This time we hit you for six ... with six emerging acts on the latest Music Week CD promo — number six in a series which has already become highly collectable. For a start Peter Murphy Cuts You Up and finally you find yourself with Innocence Lost in a Nightmare, Big Brother. Check out the goodies in between. Appreciation goes to those supplying individual tracks, to the music publishers for their co-operation and to Music Manufacturers for the physical bit.
AFTER THE PLATINUM SELLING ALBUM 'BAD ANIMALS'
HEART ARE BACK WITH THEIR MOST POWERFUL ALBUM TO DATE...

HEART

FEATURING THE HIT SINGLE 'ALL I WANNA DO'

- NATIONAL TV SUPPORT FROM DAY 1
- FULL PAGE MUSIC PRESS ADVERTISING
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- MAJOR MAY TOUR:
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  4. BIRMINGHAM N.E.C.
  5. BIRMINGHAM N.E.C.
  6. BOURNEMOUTH INTERNATIONAL CENTRE
  8. EDINBURGH PLAYHOUSE
  10. LONDON WEMBLEY ARENA
  11. LONDON WEMBLEY ARENA
  13. LONDON WEMBLEY ARENA

CD: CDEST 2121 • TC: TCEST 2121 • LP: ESTU 2121
Parkfield and Soto seal marriage of convenience

TWO KEY distributors are joining forces in an unusual deal to forge a powerful alliance. Parkfield has acquired 49 per cent of Sato Sound with an option to buy the remaining shares in the wholesaler at a later date. In a parallel deal, Parkfield's audio business has been sold to Sato in an attempt to increase efficiency and make space for video of Parkfield's Bashley Road distribution centre.

Parkfield chairman Roger Felber says the deal is the result of several months' negotiation. "Our objective is to exploit Sato's racking and merchandising skills to push sell-through video into several thousand non-traditional outlets, he adds.

Felber comments: 'With Parkfield's position as exclusive distributor for many video labels, non-exclusive wholesaler for many other labels and originator of product, particularly in the special interest category, we will be able to provide excellent service to Sato whilst they further develop the merchandising of their existing and new retail accounts.'

He adds that while Parkfield has the option to acquire outright control of the smaller company, Sato will continue as 'an independently managed and autonomous organisation'.

Sato Sound managing director Clive Swan says the company originally approached Parkfield for a publishing deal and this led to the present agreement.

TO PAGE FOUR ▶

Laserdisc to rise from CDV ashes

COMPACT DISC Video is to lose its "CD-with-pictures" image in a totally fresh branding approach designed to revive the flagging format this autumn. PolyGram, which launched the system virtually single-handed two years ago, is trying to reach industry-wide agreement on a change of name from CDV to Laserdisc. Hardware companies Matsushita, Pioneer and Sony have already agreed to support the move and software companies, including EMI and WEA, are likely to follow suit. PolyGram is planning to remove the CDV logo from its own product, with a transitional period in which both CDV and Laserdisc will be mentioned on sleeves.

A principal reason for the switch is to capitalise on the success of the format in the US, where it has become established under the Laserdisc branding. However, this may cause problems in the UK, because here the video disc format with analogue sound, launched here unsuccessfully in the early Eighties, was also known as "Laserdisc".

Michael Kuhn, chief executive officer of PolyGram's media division, admits that the situation is complex. "The most important thing is not to confuse the public," he says. "Everyone agrees that technically it is an excellent system, but it cannot be known by different names in Europe and Japan and in the US."

While 1m players will be sold in Japan this year and 1.25m in 1990, sales in Europe are not as promising. According to Kuhn, a series of attacks by industry giants has prevented Laserdisc from being adopted this year. "We are now looking to see how much more we need to do to make Laserdisc a strong player, he says." A decision on Laserdisc's future will be made later this year.

TO PAGE FOUR ▶

Same refrain but different tune as PRS rejects change

THE CONTROVERSIAL proposal to reform voting procedures at the Performing Rights Society has failed to gain enough support to change the PRS constitution.

A packed extraordinary general meeting of PRS heard a passionate debate on the proposal that writer and publisher directors should be elected by separate "electoral colleges" of songwriter and publishing members respectively. Supporters of the proposal argued that this would give a fairer balance of power within PRS, with greater influence for pop publishers in particular.

To be successful, the motion needed the support of 75 per cent of voting members. Although it received more than half the votes cast, these fell short of the 75 per cent mark. While pop publishers expressed disappointment at the result, they stress that there is no widespread agreement that changes are needed at PRS and that, with the goodwill of songwriters and composers' organisations, it may be possible to achieve these within the existing framework.

AS THE first UK-only all-music TV channel begins transmissions, the record industry has welcomed its commitment to breaking new acts and playing more videos. Yet, while BSB is dedicating a channel to music coverage, satellite rival Sky shows signs of retreating from the fray.

The Power Station, one of five channels operating by British Satellite Broadcasting, began last week initially reaching cable TV viewers only. Much of its programming is provided by Palace Music Channel, whose chief executive Don Avery says: 'If you have a new demo, bring it here first.' Executive producer Lindsay Shapero adds that the station "guarantees to play every video in its entire length."

Jud Lander, director of promotion for Chrysalis Records, says: "A new service like this is all for the good. With 50 or 60 new videos coming out each week on a small percentage currently get on TV. And with video costing anything from £30,000 to £300,000 you need to get it shown as much as possible." But he adds: 'With another station on air you have

MAKE NELSON MANDELA WORK IN YOUR SHOP

See page 45 for details
The success of the album and video in the first two weeks of release has prompted a revision of the campaign dates for T.V. advertising. Please note the following dates for your area.

**T.V. ADVERTISING**
(Revised)

GRANADA, TVS, TTTV, TWS, GRAMPIAN.
Campaign starts week commencing April 2nd for two weeks.

LONDON
Campaign starts week commencing April 2nd through to April 27th.

Other T.V. Area Details as Previously Stated.

**REGIONAL RADIO**

30% of all stations (total 81) have "Songs From My Sketchbook" as the featured album; 95% are playing selected tracks. With the release of the single "Somewhere Out There", continued activity is guaranteed throughout the campaign.

**RECEIVING MASSIVE RADIO 2 AIRPLAY!**

ORDER NOW
LP, Cassette & CD 021-500-5678.
Video 01-368-6668.

LP PMLP 5014  CD PMCD 5015  CASSETTE PMMC 5016  VIDEO MKM 0005

OUT NOW!

**SOMWHERE OUT THERE**

Featuring LYNN CLARE/PMS 5017/Order from BMG (7" Single Only).
Irish labels and retailers deadlocked over duty cut

WHEN MUSIC prices in Ireland shed a 40 per cent import duty most observers expected the result to be a smiling industry — and both retailers and labels are asking: what happened to the 40 per cent?

Brian O'Kelly, of the newly-formed Association of Independent Record Retailers, believes that the majors have created confusion over prices that embitters retailers and goes against the best interest of the consumer (MW March 17). Meanwhile, Willy Kavanagh, managing director of EMI Eire, one of the majors gearing up for a sales drive under the banner More Sound For Your Pound, says the retailer is to blame if the 40 per cent price cut is not passed on to the buyer.

"All of our LP prices to dealers went down to £14.05 and CD prices fell accordingly to £14.49 from £14.99," he says. "The retailers have not put on the discounts we give to them. Our product should be selling at

Virgin values mini-CDs

Virgin is this week releasing 10 three-inch CD samplers — with a press campaign backing its new mid-price series, Virgin Value. Each CD features four tracks by various artists, with one highlight:

and mid-price releases include Scritti Politti, Eurythmics, Simple Minds, Phil Collins, Peter Gabriel and Genesis.

JIMI HENDRIX
CROSSTOWN TRAFFIC

THE MUSIC FROM THE
TV AND CINEMA ADVERT
IS NOW AVAILABLE ON RECORD, CASSETTE AND CD.

7" CROSSTOWN TRAFFIC/VOODOO CHILE — PG071
MC CROSSTOWN TRAFFIC/VOODOO CHILE — PM071
12" EXTRA TRACK — ALL ALONG THE WATCHTOWER — PZ071
CD SINGLE EXTRA TRACK — HAVE YOU EVER BEEN
(TO ELECTRIC LADYLAND) — PZCD071
**NEWS**

**Laserdisc**

From Page One

America, the most successful European market is France, where the total sales for the first quarter of 30,000 compared to the UK's measly 5,000.

In the US, the revival of the digit-al audio/video format, PolyGram will now be marketed by WEA, EMI and Sony. Although Sony is one of the first two additional companies have already decided to market their product as Laserdisc, Sony has yet to make up its mind. Press packs are announced forthcoming audio re-leases mention "video disc" titles to come at a later stage.

**BSB power**

From Page One

greater difficulties dealing with exclusives. I personally feel we should never have got into that game.

While BSB is aiming to use music to capture young audiences, Sky TV has been cutting its music pro-gramming. A switch from Sky and Video Performance Ltd has last minute of public rela-tions at the British Library and the

As part of its strategy to improve the record industry's public image, the level of its first direc-tor of press and public relations.

He is 30-year-old Jr. Silvery, a shrewd, hard-headed egotist who attributes the growth to the "substan-tial" increases it has enjoyed in UK sales through sales.

He also cites expansion from the core UK market, an encour-aging trend of sales to several other BS, and the development of both music and video distribution using the group cata-logue of copyrights. The period also saw increased sales of compact discs, the launch of a group of its own sales force, greater integration in the running of the music subsidiaries, and the launch of a new division, "Sound Records" - to concentrate on specialist reissues and compi-lations.

But, the group's video rental sub-sidary produced a trading loss. This was a result of the following the appointment of a new man agement team and the launch of a new video outlet, "Money Cash." Raised by the rights issue will be injected into further expan-sion, and the development of the newly created subsidiary in Australia, in West Germany and Switzerland.

**Healthy sell through sales lift Castle's half-year profits**

The BUOYANT sell through video market has helped lift Castle Communication's profits by more than half. The company's pre-tax profits for the six months to June have increased by 53 per cent with turnover up 56 per cent to £4.5m.

Now it has announced a rights issue to raise around £4.5m. George Treadwell, who has been with the company for 3 years, attributes the growth to the "substanti-al" increases it has enjoyed in UK sales through sales.

**Three more music titles join the circulation fray**

Expansion for the music magazine market is planned with three more titles on the rocks. EMG is planning a new fortnightly title, BPI's announced an average circulation of 120,000 in the first period to 60,000.

From April 11, BPI will be published on another Wednesday, Tuesday and Thursday issues. The price will be £2.50.

Says Hawken: "The emphasis will be on TV and film and is partly a response to the fact that film is increasingly being marketed in the same channels, and is having an effect."

Meanwhile, Maxwell Consumer Magazines' monthly PopStar has been revamped, axed-forthcoming, and is also hitting the headlines on alternate weeks to Smash Hits.

The company claims that its 100,000 circulation of readers in the 14-18 age group makes it ripe for more profitable exploitation as a fortnightly title.

Justine Millet if the case could be heard by June before the comple- tion of the trial, which will be held in London's High Court.

**CBS v PWL hits High Court**

CBS has agreed on a temporary injunction to stop the "The Hit Factory" - a PWL subsidiary - from claiming it is copyrighted in the High Court.

Stock Aitken Waterman took a High Court action against CBS who, they claim, are not entitled to use the Hit Factory name for their re-named recording studios in London. At a brief hearing, CBS asked Mr.

**World Briefing**

**CBS reshuffle: odd men out**

The Round of musical chairs that accompanied the strategic reorga-nisation at CBS has left two key executives without seats. Jerry Turner, marketing director of the Classic and Rodger Bain who was a director at CBS Studios, have both been effectively replaced by changes within the company.

Bain, who joined CBS in 1982, left the company after the decision by the company to bring in Ed Gerome of The Hit Factory studio in New York to restructure CBS Studios in a joint venture.

Bain's immediate career plans are not confirmed but he will con-tinue in his role as chairman of the Association of Professional Recording Studios.

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**Parkfield**

From Page One

about a deal regarding Parkfield Audio last summer. "It is a very big move for us and a real opportunity to add to our video and audio businesses," he says.

The company will now be re-structured but with Graham Lambton continuing as head of the Parkfield audio division that moves under Sowden's Heading. Sowden says the turnover for Sowden Sound is expected to increase by about 40 per cent as a result of the deal.

**New UK deal opens way for Russian artists**

A MUSIC publisher is setting up a joint venture with a Russian com-pany that aims to provide an outlet for the country's artists.

Bill Williams, in conjunction with SAV Entertainment in Russia, is setting up a deal with Soviet independent record companies to enable the Theatre of Alla Pugachova with the aim of se-lecting new artists and contracts internation-ally for its artist.

Williams is named as the creative manager for the Russian artists, the Last Emperor. But the Russian deal includes both classical and rock acts who will be signed to record and sub-publishing deals.

"So far, the response from the record companies has been very positive and the interest is really across the board," says Williams. "We are currently in negotiations here and now and with major Russian labels and are in the middle of nego-

ate the deals and two labels.

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SIMPLY THE BEST EVER ROCK COMPILATION ALBUM

ROCK AID ARMENIA
IRON MAIDEN BLACK SABBATH GENESIS FOREIGNER STARSHIP

THE EARTHQUAKE ALBUM

WILL BE BACKED BY

MAJOR ARTISTS WILL BE SUPPORTING THE ALBUM WITH PERSONAL APPEARANCES TO GAIN NATIONAL & MUSIC MEDIA COVERAGE

£200,000 NATIONAL TV CAMPAIGN COMMENCING APRIL 16TH FOR FOUR WEEKS
NATIONAL IN-STORE DISPLAYS
CAPITAL RADIO ADVERTISING COMMENCING APRIL 30TH TO SUPPORT LONDON TV ADVERTISING

RELEASE DATE: MONDAY 2nd APRIL MARKETED & DISTRIBUTED BY BIG WAVE VIA BMG
ORDER NOW FROM BIG WAVE TELESALES-01 944 0010
DEALER PRICE: LP/MC £4.89, CD £7.29

ALSO AVAILABLE 'THE EARTHQUAKE VIDEO'
DEALER PRICE £6.95 FROM VIRGIN VISION DISTRIBUTION ON 01-968 3333
EGS in many more baskets

THE EGS Records chain is spreading rapidly across Yorkshire with two more shops planned for this year. The chain, which has four shops at present, plans to open another two stores — in Leeds and Sheffield — by the end of the year.

After a steady expansion since the first EGS store opened in 1982, the chain is now developing at a faster rate with an almost dismissive attitude towards the competition.

That's probably because the chain's owner, Allen Parkin, has a keen eye for retail opportunities in the Yorkshire area. This comes from his experience as a sales rep for wholesaler Javelin.

"In 1982, we decided to set up our own shop," says Carrie Parkin, Allen's wife. "My husband used to supply to someone in Wakefield. They went bust and we saw the opening and went for it."

Parkin says it took about six months to get the Wakefield shop going in its Bullring site but it wasn't until 18 months later when EGS moved to the Ridings shopping centre that sales took off.

"Our sales seemed to double overnight and that's basically because people like to shop in the new shopping centres and it was a prime site for our shop," says Parkin.

It wasn't until 1985 that the second EGS shop was opened, in Barnsley, "Again, it was a case of knowing it was a good catchment area there. At the time, there didn't seem to be any other shops there but now everyone is in Barnsley," she says.

By now, the Parkins had established their EGS logo of a man carrying a bundle of records and had developed a distinctive red and black interior design.

In June last year, a Bradford shop was opened followed by one in Huddersfield in November. Both compete with local HMV and Our Price stores but that doesn't seem to worry Parkin.

"Basically, these shops are very streamlined in their stock and are expensive. We are cheaper and can offer more bargains than they can," she says.

At present, it is dance imports and heavy metal that sell the best, Parkin adds.

---

EAST WEST artist Robert Plant played host to retailers from across the country at a special lunch in London to launch Plant's new album Manic Nirvana, on the Es Paranza label.

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EXPLORE SHOP 90 looks ahead

FUTURE TRENDS in retailing will be highlighted by researcher Richard Eassie in a special seminar at the Expo Shop 90 exhibition this week at Birmingham's NEC.

Eassie, chairman of Verdict Research, says dealers should use the prosperity of the Eighties as a base for investment in long-term improvements. "Retailing is one of Britain's most successful industries. The fact that it is going through a trying period should not be allowed to detract from the value of past successes," he says.

"On the other hand, it is important to recognise that over-confidence in the boom years lies behind a lot of the industry's current problems. In the Eighties, retailing expanded as though there was no tomorrow but tomorrow, in the form of the Nineties, has now arrived. It would be wrong to be excessively gloomy about today's retail scene. The increase (of growth in real terms) in 1989 was less than in the mid-Eighties but was much better than during the peak inflation years," says Eassie.

He adds that the Eighties saw a radical shift in the patterns of shopping as a result of the move to out-of-town and edge-of-town locations. Over 75m sq ft of sales space is now in out-of-town locations, says Eassie.

"Each large shop that opens is likely to result in the closure of a number of smaller units. Total shop numbers have dropped from 725,000 in 1980 to 285,000 in 1989, down by 12 per cent," says Eassie.

He adds that the headlong expansion in space cannot be stopped at short notice.

"Retailers with more sales area than they need are beginning to feel the pinch. Similarly, property developers with massive schemes coming on stream are going to have to accept more modest rents," he says.

Eassie claims that the shops that have invested in the future are those that invested in electronic point-of-sale equipment, warehousing and delivery systems.
Pickwick lift-off

by Selina Webb

ALL THE money's going on classic British comedies this spring, with Channel 5 being the latest label to invest in a package of UK goodies guaranteed to tickle your fancy. April 9 sees the release of The Magnificent Deadly Six starring Spike Milligan, Find The Lady with Peter Cook, The Bottle Of The Sevens with Peter Sellers and Not Now Darling starring Leslie Phillips and Barbara Windsor. All gathered at dealers at £6.95 each, the British Comedy Greats series is being backed with national and consumer press advertising plus an extensive PR campaign.

Stepping into video publishing and on to the catwalk, Channel 5 is also releasing an hour-long fashion video presented by TV-am expert Merrill Thomas. Fashion For You (dealer price £6.95) gives an insight on this year's spring and summer fashions as well as handy tips on how to conceal those unwanted bulges. Completing the label's April line-up are Tales From The River Bank, Further Adventures Of Hector's House and Batman And Robin And Other Superheroes. Going out at £6.95, the latter promises to offer previously unseen footage of the adventures of Batman and Robin along with其他 comic-book heroes, including Captain Marvel, Superman and The Green Hornet.

This is a preponderance of Batman videos waging their way on to the market. Ktel has already released its own Indiana Jones and The Last Crusade. The release is preceded by Channel 5's Batmania on April 6. Running for 45 minutes, it costs £6.95, a dealer price, Batmania contains Coped Crusader memories, facts, figures, behind-the-scene shots and some of the most famous Batman clips.

Pickwick has picked up even more names in the news with two further April releases. Desert Orchid - The Video (dealer price £6.95) won't benefit from Desile having run out of steam in the Gold Cup, but follows the BBC's programme with a further profile of the favourite grey racehorse. Similarly topical is Mandela: The Man And His Country, an hour-long documentary featuring archive footage, clips from the UK Mandela concert and interviews with South African cognoscenti. Pickwick is also releasing a second collection of British music videos this week, in time for the Easter holidays. The 15 cartoon adventures each have £4.95 dealer price.

Drummers, jewel thieves and murderers all try to escape the long and low of the law in the latest set of four classic thriller to be released by Warner Home Video. Police Story, Featuring Larry Joe Taylor's brilliant performance in the lead role, tells the story of a tough, resourceful policeman who must face his fears and come out on the other side.

The major breakthrough in video history is that of the Royal Mail. With Channel 5's The Queen Of Spain's Silver Jubilee, you can now order a TV licence. The £6.95 collection is being sold through the Royal Mail, and includes The Queen Of Spain's Silver Jubilee, From The Queen's Birthday to The Queen's Diamond Jubilee, and The Queen's Silver Jubilee at the Palace.

The hardy Rambouillet Eric Brittlebush is looking at Leaves. His leave video is due to be released on April 6. The video is a comprehensive guide to Britain's beautiful leaves, and includes a special feature on the Royal Mail. The video is being sold through the Royal Mail, and includes the Royal Mail's Silver Jubilee at the Palace, and The Queen's Diamond Jubilee at the Palace.

Sell Through Video

PICKWICK VIDEO is joining forces with the RAF Benevolent Fund to raise money for the organisation via its new video, Royal Air Force. 1990 marks the 50th anniversary of the Battle of Britain, and Pickwick is pleased to be backing the video with competitions in key regional newspapers and on local radio.

REVIEWS

CUSTOM BUILT USA: Leisure View Video. Time: 2 hours. Running time: 60 mins approx. Dealer price: £6.95. Comment: Custom Built USA is the motor vehicle industry's latest video, and it comes true — on video. Video of custom buses, street machines, hot rods, monster trucks, funny cars and lead sleds, this group of videos has taken an enthusiastic look not only at the cars, but also at the people who own them. Great for collectors and in general is this video — previously released under the title of Street Breaks — makes for a great viewing experience.

NOT NOW, Darling: part of British comedy batch

Selling Through Video

Description | Price
--- | ---
CALLANETICS | £6.95
THE BLACK ADDER: The Forgetting | £5.95
THE BLACK ADDER: The Queen Of Spain’s Beard | £4.95
THE black brothers | £4.95
THE RUNNING MAN | £4.95
BEGINNING CALLANETICS | £6.95
CROCODILE DUNDEE II | £6.95
THE CARPENTERS: Only Yesterday | £4.95
HELP | £6.95
LIZZIE WEBB'S COMPLETE TUMMY | £4.95
DIRTY DANCING | £6.95
BEAT CELULLITE WITH LIZZIE | £4.95
LEONARDO'S NEW WORKOUT | £4.95
BARRY MANILOW: Live On Broadway | £4.95
25 YEARS OF MATCH OF THE DAY: The 70's | £4.95
IRON TORSO V. BUSTER DOUGLAS | £4.95
PHIL COLINS: The Singles Collection | £4.95
MYSTERY TOUR | £4.95
YAL DOONCANS: Songs From My Sketch Book | £4.95
SUPER CALLANETICS | £4.95

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NOT NOW, Darling: part of British comedy batch.
All around the world...
WEA classical kicks off

WEA's CLASSICAL team; Richard Dannidge, sales and marketing manager; Rachel Slaven, press officer; Carl May, sales representative; Bill Holland, general manager; and Anne-Louise Hyde, secretary/PA from Erato is Musorgsky's Boris Godunov with Ruggero Raimondi in the title role, conducted by Mikhail Kostrovich (45418) which is still available, and the recording was supervised by Valdimar Skulason, who recorded it in Iceland. The first concert is a formal announcement expressing his pleasure and is included as the first concert is a formal announcement expressing his pleasure.

The first task is to make Teldec Classics, Erato and Nonesuch available again, says Holland, who left the secure environment of Deutsche Grammophon to take up the WEA challenge. Teldec and Erato have not been available for the first months of the year, and work is still needed to be done sorting out what are both quite sizeable catalogues.

But among the back catalogue items will be 15 new programmes from Teldec, 20 from Erato and 12 from Nonesuch.

The product will be available during the course of April, and I didn’t want to risk a big campaign only to find that there were some teething problems with supply because of the changeover to Germany,” admits Holland. “I would rather do it later and be confident that we are doing the right thing.”

Holland hopes to make all three labels available in their entirety, though some “tuning” is taking place at source, especially with

### TELDEC

1. Puccini Madama Butterfly (DD 72618)/Puccini/Verdi (DD 72618)/Verdi (DD 72618)
2. Verdi Requiem (DD 72618)/Verdi (DD 72618)/Verdi (DD 72618)
3. Wagner Siegfried Idyll (DD 72618)/Wagner (DD 72618)/Wagner (DD 72618)
4. Mahler Symphony No. 9 (DD 72618)/Mahler (DD 72618)/Mahler (DD 72618)
5. Bruckner Symphony No. 9 (DD 72618)/Bruckner (DD 72618)/Bruckner (DD 72618)
6. Berlioz Requiem (DD 72618)/Berlioz (DD 72618)/Berlioz (DD 72618)
7. Bizet/Nabucco (DD 72618)/Bizet (DD 72618)/Bizet (DD 72618)
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16. Berlioz Requiem (DD 72618)/Berlioz (DD 72618)/Berlioz (DD 72618)
17. Bizet/Nabucco (DD 72618)/Bizet (DD 72618)/Bizet (DD 72618)
18. Verdi Requiem (DD 72618)/Verdi (DD 72618)/Verdi (DD 72618)
19. Wagner Siegfried Idyll (DD 72618)/Wagner (DD 72618)/Wagner (DD 72618)
20. Bruckner Symphony No. 9 (DD 72618)/Bruckner (DD 72618)/Bruckner (DD 72618)

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2. Verdi Requiem (DD 72618)/Verdi (DD 72618)/Verdi (DD 72618)
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by Selina Webb

AFTER an absence of almost a decade from the pop video scene, director Diego Dayglo is back. Teaming up once again with Phonogram's Metal Gurus, he has produced an epic concert longform aptly titled Absolutely Live. The film chronicles the Gurus' comeback tour and includes such legendary hits as Metalhead, Moma, Weer All Crazy Now, Blockbuster and Merry Christmas Everybody.

Absolutely Live was a co-directed effort between Dayglo and his frequent partner, Steve Bartlett. The project was initiated when Starburst lent Dayglo away from the set of his latest feature film, working title Girls With Large Breast. Starring Swedish sisters Ingrid and Annika Curvesson, it is a semi-autobiographical ramp based on Dayglo's experiences in the promo world.

Dayglo reports that although he still receives offers from record companies to direct promos, he has not been motivated to do so for the last 10 years. Not that is, until he got wind of the Gurus' reunion.

"When I heard that the boys were back I flew to London that very evening from Ipswich where I was on location," he says. "I was so surprised to see them. Even Jim Jewell, their old roadie, was there. I really loved those guys, really, I did, I mean it, very sincerely."

Dayglo's words have taken on even more meaning considering the arrival of the Metal Gurus, largely due to the fact that the Metal Gurus have met with a tragic and untimely end. It is reported that the band went to crash to death by a mob of fans during a benefit gig for their local Weight Watchers club.

This has put a damper on things", admits Dayglo. "We had big plans, but that's life. At least we have two performances that we managed to get on film, frozen in time forever."

Dayglo adds that he remains optimistic that he and the boys will meet again, "up there in that big gig in the sky", but for now he was about to release his first record. "It's a cover version of Tequila, it's a sort of tribute to the boys. Almost all the profits of the record will go to the Metal Gurus' favourite charity."

The versatile Dayglo is also due to star in his own new TV series, publish his autobiography called

**THE PHIL COLLINS VIDEO EP**

Price: Attack/PWI, MVA, 010.

Running time: 17 minutes.

**Comeback** series. Reissued on the PWI label, this four-track video is more than a little dated in terms of technique and style, but that's the natural charm and wit of Phil Collins' compositions. Stuart Omme's relatively straightforward music video. In The Air Tonight is as memorable as the nonagenarian audio version.

**TEXAS**

The visual version of Collins playing the roles of musicians with imaginary instruments in the former and a group of Sixties vocalist in the latter. Both are pleasant but innocuous. This is the only promo to attempt to follow any sort of storyline and one of the most successful as the pervert living next door who has in the glass to the wall to hear the longing of a young couple and also shifts ladies' underwear. The message is a little unclear but it's the most successful yet.

**Sales forecast**

As far as stunning visuals are concerned, don't hold your breath for this one. Just remember that there are masses of

Phil Collins fans out there and that this EP contains four of his hits and therefore should sell exceedingly well.

**Eurythmics: We Two Are One Too**

**MCU Video, Z/002/125. Running time: 70 minutes.**

**Director Sophie Muller allowed the luxury of creating an art piece of film without the usual constraints of narrative or TV compatibility. We Two Are One Too follows Eurythmics around the world with Super 8 camera, capturing moods and backstage scenarios without digging too deeply into personalities. Stewart suffering his fifth illness of the tour and a profile of the duo's androgynous number one fan are a couple of the most memorable moments. Of course it's all up to Eurhythmics usual visual standards; their relationship with Oil Factory has been long and fruitful. Despite an over-long introduction, the contrast between the glass of the five food and the free style of the documentary footage works well.

**Sales forecast**

This should enjoy strong and sustained sales, boosted by the inclusion of two new promos and other unseen performance footage.

**INDIE TOP VIDEO Take Three**

**PMV Video, MVF, Z/002/115. Running time: 60 minutes.**

**Director: P. W. Price**

**Comment:** An erratic addition to the collection which, unlike the cohesive Take Two, embraces a wide range of music and video. There are a few apparently ultra-low budget attempts at being underground which, juxtaposed with respect for the competition, like Depeche Mode's Personal Jesus - one of their best - and Distant Clouds: You Used To, fail to enthral. That said, there are some compelling moments such as during Edward Bartley's earthy Dub Sex promo, Loop's awe-inspiring moody piece, Tangente's wistful ultra small Elephantine for Kitchens Of Distinction. On the whole it's necessary to keep the fast-forward control close at hand but, at least for a pace, it remains a value for money compilation.

**Sales forecast:** Expect sales in line with its predecessors. Push it if the accompanying audio version (number eight in this instance) goes well in your store.
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### Top Singles Chart

**TOP 10 SONGS**

1. **I Don't Want to Miss a Thing** - Aerosmith  
2. **I'm Too Sexy** - Milli Vanilli  
3. **I'm Your Baby Tonight** - Who  
4. **I Want It All** - Whitney Houston  
5. **I Will Remember You** - Celine Dion  
6. **I Can Make You Feel Good** - Milli Vanilli  
7. **I'm a Slave** - Faith Evans  
8. **I'll Be There** - The Jackson Five  
9. **I Can't Help Myself** - Four Tops  
10. **I Know You Love Me** - Shania Twain

**TOP 10 ALBUMS**

1. **The Power** - Janet Jackson  
2. **Ghetto Heaven** - Snoop Dogg  
3. **Earth, Wind & Fire** - (run) Dmc  
4. **Missing** - U2  
5. **Dance with Me** - David Bowie  
6. **Greatest Hits** - Whitney Houston  
7. **I Can't Let You Stay** - Whitney Houston  
8. **I Just Want to Make Love to You** - Doctor & the Medics  
9. **I'll Be There** - The Jackson Five  
10. **I'm Your Baby Tonight** - Celine Dion

**REGGAE DISCO CHART**

1. **Half of My Age** - Easy Star All-Stars  
2. **Amazing Grace** - Counting Crows  
3. **More Love** - Groove T  
4. **Chaka on the Move** - Soul 2 Soul  
5. **Stop Loving You** - The Upsetters  
6. **Rock with You** - Michael Jackson  
7. **Baby Ba Ba Ba** - The Wiz  
8. **Caribbean Summer** - The Wiz  
9. **Guru Josh** - The System  
10. **I Don't Want to Miss a Thing** - Aerosmith

**TOP 10 BUBBLERS**

1. **Don't Miss the Party** - DJ Jazzy Jeff & The Fresh Prince  
2. **Don't Let the Sun Go Down on Me** - Status Quo  
3. **Don't Stop Believin'** - Journey  
4. **Don't You Want Me** - Bananarama  
5. **Don't Stop** - The Trammps  
6. **Don't Stop the Music** - The Trammps  
7. **Don't Stop Believin'** - Journey  
8. **Don't Look Back** - The Trammps  
9. **Don't Stop** - The Trammps  
10. **Don't Miss the Party** - DJ Jazzy Jeff & The Fresh Prince

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**THE FINAL CONFLICT**

I'm Rippin' 1990 Remix

12": Note 35  
7": Note 35  
CD: Note 35CD

Distributed by Pinnacle

Released early April
by Russell Brown

PROFESSOR GRIFF is a young man under pressure. Everyone wants a piece of him. Journalists just to see a quote that will spill onto a page and make the Big Bad Griff story. It might be simpler to shut up shop and go sightseeing, but there's a distinct rearguard action to be fought on Public Enemy's behalf — and his own career to launch.

His first solo single (with the Last Ausic Disciples), Povas In The Game, has just been released here on the Miami-based Luke Skywalker label. An album of the same name is to follow. With his popularity somewhat in negative figures, it's hardly the best time to be greeting the world as a solo act, but the deeds are done.

Griff's recent problems stem from two small but exhaustively reported incidents. The first, an allegedly anti-Semitic quote from an interview for Sun Myung Moon's right-wing newspaper the Washington Times, and then an argument in Del Jarr's New York office involving MC Serch of 3rd Bass. Serch expressed his support for Griff on the Brixton Academy stage, but the controversy rolls on.

During his brief appearance at the eliminations for the Technics World DJ Championships, Griff seemed too focused to perform well. On the way he went between performing his new track and trying to explain himself to the crowd. "I just wanna say... I know you're not too happy with the brother at the moment, but just listen to the record and don't blame me... I'm not what you read in the media," he said awkwardly before leaving the stage.

His new wife has become his personal manager and keeps a tight watch on interviews and interviews... "...That was a sad observation. When you consider that I've done over 400 shows in every country imaginable, except Africa, not to mention the people I've talked to personally, the people I've written and called..." And, in the end, it seemed Prof in a trough

CANDY FLIP's modern dance update of the Beatles' Strawberry Fields Forever could well start a trend especially as the less imaginative elements of the music biz are sure to find a ready to emulate. "Soul II Soul is very driven. They're trying to do a lot of different things not exactly that but somehow hitting the mark, and already creating quite a stir, is the minor cult girl (and Bo Diddley-ish Smiths) How Soon Is Now guitar driven themed Soul II Soul silky-sleek SOHO No. 1 Happy Rock (S and M Records 1/2: SAY 10/1, via Savage Records), one to look out for...

Before detailing other hot UK releases, recent imports have included the Steve "Silk" Hurley remade catchy old Nitre-Users/MFSB Kee lee ragged hip house MELLOW MAN ACE Welcome To My Groove (US Capitol 1-55090), possibly Ian Dury Keacly To Be Called a contradicting deep house-style guy muffled punching theory FOREMOST POSTS Red To Be Damned (US Negrove 91041) Steve "Silk" Hurley produced and lightly funky, impressively firing JAMIE PRINCIPLE Date With The Rain (US Atlantic 6-82273); Adesvy wall called centering colorful garage TAKEN feature film Up With (Virgin 12-69204); Yvonne Ruwer Over You (US Warlock WAR 0171); "Paleys Park" co-produced, thrillingly chugging, smoothy churning, or (most blantly "pulpie") buoyantly smocking" SID MILLE AND THE COCONUTS The Sex Of Us (US Columbia 44 92094) BRUNER One Time Over You (US Warlock WAR 0171); "Paleys Park" co-produced, thrillingly chugging, smoothy churning, or (most blantly "pulpie") buoyantly smocking" SID MILLE AND THE COCONUTS The Sex Of Us (US Columbia 44 92094)

For those who are repeated often enough, young fans come to believe that their favourite rap group's credo really is anti-Semitic.

Public Enemy are, in my opinion, possibly the most significant group in the last 20 years of popular music, and they deserve intelligent lib- eral criticism — to be pulled up when they're wrong, rather than strung up.

Del Jarr's Russell Simmons has seen the damage being done and declared Griff was doing more harm to Public Enemy than any imagined Jewish conspiracy ever could.

That was a sad observation. When you consider that I've done over 400 shows in every country imaginable, except Africa, not to mention the people I've talked to personally, the people I've written and called... A sad observation. And, in the end, it seemed Prof in a trough

Family affair

by Andy Bevers

AS FAR AS lyrics go, Ghetto Heaven by The Family (Stag) is the strongest record to hit the dancefloor, and the chart, since Prince's Sign O' The Times. It is an eloquent portrayal of people temporarily escaping the drudgery of ghetto life through love, religion, drink and drugs.

The Family has remixed the single and, not surprisingly, given it a satisfying Soul II Soul-style beat — the rhythm of the moment. "The song was originally recorded more than a year ago," says vocalist Andy J. Victor, "so it is good to be releasing a more up-to-date version."

The result has been getting plenty of club play, and should make the top 40 now that it has been released by Atlantic.

The Family Stand are a New York-based trio with an impressive pedigree — Sandra St Victor has worked with the likes of Chaka Khan and Frankie Kendrick. The other members, Peter Lord and V Jeffrey Smith are in demand session musicians and producers. The Family Stand and Miki Blu are among their clients.

Cherry Healey, taken from the forthcoming follow-up LP, Chains, which "combines elements of soul, R 'n'B and rock," according to Smith. "Our main influences are Stevie Wonder and Sly And The Family Stone," adds Lord.

While the Jazzy B mix of the single is going down well — appealing to the house, hip hop, reggae and soul crowds alike — the more esoteric sound of the LP will probably only succeed with the dedicated soul fans.

SMOTGIRL W

MUSIC WEEK 7 APRIL, 1990

PAGE 17

SHOTGUN WEDDING

Leslie Lyrics

NOTE 34

APRIL 9TH

Kickin’ Ballistics on that Ragga Tip

Distributed by Pinnacle

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<td>LOVE ON ANYMORE</td>
<td>Quirantes (Jim Creigan/George Tukis)</td>
<td>Warner Chappell Music</td>
<td>Pop/Electronic</td>
</tr>
</tbody>
</table>
Delving into the tracks on MW Promo CD 6 and telling the stories behind the songs are Dave Laing and Selina Webb

TALENT EXTRA

CATERWAL: Manna And Quall (Martin, Schafler, Cross, Pint), the churning wild abandon of Manna And Quall introduces Portent Hue, the second IRS album from Californian band Caterwaul. Centre stage is singer/lyricist Betsy Martin, delivering her abstract, poetic lyrics with an often unsettling mixture of yodels, walls and cries. Behind Martin and her occasional mandolin is the well-outlined instrumentation provided by guitarist Mark Schafler, Fred Cross (bass) and Kevin Pint (drums).

Caterwaul formed in 1986, recording the independent album The Nature Of Things and becoming the toast of the Los Angeles club scene. Moving to LA, the group signed to Miles Copeland's IRS in late 1987. Recording with producer Dennis Herring at his Dustbowl Studio, they released the EP Beholden (1988) and last year, the album Pin & Webs, a critical success in the US.

To make Portent Hue, Caterwaul travelled to Vancouver to work with Skinny Puppy producer David Ogilvie and Greg Reely. Penned comments, "After so many shows last year, we were absolutely ready to record."

TAFURI: What Am I Gonna Do (About Your Love)? (Angie B and Gordon Lee Mack III). The Sleeping Bag label's first real soul singer hails from New York, boasting a musical training gleaned from watching Soul Train and listening to Barry White records. Kicking off her career by playing Funny Face in Funny Girl, she soon hitched up with production Will Salotov.

At 23, Tafuri is being described as a close contender to Regina Belle and Stephanie Mills. The rich soul strains of What Am I Gonna Do is miles from the sample-laden rhythms of other current dancefloor grooves. It is Tafuri's debut single, taken from her forthcoming LP.

PETER MURPHY: Cuts You Up (Murphy). Already moving waves in the US, Cuts You Up is due for single release here on Beggars Banquet in two weeks time. It's the latest effort from one of the most influential figures on Eighties music and style. With this 1978 band, Bauhaus, Peter Murphy created a brooding and mournful sound that came to be called goth-rock, one of the most influential punk-pop movements. The group split in 1983 with other members forming Love And Rockets.

For Murphy, this was a traumatic moment: "It was difficult to imagine working without this amazing creative centre. Now I'm starting to write quickly and alone. I'm starting to feel that confidence, that assurance that there's a creative well there."

Cuts You Up appears on Deep, which will be only the third album of Murphy's solo career. He believes that it represents a step onwards from 1988's Love Hysteria, "On that album I used a lot of analogues," he says, "Deep is me talking clearly about what I think." The album will be out here in May.

TIGERTAILZ: Sick Sex (Hooker, Pepper, Tate, Fincham). This is the opening track from Bezerk, the new Music For Nations album from one of the most popular bands on the UK rock scene and one of the most influential figures of the 80s. The band is composed of five members: vocalist Kim Hooker, who replaced original lead singer Steve James nearly two years ago. After two gigs played to packed houses of London's Marquee Club in 1987, the band signed to the new heavy metal label Music For Nations. The debut album, Young And Crazy, and a nationwide tour soon followed.

Veteran metal producer Chris Tsangarides, whose credits include Ozzy Osbourne, Gary Moore and Black Sabbath, was recruited for TIGERTAILZ next studio session. The result was last year's minor hit Love Bomb Baby.

Described by Hooker as having a "simpler epic rock sound," Sick Sex features Hooker, Arely of Whitesnake on keyboards. With a European tour completed, TIGERTAILZ will be gigging widely in the UK this month to support the album. The live show will be filmed for video release later in the year.

PLEASURE: Please. (Maguire/Gallipent/Seymour). The comfortable vocals and moody, shifting backing of Please marks Pleasure's second appearance on the MW promo compact disc. The band's fourth single, it is taken from their forthcoming anonymous LP and has been removed for the dancefloor by DJ/producer Paul Oakenfold.

Through discovered by the Eurythmics and nurtured through Dave Stewart's Anxious label, Pleasure are keen to strike out the idea that they are little more than roadies given a lucky break. They prefer to assert that Dave Stewart was just the first in a long chain of converts to their emotional music.

PAGE 20
**PERFORMANCE**

**Golden years**

THE SONGS of David Bowie mark periods not only in musical history but in the lives of most of his fans. For those reasons it's fair to say that most of his work is quite precious. Consequently, seeing the songs performed live at Docklands Arena as part of a greatest hits tour was one song rattled off after the other — was never going to recreate quite the same emotive response. But then Bowie knows that too and makes no apologies.

Many still expect miracles from the man who has already given so much. That's something he cannot do, but even when playing the old hits, he managed to do it in style without looking like a has-been.

The use of a giant video backdrop was one of the songs worked well and having a four-piece back- up band helped the singer get as close to possible to the original songs.

Vocally, Bowie is beginning to strain at some of the higher notes and the odd extra frills were added to certain songs — the house mix of Fame being an example — but, in the context of the huge stage, it was successful.

At times, the set sounded a little rushed. But in the second half blustering guitarist on Station to Station, by Adison Belew and the lively Young Americans loosened things up.

Hopefully, this really is the last time Bowie will be playing these songs live because although they sound different these days, they certainly won't sound any better over coming years.

**Public airs**

**Jungle love**

WHERE THE Country and Town Club was jam-packed and jam hot for the Jungle Brothers. Ten minutes in, the rig was pumping bass near to destruction and the growing crowd rarely stopped, though the rest had to run close to an hour long. Early on they promised 20 numbers — they probably delivered.

An opening Whitney Medley of oldies worked. This World, Straight Out The Jungle and Cas I Got It Like That showed that the "78s" can still play the jungle beats and be done with "responsible" Nineties hip-hop.

**Fall guy**

ONE THING The Fall could never be accused of is being a typically English group. Mark E Smith continues to do exactly as he pleases and making the music that he wants to make without fitting in with the latest trends. Indeed, while some may have thought the band's move to Phonocon a sell-out, The Fall promptly came up with their best album for years.

**Killer inside**

HBST SURF-BOAT twangs and reverberations of guitar curl round and don't ache of a persistent rhythm and pulse. Talking about the guitar's sound, for example, would have been fascinating. But, regardless of the music, the show is essentially for young people and for those who have lost their way.

The indie scene should be careful. Facials like the ones seen in video programs, for example, can lead to occasionally boring live shows. But where were the bad guys? Griff was keeping a low profile — a far cry from earlier — and was only doing it to wish him luck with his solo rec- ord — and Chuck D was on his solo tour. The one that was on the downside of drugs, the apparent racism of US heroes like Elvis and John Lennon is reflected in a world ruled by block to whites, he was on the defence. Norris also declared: "How can Public Enemy be racist when we're just trying to get people together under one roof?"

Most disappointing was the show's overall production. The sound was mostly enough to sample the power of Chuck D's delivery and the group's music. A few effects like the sound of Don't Believe The Hypo and Fight The Power. But, for all of jazz music, this was a supreme entertaining show. The combination of the comical Flavor Flav in red dress, the inter- pose questions and the funny, but, fabulous, STWs with their uniforms and toy guns and more amusing than ever. The hype hadn't been preparation for what an Public Enemy gig be.

**Hit the deck**

THIS YEAR, DMC/Techne- World DJ Mixing Finale moved from The Royal Albert Hall to Wembley Arena. Although the event did not draw the crowds as in previous years, the atmosphere was electric and the turntable techniques were as impressive as ever. The DJ's technical skills were put to the test as they battled to impress the judges.

**Bar room blitz**

ALL ASPRING bar room bands should be forced to run through their Saturday night riffs under the guidance of the new DJ Sat- urdate. Despite the protests of the pretentious of their last album in the London music press and Sin- city, they hit a no-nonsense groove and stayed there.

As expected at the Town and Country Club, a Steppin' style of music can be neatly divided into one of three styles: Steppin' boogie, medium boogie; and throw boogie. At times they owe far more to the breakdancing style of The Royal Tam on's than the more traditional confederate stance of the Outlaws or Skynyrd.

Covers of C'mon Everybody and a pick-taking Hippie Hopper with a Steppin' vocal by Dan Baird encouragement the crowd with their good boy names and handful of friendly expletives. Guitarist Rick Richards — look- ing like a cheerful Wayne Hussey on guitar with his hands clasped, Stomp, stomp, out of the crowd, a second wave of Steppin' boogie. The DJs fool the crowd and announcers to the point of desperation. They pause for a fog and a tear on the suicide. All Over But The Barking. The best is yet to come. The Lolita danced propelled by the odd sing of mineral water — before con- tinuing in the same haphazard manner.

Any song that can bring tears to eyes is worth a close up with a hand-shak- ing session that would make a candidate look like a reclus.
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10000
10000
THE CURE
FAN: E 90
(Gozo Mix)
WHAT'S 'U
The Jungle Brothers
WAITING' 4
## Top 75 Singles

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**No. 1**
THE POWER
Snap
Arists 11333 (12-431133) (BMG)

**No. 2**
LOVE SHACK
Oasis
Experimental/Warner Bros W 99771 (W)

**No. 3**
STRAWBERRYFIELDS FOREVER
Candy Flip
Debut/Passion DEB 30309 (PAC)

**New**
VOGUE
Madonna
Saw W 9585 (W)

**No. 4**
BLUE SAVANNAH
Erasure
Mute (12) 94995 (W)

**No. 5**
BIRDHOUSE IN YOUR SOUL
They Might Be Giants
Elektra EKR 104 (W)

**No. 6**
LILY WAS HERE
David A. Stewart/Candy Dulfer
Atlantic/RCA ZR 4056/37 (ZT 4056) (BMG)

**No. 7**
DON'T MISS THE PARTYLINE
Bee Gees
Artemis/Chrysalis CD 2073 (C)

**New**
HANG ON TO YOUR LOVE
Jason Donovan
PWI PWL T 51 (P)

**No. 10**
DUB BE GOOD TO ME
Beats International feat. Lindy Lipton
Go Beat GOOD E 319 (P)

**No. 11**
KINGSTON TOWN
8640 DEP International/Goody DEP 35 (D)

**No. 12**
I'LL BE LOVING YOU (FOREVER)
New Kids On The Block
CBS BLOCK 1 (C)

**No. 13**
GET TO HEAVEN
The Family Stand
Atlantic/East West A 7977 (W)

**No. 14**
MAMMA GAVE BIRTH TO THE SOUL CHILDREN
Queen Latifah
Debut/Passion DEB 3009 (PAC)

**No. 15**
ALL I WANNA DO IS MAKE LOVE TO YOU
Heart
Capitol (12) CDN 549 (E)

**New**
STEP ON
Happy Mondays
Factory FAC 2772 (12-FACT 2772) (P)

**No. 17**
BLACK VELVET
Anamah Myles
Atlantic/East West A 8762 (W)

**No. 18**
THIS IS HOW IT FEELS
Inspiral Carpets
Cow/Mute DUNG 777 (W)

**No. 19**
ANOTHER DAY IN PARADISE
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Keble MC
Desire WANT IT 25 (PAC)

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| 2 | I'LL BE YOUR VENETIAN, Teena Marie | Epic | Sire |
| 3 | ALL AROUND THE WORLD | Lisa Stansfield | Atlantic |
| 4 | JESUS' LOVE | Phil Collins | Epic |
| 5 | SOMEONE ELSE'S CHEEKS, Rick Astley | Virgin | Epic |

ALBUM OF THE WEEK

BRIAN KENNEDY: The Great War Of Words. RCA PD 74475
Soaring and soulful, melodic and atmospheric, this is a must-own album. "The Great War Of Words" is a masterpiece that has garnered widespread critical acclaim.

BEATS INTERNATIONAL

They Eat Bingo. Go! Discs 842 196-1. Billy Bragg, Captain Tense and The Real Sounds Of Africa are among the multi-genre behemoths who can help get you out of Norman Cook's post Housemartins groove. A dreamy house soothsayer, it's called "Gospod" and can actually move you on its own. The 3 piece band is being acclaimed by critics as one of the most promising new acts in the UK. Their debut album "Gospod" is an emerald isle of creative genius in an ocean of musical mediocrity.

GARY M O R E: Still Got The Blues. Virgin V 2612. Gary Moore's secret to doing things in a way that few others can. A first-class blues album, "Still Got The Blues" shows Moore's ability to reinvent the genre in a way that is both innovative and timeless.

VANDERAMOROSS: The Very Best Of... Polydor 841 970-1. While not the first compilation, "The Very Best Of..." showcases Vanderamon's peerless LPs and features some of his greatest hits, including "The Long Hot Summer" and "Satisfaction." It is a must-have for fans of the iconic artist.

CAROLINE TREVINE: B.B. Devil. Universal U 909. Distribution: Revolver/Carter. Universal's best of B.B. King, this collection highlights the blues legend's most iconic performances, including "The Thrill Is Gone" and "Sweet Home Chicago." It's a fitting tribute to one of the greatest blues musicians of all time.

MICHAEL NYMAN: The Nymann/Greenaway Soundtracks. Tracks/Virgin/Verve (7/T) DB 747. Certain it is a time to take stock of the work of Michael Nyman, composer and adaptor of some of the most critically acclaimed films. The four LPs here represent the original music from both his best-known films: Greenaway films and members of Peter Greenaway, and even delve into the erotic psychology of the visuals, these moody soundtracks stand up proudly by themselves. Complete with scores from both artists, this box-set will remain in the hands of the same cult following as the films acquired, but what a secret to be in.

JOHN MARTYN: The Appren.. (LP1). MCA 1307. An essential record that has earned its place in the cannon of blues and folk music. The album features a mix of original compositions and cover versions, showcasing Martyn's unique vocal and guitar style. Stock it!

A GUY CALLED GERALD: Automatonic. Subscope/CBS 466482. This is the album that made the classic single "Voodoo You Promised" and debuts LP "Hot Luscious" failed to live up to. Gerald experiment with a variety of house styles from dance floor to ambient and adds an original touch to all of their works. One of the most appealing British house albums of the year but it will need another disc to really get this one selling.

FASTWAY: Bad Bed Girls. Leg- acy LLF130. Bad Bed Girls. Rock 'n' Roll Won't Rock, the latest album on Fastway's sixth LP, says much about the general lack of im- provation, despite being more under the guidance of vocalist Leon Hart than fast Eddie Felson. That said, there's some growler here amongst the pop and punty, rhythmically键板- driven but more hooks than a catch-up a batch of songs built around simple, almost poppy choruses.

ALABAMA KIDS: What Goes Down. SCHMEE 799. Distribution: Greyhound. A Dutch Dis- sertion Jordt The kids sound high on Neil Young's familiar electric guitar-scope vision, injecting drug- mazing melodies into dizzy pastichetable metal and occa- sionally reeling off the track into form-free noodle, but this debut is more like electric than Mescis' proto-pop. What Goes Down is a dis- verse and surprising even but lacks the edge which made two out of their US counterpart. A promising rather than flawing start then. MA

1. NICK OF TIME, Bonnie Raitt | Capitol |
2. FOREVER YOUR GIRL, Paula Abdul | Virgin |
3. JOKER JACOBS' RHYTHM NATION 1981, Janet Jackson | Epic |
4. SOUL PROVIDER, Michael Bolton | Columbia |
5. ALANNAH MYLES, Alannah Myles | Atlantic |
6. ...BUT SERIOUSLY, Phil Collins | Atlantic |
7. COSMIC JOURNEY, The 2-5's | Reprise |
8. PUMP, Aerosmith | Epic |
9. CRY LIKE A RAINSTORM, Linda Ronstadt | Elektra |
10. PUMP IT UP THE JAM, Toots & The Maytals | SBS |
11. GIRL YOU DON'T HAVE TO, Will Venable | Arista |
12. BACK ON THE BLOCK, Queen Latifah | Arista |
13. PLEASE HAMBURG DON'T HURT ME, M.C. Hammer | Capitol |
14. STORM FRONT, Billy Idol | Arista |
15. FULL MOON FEVER, Tom Petty & The Heartbreakers | Arista |
16. AFFECTION, Jason Donovan | Epic |
17. DR FEELGOOD, Muddy Waters | Island |
18. LIVE, Kenny G | Arista |
19. TENDERLOVER, Boyz II Men | Epic |
20. THE END OF AN ENCORE, Don Henley | Epic |
21. BLUE SKY MINING, Midnight Oil | Epic |
22. LONDON WARSAY NEW YORK, Bozio | Epic |
23. HANGING' ON THE MOON, New Kids On The Block | Epic |
24. CAN'T FIGHT FATE, Taylor Dayne | Epic |
25. LOCK SHARP, Pearl | Epic |
26. CUTS BOTH WAYS, Olita Everton | Epic |
27. JOURNEY OF LIFE, Will Venable | Epic |
28. STONE COLD RHYTHM, Yung MC | RCA |
29. DANCE...YOU KNOW IT!, Bobby Brown | Epic |
30. MARCH, Michael Pan | Epic |
31. THE BEAST IS...LP, Luther Vandross | Epic |
32. BEACHWOOD, Beach | Epic |
33. SKID ROW, Skid Row | Atlantic |
34. MICHELLE, Michelle | Epic |
35. BARBIE, Michael Marx | Epic |
36. DOWNTOWN TRAIN SELECTION, Don't Be Tardy | Warner Brothers |
37. SPOF THE TONGUE, Whitesnake | Epic |
38. MANIC NIRVANA, Robert Plant | Enfavna |
39. WORLD BEAT, Kevon | Epic |

Charts courtesy Billboard, 31 March, 1990 & Awards are awarded to those products demonstrating the greatest airplay and sales gain.
SINGLE OF THE WEEK

ROBERT LLOYD: Funeral Stamps, (Virgin (12/T/CD) VS 1196), One-time singer with Birmingham's seminal indie outfit, The Nightingales and possibly the finest pop lyricist of all time, Lloyd returns in virtually unrecognisable form with an upbeat, dancefloor-focussed classic that pours out of the speakers like SAW with Pitbull According to our Bob, it's "as easy as pie - say to me, read a few books and then die." How can he fail to be a superstar?

MADONNA: Vogue, (Sire 12/T/CD) W9851, Sure to be a massive hit because of its contemporary dancefloor leanings and its like-with macabre parody of darling Dick Tracy film. It possesses a meager groove that we've been used to laying underneath dance tracks. Plenty of that, but no real edge or real danger, it's to be hoped that she'll reappear as the level of the Belvedere. The video will undoubtedly be magic.

STOCK IT

THE YOUNG GOD: Longue Route, (Play It Again Sam (12/CD) BIAS 158), Remix of one of the tracks from their incendiary L'Eau Rouge LP of last year, this finds them in a classic, 45-style, mono format. Slabs of thunderous guitar, sung harangue oblivious while Franz Treichel scribbles his guitar and acts in a French tragedy. Makes everything else released this week around pleasantly feeble by comparison.

ABC: The Look Of Love 1990 Mix, (Neutron/Phonogram (12) NT 116). Another case of a classic song being butchered in the name of fashion. ABC's recent material has been unsuccessful, so they're hoping their new single, "upgrading" of their past glories. Unfortunately, it's more like the sound of a white bag being waved. What a shame.

STOCK IT

RIDE: Play EP, (Creation (12/CD) CRE 075). Ride follow up their outstanding debut EP with four more magnificent songs, shifting in a psychedelic direction with distorted shades of the Byrds in the harmonies and lost of the overdrive distortion found on tracks like Drive Blind. All four numbers are so good, it's difficult to pick to pick a standout - play it and choose your own favourite.

STOCK IT

THE K COLLECTIVE: Never Stop, (Ritmo (12)). Sombre, soul single from a London outfit featuring the vocal talents of Soull II and Soul II keyboard player Andrew Levy. Already reverberating all over in the KISS FM circles for its inimitable fusion of soul, vocal motifs, and melodic choral drawn straight away from the Philly Sound of the Seventies.

MUSIC WEEK 4 JULY 1990

TOP 20 • SINGLES

1 4 BIRDHOUSE IN YOUR SOUL
Bee Gees (DEGG 10590) 17 11 / 10
2 2 IS THIS HOW IT FEELS
The La's (FOOD 105) 17 40 / 10
3 3 I PROMISED YOU (REMIX)
The Happy Mondays (FOOD 105) 17 40 / 10
4 5 BLUE SAVANNAH
The Specials (EMI 52991) 17 40 / 10
5 6 SHE BANGS THE DRUMS
The Stone Roses (EMI 52991) 17 40 / 10
6 7 MRJ TAKES ME HIGHER
Ocean Colour Scene (Epic 500726) 17 40 / 10
7 8 BEGINNER YOU
Asian Sky (EMI 52991) 17 40 / 10
8 9 KISS THIS THING GOODBYE
A Ha (EMI 52991) 17 40 / 10
9 10 THE INTENDED PLEASURE OF DANCE
The Distillers (SST 43276) 17 40 / 10
10 11 MADE OF STONE
The Stone Roses (EMI 52991) 17 40 / 10
11 12 ABRANDON
Fools Gold (EMI 52991) 17 40 / 10
12 13 DELIVERANCE
The Stone Roses (EMI 52991) 17 40 / 10
13 14 ONCE UPON A TIME
The sort (EMI 52991) 17 40 / 10
14 15 A Rainbow Child
The Style Council (EMI 52991) 17 40 / 10
15 16 The One
The style Council (EMI 52991) 17 40 / 10
16 17 (YOU & ME) (THERE IS NO ONE)
The Style Council (EMI 52991) 17 40 / 10
17 18 SKID ROW
The Stone Roses (EMI 52991) 17 40 / 10
18 19 THE SOUL MATE
The Style Council (EMI 52991) 17 40 / 10
19 20 THIS IS THE STONE
The Stone Roses (EMI 52991) 17 40 / 10

TOP 20 • ALBUMS

1 4 BIRDHOUSE IN YOUR SOUL
Bee Gees (DEGG 10590) 17 11 / 10
2 2 IS THIS HOW IT FEELS
The La's (FOOD 105) 17 40 / 10
3 3 I PROMISED YOU (REMIX)
The Happy Mondays (FOOD 105) 17 40 / 10
4 5 BLUE SAVANNAH
The Specials (EMI 52991) 17 40 / 10
5 6 SHE BANGS THE DRUMS
The Stone Roses (EMI 52991) 17 40 / 10
6 7 MRJ TAKES ME HIGHER
Ocean Colour Scene (Epic 500726) 17 40 / 10
7 8 BEGINNER YOU
Asian Sky (EMI 52991) 17 40 / 10
8 9 KISS THIS THING GOODBYE
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18 19 THE SOUL MATE
The Style Council (EMI 52991) 17 40 / 10
19 20 THIS IS THE STONE
The Stone Roses (EMI 52991) 17 40 / 10

CHART COMMENTARY

THERE ARE seven new entries in the Singles section of the other Chart as they Might Be Giants take the lead in the Top 3 with their second release, "Roly Poly." They have a song, "Stuck On You," that should go into pole position. At the other end of the scale, "The Cure's" Pictures Of You (Remix) arrives with a thwack, while there's yet another re-released, "Story Meets Music," this time from their self-titled debut album. At 10, 808 State prepare you for the 53rd Summer Of Love with The Extended Pleasure Of Dance, and at 15, Balfour's Energy Orchestra return with their sophisticated Simple Mind-styled sounds on Solar Taster. Just below at 16, The Idle Ways debut for Epic, Motorcycle Ride, and at 19, The Chills enter the charts with their second album, "The Fall." In the Albums chart there are three new entries, The Chills, which arrive with Submarine Bells, their debut album for Slash/Loog, they have a couple of independent albums prior to this - and at 20 Bradford's "post Stephen Street-produced pop makes an appearance with their debut album, Shugadlou."
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**New Albums**

9 April 1990-13 April 1990 Album releases: 90

Year to date: 14 weeks to 13 April 1990 Album releases: 909

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**Previously listed in alternative format**

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49 April 1990 - 13 April 1990 Single Releases: 110

Year to Date: 15 weeks to 13th April Single Releases: 1036

MUSIC WEEK 7 APRIL, 1990

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Choice FM opens with three sponsored charts

by Stu Lambert

Choice FM, Britain’s first legal 24-hour black music station, was set to begin broadcasting at 10am on Monday (March 31). The London station opens with three sponsored chart shows. Daddy Ernie presents the Choice FM/Special Brew Reggae chart on Friday within his regular weekly two-hour special. The chart is compiled by Choice FM listeners, suggested by specialist shops and distributors.

On Saturday, Clive "Jigs" Paterson takes the Choice FM/Carlsberg US Dance Music Chart Show. And, Merritt "Craz" Fox presents Choice’s head-of-music, hosts the four-hour Black Music Chart Show, sponsored by Old Jamaica Ginger Beer, on Sunday evening. Other DJs include Mark Sakr, George Kay and DJ Elaine, who also presents two shows for R&B Legend.

Perhaps with an eye on developments elsewhere, Choice FM states that its shareholders and individual investors and "none of the big media companies has a share in the station".

Music festival station ‘test bed’ for Brighton

BEATS INTERNATIONAL’s Norman Cook is to be one of the evening DJs on Festival Radio, a special events service operated by the Brighton International Arts Festival.

Festival will hit the airwaves on 97.7 FM from May 4-27 and will broadcast a "radical mix" of music, rap, house; indie; Latin, African soul, reggae; jazz, R&B, Cajun, gospel; and "the global grooves in between".

Special guests from London’s radio world, Dublanc and Brighton’s Top Rank will have a number of dance music events during May.

Brighton Radio hopes to make the event more accessible to a wider range of people. It will also include new links, listings, celebrity guests and Arts Festival gallery.

Eugene Ferara, the station’s co-ordinator, sees Festival Radio serving as a "test bed" for a similar but permanent Brighton radio station now that the IBA has announced its intention to distribute 30 new broadcasting licences at the end of the month.

"This is the ideal opportunity to explore new and more adventurous avenues in the field of radio. We won’t have enormous overheads so we don’t have to be so commercially oriented," he says.

Beats International had a recent number one single with Dub Be Good To Me.

Glasgow’s ‘Big Day’ to be broadcast live

GLASGOW – Europe’s Cultural Capital this year – is also a city with a conscience. To highlight the plight of Glasgow’s homeless, Glasgow’s Police Superintendents, culminating in the biggest live music event yet staged in Scotland. Dubbed ‘Glasgow Big Day’, it will be broadcast live on Channel Four between 2 and 6pm from 9.30 to 11.30pm on June 3. Radio Clyde is also broadcasting the concert.

Artists agreeing to take part include Deacon Blue, Big Country, Hue & Cry, Les Negres Verdes, Youssou N’Dour, Jimmy Somerville and the Scottish Chamber Orchestra.

The number of acts appearing on the day are expected to number 50 and represent every type of music from classical to jazz, from folk to rock.

The TV programme will be distributed by NBD, either live or in a re-packaged format for overseas buyers. Countries taking the programme so far are France (La Sept), Portugal (RTP) and Scandinavia.

A more detailed plotter breakdown, tracking specific records, is available from the Research Department. Other sheets of this week were published free on 01 STUDIO, P.O. Box 23, London WC1N 3XX. Records are eligible for the grid if they are on the current Radio 1 playlist, or by 4 or more plays on Radio 1 last week as monitored by Radio 1's Roman computer or one featured on 11 or more current U.K. playlists (A & B).
Power Station starts at square one

by Sarah Davis

"PUTTING ON people who are already established is what makes you feel old," so says Don Atyeo, chief executive of Palace Music Channel, supplier to The Power Station, British Satellite Broadcasting's all-music channel. And he is making a commitment to new and unsigned bands. "We want to break new talent. We're the place where if you have a new demo you come here first. That's why MTV did it in America. MTV in America broke a lot of their young bands."

A brand new station has room for brand new ideas. Atyeo — a former editor of Time Out — has a vision for his channel: an up-to-the-minute compendium of music news, gossip, interviews, listings and video music. He says an emphasis on radio with pictures. All new innovations out of radio are young people getting on and doing it themselves. All our presenters and researchers are in their twenties — our Vista was 25-26.

Palace Music Channel supplies most of the Power Station's programmes, according to a package of top concerts from EuroAm Network. The station is on music videos which make up 60-70 per cent of programming. Executive producer Lindsay Shapiro bemoans the fact that there are "so many videos out there which never get shown". And she guarantees to play every video in its entire length. "You never see a video from start to finish and that's how we want to play them. We'll be the only place in TV in the United Kingdom where you'll see that."

She also plans to film up-and-coming bands in concert. The Power Station has a two-camera outside broadcast truck and Shapiro plans to film bands live at different venues. "We have a show called Sneak Preview with new live bands on it and new video releases," she adds.

Ateyo says record companies "welcome us as they have the whole undercurrent of talent bubbling and waiting with no exposure at all. They're making videos which they never get put on. They don't get a look in on Top of The Pops. Televisions treat music absurdly there. You either see the number ones on Top of The Pops or Chart Show. We go to the other extreme and see unknown bands on Big World Cafe and there's nothing in between. There's only about four hours a week at most. It's an unrepresentative of what's actually happening in Britain. More and more vital music is away from huge selling bands into scenes like Manchester."

The Power Station will be right there in with the first stories, asserts Atyeo. "Like a daily newspaper on the music scene where you don't have to read the whole thing to know what's going on. To read their record or whatever and do that normal boring old interview here's my album: hello Terry Wogan sort of nonsensical. We'll just drop into the studio with a camera and watch them recording it for a bit and have a chat and off we go again. No-one ever gets them, they just wait until the album's finished or they're at the end of a lucky tour."

Separate studio have been built for DJs, Heart Radio from 4-6pm on Saturdays; Glastonbury, a world music show on Sundays and Power Up Plus on Saturday mornings from 10-1pm, a blend of pop, charts and dance; then for a bit of razzamatazz on Saturday night before going out clubbing. Boy George hosts Blue

STATION PROFILE

CWR

CWR is the BBC service for Coventry and Warwickshire. The station opened in January this year. Programme organiser is Charles Hodgkinson.

Music Policy

Head of music Steve Woodall estimates that CWR plays one current record an hour on two, Eighties oldies and about six records from earlier decades. The PLG computer system, which Woodall helped design at BBC Leicester, programmes about 100 tracks a day. Recent additions include David A Stewart and Randy Duffer, Gloria Estefan and the Notting Hillbillies.

Specialist music programmes are Alan Gettington's "Afternoon Jazz show" produced by CWR, and Radio Shad's jazz programme from Mel Hill. Well known names such as old bands, nostalgia, keyboard music and Irish music are featured from 6.15 pm. These programmes and these segments will "grow into shows that have substance".

CWR also takes two Midlands region programmes: a folk programme called "ourney" by Richard Walker; and Matthew Gomp's country show. Local jazz acts, or-

give the flavour of three main programming slots: Power Up from 7-9am is aimed at teenagers and young adults. Videos are interspersed with music news, gig information and the new.

The Power Club, from 4-6pm, is a blend of quizzes, phone-ins and interviews and has a club atmosphere. It's targeted at school-age kids. The Power Station also has The Power Chart, the only daily chart show in the UK, which runs from 6-7pm. This is the Gallup chart carried by an agreement with the BBC Specialist music charts form the basis for the Power Hour from 7-8pm. anything from heavy metal to dance will be featured. Then a different genre will be featured in the Specialist hour. Power from 10-11pm, followed by the "Navy Dancing Shift", a two-hour music and interview show for young adults. At weekends, there are more specialist shows: Roger, a black dance show, hosted by Choice FM presenter DJ Bayone from 4-6pm on Saturdays; Global Jukebox, a world music show on Sundays and Power Up Plus, a blend of pop, charts and dance; then for a bit of razzamatazz on Saturday night before going out clubbing. Boy George hosts Blue

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Music Master 1989

(AND NO CATCH!)
Compiled by Adam Blake

FINALIST: Lionel Bart

NOMINATION: Best Theme from a TV/Radio Production

TITLE: Abigail's Party

SINCE ENTERING showbusiness in 1957, Lionel Bart has written more than 2,000 songs which include full scores for 16 West End plays and stage shows as Oliver!, Fings Ain't Wot They Used To Be and Lock Up Your Daughters. He began his career backing Tommy Steele, for whom he wrote many hit songs and film scripts. His credits include writing the first British pop song to feature in the US pop charts (Luvin' Doll), winning a Academy award nominations and seven Oscars for Oliver!, and, in 1987, Bart received the John F Kennedy Award for Lifetime Achievement to British Music from BASCA. He has been recently working on a revival of his hit show Blitz, preparing a show for Broadway which has been asked to do some more jingles and commercials.

FINALIST: Brian Bennett

NOMINATION: Best Theme from a TV/Radio Production

TITLE: Ruth Rendell Mysteries

BRIAN BENNETT has been a member of The Shadows for 30 years. During that time he has written many, many songs for Cliff Richard, including Summer Holiday, Wonderful Life and Fingerprint Keepers. In the Seventies he arranged and conducted recording sessions for people such as Olivia Newton-John and, of course, Cliff Richard in their albums for sport programmes and also The Royal Wedding. His film scores include Terminal Choice and American Way and other TV works include Pulaski, Square Deal and Close To Home for LWT. He is at present working on the second Ruth Rendell series and a stage musical with Labi Siffre.

FINALIST: Eric Clapton and Michael Kamen

NOMINATION: Best Film Theme

TITLE: Travelling East

ERIC CLAPTON’s prodigious talent as an instrumentalist and live performer sometimes overshadows his activities in other fields — like writing film music. Before Home Boy, Clapton has written music for films such as The Hit, Back To The Future, The Color Of Money, Lethal Weapon and Lethal Weapon 2. He also wrote the music for the BBC’s 1985 drama series Edge Of Darkness, for which has won an Ivor Novello award and a BAFTA award. New Yorker Michael Kamen has been in the music business since 1966 since when he has divided his time between working with orchestras and working with rock bands.

FINALIST: Phil Collins

NOMINATION: Best Song Musically and Lyrically

TITLE: Another Day In Paradise

MORE THAN a decade after joining Genesis, Collins has also made several instrumental orchestral compositions and co-composed Genesis’ two biggest solo albums and a string of 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. In 1988, Collins made his screen debut as an actor in the film Buster. Currently on a world tour to promote his latest album, Phil has just won the Brit award for Best Solo with Another Day In Paradise, along with Best Male Vocalist.

FINALIST: Roger Cook and Roger Greenaway

NOMINATION: Best Selling A-side and Most Performed Work

TITLE: Something’s Goten Hold Of My Heart

ROGER COOK and Roger Greenaway’s partnership began in 1964 when Cook joined Greenaway in London to form The Kestrels, which they later left to form David and Jonathan. Since then they have written more than 100 top 20 hits. Long Cool Woman (The Kinks), which they later left to form David and Jonathan. Since then they have written more than 100 top 20 hits. Long Cool Woman (The Kinks), which was used internationally for the TV series Power, was also used in the movie The Buddy Holly Show. Malcolm (Blue Mix), Home-Loving Man (Andy Williams), Love Song For A Black Dress (The Hollies) and many others such as Tom Jones, Cilla Black and Crystal Gayle. As performers, they have appeared as The Pipskins and The Brotherhood Of Man and as producers they have worked on The Fortune,Hit Songs and the documentary by Gene Pitney to name but three.

FINALIST: Patrick Doyle and Larry Ashmore

NOMINATION: Best Film Theme or Song

TITLE: Henry V — Non Nobis Domine

PATRICK DOYLE’S first score was written in 1978 for the musical Slavaggino, which was re-staged last year by the Borderline Theatre Company. For TV, Doyle has composed music for The King’s Speech, The Color Of Money, Lethal Weapon and Lethal Weapon 2. He also wrote the music for the BBC’s 1985 drama series Edge Of Darkness, for which has won an Ivor Novello award and a BAFTA award. New Yorker Michael Kamen has been in the music business since 1966 since when he has divided his time between working with orchestras and working with rock bands.

FINALIST: Cameron McVey, Philip Ramacon, Neneh Cherry and Jamie Morgan

NOMINATION: International Hit of the Year

TITLE: Buffalo Stance

CAMERON McVEY and Jamie Morgan have worked together as a duo, McVey Morgan, and produced a single, Looking Good Diving. They were involved in the Buffalo Gang during which they met up with Neneh Cherry. Cherry has been in the music business since she was 14, her first band were The Slits and her next were Rip, Rig And Panic. Her stepfather is the much admired jazz musician Don Cherry. Cherry’s first solo album, Raw Like Sushi, has been very highly acclaimed and very successful. She has also been involved in duets with Matt

TO PAGE 34 ▶
We are proud to announce our nominees:

**Best Selling A Side:**

**Simon Law – BACK TO LIFE**

**Best Contemporary Song:**

**Simon Law – BACK TO LIFE**

**International Hit Of The Year:**

**Phil Ramacon – BUFFALO STANCE**

**Best Theme from TV/Radio Commercial:**

**Lionel Bart – ABBEY ENDINGS**

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Ivor Novello Awards for 1989

FROM PAGE 32

Johnnie Johnson and LA producer Joe Blocker. Johnny Rocco has collaborated with other songwriters such as Bono and Nick Kamen, in addition to his work with Cher.

FINALIST: David Mindel
NOMINATION: Best Theme from a TV/Radio Commercial
TITLE: Big Day — Maxwell House
DAVID MINDEL has, in a relatively short period, written and produced more music for commercials than anyone else in the UK. His most notable recent achievement has been Maxwell House and McVities biscuits. In addition to this, Mindel has produced film scores such as Real Life; TV themes for, among others, Jim'll Fix It and Challenge Annoke; as well as hit songs like Don't Throw It Away for Gary Benson and Olivia Newton-John. Mindel is a partner in a publishing company — Magyles Music — and claims his interests to be Ferrara and France, in that order. Current ambition is to pay off part of his mortgage.

FINALIST: Pet Shop Boys (Neil Tennant and Chris Lowe)
NOMINATION: Best Film Theme or Song
TITLE: Nothing Has Been Proven — Theme from Scandal
TENNANT AND LOWE first met in 1981 in an electronics shop in the Kings Road. They discovered a mutual interest in dance music and began to write songs together. Their first record, West End Girls, was a club hit in LA and San Francisco. Since then they have had numerous hit records such as It's A Sin, Left To My Own Devices and What Have I Done To Deserve This? This last featured the great Sixties climbing star Dusty Springfield, for whom Tennant and Lowe wrote the nominated song Nothing Has Been Proven. Recently the duo have produced an album for Liza Minnelli for which they wrote all but three of the songs. They have made a film — It Can't Happen Here — but despite their reputation for such prodigious songwriters, they are probably best known for their cover version of Elvis Presley's hit Always On My Mind.

FINALIST: Mike Rutherford and BA Robertson
NOMINATION: Best Song Musically and Lyrically
TITLE: The Living Years
IN 1985, Genesis founder member Mike Rutherford released the first self-titled Mike And The Mechanics album which featured the first fruits of Rutherford's songwriting collaboration with BA Robertson. The album yielded two hit singles in Silent Running and All I Need Is A Miracle and after an interim period touring the world with Genesis, Rutherford rejoined forces with Robertson to create the second album, The Living Years. The title track has already been an international hit and was nominated for four Grammy's this year.

FINALIST: SAW (Mike Stock, Matt Aitken and Pete Waterman)
NOMINATION: Best Selling A-side and Most Performed Work
TITLES: Too Many Broken Hearts (Best Selling A-side and one of the Most Performed Work nominations); This Time I Know It's For Real (Most Performed Work).
NOW THAT the music business has had time to adjust to the phenomenal and fiercely independent success of SAW, it may be that they will come to be regarded as the Holland-Daozer-Holland of late Eighties/early Nineties pop. Since 1984 they have written and produced nigh on 100 hits for a whole stable of singers including Rick Astley, Kylie Minogue, Bonanaz and the popular Euro duo Mel And Kim. With their London studios open 24 hours a day with 25 engineers working round the clock in shifts, their sheer hard work has been repaid with sales of over 25 million strands of records with no sign of let up.

FINALIST: Soul II Soul (Beresford Romeo, Caron Wheeler, Neile Hooper and Simon Law)
NOMINATION: Best Contemporary Song
TITLE: Back To Life (However Do You Want Me)
The SOUL II SOUL team are probably the most creative and commercially successful of London's warehouse party sub-culture. Beresford Romeo, better known as Jazzie B, and his partner Dada (and Dada's girlfriend) Binka, had started out as DJs on the London circuit in the late Seventies. In 1982 they named their system Soul II Soul and began to expand. By 1986 they were a small industry, promoting the "Funk Dreporter" lifestyle with clothes and records and the most memorable warehouse parties at the Family Function under the arches at Kings Cross and at Matucia Waste at the Paddington Dome.

FINALIST: Lisa Stansfield, Ian Devany and Andrew Morris
NOMINATION: Best Contemporary Song
TITLE: All Around The World
LISA STANSFIELD and her two partners, Ian Devany and Andrew Morris have worked together for some years — initially as the group Blue Zone. They signed to Arista in 1986 and took their time recording their debut album, Big

Polygram Music would like to congratulate Roger Cook & Roger Greenaway on being nominated for Ivor Novello Awards in the following categories:

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PAGE 34
LIKE US, HE'S COMMITTED TO DEVELOPMENT.

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PolyGram

POLYGRAM MUSIC PUBLISHING LIMITED
A right royal battle

78 last birthday, the mechanical royalty is poised on the edge of a revolution. The Conservative government’s Copyright Act has made the royalty rate subject to the free play of market forces. While negotiations between BPI and MCPS continue, Dave Laing looks at the history of the ‘mechanicals’ and forecasts the future outcome.

MECHANICAL ROYALTY...offers a new lease of life to record companies and their writers... Publication dates...as a result of the new Copyright Act, 1991...
The occupant of this rather famous black leather chair is master of its chosen subject: music. It delivers instant answers on approaching one million tracks of recorded sound. Its currently-held information covers everything from the Hallelujah Chorus to Hip-Hop. The disc contains the UK's National Discography. To be launched in 1990, it is getting ready to take on the hardest questions you can throw at it.

For further details about the National Discography Database contact Fiona Bernava or Malcolm Tibber: National Discography Ltd, MCPS, Elgar House, 41 Streatham High Road, London SW16 1ER 01-769 4400 Fax 01-769 8792
You’ve seen the movie, now buy the record. Adventurous publishing companies are now actively pursuing film and TV companies with a view to breaking their acts on the all-important silver screen as Karen Faux discovers. When you take into consideration co-writes, and sub- and co-publishing agreements.

For a large publisher such as Warner Chappell it is possible to control the whole soundtrack and accommodate it in-house. “This is good because you eliminate complications for the producer,” maintains Minns. “But the producer is committed to making the best possible soundtrack and it may not be possible to have that control.” At Island Music, Tony Orchudesch explains that it is difficult to place the company’s songs alone on a film because directors are usually looking for music from more than one source. He is encouraged, however, by the knock on effect of having Island’s music used in film. “The more our material is used, the more it boosts our record sales and increases consumer awareness. It precipitates the sale of the best of the catalogue, has been an added bonus.”

When dealing with producers who are prolific and have a slate of films spanning a period of years. “On deals where we’re packaging complete music for movies or mini series, the art is in controlling everything that gets into the soundtrack. This could be as often you’re dealing with a complex arrangement, there can be 12 songs in a film plus the score which could mean liaising with 24 record companies and 24 different publishers. communication and is ultimately helpful when it comes to clearance. “The music users often don’t know who to get in touch with and don’t realise they are walking into a minefield of copyright clearance. We try to smooth their path and show that as a publisher we are ready to help,” reports Orchudesch.

A film and television department at Virgin Music was set up 15 months ago, fuelled by factors such as the deregulation of television.
satellite and cable TV and CDV. Simon Mortimer, who runs the UK division, believes that as the areas for placing music increase it will be the copyright owners who gain in the long term.

"Over the last year we've signed TV composers such as Simon May and we're taking that area seriously. We are always looking out for up and coming composers. TV directors usually know composers who can do a good job but if they want someone new they come to us."

In the areas of film, television and commercials, Virgin Music is now acting as production company rather than just sitting back and administering catalogue. For example, with a recent project Mr Frost — starring Alan Bates and Jeff Goldblum — Virgin handled and financed all aspects of the music and now controls the rights. "If we can control the score then we reap the ongoing benefits as the film goes on TV, satellite and video," asserts Mortimer.

Each of the main worldwide Virgin offices have TV experts in residence and the LA office has yielded such projects as Black Rain and Handmaid Tales. Mortimer pinpoints France as a rapidly growing market. "In France we have specialists spending a lot of time on commercials whereas in the US we're concentrating on getting our existing songs into films and highlighting our composers.

With the demand for film and television music increasing, music libraries are also sharpening their marketing tactics. Atmosphere Music is one library which is trying to get away from the image of being merely a source of background music."

The more our material is used, the more it boosts our record sales and increases consumer awareness. It precipitates use in other areas' we say.

As the copyright licensing body for the British Record Industry Phonographic Performance Limited represents more than 700 record companies and a myriad of artists and musicians whose combined skills have created an abundant treasury of perhaps a million original sound recordings.

Public performance and broadcasting revenues complement the industry's primary retail activities. PPL's service to record makers and their licensees, the record users, will continue to grow.
Atmosphere's John Lee says: "Music libraries have tended to be too long behind in terms of the music they offer and we went out of their way to create a small, innovative set up. Being small we are working closely with producers and get more directly involved. We are finding ideas for editors to work in advance which takes the process a step nearer to how they'd work with commissioned writers. The big advantage is that they're still paying a library rate and not a composer's one."

Lee believes that television is going to be very exciting over the next few years. "The advent of 24-hour television and Sky Channel is already boosting libraries' business as they are a cheap source of music. As a result not only are libraries getting more up to date but they're coming across links with record companies who are growing aware of the interest and income generated from music used in broadcast."

Carlin Music's Nick Farries sees the growth in independent production companies as having a knock-on effect for libraries. "The work is small but the volume has increased," he claims. "Now a lot of television stations are setting up their own music search facilities. For example, Central Television now has Central Facilities with its own research and clearance resources. From our point of view this is good because it means stations are more geared up and organised to access library music. Blanket fees may look like the combined use of radio and TV music in the UK currently stands at 2.5% - Carlin is represented worldwide by a network of 23 agents. Each has a local office which markets music around television, radio and video. Similarly De Wolfe, one of the oldest established libraries around with its own prestigious studios The Angel, is reaping the benefits of having five main offices overseas with a scattering of agents who are either facility houses or film and video editors. While chairman James de Wolfe acknowledges the loss of major film production in the UK has had a negative effect on studios and libraries, his company's business has remained buoyant through hipping into overseas production. A recent case in point is a project emanating from France - a series of 98 films for Club Med set for television, cinema and video retail. On the UK front, de Wolfe recently supplied music for the soundtrack of Shirley Valentine and is currently working on a composition for the new series of Minder. The audio visual industry - especially on the corporate video side - has been an area of rapid expansion," says de Wolfe. "TV is marking time: everyone is waiting to see what will get the franchises. TV companies are hesitant to spend vast sums of money because they don't know if they're going to stay in business. They seem to be re-evaluating their current trading position." As the media market evolves, publishers and libraries will be under pressure to sustain an innovative approach and strong identity.

Atmosphere's John Lee adds: "I welcome more feedback from publishers within record companies. They could broaden their thinking when it comes to what their artists and writers are capable of and they could use a company like us to take them into a market they don't use to dealing with."
by Dave Henderson

**GOAT!** It's a great name, but the goat's in question took more than a little dodgy as they're packed and pressed to promote their second Beggars Banquet single, Your Love Is Mine. But that's rock 'n' roll (well, almost). Also on the table is a new hyped single from Thee Hypnotics. On Beggar's sister label Situation Two, through Rough Trade and the Cartel. The hyp's have a new 12-inch called Half Man Half Woman.

Bowie Lujunie and DJ Meran promote their new album on Hannibal with selected UK dates during April. They'll be joined by the Whistlen Brothers and the band in question are E.L.O., Goin' Soul and DJ No Matter Where You Are. There You Are. The Guana Bats further their career and the cause of rockabilly with a new release on World Service, with their multi-talented dog in tow, they offer Electro Glide In Blue, a new album, through Rough Trade and the Cartel, that pays homage to that great cows on bikes movie of the selfsame name. The Fab and gristy Digital Underground follow up last year's mini-success with Downrightite, with a brand new album on BCM. Titled Sex, Pockets, it's available in all the usual formats and it includes the first 45, the new. The Humpty Dance, and lots of other similarly wild stuff. Get in contact for details of a UK visit for selected dates to support their recently released album. The Mark Rohan Rough Trade through the Cartel.

Little Red Schoolhouse keep Brummas and Humplings, with a new single on Cherry Red called Onibus Highway Country Lane through Rough Trade. RUMOUR RECORDS release volume three of their Warehouse 7 compilation, a 12-inch album or CD, available through Rough Trade, and the Cartel. Another track on the label is My Eyes by Patti Day and Don't Walk On Love by Gellie and the Snakes, a hot danced floorer near you, with a new single on Tom Tom called I Beg U The Mic. Also from Tom Tom is Loose Bruce's Feelin' Good on 12-inch. From the WARR Wooblo label of Paradise X featuring Less Stretch And 2 Much Rave. The band's lead singer, the one who has What's a second album, a four-track EP, featuring Louie, a young punker, and Laurel Atkinson. He's still old, still sking and still on Uranium. The only problem is that's what he has talked about that a five-track LP called Eskapade in France and that's what he's got. This time he's again, the good old days when singles had five tracks but in these days they're forty. Where you have it (or at least as the case may be)

RIDE FOLLOW their successful Ride EP with monosyllabic Play EP featuring four tracks recorded confidently. The band's label is Now on 12-inch through Rough Trade and the Cartel. ULYSSES SCIENCE release a four-track 12-inch, two track seven inch, a four-track cass-sette single and a four-track CD single called Starting All The Sen on 4AD through Rough Trade and the Cartel. The New Fast Automatic Daffodils have a seven-inch, 12-inch and CD single called Big On Playtime through Part. The BAX Bondage release a new album called for some reasons. CD66. On the Click label it's available through Nightshift and the Cartel. The Playthings release an EP called Sugar and Spice through the Cartel and there's a new single from Darryl Spillane called Indiana Dunes on green vinyl through Revolver and the Cartel. SLINT's TWEED album is available again this time through Nightshift and the Cartel. It's on the Jennifer Hartman label and it's really load. The Mayfields have a seven-inch single on Bus Stop called Deeper Than The Ocean and Matt Allman has a Bus Stop 45 called Hard Look At Perfect, both from the locals label. Harry David release a 12-inch EP on the Vacant label called Another Day and there's some re-routes of Gothic and heavy symphonic per-handing on Roman Hats Vision Of Life album on the KDF World Service label. Still with Nightshift, the Mammoth label from the State has an album from Black Babies called Earwig and that's on album, cassette and CD and it's brill. Also on Mammoth is Dash Rock's Ace Of Clubs which is again on album, cassette and CD. The Pathological label finally releases the Pathological Compilation in a selection of formats all with different sleeves. It's available through Revolver and the Cartel and it includes tracks from Carcass, Godflesh, Terminal Cheesequake, Coil, Silverfish, Naiapim Death and many more similarly geared combos.

ROBERT EARL Keen Jr re - releases an album called West Textures on Special Delivery through New Routes and the Cartel. Tidal releases The Light Between Worlds album on Nightshift through the Cartel. The label has a couple of newies at their usual mid-price tag and they are Caroline Trevett's seven tracker Be A Devil and Glee And McCloud's seven tracker Beyond Our Means. The Brideweel Texis have a new 12-inch single called Give It On Stolen Records through Part and there's a compilation on Special Delivery called Hard Cash (through New Routes and the Cartel) and it includes tracks from Richard Thompson, Martin Cathy, Gregorson And Collier and loads more.

**CURRENTLY ON THE SHELVES:** They should be The Heart Throbs' new One Little Indian single I Wonder Why, available through Nine Mile and the Cartel, a new album from The Revell Spillane Band called The Shadow Hunter on Cooking Vinyl through Revolver and the Cartel. The Clean's new album, cassette, and CD Vehicle on Rough Trade through the Cartel, Kip's 12-inch single Overgrowing Me On Play Hard through Nine Mile and the Cartel, Bradford's debut album shouting equally on Foundation through Rough Trade and the Cartel. Devoted Instinct's album is out on Peaceville through Revolver and the Cartel. Walter Salas Humara's album from the Silt album Logistica on Rough Trade through the Cartel.
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Sony aims for the top

by Nicolas Soames

NORIO OHGA, the chairman and president of Sony Corporation, has a very clear intention for his new label Sony Classical which is launched this week. "I want it to be the leading classical label by the turn of the century," he told me during a recent trip to Japan. It is simple but ambitious purpose for a label which arises like a phoenix from the ashes of CBS Masterworks. It was Ohga who personally recruited the talents of Gunther Breest from Deutsche Grammophon to be president of Sony Classical and has given him virtually a free hand. It is also no secret that money is little object.

"Of course, we have a business plan," said Ohga. "But we have not gone ahead just on a business basis — it is also for the culture. A successful company like Sony should invest in good products. By which he meant art in general, but classical music in particular.

For Ohga has himself a long-standing interest in classical music — he must be the only chairman of a multi-billion pound company who is a trained baritone, and who has sung Mozart opera on stage. He celebrated his 60th birthday by conducting a concert in Tokyo.

But he has centred his label uniquely in Europe — in Hamburg, the town of the Yellow Label and Telede. And while his first release indicates the CBS Masterworks heritage, there is a strong European flavour as well.

There are seven new releases under the new Sony Classical banner, plus the three which were released early last month. They are not particularly startling or set out to suggest any pattern — a classical label takes many years to set up as Ohga recognises.

But Daniel Barenboim is prominent. He conducted Das Konzert, a live recording of Beethoven's Symphony No 7 and the Piano Concerto No 1 given with the Berlin Philharmonic Orchestra as the Wall began to come down (45830 CD/tape/VHS Video), and Schubert's complete music for violin and piano with Isaac Stern (CD 45404).

Zubin Mehta, a regular CBS artist, is also much in evidence, with Bartok's Mandarin Suite, played by the BPO (CD 45748).

One of the most popular — and the only one to be offered on LP as well as tape and CD is a coupling of Chopin's Piano Concertos Nos 1 and 2 played by the leading pianist from the CBS roster, Murray Perahia, with the Israel Philharmonic Orchestra under Mehta (44922).

But these are early days for Sony Classical, Roxy Bellomy, marketing manager, Sony Classical, explains that there are about a dozen new releases scheduled each month into the summer, as well as a variety of back catalogue re-issues. This month, too, has had some re-issues with the introduction of the new Triple Master series (3 CD sets at low price), and a variety of re-issues in the Digital Masters series.

Bellomy acknowledges that the expectations of the classical record industry are high for Sony Classical. "It is our aim to meet these expectations," she says strongly.

"The initial response from dealers has been excellent — there is a lot of interest and appreciation for the label. But our first job is to lay the foundation stones."

The launch of Sony Classical is being supported with a widespread press advertising campaign, both alone and in conjunction with Tower. The label will be much in evidence in shop window displays.

GUNHTER BREEST: from Deutsche Grammophon

Sony has posters, counter cards, door stickers, name boards, artist showcards, mobiles, wallets and consumer leaflets. There will also be a Sony CD sampler.

"Our aim is to have Sony Classical perceived as a new label with a strong connection with the high-quality image that exists through its hi-fi," she adds.

This will, she hopes, be reflected in the technical accomplishments of the label. All the new recordings are being made with Sony's new 20-bit High Definition Sound offering, the company says. "Great realism, warmth, spaciousness and fidelity to the original sound source," they hope it will be seen as combining the best features of analogue sound with all the best features of the digital process.

The company has also committed itself to releasing its music on pre-recorded DAT but Bellomy admits that there are no plans so far for DAT release in the UK this year. But the artists will be of central importance in the initial months. This list includes Claudio Abbado, Barenboim, Gruini among the conductors; Jose Carreras and Placido Domingo among the singers; Midori, Perlman, Yo-Ya Ma and Horowitz's last recording among the instrumentalists.

Sony Classical will be making much of the treasures in the CBS vaults, and is already planning a Boulez edition and a Stravinsky edition on CD.

No plans have yet been announced for the first formal release of the Korgon Legacy, the 45 video programme made by the conductor in the last few years of his life. The programmes were purchased by Sony Classical at an undisclosed considerable price. But these will be released on video disc "between 1990 and 1993" along with other video productions encompassing the work of Perahia, Celibidache, Perlman, Barenboim and the London Sinfonietta.

The dealer price of the new Sony Classical full price product is the normal CBS figure, £7.29.
Nelson Mandela will work for you if you stock up on these four titles

**Backtracking**

**Record Retailer, 8 April 1985**

Board of Trade figures confirm sharp drop in sales of singles and LPs, down 25 per cent in the year to 1965 over previous year. LP sales up, year-on-year, but 7/8p disc continue sharp decline. Former RADA student and BEBA broadcast Stuart Grundy, 27, joins Radio Luxembourg as announcer.

**Music Week, 5 April 1975**

Derek Taylor promoted to UK MD of Warner Bros Records from director of special projects, after resignation of Ron Kas. A&R veteran Dick Rowe quits Decca after 25 years' service to join independent production company, Canipansia. Two Pye executives leave to head new London office of US label 20th Century. John Fruin, joint MD of State Records, takes additional position at wholesalers, stable.

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**DOOLEY'S DIARY**

WHEN POLYGRAM first announced CDV, much was made of the fact that the name was chosen in the haste of a last minute change of marketplace. Now CDV is to be rechristened Laserdisc (p1). Can it be because the threat of DAT to CD business has now receded, or that as far as Philips and Polygram are concerned, although Thorn EM's shares in Thames TV have brought in a steady few million a year in profits, it's been an open secret that Thorn chairman Colin Southgate was keen to get rid of them. Now he's finally made the move the long list of potential buyers includes the parent company of Radio Luxembourg and German media giant Bertelsmann, owner of BMG. It seems only a little while since Steve Mandy slipped away from Parkfield to join Sato, and that the two companies have joined forces (p1) he got mixed feelings - while we're standing by for the release of the official World Cup songs from England, Scotland, and the Republic of Ireland, magazine company Popular Publications have come up with: We've Got The Team To Win, dedicated to all three sides. This score-draw special will be given away on flexi-disc with the firm's one-off, production, The World Cup File, available next month. We think it's intended as an incentive... Former general secretary of the Incorporated Society of Musicians, Denis Brearley, has died at 82. Details of a memorial service are available from Susan Alcock on 01-372 3206... Ex-Striff buddies say goodbye as Chrysalis A&R man Alan Cowdery leaves the company and Paul Conroy, Andrew Lloyd Webber's attempt to emulate Richard Branson and take his Really Useful Group private has been stymied by major shareholder Robert Holmes a Court... One remark that slipped out during last week's High Court hearing was that over £1m of CBS advances to0s remains unencumbered... As it to show CBS holds no grudges against SAW, the recorded artists of the former his and hers, the Telephone Hold line of Soho Square last week was playing Koppa's new single - a Stock Alten Waterman production...

CHRYSALIS SEEMS to be extending its empire into radio. Chris Wright's company is reported to have bought 20 per cent of an Italian radio station Tending, for £100,000. Based on the Essex coast, the station is aimed at a 50-plus age group... New BPI press chief Jeremy Silver is a published poet as well as a former publishing champion. He may need both his new role... After complaints that PolyGram was giving preferential treatment to its subsidiary Britannia Muzic for its Coca-Cola order, the record dealer company has come out with a Nigel Kennedy EMI campaign complete with dog and trumpet on the full-page colour magazine ads... However, EMI's Norman Bates says it is possible to sell an album "entirely more" for the product than the £1.20 per CD it has offered to other UK labels.

HOW THAMES have changed: Being just down the river from each other, Entertainment UK and EMI have decided to shift stock to each other via the waterway. EUK managing director Jonathan Weeks says: "Most companies wouldn't touch this method of delivery with a barge pole, but at EUK we do some unbelievable things." The first shipment, delivered last Sunday (1), included Fall's latest album and Handel's Water Music.

IMPROVING THEIR Profile, Pineapple welcomes Profile Records to its roster of distributed labels.

CARVED IN gold: Phonogram presents the Maestro with gold discs for sales of the Carved in Sand album.

INTERNATIONAL ESCAPADE: A&M UK executives meet up with Janet Jackson in New York.

BIRTHDAY GREETINGS: Arista's first country signing Alan Jackson (left), Lisa Stansfield, Clive Davis and Tim Dubois, of Arista Nashville, toast Arista's 5th anniversary.

WHAT'S THE lietm? Five thrity a publishing deal with EMI Music Publishing.

**DIARY**

**MUSIC WEEK**
Concorde breaks the sound barrier everyday. However at PDO, we're more impressed by the barrier Wilbur and Orville broke when their biplane first flew at Kitty Hawk.

Music executives value Concorde's ability to put sessions on two continents into one working day by bulleting 4,000 miles through the stratosphere at Mach 2. But supersonic performance is everyday business for us. All 400 million Compact Discs made to date by PDO worldwide can reproduce sound over 20 kHz at the top end of their frequency range. We go comfortably above the pitch of human hearing to capture everything from the master tape with undistorted ease.

But sceptics told us we would never get airborne with the optical disc until we surprised them by demonstrating the CD system in 1979.

Now we're at the leading edge of the 10 billion dollar industry our own discoveries created. Serving the music and video producers' needs with single country or multi-country mastering, replication, 6-colour on-disc art, packaging, distribution and promotion. But, are we easing back the throttles to a steady cruise?

No. PDO's R&D and marketing crews are still heading onwards and upwards providing the highest-quality service possible.

Telephone Roger Twynham on 01 948 7368 and find, product and servicewise, there's no ceiling on what we're prepared to do.