-sharp, playful self, **BOC's** epic, satirical licks of rock and ritual such as **Cities On Flame** were near classic reprints.

It was a night to remember where the real **Cult** are.

MARTIN ASTON

Head shot

TACKHEAD TOOK THE **Town & Country** by storm. Expecting the hardest in hip hop, we got this and much more.

Tackhead have moved in a new direction, and the choice is excellent. The original crew of **Adon Sherwood**, **Doug Wimblish**, **Skip McDonald** and **Keith LeBlanc** have been joined by ex-Peachboys singer **Bernard Fowler**; the result a dynamic, a glorious mix of hip hop, soul, funk and metal guitar enriched by Fowler's wonderful soulful voice.

As musicians they're unparalleled. As a rhythm section they're a dream; the bass is manipulated as though it were a variety of instruments, kept steady by a virtuoso set of hip hop drumming by **LeBlanc**; a further hardness added by some of the finest metal guitar solos ever performed.

Tackhead's move away from sparse hip hop toward a hip hop/soul crossover is mastery, the result must be destined for the top 40. Superb live, and on record, they richly deserve chart success.

SARAH DAVIS



ELTON JOHN: swanky

Our Elton's electric

ELTON JOHN is a remarkably resilient character.

A mere fraction of his highly-publicized woe over the last couple of years would have finished the career of a lesser man. But Elton has recovered his confidence and bounced back with his biggest tour - and a determination to conquer the world all over again.

He started his year-long trek at the **Purey Stadium** in Paris, on top form. Sporting freshly bleached blond hair, an Indian-style Nehru hat and swanky Italian designer outfit, the veteran showman cut a distinctive and idiosyncratic figure as he took to the stage.

But when Elton opened his mouth and launched into the first number, 60 Years On, any worries about the quality of his performance vanished instantly. The crowd of 18,000 was in his power and all he had to do was play.

With superbly delivered classics like **Sorry Seems To Be The Hardest Word** and **Sand Song** - So Much, you didn't have to be young, female and French to feel deeply moved. Elton's voice sounded so rich and expressive everything else simply fell into place.

The electric keyboard Elton now favours over a grand piano fitted in his eight-strong band was first class - and the lighting show was impressive.

Though perhaps that's not what he was thinking two nights on as he collapsed on stage, hit by heat exhaustion. But then, days a little mishap like that is nothing to a great survivor like Elton.

CHRIS WILSON



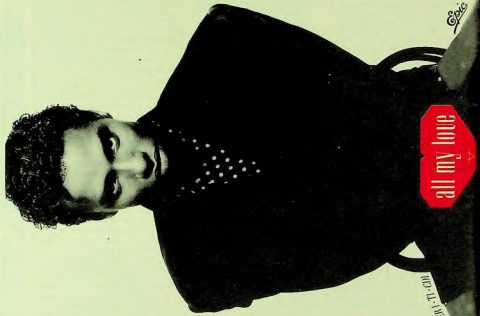


MUSIC WEEK



Compiled by Gallup for the BR1 Music Week and BBC based on a sample of 4500 music enthusiasts, incorporating 7-12" Cassettes & CD single sales.

1	LIKE A PRAYER ○	THE B-112 POPS	Sire W 73307 (W)
2	TOO MANY BROKEN HEARTS ●	THE B-112 POPS	PMI PW107 22 (F)
3	STRAIGHT UP	THE B-112 POPS	Sire/Virgin SM107 111 (E)
4	THIS TIME I KNOW IT'S FOR REAL ○	WARRIOR BROTHERS W 77807 (W)	
5	ETERNAL FLAME	CSIS BANGS101 5 (C)	
6	KEEP ON MOVIN'	100% VIRG TMX123 123 (E)	
7	PARADISE CITY	THE B-112 POPS	Geffin/Geffin 75 50 (W)
8	I BEG YOUR PARDON	THE B-112 POPS	America & 89807 (W)
9	I HAVEN'T STOPPED DANCING - YET	THE B-112 POPS	PMI PW107 23 (F)
10	I'D RATHER JACK	THE B-112 POPS	PMI PW107 25 (F)
11	INTERNATIONAL RESCUE	WGA WZ34071 (W)	
12	PEOPLE HOLD ON	Always On Our Time CD10 371 (J&T)	
13	DON'T BE CRUEL	THE B-112 POPS	MCA MCA107 119 (F)
14	AMERICANOS	THE B-112 POPS	MCA MCA107 122 (F)
15	FIRE WOMAN	EGGENT BANG107 BEG 22871 (W)	
16	BABY I DON'T CARE	THE B-112 POPS	MCA TW107 15 (F)
17	CAN'T STAY AWAY FROM YOU	EPIC 651444 7 (E) 651444 8 (C)	
18	THE BEAT(EN) GENERATION	EPIC EMU107 8 (C)	
19	IF YOU DON'T KNOW ME BY NOW	EPIC EMU107 9 (C)	
20	SLEEP TALK	DEL JAM 65465 7 (E) 65466 8 (C)	
21	MISTIFY	THE B-112 POPS	Mercury NMS 1312 (F)
22	CAN YOU KEEP A SECRET? (89 Mix)	THE B-112 POPS	Mercury NMS 1329 1 (F)



41	I DON'T WANT A LOVER	MERCURY PHOSPHORUM TEX 112 (F)	
42	REQUIEM	TELER WGA 72 34571 (W)	
43	CELEBRATE THE WORLD	4th + 8th WFLM 1278W 125 (F)	
44	BEDS ARE BURNING	SPIRIT CSIS OUL107 3 (C)	
45	ONLY THE MOMENT	PARADISE PH 4403 (12" FF 4) 463 (BMG)	
46	PLEASE DON'T BE SCARED	ACTIVE 112186 (12" 4) 2186 (BMG)	
47	BELEAST CHILD ○	VERGIL SAK107 3 (E)	
48	PLANET E	POPULAR PCA 18 4403 (12" FF 4) 463 (BMG)	
49	WITH EVERY HEARTBEAT	TERRA PCA 18 4292 (12" FF 4) 294 (BMG)	
50	THIS IS YOUR LIFE	TEA PA 4395 (12" FF 4) 395 (BMG)	
51	EVERY ROSE HAS ITS THORN	ENGINE/CAPITAL 112 (C) 520 (E)	
52	LOVE IN THE NATURAL WAY	MCA MCA107 11 (F)	
53	DON'T WALK AWAY (Remix)	A&M AMY 145 (F)	
54	THE RATTLER	CAPITAL 112 (C) 522 (E)	
55	REAL LOVE	MCA MCA107 12 (F)	
56	JOCELYN SQUARE	FANTASY/PHOSPHORUM MONEY 712 (F)	
57	LET'S GO ROUND THERE	EPIC 651020 1 (C)	
58	LIVE PRINCES DO	FOOD FMI 112 (FOOD 1) (E)	
59	ME MYSELF AND I	Big Life/Tommy BEL107 10 (W)	
60	YOU ON MY MIND	FANTASY/PHOSPHORUM SWING 412 (F)	
61	NOTHING HAS BEEN PROVED	Parlophone 12 (E) 4207 (E)	
62	MY PREROGATIVE	MCA MCA107 1299 1 (F)	

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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.

Masterfile builds... month by month, into a complete directory of the year's releases, all fully cross-referenced and indexed. Want to know the name of the album when you only know the name of one track?... look it up in Masterfile... it'll tell you the album name, the release date, the catalogue number, what format it's available in and what other tracks are on it... even if it's a compilation.

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 - ★ Album tracks in alphabetical order
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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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ers are still very necessary to the songwriter:

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How well are publishers treating writers in young bands? Louise Porter, and her co-writer Matthew, wrote two singles for EMI before forming Lovebase. Now recording under a production deal while seeking another publishing con-

is they've become impotent" but on "I" got added to make the word 'important!' But my view still stands.

"Yes, they all try very hard, but basically they haven't got the clout. They're hard-working people, but they don't have the resources for cover writers. I have Michael Ball at number two at the moment. If that had been written 10 years ago it would have had about 30 covers by now. There are few singers today who don't write songs. So you find yourself working with producers, working with people who are very technical."

Greenaway, a former Ivor Novello award winner, also cites music videos and record company attitudes as factors in the declining



LOUISE PORTER of Lovebase: "The market isn't as big as it was"

popularity of covers: "Now there are not many covers performers in the UK. Writers are basically performers. Videos have changed things - a good video is as important as a good song. When I started it was the music that counted, an artist then made it. The visual aspect has changed things.

"There are great songs written in the Eighties, but not many of them. Less quantity not quality because of the video boom. Also record company policy has made it hard for songwriters. They only sign artists who write songs for themselves, hence the need for a good publisher."

Black says: "If a major record



Third Uncle... expressing avuncular approval of Chrysalis

S

The demise of the cover version has caused a major headache for songwriters. Sarah Davis investigates...

company has a band with a three album deal, the publisher won't want to hear the band. They'll do the deal over the phone, or through the lawyers. It's very sad."

Despite the declining market, however, most writers seem reasonably content with the way their publishers handle their affairs. Fledding songwriter Ayres is from Cardiff-based band The Third Uncles. The Uncles are signed to Chrysalis Music, and he says Chrysalis has been "extremely good on the business side."

"They've been promoting our single Blue Dress Day, arranging, financing and promoting gigs, introducing us to journalists and providing recording time. They've treated us very well. We've only had one or two arguments and it was my fault", says Ayres. "Obviously we're out for a record and that's what they want too." He feels that further input from Chrysalis would be most useful creatively.

"The main artistic arguments are within us - a band - and not with Chrysalis. Sometimes we wish they'd interfere more! I write about 60 per cent of the band's songs, and sometimes it can be difficult because you know what their reaction will be. So sometimes it might be more useful to have an independent opinion."

PolyGram now has the Greenaway/Cook catalogue and Greenaway is pleased with its service. "They've done really well with it. They came to Trumps. They worked hard on the catalogue and I'm getting things re-covered."

Black, however, feels songwriters should work as hard as their publishers in the business arena: "Songwriters have to be their own catalyst. The days depicted in the old movies when a songwriter sat at a piano and wrote a song and next scene it was in the charts has gone. You have to be a song plucker yourself, even when you're an established writer. People who are successful today, hustle. To have a great song in your drawer isn't

enough. It's very soul destroying sometimes. But without publishers you're lost.

"You need all the help you can get, and they're on the same side," Porter adds. "Businesswise, EMI rather let us down on getting gigs, promotions and song selling. They provided us with recording time and negotiated our deal with EMI Records. But they did seem very concerned with quantity rather than quality when it came to sending out songs to record companies. If we recorded four songs and weren't happy with them, we wanted to go back to them on another day. But they'd say no, and want us to do another four songs. We weren't happy with the creative interference." She also criticised communications within the company.

"Ironically, on the day we were interviewed by EMI Music, we also received a letter from them rejecting us! We didn't get the deal that day, but we knew we would!"

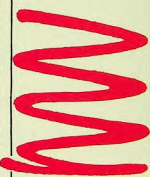
What of the future? Greenaway says: "There's a massive MGR market out there. But it's not fashionable. Take Michael Ball - if it hadn't been written by Andrew Lloyd Webber and Don Black it probably wouldn't have made it. They've got the power to get it played on radio and TV. It wouldn't have had the success it deserved otherwise. I don't think you can possibly be just a songwriter any more. It's very hard for an unknown writer to make it. I have more than one string to my bow - TV, commercials. And there are so many new media avenues to approach: DBS, cable. Publishers are equally as much help here."

'Now there are not many cover performers in the UK. Writers are basically performers'

8 APRIL 1989

TOP 75 SINGLES

MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on sales of 100 record outlets. Incorporating 7, 12, Cassettes & CD single sales.



1	LIKE A PRAYER	THE B-52's POPS	See W 75(97) (W)
2	TOO MANY BROKEN HEARTS	Jason Donovan	PWL PWL(7) 12 (P)
3	STRAIGHT UP	Paula Abdul	See W 75(97) (W)
4	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	Warner Brothers U 77(87) (W)
5	ETERNAL FLAME	Bangles	CBS 5(ANGC57) 1 (C)
6	KEEP ON MOVIN'	Soul II Soul featuring Caron Wheeler	10 Virgin (TENG) 24(1) (E)
7	PARADISE CITY	Guns N' Roses	Geffen (GERT) 10 (V)
8	I BEG YOUR PARDON	Kon Kan	Atlantic 4(BMPT) (W)
9	I HAVEN'T STOPPED DANCING YET	Pat & Mick	PWL PWL(7) 23 (P)
10	I'D RATHER JACK	The Reynolds Girls	PWL PWL(7) 25 (P)
11	INTERNATIONAL RESCUE	We've Got A Fuzzbox And We're Gonna Use It	WEA Y2 24(7) (W)
12	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	A&M O'Jays (Time) CCUT 35(1) (ART)
13	DON'T BE CRUEL	Bobby Brown	MCA MCA(7) 13(1) (P)
14	AMERICANOS	Holly Johnson	MCA MCA(7) 13(2) (P)
15	FIRE WOMAN	The Cult	Beggar's Banquet BEG 22(8) (W)
16	BABY I DON'T CARE	Transposition Vamp	MCA TVMT(1) 6 (P)
17	CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine	Epic 451 44(7) 1(5) 44(4) (C)
18	THE BEAT(EN) GENERATION	The 113s	Epic 451(7) 1 (C)
19	IF YOU DON'T KNOW ME BY NOW	Simply Red	Epic 451(7) 1 (C)
20	SLEEP TALK	Alison Williams	Epic 451 44(7) 1(2) 44 (W)
21	MISTIFY	INXS	Mercury INXS 13(12) (P)
22	CAN YOU KEEP A SECRET?	Robbie Robertson	Mercury INXS 13(12) (P)

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41	I DON'T WANT A LOVER	Texts	Mercury Phonogram TEX 11(2) (P)
42	REQUIEM	London Boys	Tele-ONEA Y2 14(7) (W)
43	CELEBRATE THE WORLD	Winnick & Marmack	4th + 8 West Island 11(2) 8(9) 12(1) (P)
44	BEDS ARE BURNING	Midnight Oil	Sprint CBS CAL(7) 3 (C)
45	ONLY THE MOMENT	Marc Almond	Parlophone 8 8210 (E)
46	PLEASE DON'T BE SCARED	Barry Manilow	Atlix 112 18(1) 12(2) 41218(1) (BMG)
47	BELFAST CHILD	Carmel Macrae	See W 41(7) 1 (E)

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THE CARDIFF-BASED Third Uncles... expressing avuncular approval of Chrysalis

Singing the praises of the publishers

SONGWRITERS ALL agree on one thing — the market ain't what it used to be. There are fewer singers looking for covers, particularly in the UK, and publishing deals seem to be aimed at bands who write and perform their own material and who are not particularly interested in the covers market.

Roger Greenaway, who, with co-writer Roger Cook, has had a recent number one hit with a re-issue of the 1967 song Something's Gotten Hold Of My Heart covered by Marc Almond with Gene Pitney, says in this gloomy climate publishers are very necessary to the songwriter.

"I've always believed a good publisher is the best base in the business," says Greenaway. "If you don't have one it's very difficult. The publisher has to work for you. I think publishers are helpful in the creative side, but indispensable in the business side for any writer."

How well are publishers treating writers in young bands? Louise Porter, and her co-writer Matthew, wrote two singles for EMI before forming Lovebase. EMI recording under a production deal while seeking another publishing con-

tract, Porter says: "I agree the market isn't as big as it was, but there are some singers out there. On the whole EMI Music were good to us but rather let us down on song selling."

"We were signed as songwriters, not just as a band. The only song we sold was to Angelo Boffi in the States because our manager played a tape to her record company. But EMI made no effort to capitalize on it — they could probably have sold a few more."

Don Black, BASCA chairman, with a song at number two in the charts, Love Changes Everything covered by Michael Ball, says: "The day of the cover is dead," and recounts: "When I did a feature in *Music Week* a while ago there was a misprint: I had said, 'the trouble with music publishers is they've become impotent' but an 'y' got added to make the word 'important'! But my view still stands."

"Yes, they all try very hard, but basically they haven't got the clout. They're hard-working people, but they don't have the resources for cover writers. I have Michael Ball at number two at the moment. If that had been written 10 years ago it would have had about 30 covers by now. There are few singers today who don't write songs. So you find yourself working with producers, working with people who are very technical."

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Despite the declining market, however, most writers seem reasonably content with the way their publishers handle their affairs. Flailing songwriter Ayres is from Cardiff-based band The Third Uncles. The Uncles are signed to Chrysalis Music, and he says Chrysalis has been "extremely good on the business side."

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Black says: "A lot of bands make a terrific record, have a top 10 single, then make an album and write every song on the album. I wish they'd open it up to other writers. Look elsewhere, not write 10 songs. It's very hard to write 10 to 12 great songs, and it would be more interesting to see more than one writer on an album."

'Now there are not many cover performers in the UK. Writers are basically performers'

Ivor Novello Awards '89

FINALIST: Climie Fisher
NOMINATIONS: Best Contemporary Song and Most Performed Work

TITLE: Love Changes (Everything)
SIMON CLIMIE and **Rob Fisher** were already established in the music business when they met at Abbey Road Studios. Climie had, by the age of 20, secured a publishing deal with Chrysalis and had his songs recorded by such as Roger Daltrey, Les Sayer and Jaff Beck. His I Knew You Were Waiting was an international number one when it was recorded by Aretha Franklin and George Michael. Fisher began his musical career with a duo named Naked Eyes who signed to EMI in 1982 and scored two top 10 hits in the US. Returning to England, Fisher joined forces with Climie and their teamwork was rewarded with a top 10 hit, Rise To The Occasion. Love Changes (Everything) written in collaboration with Dennis Morgan, was the follow-up and it also enjoyed top 10 chart placements as has their debut album, Everything.

FINALIST: Andy Bell and Vince Clarke (Erasure)

NOMINATIONS: Best Contemporary Song

TITLE: A Little Respect
ANDY BELL and **Vince Clarke**, known collectively as Erasure, met in 1985. Bell was the 43rd vocalist that Clarke had auditioned in his search for a new musical partner. Prior to this, Clarke had founded both Depeche Mode and Yazoo, as well as providing hit songs for The Flying Pickets and Dollar. Yazoo introduced the world to Alison Moyet and it was following her departure that the auditions were held. Initial records were tentative, and it was not until Erasure had done some hard touring that success came with Sometimes, which reached number two in December 1986. Since then they have had several hit singles and two hit albums on Mute Records and have toured all over the world. A Little Respect was taken from their third album, The Innocents.

FINALIST: Gordon Sumner (Sling)
NOMINATIONS: Best Song Musically and Lyrically

TITLE: They Dance Alone
SINCE BRANCHING out from The Police, Sling has been involved in many highly acclaimed projects. Recently he has completed another film, Stormy Monday, in a strictly dramatic role. Currently preoccupied with political and environmental concerns, he is about to embark on a non-musical tour of Europe armed with a film and material with which to draw attention to the plight of the Amazonian Indians. He has also set up meetings with international heads of state for the same purpose. They Dance Alone reflects his involvement with Amnesty International, and refers to the dances of mourning and frustration which are sometimes performed by the families of murdered political prisoners. At the end of this year he goes to the US to play Macheath in Brecht/Weill's Threepenny Opera.

FINALIST: Mark Nevin (of Fairground Attraction)

NOMINATIONS: Best Song Musically and Lyrically

TITLE: Mary's Prayer
MARK NEVIN hails from Bristol, but he was in New Orleans when he received an invitation to return to the UK and write some songs for Edie Rickard, an old friend from Scotland. He accepted, and together they formed Fairground Attraction. After some time spent furiously writing and busking, they were joined by Simon Edwards and, fresh from the Guildhall School of Music, Roy Dodds. In this form they recorded a series of demos in June, 1987. Three months later they were signed to RCA. They recorded their debut album, The First Of A Million Kisses, and went out on tour while their debut single, Perfect, reached number one. The album has now sold over 600,000 in the UK and the group are about to embark on an extensive tour of the whole country.

FINALIST: George Michael
NOMINATIONS: Best Contemporary Song and International Hit of the Year

TITLE: Father Figure and Faith (respectively)
GEORGE MICHAEL's first group, The Executive, was formed in 1981. They changed their name to Wham! and by 1986, when they split, they were enormously successful. Michael continued in this vein, making some prestigious cameo appearances along the



ERASURE RESPECTFULLY nominated in the Best Contemporary Song category

way with such as Smokey Robinson and Stevie Wonder. He also dueted with Aretha Franklin — a testament to his self-confidence. In 1987 he spent most of the year in recording studios. The resulting album, Faith, has yielded no less than six hit singles and has sold over 12 million copies worldwide. In February 1988 Michael took the Faith material out on a world tour which began in Tokyo and ended up in Miami. Michael received three top awards at the American Music Awards and finally, in February 1989, he won the Grammy for Faith — best album for 1988.

FINALIST: Gary Clark
NOMINATIONS: Best Song Musically and Lyrically

TITLE: Mary's Prayer
BORN IN Dundee, Gary Clark is one of the three young men who make up the group Danny Wilson — the name being taken from an old Frank Sinatra film called Meet Danny Wilson. The name also provided the title for their debut LP. Mary's Prayer was released as a single three times before it finally hit in March 1988 when it made number three here and the top 20 in the US. The success coincided with a lengthy American tour with Simply Red, with whom they also played four nights at Wembley. By May 1988, Clark was being hailed as one of the most talented songwriters of the decade and the group's only problem seems to be in deciding which of his many songs to record. They are due to release their second album and tour extensively this year.

FINALIST: Barry and Maurice Gibb

NOMINATIONS: Best Film Theme or Song

TITLE: Childhood Days (From the film Hawk)

AS MEMBERS of the Bee Gees, brothers Barry, Maurice and Robin Gibb have been in the music busi-

TO PAGE FOUR ►



FAIRGROUND ATTRACTION ... in with a Perfect chance of winning



"Cool rummin's"



"BOTTOMS UP"

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Make the celebrations a right performance



ISLAND MUSIC

Ivor Novello Awards '89

► FROM PAGE TWO

ness for 26 years, cutting their first single in Australia in 1963. The sons of an illustrious drummer and bandleader, the brothers Gibb have enjoyed a popularity that has endured throughout their careers and they still perform together as a group. Their combined sales on Saturday Night Fever alone were over 30 million, surpassed only by Michael Jackson. As producers and songwriters the brothers have worked with such names as Barbra Streisand, Donna Warwick, Kenny Rogers and Dolly Parton. The song Childhood Days is taken from the film Hows, for which Barry, along with writer David English, provided the storyline and also, with John Cameron, the score.

FINALIST: Christopher Gunning
NOMINATIONS: Best Theme from a TV or Radio Production
TITLE: The Long March
CHRISTOPHER GUNNING was educated at the Guildhall School of Music and at Durham University. Most of his work has been as a composer for TV and cinema, although formerly he worked professionally as a pianist and arranger in the record industry. In recent years Gunning has composed mainly for drama productions, including *Day Of The Triffids*, *Wilfred and Eileen* and the *Channel Four* series *Porterhouse Blue*, which won the 1988 BAFTA award for best original TV music. Gunning has also composed signature tunes and commercials, and last year completed a film score and composed music for the acclaimed *Hercule Poirot* on ITV. In addition, Gunning orchestrates and conducts his own material.

FINALIST: Mike Stock, Matt Aitken and Pete Waterman

NOMINATIONS: Most Performed Work, Best Selling A Side (twice) and International Hit of the Year

TITLE: I Should Be So Lucky (Most Performed Work and one of the nominations for Best Selling A Side, and Int. Hit of the Year)

ESPECIALLY FOR YOU: (Other nomination for Best Selling A Side)

MIKE STOCK, MATT AITKEN and PETE WATERMAN first came together in 1983 when Stock and Aitken were tooting a song they had written and recorded called *The Upstroke*. Waterman was then an independent producer working for Siff Records HQ. Prior to this he had been a DJ and an A&R man and had even had a hit record of his own in 1975 on Magnet Records, working under the pseudonym *L&L*. The three joined forces and *The Upstroke* was re-released on the Proto label in May 1984. It narrowly missed the charts. Since then they have written and produced over 60 hits for a whole stable of singers including Rick Astley, Kylie Minogue, Mel and Kim and Bananarama, to name but a few. With their London studios open 24 hours a day, 365 days a year, with 25 engineers working round the clock in two shifts, their success has been phenomenal. They have sold many, many millions of records and show absolutely no sign of letting up.

FINALIST: Phil Collins and Lamont Dozier

NOMINATIONS: Best Film Theme or Song

TITLE: Two Hearts (Theme from *Buster*)

OVER A decade after joining Genesis on drums and vocals, Phil Collins released his first solo album in 1981. Eight years later he is firmly established as one of the biggest solo artists in the world with three massive selling albums and a string of number one hit singles to his credit. He still performs with Genesis, and he has produced many artists, including Eric Clapton. Collins has also lent his services to many charitable causes including *The Prince's Trust* and *Live Aid*. *Buster*, the film from which *Two Hearts* is taken, marks Collins' screen debut as an actor. Lamont Dozier is the veteran songwriter who, as part of Holland-Dozier-Holland, wrote so many classic hit songs for Motown Records.

FINALIST: Nigel Hess

NOMINATIONS: Best Theme from a TV or Radio Production

TITLE: Testament

NIGEL HESS read music at Cambridge University, where he received a Master of Arts degree in 1974. He has since worked as a composer and conductor in TV, theatre and film. Between 1981 and 1985 he was company music director and house composer for the Royal Shakespeare Company. In television he has been involved in many productions for the BBC, Thames, Granada, Central and LWT, and he has also worked for Elkadour Films and the Children's Film Foundation. As a concert composer, Hess has had many chamber, vocal and orchestral pieces

performed, including most recently *The Way Of Light* for actors, choir and orchestra which was performed at St Paul's in the presence of Her Majesty the Queen and The Prince and Princess of Wales.

FINALIST: Billy Ocean and John "Mutt" Lange

NOMINATIONS: Most Performed Work and International Hit of the Year

TITLE: Get Outta My Dreams, Get Into My Car

BILLY OCEAN was born in Trinidad in 1952 into a musical family but at the age of seven he came to live in London's East End. He released his first single under the pseudonym *Scarched Earth* in 1974 but it was not until 1976 that success came under his own name with *Love Really Hurts Without You*. Since then he has seen his songs become hits for other people but recently his teaming with producer Mutt Lange has brought him more personal success with the album *Tear Down These Walls*, from which the single *Get Outta My Dreams, Get Into My Car* was taken. As well as producing and co-writing with Ocean, Lange has produced heavy metal bands AC/DC and Def Leppard.

FINALIST: Edward Gregson

NOMINATIONS: Best Theme from a TV or Radio Production

TITLE: Young Musician of the Year

EDWARD GREGSON was born in 1945 and educated at the Royal Academy of Music and at Goldsmith's College where he gained a B.Mus degree. He has written a wide range of orchestral music which has been broadcast and performed by many British orchestras. His music for the theatre includes the *York Cycle of Mystery Plays* (1976) and the new RSC production of *The Plantagenets* which opens soon at the Barbican Theatre after a highly successful run in Stratford. His film music includes work on *Superman III* as well as a number of documentaries. His most notable TV work is the title music for *The Young Musician Of The Year* for BBC TV. Gregson is also an active conductor and other current projects include a *Missa Brevis* piece, which is to be performed at the Barbican.

FINALIST: Leslie Stewart, Jeremy Paul and Keith Strachan

NOMINATIONS: Best Selling A-Side

TITLE: Mistletoe And Wine

KEITH STRACHAN began his career in music as a musical director of West End shows such as *Grease* and *Elvis*. Since then he has scored two full-length musicals, *Shoot Up At Elbow Creek* and *Scraps*, from which *Mistletoe And Wine* is taken. Jeremy Paul has written many plays and series for TV including *Upstairs Downstairs* and *Country Matters*. His theatre achievements include *The Secret of Sherlock Holmes*, currently running in the West End, as well as his collaboration on *Scraps*. Leslie Stewart wrote the book and lyrics of *Shoot Up At Elbow Creek* and co-wrote the book and lyrics of *Scraps*. He has written many plays for TV and published four books. Currently he has three film projects in the works.



GEORGE MICHAEL: *Father Figure* and *Faith* could be winners for him in the Best Contemporary Song and International Hit of the Year categories



BILLY OCEAN: *dreams could come true* in the Most Performed Work and International Hit of the Year categories



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Harsh lessons of the swinging Sixties

MW: What are the major developments you have seen since the Sixties?

MF: When I joined the staff of the PRS in 1964, one trend already underway was the astonishing change from an American-dominated scene to a situation where UK songwriters not only held their own but challenged the Americans. For one brief period we were getting more royalties from the US than we were sending to them.

MW: And what about problems over that time?

MF: The major one ever since I've been in charge — and it still is a problem — is the level of public performance tariffs which the Society has been able to establish. It is a legacy of past timidity in the wartime years and the immediate post-war period and it has left appalling problems.

The very first thing I had to deal with in 1969 was to re-fight the battle with the BBC. The Parliamentary Right Tribunal hearing of 1967 was a disaster — the amount awarded didn't even keep pace with inflation. The Society was a seething mass of discontent. However, we were successful in turning the tide in the second Tribunal hearing of 1971-2. Not only did it increase the money paid, it based the amount on a percentage of the BBC's total income. This has served as the basis for subsequent agreements.

MW: Soon afterwards, the new independent radio stations came along.

MF: Yes. The BBC agreement gave us a platform to negotiate with the IBA for the initial radio stations. By breaking down the percentage (two per cent) which applied to the BBC overall (radio and television) we were able to establish a tariff for the new stations (by agreement with the IBA) based on a theoretical 12 per cent of net advertising revenue for 100 per cent use of copyright music by the new stations. On most cases this resulted in a royalty of about six per cent.

The agreement with the IBA lasted five years on that basis but then the stations themselves, through the AIRC, said "no way" and filed papers with the Tribunal on us and on PPL. They pursued their case against PPL but left ours on ice. This battle with PPL went on for some 10 years, during which there was, in effect, a truce between us and the AIRC, with interim payment terms broadly based on the original 1972 deal.

The most recent development began in November 1987 when the radio industry tried to use the Copyright Bill, then before Parliament, to attack the PPL right. We decided at that stage to see if we could reach a substantive agreement with the AIRC, which we have since done. It's true that we had to make some concessions but we still have a tariff that stands up by comparison with elsewhere in the world.



MICHAEL FREEGARD: 'We have broken out of the straitjacket of low tariffs'

MW: And what is the position with television — both ITV and the new cable and satellite operators?

MF: We've been less successful with ITV. We've always contended that commercial television should pay a percentage of net advertising revenue but we could never get them to agree. In 1983 the Tribunal ruled against us on that point, although they did award us a big cash increase. If you take the lump sums currently paid (on an interim basis) by ITV they represent only about 0.5 per cent of net advertising revenue, which is far lower than the percentage rates paid elsewhere in Europe, though the actual sums paid may not be so much lower in all cases.

This disparity gives rise to great difficulty with the pan-European satellite services. Where these are distributed by cable each European society licences this in its own territory — PRS, for example, licences their distribution by cable in the UK and Ireland. But we are now increasingly in the area of DBS or "director-to-home" (DTH) satellite broadcasting. In broadcasts made from the UK, PRS is responsible for licensing them for the whole of the footprint.

There is a certain amount of pressure on PRS from other European societies to make sure our satellite tariffs do not undercut the rates they get from national television stations. They say that the satellite channels compete directly with national broadcasters and if, the latter which are more likely to use the works of national society members.

With Sky we already have an interim agreement and are in negotiation with both Sky and BSB for an agreed tariff. We initially offered a sliding scale from 0.75 per cent of net revenue for music use in up to 10 per cent of programming rising to seven per cent where music is 90 per cent or more. For the general entertainment channels we proposed 2.5 per cent for 25-50 per cent of programming. Sky reacted favourably at first to the idea of a percentage tariff but now both seem to be hostile to it.

Because they will be in competition with ITV we are now

offering them an alternative for those channels where music use does not exceed 50 per cent of programming. This is to pay a sum per household capable of receiving the channel equivalent to the sum per household payable by ITV. But our view is that the percentage formula could be more beneficial to them. If they are not successful they will pay less.

Both Sky and BSB also say they don't intend to allow direct reception by households in continental Europe. We are sceptical about this, but our licence to them will initially cover only broadcasting to

MICHAEL FREEGARD, chief executive of PRS, has been at the helm since 1969. In this interview with Dave Laing, he looks back over the past two decades and forward to the future challenges faced by the Society

the UK and Ireland. Our sister societies in Europe will be monitoring the situation and if we find the satellite channels are being picked up on the continent to any significant extent we will have the option of terminating the contract and negotiating a new one.

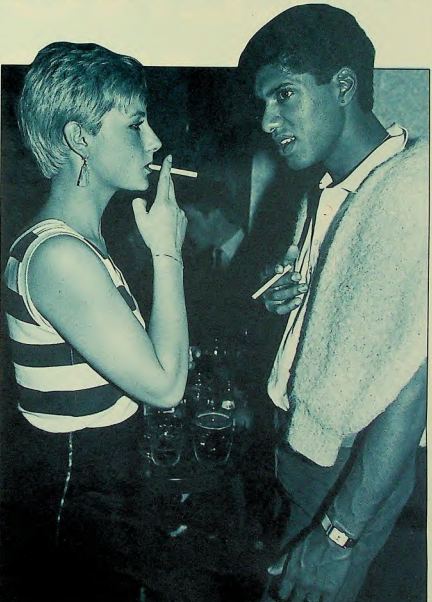
MW: Turning to the other side of PRS activity, public performance, recent years have seen a massive increase in the numbers of licences issued. How has this come about?

MF: Under my predecessor Royce Whittle, PRS began, in the Sixties, to reverse its old attitude

that the most important thing was to keep costs down and to change its attitude of excessive timidity towards tariff levels. Whittle was fortunate that a surge of income from overseas in the mid-Sixties enabled him to increase expenditure on the licensing staff. In 1964 there were only six inspectors and by 1969 he had quadrupled that number. Today there are about 50.

Members of the PRS Council have always been rightly concerned about the level of administration costs but the present Coun-

TO PAGE 10 ▶



CHEERS! THE pub may be licensed for alcohol, but what about the music?

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► FROM PAGE SIX

cial appreciates that it's worthwhile to increase cost ratios if the result is to increase net income. And because the remaining unlicensed premises are generally little pubs, cafes and boutiques — whose owners are often genuinely ignorant about PRS — it's expensive to go out there and license them.

The whole thrust of our licensing policy now is to develop regional representation where hitherto we've been highly centralised. In 1984 we set up an Edinburgh office which now has 15 staff including five inspectors and we have established an Irish-based organisation IMRO, the majority of whose board are Irish writers and publishers. PRS has entrusted to it the licensing work in Ireland and it could eventually become independent of ourselves. In England we will open our first regional licensing office later this year in the West Midlands.

MW: And have you been equally successful in dealing with the level of licence and tariff payments?

MF: To some extent we have broken out of the straitjacket of low tariffs. Until the early Eighties the highest rate we achieved for box takings of live shows was two per cent. Then we negotiated six per cent for compilation shows and in 1985 we re-negotiated our pub tariffs to include a six per cent rate for live performances in pubs. By comparison, last year's Tribunal ruling which raised pop concert rates to only three per cent was a disappointment, though this was half as much again as the previous level.

The rapid growth in real income has come partly from this more aggressive stance and partly from the more effective network of licensing

inspectors that we now have. There has also been a huge increase in the public use of copyright music, for example, 25 years ago it was rare to hear music in clothing shops. Now it's in every high street boutique.

MW: Perhaps the biggest single event in recent years has been the new UK Copyright Designs and Patents Act. What is your view of it?

MF: Overall it is not a good bit of legislation. Too many opportunities were missed. As far as the right administered by the PRS are concerned, however, the act has strengthened our hand in certain ways.

To lobby the Government we formed the Music Copyright Reform Group. Up to a point it was successful and it remains in being to fight for better European Community legislation. In the UK legislation, we were disappointed that nothing was done about home taping and that record rental rights were not given to composers. But on both these issues we have to fight again in Europe.

The new act clarifies and strengthens our broadcasting rights especially in relation to satellite. There was also a minor victory in the extension of rights to music used on British aircraft, ships and hovercraft. Although we had previously managed to license in-flight music, we have never been able to get proper royalties from cruise ships.

On the new Copyright Tribunal, we got some objectionable provisions removed and won the right to appeal against its decisions up to the House of Lords if necessary. However, we still think the Tribunal's powers are too wide. They go far beyond dealing with the issue of monopoly and mean it can even

interfere with licences issued by small publishers. It remains to be seen whether the new Tribunal will be less insular than its predecessor which had usually ignored comparison with European tariffs. In the context of 1992 and the single European market, we must have a Tribunal that recognises that prices of products and services should be broadly comparable across the Community.

MW: As you say, the legislative battle now moves to Brussels. What is the PRS response to the European Commission's copyright reform proposals?

MF: We welcome the Green Paper as a small step towards harmonisation of copyright laws throughout the Community, though

'We have a duty to the unsuccessful, not least because some of them may become the successful writers of tomorrow'

we were surprised that it left out the issue of duration. The MCRG will soon be producing a booklet on this key issue and others like home taping and rental. These will be debated in the European Parliament in October and in the meantime PRS members will be asked to lobby their candidates in the run up to the European Parliament elections in June.

MW: Looking beyond Europe, PRS has always been active within CISAC, the world organisation of authors' societies. What is the global picture on performing rights?

MF: CISAC is developing its regional activities more and more, with its Asian Committee playing a specially dynamic role in copyright protection. A new Singapore so-

ciety will be operating from July and Robert Abrahams of PRS and Willie Yeung of CASH, the Hong Kong society, we set up in 1977 are CISAC nominated members of its board. We are also waiting to see how China is going to come into the copyright community. This will be a big step forward. However there are still too many black spots for copyright. Virtually the whole middle east, for example.

MW: PRS itself has undergone a rapid growth in membership, from under 5,000 when you took over to more than 22,000 today. How has that changed the Society?

MF: The pop music boom of the Sixties attracted many people into having a go at getting into the business. It has also been made much

for distribution you have to aim beyond trying to capture everything which would cost too much on the one hand, and on the other hand not doing enough to ensure that minority styles of music are getting a fair crack of the whip. The PRS method relies on a combination of data. We take a full census of national and regional television, and of national radio, but a sample of local stations. We also use disco charts and Gallup sales charts for recorded music. Our various schemes for allocation are also weighted in favour of members whose earnings are low.

We are currently looking closely at the classical music side. Our official policy is to try to and to analyse programme details for every classical concert in the UK. The true cost of servicing this is something like two-thirds of the income it brings in. There is also an element of subsidy in the distribution of these royalties.

There is a desire on the Council to phase out subsidies for specific genres of music, but without damaging the income of any one group of members. It is my responsibility to see how this can be done. On the composition of the Council itself, there have been suggestions that seats should be formally reserved for pop or classical composers, especially after a pop composer was replaced by a classical one at the last AGM. But there has been a rough balance kept in the past and the Council has since concluded that there's no need to "reserve" seats for any particular kind of composer or publisher.

MW: Although PRS has come a long way in its first 75 years, it seems that there is still much to do.

MF: Yes, there's a lot of work for us in the next 25 years — and beyond!



A BOEING 727, a clothes shop and the hovercraft ... disparate entities, but they all have something in common: their music tends to be unlicensed

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75 years of the PRS

1914

The Performing Right Society Ltd is formed. The American Society of Composers, Authors and Publishers (ASCAP) is established in the US.

1923

PRS membership reaches 500. The first licence to the BBC is issued.

1926

Leslie Bossey (chairman 1929-66) joins the board of directors. Foundation of CISAC, the international federation of authors' societies.

1934

A court case against Hammond's Brewery establishes PRS's right to payment for the public performance of radio broadcasts. New members include Noel Coward and A P Herbert.

1936

Among new members are Benjamin Britten, Eric Maschwitz and Jack Payne.

1944

PRS membership reaches 2,000.

1947

Gross income exceeds £1m.

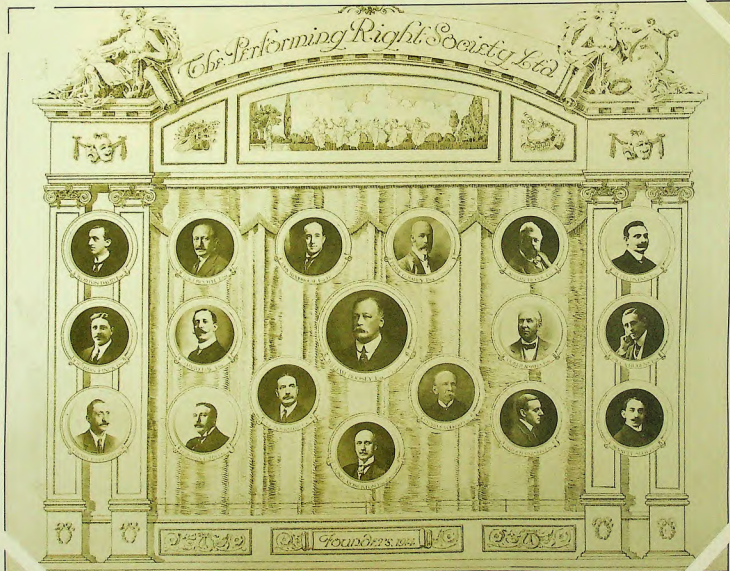
1952

New members include Charles Chaplin, T S Eliot and Harry Mortimer.

1957

The Copyright Act 1956 comes into force, establishing the Performing Right Tribunal. Its first decision fixes the tariff for commercial dance halls. New members include Lionel Bart, Humphrey Lyttelton and George Martin. Membership reaches 3,000.

TO PAGE 14 ►



CURTAIN UP on the PRS ... the founding members of 1914

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▶ FROM PAGE 12



1963

Among new members are John Lennon and Paul McCartney. The tribunal approves PRS rates for bingo sessions in cinemas, ballrooms, etc.

1964

PRS is 50. Gross income reaches £5m. Mick Jagger and Keith Richards are new members.

1966

The first PRS computer is installed. New members include Howard Blake and Ringo Starr.

1971

The Queen's Award to Industry for export achievement is given to PRS as income tops £10m. New members include Mike Batt, Phil Collins and Trevor Lyttelton.

1973

PRS welcomes Joan Armatrading, David A Stewart and Trevor Wishart into membership.

1977

The 10,000 member mark is reached and a Dublin office is opened. Adam Ant, John Betjeman, Kate Bush and Victoria Wood join PRS.

1982

New members include Annie Lennox and Boy George.

1983

Vivian Ellis becomes president with Roger Greenaway as chairman.

1987

Ron White is elected chairman as the new Copyright Bill is introduced into Parliament.


1989

PRS is 75. Annual gross income now exceeds £100m.



FROM LENNON to Lennox ... John joined in 1963 and Annie in 1982

AND

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CONGRATULATES

TOP 75 SINGLES			19-3-89	
Rank	Artist	Title	Label	Weeks on Chart
1	TOO MANY BROKEN HEARTS	James Deason (Stock/Aitken/Watson) All Boys Music	AW	10
2	LIVE A PRATER	Madonna (Parlophone) Lesnard/Walker Music	AW	10
3	HELP	Madonna (Parlophone) Lesnard/Walker Music	AW	10
4	THIS TIME I KNOW IT'S FOR REAL	Deanna Summer (Stock/Aitken/Watson) All Boys Music/EMI Music	AW	10

STOCK AITKEN WATERMAN
No. 1 WRITERS & PRODUCERS

TOP 75 SINGLES			25-3-89	
Rank	Artist	Title	Label	Weeks on Chart
1	LIVE A PRATER	Madonna (Parlophone) Lesnard/Walker Music	AW	11
2	TOO MANY BROKEN HEARTS	James Deason (Stock/Aitken/Watson) All Boys Music	AW	11
3	THIS TIME I KNOW IT'S FOR REAL	Deanna Summer (Stock/Aitken/Watson) All Boys Music/EMI Music	AW	11
4	STRAIGHT UP	Paulie Shab (Star World/Keith Coburn) Virgin Music	AW	11
5	KEEP ON MOVING	Paulie Shab (Star World/Keith Coburn) Virgin Music	AW	11
6	HELP	Madonna (Parlophone) Lesnard/Walker Music	AW	11
7	CAN'T START ABRAY FROM YOU	Glenn Enders & Mike Smedley (Stock/Aitken/Watson) All Boys Music	AW	11
8	PARADISE CITY	Glenn Enders & Mike Smedley (Stock/Aitken/Watson) All Boys Music	AW	11
9	STOP	Glenn Enders & Mike Smedley (Stock/Aitken/Watson) All Boys Music	AW	11
10	TO BATHER JACK	The Rembrandt Girls (Stock/Aitken/Watson) All Boys Music	AW	11

ON SETTING EVEN MORE RECORDS

TOP 75 SINGLES			1-4-89	
Rank	Artist	Title	Label	Weeks on Chart
1	LIVE A PRATER	Madonna (Parlophone) Lesnard/Walker Music	AW	12
2	TOO MANY BROKEN HEARTS	James Deason (Stock/Aitken/Watson) All Boys Music	AW	12
3	THIS TIME I KNOW IT'S FOR REAL	Deanna Summer (Stock/Aitken/Watson) All Boys Music/EMI Music	AW	12
4	STRAIGHT UP	Paulie Shab (Star World/Keith Coburn) Virgin Music	AW	12
5	KEEP ON MOVING	Paulie Shab (Star World/Keith Coburn) Virgin Music	AW	12
6	PARADISE CITY	Glenn Enders & Mike Smedley (Stock/Aitken/Watson) All Boys Music	AW	12
7	CAN'T START ABRAY FROM YOU	Glenn Enders & Mike Smedley (Stock/Aitken/Watson) All Boys Music	AW	12
8	HELP	Madonna (Parlophone) Lesnard/Walker Music	AW	12
9	TO BATHER JACK	The Rembrandt Girls (Stock/Aitken/Watson) All Boys Music	AW	12
10	REG YOUR PARSON	Ray Rose (Borey Music) Lesnard/Walker Music	AW	12
11	INTERNATIONAL RESCUE	Wendy & Paul (Star World/Keith Coburn) Virgin Music	AW	12
12	STOP	Glenn Enders & Mike Smedley (Stock/Aitken/Watson) All Boys Music	AW	12
13	ETERNAL FLAME	Michael Ball (Atlantic) Island Records	AW	12
14	DON'T BE CRUEL	Michael Ball (Atlantic) Island Records	AW	12
15	PEOPLE HOLD ON	Michael Ball (Atlantic) Island Records	AW	12
16	I HAVEN'T STOPPED DANCING YET	Michael Ball (Atlantic) Island Records	AW	12
17	SLEEP TALK	Michael Ball (Atlantic) Island Records	AW	12
18	HOW CHANGES EVERYTHING	Michael Ball (Atlantic) Island Records	AW	12
19	ONE MORE	Michael Ball (Atlantic) Island Records	AW	12
20	LEAVE ME ALONE	Michael Ball (Atlantic) Island Records	AW	12

'WE'RE A DANCING NATION'

*MUSIC WEEK SURVEY FOR 1988
JOINT No. 1 INDIVIDUAL PUBLISHER

How 1988 figured out

WHILE MANY in the publishing industry will be reaching for their obituary to add together the market shares of the companies of three and five in the individual sector, the spotlight should first fall on All Boys Music, which features in the first list ever recorded in *Music Week's* year-end statistics.

The figures are calculated on the Gallup chart panel sales of the *Asides* of the 250 top singles of 1988 and All Boys, the publishing arm of the PWL hit factory had six of the top 30. In contrast, Warner, Chappell, achieved its first place through the strength in depth of its massive catalogue. In a year when old songs provided a surprising number of big hits, Warner-Chappell, like other back catalogue proprietors such as EMI and SBK, prospered.

OK then, let's do the sums. If EMI and SBK had been merged in

1988, as they expect to be in the second half of this year, they would, at 14.1 per cent, easily come first. With a joint roster of writers stretching from the Isley Brothers to Enya, the merged company will be one to beat this year.

Prominent among the rest throughout the year were Virgin and MCA. Without any catalogue depth to fall back on, Virgin once again gave an impressive performance, while MCA made what many regarded as the signing of the year in Fairground Attraction.

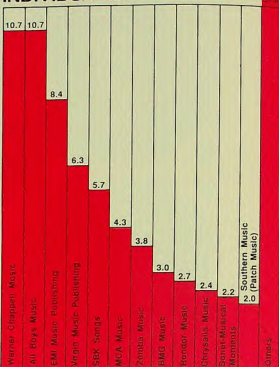
The top two copyrights in those lists, however, were controlled by publishers outside the top six. Mistletoe And Wine belonged to Southern Music (Patch Music), the only publisher in the frame not to be affiliated to a record company. And 1988's second best-seller, The Only Way Is Up, came from Malaco writers Jackson and Henderson, published by BMG.

In the corporate sphere, War-

ner-Chappell came out the clear winner, although the combination of EMI and SBK would again have pipped it, albeit by the smaller margin of 17.6 to 15.9. Although dropping to fifth, the successes of its 10 Music subsidiary gave Virgin added market share. Lower down the list, Island Music, subject of the year's longest-running "for sale or not for sale" saga, occupied tenth place, thanks mainly to the exploits of U2 and other writers signed to Blue Mountain (which never was for sale).

Finally let's hear it for The Others. In a year when the top 12 record companies mopped up all but 13.5 per cent of singles sales, over a quarter of the corresponding publishing remained outside the control of the leading corporate firms. Led by such companies as Sonet-Musical Moments with Erasure and Big Life with Yaz, there was still room for the good little 'un.

PUBLISHING INDIVIDUAL %



PUBLISHING CORPORATE %

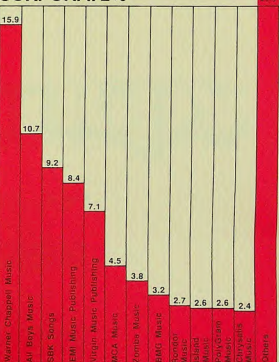


CHART PERFORMANCE

WRITERS

- 1 Stock/Aiken/Waterman
- 2 The Brothers
- 3 Clarke/Bell
- 4 Stewart/Paul/Strachan
- 5 Tennant/Lowe
- 6 Jackson/Henderson
- 7 Cardell
- 8 Masser/Goffin
- 9 Nevin
- 10 Lennon/McCartney

1895 - *First Moving Picture*

1914 - *The Birth of PRS*

1984 - *The Creation of Filmtrax*

1989 - *75 Glorious Years*

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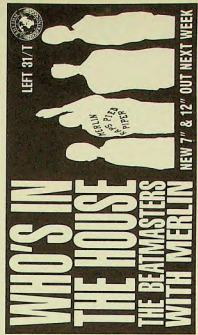
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11	THE BEATING HEART	The Beat
12	THE BEATING HEART	The Beat
13	PARADISE CITY	Guns N' Roses
14	THE BEATING HEART	The Beat
15	SMILE	Cher
16	SMILE	Cher
17	SMILE	Cher
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23	ONE MAN CHANCE	Coltrane
24	HELP	Benetton
25	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson
26	STOP	Sam Brown
27	SHE'S A MYSTERY TO ME	Boy Obision
28	ROUND & ROUND	New Order
29	FAMILY MAN	Boyz II Men
30	LOVE CHANGES EVERYTHING	Michael Ball
31	LEAVE ME ALONE	Michael Jackson
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How 1988 figures

WHILE MANY in the publishing industry will be reaching for their abacus to add together the market shares of the companies at three and five in the individual section, the spotlight should first fall on All Boys Music, which features in the first tie ever recorded in Music Week's year-end statistics.

The figures are calculated on the Gallup chart panel sales of the A-sides of the 250 top singles of 1988 and All Boys, the publishing arm of the PWL hit factory had six of the top 30. In contrast, Warner Chappell, achieved its first place through the strength in depth of its massive catalogue. In a year when old songs provided a surprising number of big hits, Warner-Chappell, like other back catalogue proprietors such as EMI and SBK, prospered.

OK, then, let's do the sums. If EMI and SBK had been merged in

1988, as they expect to be in the second half of this year, they would, at 14.1 per cent, easily come first. With a joint roster of writers stretching from the Isley Brothers to Enya, the merged company will be one to beat this year. Prominent among the rest throughout the year were Virgin and MCA. Without any catalogue depth to fall back on, Virgin once again gave an impressive performance, while MCA made what many regarded as the signing of the year in Fairground Attraction.

The top two copyrights in those lists, however, were controlled by publishers outside the top six. Mistletoe And Wine belonged to Southern Music (Patch Music), the only publisher in the frame not to be affiliated to a record company. And 1988's second best-seller, The Only Way Is Up, came from Malaco writers Jackson and Henderson, published by BMG.

In the corporate sphere, Warn-

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|-------------------------|---------------------|
| 1 Stock/Aiken/Waterman | 6 Jackson/Henderson |
| 2 The Brothers | 7 Cardell |
| 3 Clarke/Bell | 8 Masser/Goffin |
| 4 Stewart/Paul/Strochan | 9 Nevin |
| 5 Tennant/Lowe | 10 Lennon/McCartney |

23	ONE MAN Chanelle	Challenge/Capitol/Columbia 181 (C)
24	HELP Barracuda	London (GNY) 22 (P)
25	MUSICAL FREEDOM (MOVING ON UP) Paul Simonon featuring Adore	London (GNY) 22 (P) Columbia/Capitol/Columbia 181 (C)
26	STOP Sam Brown	ARM (MVI) 440 (P)
27	SHE'S A MYSTERY TO ME Roy Orbison	Virgin (MVI) 1172 (B)
28	ROUND & ROUND New Order	Fiction FAC 1307 (11-FAC 28) (P)
29	FAMILY MAN Roachford	CBS (RMT) 5 (C)
30	LOVE CHANGES EVERYTHING Michael Ball	Really (RMT) PolyGram 848 (R) 3 (P)
31	LEAVE ME ALONE Michael Jackson	Epic 65467 (12-65467) (C)
32	OF COURSE I'M LYING Yello	Capitol Mercury/Phonogram 1150 (P) 2 (P)
33	HEY MUSIC LOVER S'Express	Rhythm King/Mercury (RMT 350) 10 (P)
34	ONLY THE LONELY T'Pau	Virgin (MVI) 98 (P)
35	GOT TO GET YOU BACK Kym Mazelle	Spinnaker/EMI 12157 (25-B)


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HERNANDEZ

63	VOODOO RAY EP A Guy Called Gerald	Blown KS 684 (12-KS 684) (P)
64	DON'T TELL ME LIES Breathe	Seven/Virgin (SMT) 119 (B)
65	DANCERAMA Signe Sigurd Spunkin'	Potlatches 121555-5 (B)
66	TURN UP THE BASS Tyree feat. Kool Rock Steady	Imp/London (FRX) 31 (P)
67	WAGES DAY Descom Blue	CBS (RMT) 11 (C)
68	VERONICA Elys Costello	Warner Brothers W 7526 (11) (W)
69	MONKEY GONE TO HEAVEN Phibes	4AD (JAD) 96 (J) (P)
70	FREE WORLD Kitty MacColl	Virgin (KMT) 1 (E)
71	INDESTRUCTIBLE Four Tops	Arista 112074 (12-112074) (J) (M)
72	THIS IS SKA Lonsey D	Big One (VW) 13 (P)
73	THE MONKEYS EP The Monkeys	Arista 112157 (J) (M)
74	EVERYTHING COUNTS Respectable People	Mercury (L) 26 (12-26) (J) (P)
75	BIG BUBBLES, NO TROUBLES Ellis, Begg & Howard	4CA 14 1269 (12-71 1269) (J) (M)

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2	THE GUNNERS The Roots	12	THE GUNNERS The Roots
3	LINE A PRATER The Roots	13	ROUND & ROUND The Roots
4	FREG YOUR FANBOY Iron Eatz	14	PLANET I.C. Fight
5	POUR HOLD ON Soundblast	15	GOT TO GET YOU BACK The Roots
6	THIS TIME I KNOW IT'S FOR REAL Darius Sumner	16	WHAT DOES IT TAKE? The Roots
7	ONE MAN Bobbi Lynne	17	IF YOU DON'T KNOW ME BY NOW The Roots
8	SLEEP TALK Alyson Williams	18	INTERNATIONAL RESOLVE The Roots
9	THE RELATION: GENERATION The Roots	19	TO DANCE JACK The Roots
10	MUSICAL FREEDOM (MOVING ON UP) Paul Simonon featuring Adore	20	GOOD FEEL A.C. Golden
11	ETERNAL FLAME Bungle	21	HALLOW The Roots
12	DON'T CARE Impression Vang	22	SHAN The Roots
13	TOO MANY BROKEN HEARTS Imani Robinson	23	CAN'T STAY AWAY FROM YOU The Roots
14	GOT TO KEEP ON The Roots	24	IF YOU DON'T KNOW ME BY NOW The Roots
15	FIRE WOMAN The City	25	ONLY THE MOMENT New Abound
16	STORIED DANCING TEE P.O.D. feat. The Roots	26	IF YOU DON'T KNOW ME BY NOW The Roots
17	OF COURSE I'M LYING Yello	27	BEZ BEZ BURNING McGehee (C)

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SINGLES

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2	1 ETERNAL FLAME, Bangles	Columbia
3	2 GYRL! YOU KNOW IT'S TRUE, Milli Vanilli	Arista
4	6 SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
5*	11 LIKE A PRAYER, Madonna	Sire
6*	8 STAND, R.E.M.	Warner Brothers
7	4 MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
8*	9 DREAMIN', Vanessa Williams	Wing
9	7 WALK THE DINOSAUR, Was (Not Was)	Delicious
10*	17 FUNKY DODD MEDINA, Tone-Loc	Chrysalis
11*	13 SUPERWOMAN, Karyn White	Warner Brothers
12*	12 YOU GOT IT, Roy Orbison	Virgin
13*	16 YOUR MAMA DON'T DANCE, Poison	Enigma
14	5 THE LIVING YEARS, Mike & The Mechanics	Atlantic
15*	19 HEAVEN HELP ME, Deon Estus	Mika
16*	20 I'LL BE THERE FOR YOU, Bon Jovi	Mercury
17	10 LOST IN YOUR EYES, Debbie Gibson	Atlantic
18*	24 SECOND CHANCE, Third Light Special	AA&M
19*	25 ROOM TO MOVE, Anthonom	Polydor
20*	27 ROCKET, Del Deppard	Mercury
21*	30 SINCERELY YOURS, Sweet Sensation	Atco
22	14 JUST BECAUSE, Anilo Baker	Elektra
23*	26 THINKING OF YOU, So-Fie	Cuffing
24	18 MORE THAN YOU KNOW, Montka	Columbia
25*	31 ORNICO FLOW (SAIL AWAY), Enya	Geffen
26*	34 AFTER ALL, Cher & Peter Cetera	Virgin
27*	35 FOREVER YOUR GIRL, Paula Abdul	Capitol
28	15 YOU'RE NOT ALONE, Chicago	Geffen
29*	37 REAL LOVE, Julie Wolfley	MCA
30*	39 CULT OF PERSONALITY, Living Colour	Epic
31*	40 IKO IKO (From Rain Man), The Bells Stars	Capitol
32	28 YOU GOT IT (THE RIGHT STUFF), New Kids On The Block	Co/CBS
33*	21 PARADISE CITY, Guns N' Roses	Geffen
34*	1 I WANNA BE THE ONE, Steve B	UMF
35	38 ONE, Metallica	Elektra
36*	37 SEVENTEEN, Winger	Atlantic
37*	33 KICK ON, Michael Damian	Cypress
38*	36 EVERLASTING LOVE, Howard Jones	Virgin
39*	32 STRAIGHT UP, Paula Abdul	Geffen
40	23 RONI, Bobby Brown	MCA

ALBUMS

1	1 ELECTRIC YOUTH, Debbie Gibson	Atlantic
2	2 DON'T BE CRUEL, Bobby Brown	MCA
3*	7 LOC-ED AFTER DARK, Tone-Loc	Delicious
4	3 TRAVELING WILBURYS, Traveling Wilburys	Wilbury
5*	6 MYSTERY GIRL, Roy Orbison	Virgin
6*	5 APPELITE FOR DESTRUCTION, Guns N' Roses	Geffen
7	4 FOREVER YOUR GIRL, Paula Abdul	Virgin
8*	10 THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
9*	8 HANGIN' TIGHT, New Kids On The Block	Columbia
10*	9 VIVID, Living Colour	Epic
11*	11 LIKE A PRAYER, Madonna	Sire
12	11 G N'R LIES, Guns N' Roses	Geffen
13	16 LIVING YEARS, Mike & The Mechanics	Atlantic
14	13 NEW JERSEY, Bon Jovi	Mercury
15	14 HYSTERIA, Del Deppard	Mercury
16*	18 BEACHES, Original Soundtrack	Atlantic
17	17 GREEN, R.E.M.	Warner Brothers
18	12 SHOOTING RUBBERBANDS AT THE STARS, Led Zeppelin	Geffen
19	22 EVERYTHING... The Bangles	Columbia
20*	20 CUT OF YOUR OWN HAIR, Rod Stewart	Warner Bros
21	15 GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
22*	24 SKID ROW, Skid Row	Atlantic
23*	32 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
24	23 OPEN UP AND SAY... AH!!!, Poison	Enigma
25	27 ...AND JUSTICE FOR ALL, Metallica	Verigo
26	25 THE GREAT BADIO CONTROVERSY, Tesla	Geffen
27	21 KARTY WHITE, Karyn White	Warner Bros
28*	29 WATERMARK, Enya	Geffen
29	19 SILHOUETTE, Kenny G	Arista
30*	26 THE TRINITY SESSION, Cowboy Junkies	KCA
31*	38 WALKER, Eric Clapton	Atlantic
32*	30 HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
33*	33 SPIKE, Enya Catalano	Warner Bros
34*	34 MELISSA ETHRIDGE, Melissa Ethridge	Island
35	31 TRACY CHAPMAN, Tracy Chapman	Elektra
36*	35 GUY, Guy	Updown
37	35 HOLD ME IN YOUR ARMS, Rick Astley	RCA
38*	38 STRAIGHT OUTTA COMPTON, N.W.A.	Kliffness
39*	40 THE RIGHT STUFF, Vanessa Williams	Wing
40	40 NEW YORK, Lou Reed	Sire

Charts courtesy Billboard, April 8, 1989 • *Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

ALBUM REVIEWS

SIGUE SIGUE SPUNK!: Dress For Excess. Parlophone. **PCS 7328**. "This time it's music," boasts the sleeve. Well, certainly there's more diversity within their latest synthetic rock and roll soundtrack than on their sampled 'techno-boogie' Singles sets, suggest playful indifference towards Spunk's posturing and flash ornaments and this album, despite its amiable reckless fun vibe, is unlikely to sell substantially more than the first LP. **NR**

DEACON BLUE: When The World Knows Your Name. CBS 463321. Pompous appears to be the strongest description most can muster for this Scottish band enjoying yet more chart success, and that's a bit of a pity, for while they are capable of dressing every pronunciation in quote marks and sounding significant, they're also more than able of penning good songs. An assured seller this, but allowing a bit more irony into the approach wouldn't hurt. **BW**

THE CULT: Sonic Temple, Beggar Banquet, BEGA '98. Where, as the last album *Electric* was stripped-to-the-bones boogie, this set is beefed up a little but still contains the searing riffs that are becoming synonymous with their name. Laid-back rockers like *American Horse* and *Edie* make up for the weaker moments and help make a fine — if a little too derivative — hard rock album. **NR**

COLD CUT: What's That Noise, Big Life, CUT LP 1. Sadly, this debut album contains more than its fair share of floppy grooves and dated acidic bleeps, emerging a fragmented mist-mash way behind similar projects from *Bomb*, *The Bass* and *S'Express*. The inclusion of the *Reportage* and *Big World Cafe* theme tunes — besides three hit singles — should ensure healthy sales, but also suggests a shortage of material. **SW**

BLISS: Love Prayer, Parlophone PCS 7329. A most accomplished debut packed with some excellent songs, most of which are just beginning to become hit singles, and all of which are topped by Rachel Morrison's glorious voice. With a breath-taking dexterity and range of timbral guitar voices, it's a rare jewel, the rest is gold, and altogether it's just, dare I say, sheer Bliss! **JS**

GREEN ON RED: Here Comes The Snakes, China Records. 839 294: The long awaited follow-up to *Killer Inside Me* has arrived on a new label. It seems that recording in Memphis has had an influence on their sound and added a bluesy rock feel to their earlier work. In total, it's a colourful and memorable performance that should widen their appeal. **NR**

HELEN WATSON. The Weather Inside, EMI SCX 6717. Highly accomplished second LP from the Mancunian singer/songwriter who is long overdue for some Tikaram-like success and is far superior to her UK contemporaries. Her lyrics are fiendishly clever in their dissec-

tion of relationships, and her music draws on folk and country, even rock in places. We're going to see a lot more of Watson as the year progresses. **DG**

STOCK IT

CLOSE LOBSTERS: Headache Rheumatic, Fire Records. FIRE LP17. The Lobsters follow-up their first debut LP with this exhilarating collection of sparkling guitar-pops. This one has more depth and character with the key word being melody. It's stirring stuff as the rhythms build and those guitars keep chiming away. Destined to become an indie classic. **NR**

EASTERHOLE: Waiting For The Redbird, Rough Trade LC 561. Andy Perry's purge sees him as the one survivor of the original, yet misunderstood *Easterhole*, but also sees him as a songwriter and believer of continuing interest. *Sloganeering* will crop up amongst the criticism of the dissenters, missing the point that the trick with *Easterhole* is to listen beyond the rather simple didactic. There you'll find yourself rewarded by a solid rock LP which will gain indie sales and build a foundation for more and better stuff. **DH**

THE NEVILLE BROTHERS: Yellow Rain, A&M, A&M 5240. Back with a new LP after a two year break, this influential soul/rhythm and blues quartet shows off a tremendous set that cracks you down with a feather. Some spellbinding vocals combined with Daniel Lanois' fine production create a soothing and moving sound. **NR**

JESSE COLIN YOUNG: The Highway Is For Heroes, Cypress UY 0103. Distribution: *Sonet/PRT*. Sparing you the history lesson about the 'Youngbloods' whose catalogue is available from two re-issue labels, this is the return of a Sixties hero not quite sure whether he's soft-rock or New Age. Young has a distinctive breathy, floating voice and The Master is a wailing song. Elsewhere, he meanders. **DL**

LES RITA MITSUOKO: Marc & Robert, Virgin. V2572. After the stunning *No Comprendo* this is a bit of a let down because although the songs have retained their quirky style, the catchy pop songs are less evident. Even so, Catherine Ringer's meandering voice is irresistible and when they get it right, as on *Hip Kit* and *Le Petit Train* the result is bliss. **NR**

ETERNITY: Project One, Gae Street/WAU GEA002. Distribution: *Rough Trade/Cartel*. London based Eternity responds, high on last year's acid and house success make their own version of the master groove under a selection of bizarre names. *Robo-Pop*, *STP 23*, *Orb* and *on*, with the constant attention of ex-Brit-lion/Killing Joke bass player Youth and someone called Eternity. Tapping the house techniques and souping them up with samples of Hendrix or a latin groove makes for entertaining body movement. A hybrid of styles that deserves time to develop. **DE**

STONE LOC: Loc'ed After Dark, Delicious Vinyl/Island Records. BRP LP 526. The album confirms the a lot more of Watson as the year progresses. **DG**

STONE LOC: Loc'ed After Dark, Delicious Vinyl/Island Records. BRP LP 526. The album confirms the a lot more of Watson as the year progresses. **DG**

STOCK IT

MEAT BEAT MANIFESTO: Storm The Studio, Sweatbox SDX040. Distribution: *Rough Trade/Cartel*. A trio of London club-goers with a penchant for sampling, the Seventies, ripped jeans and youthful anarchy, present four tracks, carefully subtitled into four parts, each giving a different, fragmented vision of the chant in question. The *Meat Beat* dance rhythm makes the 12-inch remix absolute with grand solos of sound treated and re-heated over insistent bass rumbles and a vibrant positivism. *Meat Beat Manifesto* are among the new wave of British dance music and to their credit, they're groyling near the top. **DEH**

THE DICKIES: Great Dictations (The Definitive Dictations Collection), A&M A&M 5236. Just what the world has been waiting for, the perfect party album. All the old faves are here from *Banana Splits* down to *Evo Of Destruction* and back up to the sublime *Nights In White Satin*. Unlike most of their punk contemporaries, the Dickies never treated an old classic with malice — just speed. They're still giggling away in the States and this could well see them crawling back into the lower regions of the charts. Charm-fail silly covers for fast jelly people. **LF**

A GUY CALLED GERALD: Hot Lemonade, Rhm Records RA1. Distribution: *Pinnacle*. Following his superb debut single *Voodoo Ray*, it was only natural to expect big things from Gerald's first album. Sadly, it doesn't quite live up to the promise and features a patchy selection of house ideas that are never really developed. Only the *Meat Rack* and the sublime *Musical Sweet Music* really have effect. **NR**

DEMON BOYZ: Recognition, Music Of Life. DEMON 1. This UK rap act plays it safe on their debut LP which rocks along with some hard cuts but never really breaks into a sweat. *Vibes* and the wicked *Sweet*. Harris-produced *Rougher Than An Animal* point the way forward but this album won't quite achieve the recognition they might expect. **NR**

SONIC BOOMERS: Leo Finlay, David Giles, Dave E Henderson, Duncan Holland, Dave Luing, Nick Robinson, Jerry Smith and Selina Webb.

Reviewed by Jerry Smith

THE HOUSE OF LOVE: Never [Fontana/Phonogram HQ]. The House Of Love are set to storm the charts with their first record of the year and first of their major deal. A beguilingly effortless swirl of shimmering guitars and swooping melodies, it should ensure all in its mesmerizing pop limelight. Their potential is now limitless.

STOCK IT

DAVID McCOMB AND ADAM PETERS: I Don't Need You [Island 1215 410]. The Triffids are coming! But meanwhile, as an intriguing teaser, Triffid man McComb links up with collaborator and former Flowerpot Man Peters on this wonderfully offbeat single — all warm and mysterious atmospherics, high in content and drama. Sure to spark interest and bodes well for the Triffids' forthcoming LP.

SWING OUT SISTER: You On My Mind [Fontana/Phonogram SWING 612]. Swing Out Sister return after a long break, now a duo, with this even smoother Paul Staveley O'Duffy sound transporting a superbly sublime song that is totally infectious and can't fail in the chart stakes.

SIMPLY RED: If You Don't Know Me By Now [Elektra YZ 377(1)]. Top-notch purveyors of smooth soul, Simply Red deliver this excellent version of the old Harold Melvin & The Bluenotes classic, lifted from their already platinum-selling *A New Flame* LP. As a follow-up to their It's Only Love hit, it's a sure fire winner. Expect mass exposure.

STOCK IT

DE LA SOUL: Me Myself And I [Tommy Boy/Big Life BLR 1(1)]. Hot dance band of the moment, De La Soul issue this engagingly looping track from their much acclaimed album, *Three Feet High And Rising*. And its strong beat and rhythmic rap is sure to take it high chartwards.

BIZET BOYS: Ride 'Em Carmen [Parlophone/EMI (12)RIDE 1]. Mystery group Bizet Boys — although odds are on it being the Pet Shop Boys — turn out this wacky

spoof on pop opera as Carmen rides West in a frenzy of obvious rock and roll disco. No doubt an amusing idea at first, but one that got lost in translation.

INXS: Mystify [Mercury/Phonogram INXS 13(12)]. Aussie rockers INXS return with one of the best tracks from their last LP, *Kick*, in this striking, medium-paced ballad, produced by Chris Thomas and set for wide attention.

KEVIN MCDERMOTT ORCHESTRA: Wheels Of Wonder [Island 1215 404]. Glasgow singer-songwriter Kevin McDermott unveils his new four piece rock orchestra with a vibrant single as a prelude to their forthcoming LP, *Mother Nature's Kitchen*. With his individualistic style, it's set to turn heads.

STOCK IT

FUNTOPIA FEATURING JIMI POLO: Freedom (G-Zone/Gee Street GEE1(14)). A brilliantly assembled slice of infectious fun from acclaimed Chicago singer Jimi Polo and his crew, this literally blasts from the speakers and is set to infect the nation's dancefloors. The crossover potential is very high, so check it out.

THE HEART THROBS: Blood From A Stone [Profumo PROS1(2)]. Eerie but highly effective number this from the Heart Throbs with its menacing air reinforced by spooky piano drifting beneath a languorous but still biting rhythm and captivating vocal, that slowly insinuates its way under the skin. Not to be forgotten.

THE SEERS: Sun Is In The Sky [Hedd/Virgin HEDD 5(12)]. The Seers' first release on Virgin's subsidiary label, Hedd, proves to be a raucous guitar-driven pop thing, produced by Pat Collier, overflowing with Sixties-style references in its chiming riffs and harmonies.

THE FIXX: Driven Out [RCA BP 49495 (PT 49495)]. The Fixx return with a competent, driving rock track taken from their current album, *Calm Animals*. The vocal might not appeal to everyone but it's memorable enough and could do well with its indelible, ringing guitar hook.



KEVIN MCDERMOTT: vibrant

COOKIE CREW: Got To Keep On [FFRR/London FFR(X) 25]. South London's top female rap crew issue this punchy track, with its hard, imperious rhythm beneath one of their insistent, rapid-fire raps which should gain attention for their forthcoming debut LP, *Born This Way*.

PRINCE BUSTER AND THE TROJANS: Stack-O-Lee [Gaz's Rockin' 12GZAG 010]. The legendary ska star, Prince Buster reappears to give the flagging UK ska revival a shot in the arm with his laid back version of an old chestnut.

ONE THOUSAND VIOLINS: If Only Words (Would Let Me Conquer You) [Immaculate 121(MMAC 9)]. Sheffield's psychedelic leaning, surfing popsters let loose with a new version of a track from their well-received debut LP, *Hey Man, That's Beautiful*. And, as a charming ballad backed by sweeping strings in a lush production, it should cause a stir.

STOCK IT

PACIFIC: Shift [Creation CRE 064(1)]. More strong, moody and highly atmospheric stuff from Pacific, with the simplest and most effective pieces having been placed on the flip side, the title track rained by a galloping sequencer let loose among the elegant strings and catchy melody.



PACIFIC: OCEANS apart with strong, moody and atmospheric stuff

TOP 40 SINGLES

1	ETERNAL FLAME	CS1 84M5(1)
2	INTERNATIONAL RESCUE	WBA 724(1) (M)
3	FIREWOMAN	Reggae Empire RE1278 (M)
4	THE BEATEN! GENERATION	Igoi IMA28 (M)
5	ROUND AND ROUND	Factory FAC283 (P)
6	BABY I DON'T CARE	MCA 7299 (P)
7	THE RATTLE	Cockin' Vinyl CV21 (P)
8	OF COURSE I'M LYING	Mercury 7611 (P)
9	LET'S GO ROUND THERE	Igoi IBO283 (L)
10	JOCLEIN SQUARE	Fontana FONE17 (P)
11	MONKEYS GO TO HEAVEN	4AD A299A (L) (T)
12	EVERYTHING COUNTS (LIVE)	Wata BONG16 (P) (P)
13	BIRDLAND EP	Long (ART) 11 (P)
14	LIKE PRINCES DO	Foed F00D13 (P)
15	TAKE ME	Fontana B821 (L)
16	WHO WANTS TO BE THE DISCO KING	Popstar GOM5 (L)
17	WHEN I GROW UP	Cockin' Vinyl CV21 (P)
18	WHAT I AM	Giffen 5614 (P)
19	THE GOLDEN CALF	Chickenskin SK1 (L)
20	VICARAGES	EMI NMA4 (P)
21	FLESH	Int'l/Sireland 7 (P)
22	WAITING FOR MARY	Fontana UMB12 (L)
23	INFO FREAKO	Foed F00D18 (P)
24	TRFKAL	Virgin V1318 (P)
25	SUN IS IN THE SKY	Hedd/Virgin HEDD5 (P)
26	THE WILD ROVER EP	Virgin 5431 (P)
27	SOMETHING GOOD	Cross 7815 (P)
28	CAN'T BE SURE	Rough Trade RT218 (L)
29	RAIN, STEAM AND SPEED	Shirton CH81 (P)
30	AND PA	Igoi P164 (P)
31	BLOWN AWAY	Virgin K362 (P)
32	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone 349 (P)
33	MADE OF STONE	Silvertone CH82 (P)
34	OPEN LETTER (TO A LANDLORD)	Igoi LGA1 (L)
35	HAVE LOVE, WILL TRAVEL (EP)	Foed SOE285 (P)
36	STAND	Warner Bros W9272 (M)
37	DRIZZ	4AD A299A (L) (T)
38	TOUCH ME I'M SICK	Bluest Beat BTP64 (L) (M)
39	NEVER STOP	Red Rhino Europe RE87 (M) (P)
40	THE POWER OF THE LARD	Alternative Tapes VIBU57 (L) (M)

TOP 20 ALBUMS

1	101	Mercury 724M5(1) (P)
2	TECHNIQUE	Parlophone FAC127 (P)
3	THE INNOCENTS	Mercury 724M5(1) (P)
4	NOTTING RUBBERBANDS AT THE MOON	Caplan W0271 (M)
5	SHOFT SHARP SHOCKED	Cockin' Vinyl CV21 (P)
6	STRANGE KIND OF LOVE	Fontana 5191 (P)
7	EIGHT LEGGED GROOVE MACHINE	Popstar GOM5 (L)
8	POP ART	MCA MCA243 (L)
9	ONE MAN CLAPPING	Rough Trade OENAM1 (L) (M)
10	POP SAID	CS1 4879A (L)
11	SHAKESPEARE ALABAMA	Foed F00D19 (L)
12	THUNDER AND CONSOLATION	EMI EMC153 (P)
13	GREEN	Warner Bros W9274 (M)
14	CHANGE IN THE WEATHER	Special Delivery SPD132 (M) (M)
15	SUBSTANCE	Factory FAC206 (P)
16	HUNKPAPA	4AD CA061 (L) (M)
17	THE TRINITY SESSION	Cockin' Vinyl CV21 (L) (M)
18	PLAYING WITH FIRE	Five Rivers 11 (P)
19	DAYDREAM NATION	Bluest Beat BTP64 (L) (M)
20	KING SWAMP	Virgin V2537 (L)

Wendy & Jeff
1984-1989 CD
Lord Cole & The Commoners
PolyGram 43722A1

16
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- 15 **NEW** 1984-1989 CD Lord Cole & The Commoners PolyGram 43722A1
- 16 15 Dependable Mad MCA STWMM 101
- 17 23 ROACHFORD * CD CS 4632A1
- 18 21 **SPICE** * CD Warner Bros. WY 238
Elvir Costello
- 19 24 THE INNOCENTS ** CD MCA STWMM 35
Ensigne
- 20 20 Hysteria *** CD Bilingual Bilingual/Phonogram HTS21
Def Leppard
- 21 26 **TECHNIQUE** * CD Factory FAC 275
New Order
- 22 19 **KYLIE** ***** CD PMA LP 3
Kylie Minogue
- 23 17 **ANOTHER PLACE AND TIME** * CD Warner Bros. WY 219
Dennis Summer
- 24 18 **THE TRAVELING WILBURYS** * CD Warner/Bureau Bus. WY 224
The Traveling Wilburys
- 25 32 **KICK** *** CD Mercury/Phonogram MESH 114
INXS
- 26 16 **TRUE LOVE WAYS** CD Telstar STAR 2329
Bobby Holly
- 27 28 **RAINTOWN** * CD CS 4629A 1
Deacon Blue
- 28 22 **THE LEGENDARY ROY ORBISON** ** CD Telstar STAR 2230
Roy Orbison
- 29 23 **WANTED** * CD Big Lake 1422B 1
Yaz
- 30 27 **HE AND GY** CD GrandFinger CHCA 4
He and GY
- 31 31 **CLOSE** * CD MCA MCG 6020
Kenny Rogers
- 32 38 **WATERMARK** * CD WEA WY 179
Enya
- 33 29 **CONSCIENCE** * CD 4th + 5th/Real Gone 519
Womack & Womack
- 34 40 **FLYING COLOURS** * CD A&M MA 524
Chris de Burgh

★ ★ ★ TIME F. P. 1980-0000 units
★ ★ ★ POLICE F. P. 1980-0000 units
★ ★ ★ R. P. 1980-0000 units
★ ★ ★ NEW ENTRY
★ ★ ★ RE-ENTRY

AVAILABLE ON
SABR 974 ALBUM
SANC 974 CASSETTE
SANC 974 COMPACT DISC

TOP • 20 • COMPILATIONS

- NO 1** NOW THAT'S WHAT I CALL MUSIC 14 CD EMI NOW 14
Various
- 2** UNFORGETTABLE 2 CD EMI ENTRY 46
Various
- 3** CHEER TO CHEEK * CD CS M000 4
Various
- 4** DEEP HEAT * CD Telstar STAR 2345
Various
- 5** BUSTER (OST) ** CD Virgin V2544
Various
- 6** DIRTY DANCING (OST) ** CD RCA TEL 8408
Various
- 7** THE MARQUEE - 30 LEGENDARY YEARS * CD Folder MO 713
Various
- 8** HIP HOUSE CD Sphix SMM 974
Various
- 9** THE PREMIERE COLLECTION *** CD Real/Unreal/Polygram ALMY 1
Various
- 10** AND ALL BECAUSE THE LADY LOVES ... * CD Down 400 4
Various
- 11** HIP HOUSE - THE DEEPEST BEATS IN TOWN CD KTEL NE139
Various
- 12** COCKTAIL (OST) * CD EMI/EMI 754
Various
- 13** THE GREATEST LOVE 2 * CD Telstar STAR 2325
Various
- 14** BEAT THIS - 20 HITS OF RHYTHM KING CD Sphix SMM 972
Various
- 15** THE GREATEST LOVE ** CD Telstar STAR 2316
Various
- 16** THE AWARDS * CD EMI/Telstar STAR 2346
Various
- 17** NOW! '31' *** CD EMI/Virgin/Polygram NOW 13
Various
- 18** MORE DIRTY DANCING (OST) * CD RCA TEL 8406
Various
- 19** THE LOST BOYS (OST) CD Atlantic 201701
Various
- 20** THE BLUES BROTHERS (OST) CD Atlantic 50715
Various

- 54** **NEW YORK** * CD Sire WEA WY 246
Lou Reed
- 55** **RADIO ONE** CD Cade/Coleman CCS 212
Jimi Hendrix
- 56** **THE CIRCUS** * CD MCA STWMM 35
Ensigne
- 57** **PUSH** **** CD CS 4649B 1
Bios
- 58** **BLAST OFF** CD EMI WY 1040
Stryker Cots
- 59** **SHOOTING RUBBERBANDS AT THE STARS** * CD EMI WY 215
Eddie Bracken/And New Bornemen
- 60** **PRIVATE COLLECTION** **** CD EMI CRY 246
Ciff Richard
- 61** **HEARSAY** *** CD Telstar 60953A 1
Alexander O'Neal
- 62** **WHITNEY** ***** CD Atlantic 298 141
Whitney Houston
- 63** **FISHERMAN'S BLUES** * CD Ensigne/Chrisna CHEN 5
The Weathermen
- 64** **THE LOWER IN ME** CD MCA MCG 6038
Sheena Easton
- 65** **FAITH** *** CD Epic 44900 1
George Michael
- 66** **A GRAVEYARD OF EMPTY BOTTLES** CD CBS 63970 0
Dogg D'Amour
- 67** **THE JOSHUA TREE** ***** CD Island 1024
U2
- 68** **LOCED AFTER DARK** CD Decca/Dun 882 526
Tone Loc
- 69** **GET EVEN** * CD Polygram PCS 222
Brother Beyond
- 70** **ANY LOVE** * CD Epic 44208 1
Luther Vandross
- 71** **PAGE** * CD Sire/Virgin 58N 720
Tina Turner
- 72** **PHANTOM OF THE OPERA** *** CD Polygram 600 9
Various
- 73** **SO GOOD** * CD 4th + 5th/1. BBE 435
Mick Parr
- 74** **BEST OF EAGLES** * CD Atlantic 818 1 F 1
Engles
- 75** **PICTURE BOOK** ** CD EMI/EMI 727
Simply Red

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TAFFY, FROM HI-NRG to R&B

Girls on top

by Barry Lazell

DANCE YARD and **Rapsonic**, the twin dances labels established in mid-1988 by ex-Rhythm King man James Horrocks, anticipate the spring of 1989 as seeing the key crossover of much of the two labels' roster into the wider field of pop success.

As Horrocks notes: "All the debut singles by our acts have made the national top 200, I've Got A Feeling, by our north London solo singer Deluxe, almost made the 75, and her Just A Little More has just reached number 74 nationally. With each artist's follow-up having that initial sales base to build on, we're looking at top 75 singles and albums with the follow-up product. Deluxe's LP is also titled Just A Little More, and was released at the end of March through our Unyque Artists label, run by producer Master Thomas. The interest gathered by the singles should set the pace for it to do well."

Also recording for Unyque Artists is Taffy, currently working on an album, who also has a 12-inch, Strange And Funky, on the way. Dance Yard also has two acts who moved with Horrocks from Rhythm King: female vocalist Taffy

"(now into a more R&B bag than the HI-NRG stuff which first made her name), and Gwen McCree, former wife of George "Rock Your Baby" McCree, and known throughout UK clubs for her Keep The Fire Burning. Both have new albums on the way. Taffy's is titled Passionately (heralded by the imminent single Passion — which sounds as if it should be a HI-NRG track, but according to Horrocks, is more in the Sade mould, as is the LP itself). Meanwhile, Gwen McCree has been recording her new set with producer Kashif and Wayne Cobham, with mixing by Marshall Jefferson and others.

Other imminent Dance Yard releases come from two more girl-vocalists previously associated with hitmaking groups. Maureen (of Bomb The Boss's I Say A Little Prayer fame) debuts solo with **Want My Money Back**.

This month, Rose Windross (Soul II Soul) has her solo debut with **It Really Gets To Me**, produced by John Power.

On **Rapsonic**, "Top Billin'" — recently got sellers with Straight From The Soul — have a debut LP on the cards, on which they will work with G&B. Also on the album trail is mixer-producer Mastermix, who plans a set using a variety of hot new rappers on different tracks.

Rapsonic also looks to crossover success with its own entry into the Sals'n'Peppa/Wee Papa Girl Rappers stakes the UK female rap duo **Hi And Run**, who should be launching a 12-inch cassette during April with **We Got The Funk** (described by Horrocks as "in the Monie Love/Cookie Crew vein"), produced by Mastermix and Rex Brough III.

Finally, on another subsidiary label, Angel Tones, street soulster Thomas Esterline follows his well-received Hello with **Don't Give Me Promises**, another release on the April schedule.

With a variety of potentially hot product on the simmer in a number of dance-based areas, Horrocks can feel justification in having part of Rhythm King at the point when the label is piling up national top-tens. He is clearly pleased with Dance Yard/Rapsonic's steady progress to date, and has the labels' aims clearly in his mind: "We're looking for quality music crossover successes and, most of all, serious artist development."

● The company is based at Unit 7, Grand Union Centre, West Row, Leamington Grove, London W10 5AX. (Tel: 01-969 2296).

Hard Cash

by Andy Beavers

LAST YEAR Co\$H Money was the Technics/DMC World DJ Champion. Now he has left the competition behind and, along with his partner MC Marvelous, is making a name for himself creating his own records rather than mixing other people's. "I didn't enter this year's championships because I want people to see me as a recording artist rather than just a DJ," he says, adding, "but I still would have won if I had entered."

MC Marvelous explains that he and Co\$H Money got together about seven years ago: "To start with, I was DJing one way rapping because I was the one with the equipment." However, it was not long before Co\$H Money had his own turntables and mixer and was showing his partner the way it should be done. Fortunately, it also turned out that Marvelous was by far the better rapper of the two. Co\$H Money entered his first DJ competition in 1987: "Another Philadelphia DJ called Jazzy Jeff had entered the New Music Seminar championship in New York the year before and won, so I decided to have a go." He also came top and went on to win the US and World Championships.

It was in another competition, in New York vs Philadelphia DJ battle, that Co\$H Money was spotted by Mantronic, the DJing half of Mantronic. "He was recording for Sleeping Bag Records at the time," explains Co\$H, "and he got me and Marvelous hooked up with the label." Their debut LP, **Where's the Party**, features Co\$H's colleagues of Seventies funk and soul tracks overlaid with light-hearted raps from Marvelous. "Philadelphia tends to produce more fun raps compared with New York where they write tougher lyrics," says Co\$H.

The standout tracks are the last single, **Might I Hard Rocker**, and **Real Mutha For Ya**, which may be the follow up.

Co\$H Money and MC Marvelous have recently completed a UK tour which has added to their substantial hardcore following. And there is a possibility that one of their more humorous novelty raps could take them into the mainstream charts.

C O L U M N

NO PREAMBLE, straight into the records. Currently an import are the **Public Enemy** coming from the Oldies soul veterans (thanking Sixties civil rights campaigner **Rosa Parks**) his hop-his jiggling **THE NEVILLE BROTHERS** (later Rosa & M.S.P. 12306); chanting mournful guy moaned superb lazily striding slow rap **ACE & ACTION** (together with **THE NEVILLE BROTHERS** (later Rosa & M.S.P. 12306); simple jerky staccato New Jersey house **RAZZI presents: DOUG LALY** (later Roll Groove ST. GSR-01); **Teddy Terry** created mournfully rognal remixed shuffling album track; **ROYAL HOUSE FEATURING IAN STAR** A Better Way (later WAR-04); **Rheji Burrell** created bubbly percolating minimalist stark six-track instrumental **N.Y. HOUSE 'N' AUTHORITY** Duckyman (Nugroove NC 01); **Teddy Riley & Gene Griffin** produced (so inevitably swingbeat) perhaps over jerky lurching jittery funk like (Julsone Records MCA-23927); **Kwesi** gold-waded jittery galloping 1987 released **KEITH THE KEY MAN** Edwards Solutions Sound (later SPS-122) — these last two hopefully clarifying last week's elision.

Recent imports that are now out here include, in fact (the latest) by the same guy, the soulfully crooned and rapped smooth deep house **KEYMAN EDWARDS** (later's Got 2 Be Strong (Fourth & Broadway 12BRN 130); **Rosa Red** 4 Love inspired **Frankie "Bonnie"** produced painting and graining episode **LAKE BEER** Sex 4 Daze (Champion GRAMP 12-98); monotonous chugging instrumental **MASSEVEE SOUNDS** (Went You (Champion GRAMP 12-99); lush soulful chunkily jiggling swingbeat **BLUE MAOIC** Romeo And Juliet (SBR 6547 69, via DJ Int'l CBS).

Previously imported but heading the list of UK releases that are more likely to crossover pop is the Italy quoted, **LIRY** "work it to the bone" rapping, dandy acid but infectious dance volume pumping **CAPPELLA** Helvum Hells (Music Man AMP 1204, via Finnacell), his pop category also including inevitably the **FOH Force** produced slick strings and patina ghetto funk backed lively looping message-style **YAZZ** Where Has All The Love Gone (Ghetto Mix) (Big Life BR 87); Swedish **EXPERIENCE** his duo's heavily jiggling and thumping white funk **ROSETTE** The Lock

(Head-Drum-Mix) (EMI 12EM 87); **Prince** mixed jerky lurching but wisely whispered **WENDY & LISA** Lolly Lay (According to the Rules) (Virgin VL 1); **Magic Juice** **Antino** produced house classic remaking but now pop pitched **LESIA** (Rock to the Beat [Live JIVE T 201], plomiously groaned old fashioned new romantic-type European **CALMORANGE** The Great Commitment (A&M A9031 1); **Nigal Wright** produced **REX** (MCA Records); classic classic remaking **RICO T.G.S.P.** (Debut DEXTX 3057).

On the more specialist side, look out for the **James Brown** sax, veteran **Mosco Purker** featuring old fashioned funky burbling groove-style **ROUGH** new from an unlikely source **LITTLE STEVEN** Revolution (RCA PT 494.4) — incidentally, it is supposedly promo-only sampler is also selling strongly for the similar **JAMES BROWN BAND** in the Middle, hottest track from the Urban Jazz — The Original Illical Grooves album that this is meant to be promoting (Urban UUAZZ); **Chris Paul** remixed how **Rufus & Chubs Aint** Nobody styled bagging soulful girls sing **PEBBE** I'm The One (Dance Rival) (MCA Records MCA 1311); jerky lurching original **Blowen Harris** remixed but **Darryl Fenech** produced (in 1981) girl wailed old **SINAMON** Thanks To You (Living Bag Records SMAX5 3), via Pinacolli; **EPMD** associated, piano numbered and scratching combined purposeful rap **STEEZ** To The Max (Sleeping Bag Records SBK BT); **Caldcut** produced alchemy scratching angry street rap **BLACK RADICAL MUKI** Moonson 2 (The Bone Records TMS 0047); fast talking funky scratched UK rap **2 THE TOP** The Rhythm I Give (Em'Rhyme 'n' Reason Records) 1988 classic remaking pop **COASTERS** 1988 classic remaking pop **2 LIVE CREW** Yakey Yake (EP 6547 78 6); murky jiggling specialist UK rap **SEASON BUCK** Recognition (Music Of Life NOTE 26, via Pinacolli); strictly ticking street soul UK rap **BOYCE** (note: **BOYCE**) Heartbreaker (Intreque ICE-51); **La & BabyFace** produced the square jiggling jiggling bashing **THE BOYS** Lucky Charm (Molown 27 04288); choppy chanted trotting late favoured Brit funk **BEET** (late Synonopate 12SY 27); dated clomping **SHARON D CLARKE** I'm Gonna Eat You Up (Debut DEXTX 3054); not to be confused with the far superior Something Special which is credited as being by her own.

Featuring **JIMMI POLO**

THE NEW SINGLE ON 7" QEE, H1 AND 12" QEST H1 FEATURING THE LIBERATION DREAM AND DRIVE MIXES

GEE STREET

TOP DANCE SINGLES

8 APRIL 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	
1	KEEP ON MOVIN'	10/Virgin TENX(2)	263 (E)
2	PAULA ABDEL	Sireen/Virgin SRN(T)	111 (E)
3	DON'T BE CRUEL	MCA MCA(T)	131(0) (F)
4	THIS TIME I KNOW IT'S FOR YOU	Warner Brothers UZ78(0) (W)	
5	SLEEP TALK	Def Jam/CBS 6546567 (6546566) (C)	
6	PEOPLE HOLD ON	Coldcut/Lisa Stansfield Ahead Of You Our CCMTs(1)	
7	I HAVEN'T STOPPED DANCING YET	Part 4/Mick P.W.L./PWL(T)	33 (F)
8	ONE MAN	Chanelle Cooltempo/Chrysalis COOL(0)	183 (C)
9	MUSICAL FREEDOM	Paul Simpson Feat Ayres Cooltempo COOL(X)	182 (C)
10	GO T'YU GET YU BACK	Ayn Mazelle Syncoptate/EMI (12)5(2)5 (E)	
11	I BEG YOUR PARDON	Kon Kan Atlantic A 8969(T) (W)	
12	I'D RATHER JACK	Keynolds/Girls P.W.L./PWL(T)	25 (F)
13	AMERICANOS	Holly Johnson MCA MCA(T)	1323 (F)
14	GO TO KEEP ON	Gookie Crew FFR/London FFR(X)	125 (F)
15	PLANET	K C Flight RCA PB49403 (12-PT249404) (BMG)	
16	ROUND & ROUND	New Order Factory FAC2637(12-FAC263) (P)	
17	BEAUTY'S ONLY SKIN DEEP	Aswad Mango/Island (12)MNG105 (F)	
18	VOODOO RAY (EP)	A Guy Called Gerald Rhimi RS804 - R05 8804 (P)	
19	CELEBRATE THE WORLD	Womack & Womack 4th + B way/Island (12)BRW125 (F)	
20	HEY MUSIC LOVER	X-Spress Rhythm King LEFT 30(0) (C)	

21	THIS IS SKA	Longy D	Big One V(VIB)G13 (V)	
22	TURN UP THE BASS	Tyner/Jazz Rock Steady	Hrv/London FFR(X)24 (C)	
23	DAYS LIKE THIS	Shenae Exton	MCA MCA(T)	1325 (F)
24	THE REAL LIFE	Corporation Of One	Desiree - (WANT) 161 (PAC)	
25	LEAVE ME ALONE	Michael Jackson	Epic 6546727 (12-6546726) (C)	
26	LIVING IN THE HOUSE DOWN	Living In The House	Chrysalis LIB(X)5 (C)	
27	DREAMIN'	Vanessa Williams	Wing/Polydor WING(X)4 (F)	
28	YO YU GET FUNKY	DJ Fast Eddie	DJ Int./Westside DJINT(T) 7 (A)	
29	INDUSTRIABLE	Foxy/Trusty Robinson	Arista 112074 (612074) (BMG)	

30	MY PREROGATIVE	Bobby Brown	MCA MCA(T)	1299 (F)
31	BIG BUBBLES, NO TROUBLES	Elvis Beegs & Howard	RCA PB42089 (12-PT42090) (BMG)	
32	JUST A LITTLE MORE	Delibes	Uniqye UNQ 5(T) (SP)	
33	BREAK 4 LOVE	Raze	Champion CHAMP(1)267 (BMG)	
34	GIRL I GOT MY EYES ON YOU	Tina Turner	Matown 2842682 (12-2742684) (BMG)	
35	HIGH ROLLERS	Ice-T	Sire/WEA W5754(T) (W)	
36	REACHIN'	Phase II	Republic LICUT(006) (I)	
37	REQUEM	London Boys	Teldec/WEA Y2345(T) (W)	
38	WILLIAMSNESS	Kevin Pizzaro	Champion CHAMP(1)293 (BMG)	
39	BLACK IS BLACK/STRAIGHT OUT	Dr La Soul	Geet Si GEE(T)15 (I)	
40	ME MYSELF AND I	Big Life/Tammy Boy	BL47(T) (I)	
41	THE KING IS HERE/900 NO.	45 King	Dr Beat/Fimitas - (DRX)12 (BMG)	
42	IT TAKES TWO	Rob Base & DJ-Z	Rock City/Beat CB274 - (CB2 1224) (W)	
43	DEVOTION	Ten City	Atlantic A8943(T) (W)	
44	THAT'S THE WAY LOVE IS	Ten City	Atlantic A 8963(T) (W)	
45	COCON (FROM HITMAN & HER)	Timander	Lissan DELICE(Q)8 (P)	
46	FREE YOURSELF	Paulo Pablo	Urban/Polydor - (URB)0336 (P)	
47	WILD THING/LOC'D AFTER DARK	Tone Loc	Delicious/Island (12)BRW121 (F)	
48	WITH EVERY HEARTBEAT	Five Star	Tent PB42693 (12-PT42694) (BMG)	
49	BLOW THE HOUSE DOWN	Wes Fells Girl Rappers	Jive JIVE(J)197 (BMG)	
50	I'M RUFFIN' (ENGLISH RASTA)	A. M. Kiffin	Music Of Life 7NOT25 - (NOTE 25) (P)	

JET SET ADVERTISEMENT
01-961 5818

REGGAE DISCO CHART

1	2) TWO TIMING LOVER	Island	Five Star FS 020
2	1) FOLLOW ME	Champion/Island	840(0) 039
3	2) LOVE ME	Dee Jay	Dee Jay 00107
4	5) ACID	Freddie Faux	TECHNO 80 89003
5	4) YOUNG AND SHE GREEN	Johnnie P + Thelma D	Soulsonics W61 37
6	7) I WANNA BE LOVED BY YOU	Philip Las	Fusion FS 021
7	6) WHO SHE LOVE	Island	Hornet 14 009
8	8) UNEMPLOYMENT BELIEVES	Music 8	Arise AR 83
9	11) WEST INDIAN	Coastal	Island
10	15) LET'S MAKE A BABY	Fredette	Island

REGGAE ALBUM CHART

1	1) REGGAE HITS VOL 5	Various Artists	Island JELP 1005
2	4) TOP 10	Various Artists	Superior SP 11
3	2) NUFF CRISIS	Island	Blue Mountain BM 027
4	5) LOVE LINE	Frankie Paul	Calory Gold CG 023
5	8) KING TUBBY SOUND CLASH DUB PLATE	Various Artists	Island
6	3) WHO SHE LOVE	Island	Island
7	7) SPECIAL	Frankie Paul	Island
8	6) FASHION REVIVES LOVERS CLASSICS	Various Artists	Fusion FAD20 308
9	13) A REGGAE EXPERIENCE	Various Artists	Salsomus SA 0209
10	14) A REGGAE EXPERIENCE	Various Artists	WKS Records WKS 01 02004

TOP 10 ALBUMS

1	DON'T BE CRUEL	Bobby Brown	MCA MCF3425/MCF3425 (F)
2	DEEP HEAT	Various	Telstar STAR 2345/STAC 2345 (BMG)
3	ORIGINAL SOUNDTRACK	2 S'Express	Rhythm King LEFT18/LEFTC8 (C)
4	RAW	Alyson Williams	Def Jam/CBS 4632931/4632934 (C)
5	3 FEET HIGH AND RISING	De La Soul	Big Life DLSL(P)/DLSMC(I)
6	HIP HOUSE - 20 HIP HOUSE HITS	Various	Sydeco SMC974/SMC974 (STY)
7	ANOTHER PLACE AND TIME	Dannio Summer	WEA WX219/WX219C (W)
8	FOUNDATION	8eas	Atlantic WX249/WX249C (W)
9	BAD	Michael Jackson	Epic/CBS 4522901/4522904 (C)
10	KARYN WHITE	Karyn White	Warner Brothers WX235/WX235C (C)

TOP 10 BUBBLERS

1	COMIN' CORRECT/WIZE	MCA/MCA	O/D.E.T.T. Inc	Republic - LICUT 007 (I)
2	CAN'T SAY 'BYE	Tony Stone	Ensign/Chrysalis	ENY0622 (C)
3	MORE THAN YOU KNOW	Melvin	CBS 6545207	(12-6545208) (C)
4	ITM TO GET FUNKY	Timezone Inc	Blue Chip - (BLUC) 14 (C)	
5	YOU COULD BE FORGIVEN	Horse	Capitol (12)CL514 (E)	
6	REAL LOVE	Jody Watley	MCA MCA(T)	1324 (F)
7	END OF THE WORLD	Sanchez	Live & Learn - (LLD)108 (BMG)	
8	CRUCIAL	New Edition	MCA MCA(T)	1333 (F)
9	THIS IS YOUR LIFE	Blow Monkeys	RCA PB42695 - (PT42696) (BMG)	
10	HOUSE SENSATION	Liazo	10/Virgin TENX(2)246 (E)	



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MCA

Abies for talent

by Selina Webb

IN A business where size is no guarantee of artistic merit, Los Angeles-based Propaganda Films is the exception to prove the rule. Despite being the world's largest producer of music videos — turning out more than 300 promos in just two years of operation — the company actively repels the production line malaise which can threaten the successful. Instead, its commitment remains with nurturing talent and breaking new ground in both the style and technical content of its videos.

Propaganda's refreshing philosophy is championed by Anne Marie Mackay who heads its prolific music video division. Originally from the UK, she was back on home turf recently to supervise a shoot for CBS act The Outfield, sniff out emerging UK talent and reintroduce herself to clients with a view to setting up a London office.

"Last year we did a tremendous amount of business in England and it became increasingly obvious that using other people's facilities was not cost effective," she explains. As for picking up new talent — Propaganda already represents The Molotov Brothers and Eric Watson in the US — Mackay stresses that she is not out poaching, merely offering interested parties the oppor-

tunity to work with what she describes as "a young, aggressive company that can offer them everything".

Visionary, innovative, groundbreaking, fresh and youthful are adjectives which pepper Mackay's enthusiastic description of Propaganda's approach. "It's both a breeding ground for new talent and a springboard into other things," she says. "There's an exciting atmosphere at Propaganda. There's a lot of money put into research and development — we care about keeping the industry alive".

But why the UK scouting expedition? Mackay believes there's more of a risk-taking, experimental edge to be found amongst her homeland promo directors and hopes to attract some of that talent, as well as small companies interested in US affiliation, to join the 15 directors she already represents.

"They will be able to experiment a bit over here with their showreels, the final plan being to take them across to the US almost like a shuttle service," she says. The hope is that Propaganda's reputation will persuade the US commissioners to team relatively unknown UK directing talent with established acts. Mackay expects exciting results.

Propaganda's music video credits include promos for Bruce



GUNS 'N' ROSES: Propaganda's favourite boys

'It defeats the object of the exercise if you think of promos as a way of making money, they're a vehicle for expression'

Springsteen, Janet Jackson, Stevie Wonder, Def Leppard, Sting and Guns 'N' Roses. Mackay has recently set up the metal-targeted Foundry — to "bring ourselves a bit more to the boring, body-shot, factory style of videos made for harder rock bands" — and there are also plans for a specialist dance offshoot. The success of the music video division has spawned expansion into commercials, TV programming and feature films, but Mackay insists that the less lucrative promo department will continue as the company's mainstay.

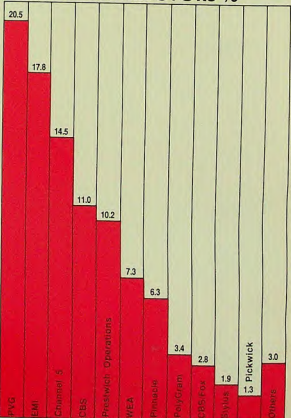
"It defeats the object of the exercise if you think of promos as a way of making money, they're a vehicle for expression. But, even when I lose a director to feature films or commercials, they will always want to come back and make another music video."

THE FIRST year-end market share for the music video labels saw PMI leading the pack thanks to bumper sellers from the year's top 20 featuring Cliff Richard, Heart, Pet Shop Boys and Whitesnake. Virgin pipped Channel 5 at the post for the runner-up slot while the newer labels CMV and PWL settled for sixth and seventh places with their massive success concentrated on end of year releases from Kylie Minogue, Bros and George Michael. Video Collector's record-breaking Michael Jackson tape, The Legend Continues, ensured its healthy 10 per cent chunk of the 1988 market. The leading distributors brought no surprises, although Pinnacle's appearance with 6.3 per cent can be attributed to The Hit Factory's number one Kylie video. **SW**

MUSIC VIDEO LEADING LABELS %



MUSIC VIDEO LEADING DISTRIBUTORS %

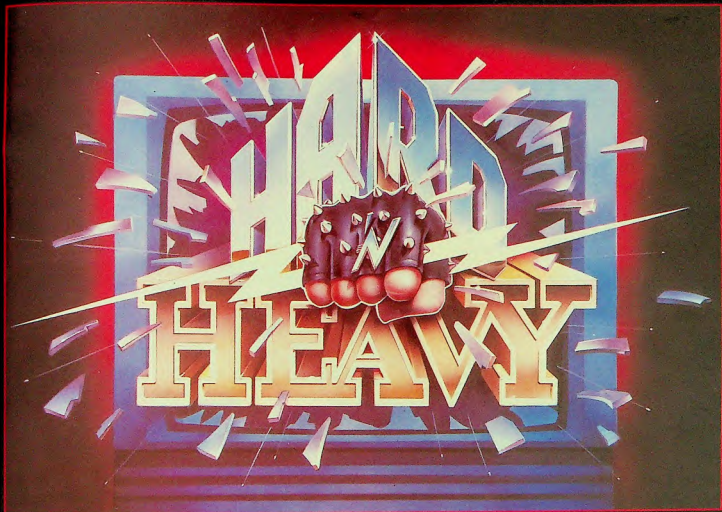


MUSIC VIDEO

Description (Track/Time/Dealer Price)		Label
1	UZ: Rattle And Hum Live (21 tracks)/1hr 36min/1.95	CIC VHR 2302
2	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/9.04	CMV 490102
3	ERASURE: Innocents Live (14 tracks)/30min/6.95	Virgin VW 491
4	KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks)/20min/6.75	PWL VHF 3
5	NOW THAT'S...MUSIC VIDEO 14 Compilation (15 tracks)/1hr/6.95	Virgin/PMI MWNW 14
6	CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks)/1hr/5.50	PMI MVP 99 1179-3
7	DEPECHE MODE: 101 Compilation (1hr 57 min)/8.34	Virgin VVD 469
8	MICHAEL JACKSON: Making Thriller Compilation (1hr/6.95)	Vestron MA 11000
9	KIM WILDE: CLOSE Compilation (7 tracks)/26min/5.56	Virgin VWC 526
10	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/6.50	PMI MVCR 1
11	RUSH: A Show Of Hands Live (14 tracks)/1hr 30min/8.34	Channel 5 CFV 07812
12	BROS: The Big Push Tour Live (10 tracks)/76min/9.5	CMV 498002
13	MICHAEL JACKSON: Legend Continues Video Collection Compilation (22 tracks)/55min/6.95	PMI MI 1000
14	STYLE COUNCIL: The Video Adventures Compilation (1hr/6.95)	Channel 5 CFV 07842
15	STIFF LITTLE FINGERS: See You... Live (13 tracks)/55min/6.95	Virgin VW 510
16	BANANARAMA: The Greatest Hits ... Compilation (13 tracks)/45min/6.95	Channel 5 CFV 07922
17	ERASURE: Live At The Seaside Live (1hr/6.95)	Virgin VVD 209
18	GEORGE MICHAEL: Faith Compilation (6 tracks)/30min/6.95	CMV 490002
19	PRINCE: Sign 'O' The Times Live (13 tracks)/1hr 15min/8.34	Palace PVC 30164
20	PET SHOP BOYS: Showbusiness Compilation (4 tracks)/30min/5.21	PMI MVPRS 2

Compiled by Gallup for Music Week © 1989

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ISSUES OF THE ISSUE: THE PARTY NINJAS.

TRICK OR TREAT: Lewd, crowd fun with Lemmy from MOTORHEAD.

UNCENSORED VIDEO: OZZY

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Chandos marks 10 years with 10-symphony surprise

CHANDOS CELEBRATES its tenth anniversary with one of its most surprising releases: this cycle of Beethoven's symphonies — all nine plus the reconstructed movement from the notes for Symphony No. 10, with Walter Weller conducting the City of Birmingham Symphony Orchestra.

The nature of the surprise is that Chandos should do such popular works, normally the preserve of the majors or mid-price/budget companies. But at the launch of the Savoy Hotel, the label's founder, Brian Cozens, made no apologies for the project.

"I know a lot of dealers will ask why we are doing this, but I feel you cannot stand still in life," he remarked. "Chandos has a reputation for British music, but to be a real record company you have to take on mainstream repertoire as well."

He admitted that he works very much on "gut feeling" and the series of Tchaikovsky's Symphonies conducted by Mariss Jansons (also

principally the territory of the majors) was a typical example. In the event, it was received exceptionally well critically and sales more than justified the recordings.

"I felt the same thing when I first heard Walter Weller conduct Beethoven," said Cozens. "As a record enthusiast, I have never been really satisfied with the recordings of the symphonies since Karajan's recordings from the Sixties. Now, I believe we have made the ultimate version."

All the symphonies, plus the overtures Prometheus and Coriolan and some rehearsal extracts, were recorded in a total of 14 days in the City of Birmingham Town Hall in a tight schedule: Symphony No. 8 and Prometheus were made on June 13, Symphony No. 1 and Coriolan on July 3, and the remainder from August 30 to September 2.

The sessions followed a performance of the works in Birmingham. The soloists in the Choral Symphony were Josephine

Barstow, Linda Finnie, David Rendall and John Tomlinson.

The project was conceived, recorded and released with the sponsorship of the Birmingham firm Glyndwr International, which has backed the CBSO for the past 10 years.

"This project for me has been the realisation of a dream and is one of the most memorable and pleasurable experiences of my conducting career," said Weller.

The six-unit set is available on all three formats (CHAN 8712/7 CD; DBRD/DBTD 6001 LP/tape).



THE NEWLY designed Britten series features informal photographs of the composer and period atmosphere

New-look Decca

FOR NEARLY a year signs of the new Decca design have been filtering out from Decca International in the form of posters and advertising — most prominent among them have been the striking advertisements for Herbert Blomstedt, the more quietly impressive photos for Christoph Dohnanyi and the moody style for Ute Lemper.

The overall impression is very different, and so is the detail — including the changes in the Decca logo itself, with the black border and white panel disappearing, and a more elongated shape taking over.

It will not be until the May release that the main changes will take effect on the covers of the product itself, but April presents a preview in the release of back catalogue recordings by Benjamin Britten.

Two operas, Billy Budd (417 428-2), and his ballet The Prince Of The Pagodas (421 855-2) are released on CD for the first time in ADRM recordings, joining the four titles already available, which include The War Requiem and Peter Grimes.

But these three April releases look very different, with informal pictures of the composer and the new logo in the slightly different

colours — a brighter red and a darker blue.

Richard Rolfe, vice-president, Decca Records, explains that these Britten recordings do not represent the final design style which will be adopted by Decca — which can be better seen in the advertising poster accompanying the Britten series — but they do have many of the new features.

"The new house style has been a long process," remarks Rolfe. "For some years the company has tried to move away from the obligatory art painting cover and, for a while, original cover paintings and designs have been commissioned. But Rolfe felt that was only another stage.

"I still felt that Decca didn't have a sufficiently coherent image graphically, and it was our ultimate aim that if you looked at a Decca cover, but obscured the logo, you would still know that it was one of our records."

Rolfe engaged an independent design consultant who considered all Decca products from the catalogue and the advertisements to the covers. The consultant also looked at the general classical field, and concluded that most of the product in record shops looked much the same.

PRT: more labels, more product

PRT's CLASSICAL wing has extended its activities by the addition of new labels to its portfolio and enlarging the catalogues of existing labels, according to classical manager Michael Gorden.

The company has exclusive distribution rights to Collins Classics other than the contracts handled by MSD Holdings itself, and Gallo — the small Swiss label with Kim Walker playing Bassoon Concertos by Mozart and Haydn (Gallo 499, CD/LP/tape) — and Interco are also now distributed by PRT.

April sees further CD transfers from the CRD back catalogue. There were 16 in March, and there are four more now, including string quartets by Mendelssohn and Schumann as played by the Albers String Quartet (CRD 3317) and Virtuoso Piano Transcriptions played by Philip Fowke (CRD 3396). The dealer price is £6.95. PRT's own Nixa label has two releases from its own back catalogue. Schumann's four symphonies, in the much-admired recording by Sir Adrian Boult and the LPD edition (NIXA/NIXCD 1005), is a two-CD set with a dealer price of £6.08. There is also the 1957 recording of Holst's The Planets coupled with Britten's Four Sea Interludes and Passaglia from Peter Grimes (NIXM/NIXCD 6013).

The recordings of The Planets uses a new sound noise reduction system developed at Cambridge University called Cedar. The release of these Boult recordings coincide with the centenary of the conductor's birth.

April also sees 10 more releases from the American label Vanguard. Although they are some 30 years old, the recordings are still respected for their musical worth — among these 10 is Mozart's Piano Concertos Nos 20 and 24 played by the late Dennis Matthews (VETC 6503/VECD 7503). The prices are £1.08 (tape) £3.04 (CD).

"We wanted something more contemporary with a style that was consistent but flexible."

A number of significant changes were made. The logo now has, Rolfe feels, a "more contemporary, more 'at home' appearance. The DIGITAL or ADRM label preceded at the top left-hand corner since 1980 has disappeared because it is no longer so important; the typefaces are different as well; extensive use of lower case to give a more "fashionable" look.

Perhaps most noticeable of all is the use of photography, with the informal shots — of a dromedary on a sail on the Billy Budd cover, or in a market for the Albert Herrington cover — and each have a soft period atmosphere.

The Britten series was designed by the Decca art director, Ann Bradbeer.

Incidentally, the use of the London logo on the new Britten issues does not mean a dismissal of Decca — only that these will be exported to the US where the Decca logo cannot be used.

TOP 20 MID-PRICE/BUDGET

- | | | |
|----|-----------------------------------|---------------------------|
| 1 | DUETS FROM FAMOUS OPERAS | CFP |
| | Variou | CFPA144981/CFPA144984 (E) |
| 2 | VIVALDI FOUR SEASONS | CFP |
| | Virtuos of Empire/LPO | CFPA0016/TCFPA0016 (E) |
| 3 | BIZET/PUCCHINI/VERDI DUETS | RCAY |
| | Merrill/Milano/Albanese/Tebal | RG87799/GK87799 (BMG) |
| 4 | ELGAR ENIGMA VARIATIONS ETC | Eminence |
| | Vernon Handley/LPO | EMX2011/TCXEM2011 (E) |
| 5 | ALBINONI/CORELLI/VIVALDI/PACHEBEL | D G Walkman Classics |
| | Variou | 41314224 (F) |
| 6 | TCHAIKOVSKY 1812 OVERTURE | CFP |
| | Charles Mackerras/LPO | CFP101/TCFPP101 (E) |
| 7 | CARL ORFF CARMINA BURANA | CFP |
| | Halle Orch | CFP4381/TCFPP4381 (E) |
| 8 | HOLST THE PLANETS | Eminence |
| | Simon Rattle/PO | EMX2106/TCXEM2106 (E) |
| 9 | ELGAR CELLO CONCERTO | CFP |
| | Robert Cohen/LPO | CFP40342/TCFPP40342 (E) |
| 10 | PUCCHINI MADAMA BUTTERFLY | CFP |
| | Gabrielle Santini/Orch | CFP4144463/CFP4144465 (E) |
| 11 | WAGNER THE RIDE OF THE VALKYRIES | CFP |
| | Rickenbacher/LPO | CFP4412/TCFPP4412 (E) |
| 12 | TCHAIKOVSKY BALLETS SUITES | Conifer |
| | Vladimir Petroschoff/BSO | DDD147/DDC147 (CON) |
| 13 | VIVALDI FOUR SEASONS | D G Gallera |
| | Herbert Von Karajan/BPO | 4194881/4194884 (E) |
| 14 | MOZART CLARINET CONCERTO/BASSOON | CFP |
| | Glaver/London Mozart PLRS | CFPA144841/CFPA144844 (E) |
| 15 | WARSAW CONCERTO | CFP |
| | Adri Bourmann/Symph/Alwyn | CFPA144921/CFPA144924 (E) |
| 16 | MOZART REQUIEM | CFP |
| | New Philharmonia Orch | CFP4399/TCFPP4399 (E) |
| 17 | 100 GREATEST CLASSICS PART 1 | Trax Classical |
| | Variou | TRX101/TRXC101 (BMG) |
| 18 | ELGAR ENIGMA VARIATIONS | CFP |
| | Adrian Boult/LPO | CFP40022/TCFPP40022 (E) |
| 19 | RACHMANINOV PIANO CONCERTO NO 2 | Eminence |
| | Yuri Temirkanov/Symph/Fowke | EM412083/EM4412083A (E) |
| 20 | VIVALDI FOUR SEASONS | Conifer |
| | Anders Chrnvall/DBE | DDD109/TCDD109 (CON) |

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Virgin Classics

One year on >>>



Virgin

Virgin Classics, launched in April 1988 has established itself as a major force in the international classical record market. In the UK, Virgin Classics recordings have featured regularly in the Top 20 BPI/Gallup full-price classical chart, and in the USA the world premiere recording of Britten's opera 'Paul Bunyan' remained in the top 20 'Billboard' classical chart for 7 weeks!



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British Record Industry
Awards 1989

VC 790710-2
Gramophone
Opera Award 1988



VC 790728-2

Le Choc du
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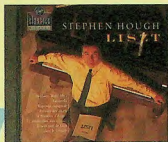
VC 790713-2

Le Choc du
Monde de la Musique



VC 790708-2

Le Classique d'Or RTL



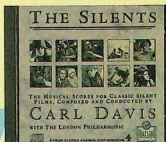
VC 790700-2

Le Choc du Monde de la Musique
Preis der Deutschen
Schallplattenkritik 3/88



VC 790715-2

Pries der Deutschen
Schallplattenkritik 3/88



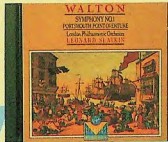
VC 790785-2

Preis der Deutschen
Schallplattenkritik 1/89



VC 790718-2

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With many of the world's most exciting young artists already signed to the label, together with recordings by such great names as Sir Yehudi Menuhin and the Borodin String Quartet, the remarkable success of this first year is set to continue...

The three-inch solution

FACED WITH a programme too long to be contained on one CD, ASV has hit upon an unusual and generous solution — putting one of the works on a three-inch CD and enclosing it in a double jewel case for no extra cost.

The three works in the programme — Ireland's A. London Overture, Vaughan Williams' A London Symphony and Elgar's Cockaigne Overture — were expected to fit on one long CD, but by the time the London Philharmonic and the conductor Owin Arwel Hughes had given the pre-

recording session concert, it was evident that the interpretation had changed.

The Welsh-born conductor was taking a more leisurely view of the works — and couldn't be asked to speed up simply for the convenience of CD recording length. Sure enough, by the time the recording sessions had finished, the three works ran to 82 minutes — well over the length of any current CD. "We did ask around, but no one was prepared to guarantee the result," says Kate Lang, press officer at ASV.

But rather than cut one of the works — Ireland's overture runs to 12 minutes, 58 seconds and even without that the CD would have had a respectable length — the company decided on the three-inch solution, which now houses Elgar's Cockaigne Overture, which has a running length of 16.63 mins (EDCCA 634). It is the only CD version of the work available.

Adaptors for the three-inch CD are not enclosed in the first run, but ASV is discussing the possibility of enclosing them in the second pressing.

The full programme is also available on one LP (ZCDDA 634) and one tape (DCA 634).

● Nimbis records has managed to squeeze Beethoven's first three quartets — the Opus 18 set — on to one long CD, which runs to 79 minutes 49 seconds (NI 5173). It is played by the Medici String Quartet who are to record the complete cycles for Nimbis.

The longest classical disc pressed by Nimbis was a Meridian recording of Rossini's Petite Messe Solennelle, which ran to 79 minutes 49 seconds. However, the company has made two over-80 minute compact discs, House of Holcun — Pump Up London for A&M Records (80 minutes 20 seconds), and Rob Gordon's Complete Caledonian Ball for Lismore (80 minutes 11 seconds).

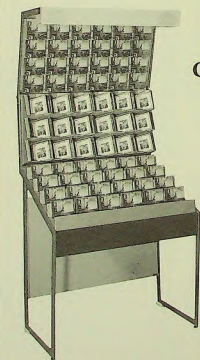


PRIZEWINNING TIME in the DG Privilege dealer competition: Wayne Allen of Amitys in Leicester is presented with his holiday in Paris for two by PolyGram orca sales rep Mike Gardner (right), while Alison Warner, buyer for Our Price, is given a hand with her case of champagne by PolyGram London sales rep John Cronin.

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REVIEW

COLLINS CLASSICS: Symphonie Fantastique, LSO, Fremaux, EC 1001-2. Symphony No 9, Dvorak, London Philharmonic, James Loughran, EC 1002-2. Enigma Variations, Serenade for String Orchestra, Chanson de Nuit, Chanson de Matin, London Philharmonic, Harry Davan Wetton, EC 1003-2. Pictures At An Exhibition, Khovanschina — Prelude, St John's Night On The Bare Mountain, LSO, Jacek Kasprzyk, EC 1004-2. Poeme de l'amour et de l'amour, Chausson, La Damaisselle Elue, Debussy, Montserat Cabelle, Symphonica of London, Wyn Morris, EC 1022-2. Flute Quartets, Judith Hall, flute, EL 1020-2. Available on CD/LP/Tape/DAT. It is almost impossible to give sensible shape to the first group of files of a new classical label. Direction and character come only with time. But Collins Classics is actually more interesting than may be suggested by a glance at the list. The programming has generally an intriguing aspect — the Mussorgsky disc contains the original version of the Night On The Bare Mountain, and it is ragged and powerful; the Elgar programme is excellent; and the one reissue, Cabelle's French programme, is one of the best from the old Symphonica label. Most of the new classical label sound a little brazen — clearly, no-one economised on the microphones — which is perhaps a house style. The only serious question mark hangs over Dvorak's New World Symphony, which at just 42 minutes, is a bit short. Otherwise, at £9.99 retail CD price, Collins Classics should do well.

● General interest **NS**

BRIEFS

● THE FRENCH pianist Cécile Cusset signed a three year extension to her exclusive contract with EMI (UK) at the start of this month, ensuring a schedule of four concert recordings and three recital discs by March 1991.

She will record Rachmaninov's Piano Concerto No 3 with the Philharmonia under Gunther Herbig with the coupling of the Piano Sonata No 2 in May this year. This will be followed by Schumann's and Tchaikovsky's No 1 Piano Concertos in February 1990 and Ravel's Piano Concertos with Simon Rattle and the CBSO in April 1990. The fourth disc has yet to be decided. The recital material includes Ravel, Rachmaninov, Roussel and Franck.

● THE CHUNG Trio — Kyung-Wha Chung, violin, Myung-Whun Chung, cello and Myung-Whun Chung piano — have made their first recording for EMI in New York, with a programme that included Shostakovich's Piano Trio No 1 and Tchaikovsky's Piano Trio. An exclusive four-year agreement was signed at the beginning of the year.

● EMI'S BUDGET series, Laser — launched successfully last year — is to be distributed by Classics For All from June. Following a policy change within the company, "MFP has always been the budget company of EMI UK, and with its retail price of £5.99, Laser is really a CFP territory," says Patricia Byrne, CFP manager.

CFP will start selling in to shops in May, with the Laser dealer price remaining at £3.64.

Filmtrax gets serious with Novello Records

IT IS impossible not to be impressed by the enterprise of the UK's independent record labels. Scarcely a month — at times it feels like a week — goes past without the launch of another new label, and this month is no different.

Filmtrax is best known for its hugely popular 100 Greatest Classics series. Now the venture has started a very different venture that is much more serious in tone and in its preparation.

Novello records is, as the name suggests, an offshoot of the famous publishing firm, acquired last year by Filmtrax. All its sleeves will carry that border, so familiar to all musicians who have ever sung or played from a Novello score.

"We want to make Novello Records a label of musical worth," says Christopher Todd Landon, classical label manager.

This is apparent in the first six releases, four of which are new recordings and two historic.

The two historic recordings are especially interesting. The first covers the 1929 recording by Albert Sammons of Elgar's Violin Concerto, with the Queens Hall Orchestra conducted by Henry Wood with the 1928 recording of Elgar's Cello Concerto played by the H. Squire with the Halle under Hamilton Harty (NVLCD 105). The CDs are based on master tapes

from the original metal work. The second is the Complete Recorded Performances of Josef Hevline, a 72-minute CD (NVLCD 06).

The new recordings are very varied. Pro Cantione Antiqua, directed by Bruno Turner, sing Palestrina's Lamentations, a work which has never been recorded before (it has not been published in modern times) although it is, by all accounts, quintessential ethereal Palestrina (NVLCD 102).

There is another choral disc which harks back to Novello's origins: Great Handel Choruses, with the Regent Choir and the City of London Sinfonia, conducted by Gary Cole (NVLCD 101).

Jane Glover conducts the London Mozart Players' Wind Ensemble in The Great War and film music. It comprises the inventive Doubles for two pianos which marries themes by Mozart and Rameau played by Heidi Hendrickx and Leventis Kostas, and the 14 Studies played by Yonty Solomon. This recording was made some years ago in analogue but was never issued.

The CDs are available for around £9.99.

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from "The Life and Labours of Vincent Novello" by his daughter Mary Victoria Novello

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Plug and sock it to 'em

Record plugging has changed since the wacky days of the Seventies when anything went, as long as the record got noticed. Nowadays it's a sharper business with professionalism being the key word as David Davies discovers

LATE EVERY Monday afternoon there is a kerfuffle in Radio One's reception area. The all-important Playlist is being released to record pluggers. The assembled throng eagerly scans the list like excited students hunting for their exam results.

This is the crux of plugging. After weeks of preparation, careful distribution of advance records and persuasive meetings with radio producers the top prize is a position on Radio One's A List. The list consists of 15 records selected by the BBC's Playlist Committee which will receive the most air-time in the forthcoming week. A place on the Playlist is generally equated with an increase in sales.

Commercial stations and local BBC stations also operate playlist systems. Pluggers are primarily employed to encourage radio producers to include their records on these playlists, but many also plug television programs, and a few handle press publicity as well.

Since Judd Lander and Oliver Smallman started work as pluggers, "years ago", there have been many changes in the way producers are persuaded. "I remember one time," recalls Lander, "when Ollie and I camped outside Top Of The Pops all night to be the first to speak to Michael Hurll, the producer, the next morning."

Now Lander is head of promotions for London Records and Smallman is arguably the biggest British independent plugger, with his Fleming and Smallman company. The main contender for his title is Neil Ferris and his Ferret 'n' Spanner organisation. Ferris has virtually single-handedly changed the nature of plugging by taking promotion outside record company departments.



"On January 1 1980," Ferris says, "I started Ferret Plugging Company with the idea of making promotion a much more professional industry and doing away with the old-fashioned car salesman type promotion." Beginning with UB40, Depeche Mode and Human League, Ferris' philosophy was to "only work with bands I lik-

ed." His client list is now 25 acts strong and includes Brox, Elvis Costello and Neneh Cherry.

Since then he has combined with Nigel Sweeney and expanded the company's business to serve the whole promotions field: radio, television and press. "There are now 10 of us in the team," he proudly says. "The office is fully computerised and opens at seven in the morning and we work until about seven or eight every night."

At his desk Ferris can survey his team delivering carefully scripted band information, displayed on their VDUs, to the media world. Occasionally they get up to fax information to their contacts. From here Ferris can ensure that information is quickly disseminated to interested DJs.

For example, Radio One DJ Bruno Brooks called and expressed an interest in King Swamp. The Ferret organisation swung into action. "We ensured that within a minute, information was on its way to his producer by fax," says Ferris. That's not all. "While the fax was going through, a bike was on its way with another copy of the single."

In his main competitor's office the scene is much more chaotic. Admittedly Oliver Smallman is in the process of moving to new offices he has bought with Peter Powell in Hammersmith, but the atmosphere is completely different from Ferris' efficient, hard-nosed professionalism.

Smallman is a charmer. He has also been a plugger for considerably longer than Neil Ferris. There is no love lost between the two competitors. Ferris is reluctant to name any competitors in his league and Smallman talks about "people with big egos" whenever Ferret 'n' Spanner is mentioned.

That both men are good pluggers is not in doubt. Jeff Simpson, publicist for Radio One, concurs that together with Judd Lander the two are probably "the best in the business."

Smallman, despite his dishevelled office and charming manner, is nonetheless fully aware of the value of planning. He places much emphasis on marketing and unites his bands, which include The Waterboys, Climie Fisher and Yazoo, with the right exposure.

He believes that a good record poorly plugged no longer stands a realistic chance of success against a well-plugged record. "That doesn't mean though," he points out, "that record companies can force what breaks. Not all of them understand this."

Chris Lycett, however, disagrees. He is editor of mainstream programmes for Radio One and head of the Playlist Committee. Lycett struggles to convince that pluggers do not have a considerable effect on radio producers. "It depends what you mean by considerable. They may have an effect on how a producer views things," he says. "What is primary in our mind is a record's suitability to the particular radio show. But if one has decided to play the record then it is enhanced by virtue of all this support from the plugger."

Lycett's boss at Radio One is Roger Lewis, who is the acting head of the station. Lewis re-defined the relationship between the station and pluggers two years ago in the previous "open-door" key word.

Pluggers are now required to arrange appointments with producers rather than taking advantage of the previous "open-door" policy of some producers who allowed pluggers to drop in to their offices whenever they wanted. Oliver Smallman, though, believes little has really changed since most producers are sympathetic to being plugged.

Judd Lander used to be a colleague of Smallman's, but Smallman wouldn't swap places. "In-house promoters are paid by record companies to promote records and they don't get a choice. We're paid to promote records and we do get a choice," he says. "So there's only one job to do. Although it's difficult, you have to give up the security, the salary and the company car and make it on your own."

Lander has worked independently but was enticed back into the fold by the launch of London Records, where he has had much success in breaking new acts such as The Communards, Fine Young Cannibals and Joyce Sims. Much of this success lies in the close connection between the company's A&R and promotions departments.

Lander defends in-house promotion on grounds of cost-effectiveness. He also believes that, at least initially, many independent pluggers took on too much work. "They'd walk into a producer's office having picked up a big, and the producer would say, 'What's happening with this band, where are they from?' And they didn't have the answers."

Despite his achievements, however, Lander remains fond of the "fun business" that was plugging in the Seventies. "You could get away with cheekier escapades to get records played," he remembers. "The more outrageous you were, the more people took notice of your product."



The upsurge in professionalism in promotion has made the job increasingly harder and competitive for Lander. "This can be a soul-destraining job," he says. "This is the dirty end of the business. Our guys have to go up to see producers and do a hard sell, it's not easy when there are 150 to 200 other records to compete with a week." Moreover, he feels that satellite television and deregulated radio will make successful promotion even harder.



'I started Ferret Plugging Company with the idea of making promotion a more professional industry'

Neil Ferris



'You could get away with cheekier escapades in the Seventies. The more outrageous you were, the more people took notice of your product'

Judd Lander



'In-house promoters are paid by record companies to promote records and they don't get a choice. As independent pluggers we do get a choice'

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D I A R Y

WHAT'S IN a title? Particularly when it's a simple change of initials from COO to CEO, you might ask yourself. Well, in the case of EMI Music it matters a helluva lot because the simple statements covering Jim Field's much-heralded confirmation as CEO [see p4] mark the end of an era of control by **Bhaskar Menon** — the longest period of stewardship in recent times of one of the major worldwide companies. Menon still has some courtesy titles and a range of responsibilities but as EMI man always replies succinctly, "Owner" ... Who was minding the store? At least half of the top echelon of music business executives appeared to be on holiday last week ... **MW** can't let the EMI-Chryslis deal go by without reminding **Chris Wright** of his reaction to suggestions back in September that the company might be for sale. "There are always rumours like this in the States but there is no foundation whatsoever for this one," he said ... Also, as **Tony Naughton** talks of "significant gossip and misleading statements" relating to the sale of Stylus [see p1], we're pleased to point out that **MW** has been deadily accurate in predicting that deal ...

AND WE thought we just reported these things: during the recent BPI anti-piracy raid in Hertfordshire a copy of *Music Week* (featuring a story of a tape pirate being gaoled) was seized and is likely to be used as evidence ... As if the perils of international travel aren't great enough: When flying to New York, Chryslis Music president **Stuart Slater** was taken aback to be approached by the captain and asked: "Are you Stuart Slater?" Nervously confirming his identity, Slater was further surprised when the captain said: "Did you realise that you handle my son's publishing for his band *The Bible*?" ... As the BPI dealer liaison committee goes out on tour [see p1] can we expect to see tour jackets and T-shirts? ... There's life in the old rockin' horse yet: as **Steve McCaughey** settles into a job back at BMG, it's good to see that the contribution of **Jeff Gilbert** (sacked last year at the same time as McCaughey) is still making an impact in Europe through *Latin Quarter* and *Blue Zone*, both acts signed to BMG through Gilbert's Rockin' Horse label ... From **Near Records** **Dave Woods**, a cautionary tale to all "cheapskate" record companies ("like ourselves," he adds) which insist on putting the instrumental version of the A side on the B side: "While checking out the walters in Scotland I was so impressed to hear a singer's brilliant rendition of the **Kylie Minogue** hit *I Should Be So Lucky* that after the show I enquired where he had produced and recorded his backing tape." Came the deadpan reply: "Copied it straight off the B side of the single on to a cassette — good isn't it?"

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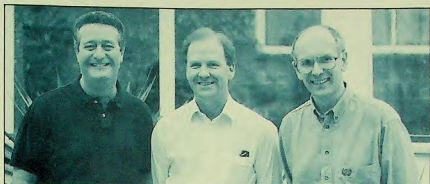
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PRESSING APPOINTMENT: CBS managing director Paul Russell, left, and senior director David Black introduce the company's new manufacturing director, Lionel Smithers, centre, who joins CBS from Golden Wonder later this summer.



GETTING RATTY: Spike Milligan tries to make friends with *The Ratties* at the Virgin Megastore in Oxford Street, London.



DESERT FUNDING discs: Staff from Gal Discs show off the ombulance they sponsored for actors Bob Hoskins and Alan Talbot as part of the Rainbow Rovers project.



PHILING GROOBY: EMI congratulates Phil Collins and others who contributed to the success of the single *Two Hearts*.



MAKING ITS Marquee: Staff from Radio One, PolyGram and The Marquee celebrate the success of the London club's commemorative album.



I'VE GOT your number: Barry Manilow meets up with Arista managing director Roger Watson during a promotional visit.



ANOTHER SIGNING for Atkinson: Rowan Atkinson (alias Blackadder) signs copies of his new video at the Virgin Megastore, in Oxford Street, London.



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