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Night at the Opera

Marvin Gaye
Love Songs

The Greatest Love

Rave

Heatwave

Power Themes

The Four Tops

Motown Collection

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Cash hungry ITV seeks Chart Show sponsors

ITV's CHART Show is up for sale under new sponsorship guidelines which could inject extra cash into music shows.

But record companies look unlikely to be able to chip in because sponsors will not be able to back shows which promote their own products.

Malcolm Wall, sales director of Granada Television and chairman of the MTV sponsorship working party, says: "Music programmes are typical of the sort of programmes we'll be looking for sponsors for and probably among the first."

"We are looking at some of the music programmes at the moment," Keith McMillan, executive producer of the Chart Show, welcomed the move he announced that the programme has been recommissioned by ITV for 1991. Extra money would help maintain programme quality, he says.

The newly relaxed sponsorship guidelines will put any programmes on ITV, Channel Four, satellite and cable channels up for bidding except news and current affairs shows.

Wolls says sponsorship will be most attractive to companies looking to reach a specific target audience. Concerts of Manchester bands like The Stone Roses and Inspiral Carpets could attract backing from companies promoting fizzy drinks or clothing, while Dire Straits would be more likely to attract backing from coffee producers, he says.

The guidelines, which are open for consultation until November 30, have been drawn up by the "Shadow" Independent Television Commission which will take over formally from the IBA at the beginning of next year.

The new guidelines should be in place by next October.

'CD rip-off' slur escapes punishment

Whitewash!

THE PRESS Council has failed to admonish Which? magazine and the Daily newspaper for misleading allegations that compact disc prices are overcharged.

In judgements due to be published today, the council effectively washes its hands of the controversy provoked by an article in January's Which? headlined Compact Disc Rip-off.

In the article, the magazine concluded: "The record companies case doesn't hold water. There's no reason why CDs should cost so much."

Today followed up the report and both publications were condemned by the BPI for their coverage and referred to the Press Council.

But the council says Which? was 'entitled' to make its findings public and that the term 'rip-off' in the headline was not an allegation of improper commercial conduct.

In rejecting the BPI's complaint, the Press Council says:

"There is not only a fundamental difference for opinions between the parties to this complaint but also a fundamental difference of interest."

"It adds that it is satisfied that there were no significant inaccuracies in the Which? article."

"While the Press Council says the article indicates a view that prices are higher than the consumer associations believe they need to be, it does not comment on the validity of that view."

"The BPI, Which? and Today are all declining to comment on the Press Council's adjudication until the report is published on Thursday."

"The BPI's legal adviser, Sara John, had complained that Which? published, under offensive headings, a inaccurate and misleading article which failed to reflect the true cost of producing compact discs and made unsubstantiated allegations of improper commercial conduct by record companies."

"Although the judgement was actually made two weeks ago, an embargo date was confirmed by the Press Council and Which? to coincide with the magazine's next publication date."

"The judgment is bound to distress BPI members who will fear another wave of anti-record industry propaganda from the media."

"John Honeywell at Today declined to comment on the Press Council verdict until yesterday, but says: "After then, we will be more than happy to talk about it."

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The new single from the forthcoming album 'Eclipsed'
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Glam Craze!

original glam rock hits

including: sweet, mud, gary glitter, t.rex, slade & more!

1. the ballroom blitz the sweet
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3. mama ween all crazee now slade
4. metal guru t.rex
5. see my baby jive wizzard
6. angel face the glitter band
7. rock 'n' roll (part 3) gary glitter
8. new york groove hello
9. my coo ca choo alvin stardust
10. son of my father chicory tip
11. school's out alice cooper
12. saturday night's alright (for fighting) elton john
13. stay with me the faces
14. virginia plain roxy music
15. this town ain't big enough for the both of us sparks
16. roll away the stone mott the hoople
17. all because of you geordie
18. i can do it the rubettes
19. can the can suzi quatro
20. i love rock 'n' roll arrows

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- PRESS ADS: Q & Select (December Issues)
- NATIONAL DISPLAY CAMPAIGN

Order now from your Virgin Sales Rep or Polygram 081-590 6944
**Virgin Vision targets indie stores**

MCG Virgin Vision is seeking to establish its music video product in independent record shops through a deal with Rough Trade Distribution.

Virgin Vision's marketing manager John Paisley says, "We are interested in taking our product to indie stores across the country and we are working closely with Rough Trade and Paul Guest to achieve this goal.

"The deal is part of our strategy to expand our reach within the independent music market, where we believe there is significant potential for growth."

**PolyGram to move back into CD manufacturing**

PolyGram is moving back into CD manufacturing with a bid to take over part of the Philips and Du Pont Optical Company. Negotiations will start soon between PolyGram and its parent company Philips. They hope to agree a deal by the end of the year for the four-year-old joint venture PDO's consumer disc making operations.

The move comes after Philips revealed plans to sell its share of the consumer side of PDO, which includes CD-Audio and Loresdisc. The consumer arm is to be transferred to PolyGram if the bid is successful, and the professional operation will be sold off in the spring.

It is understood that a buyer has been identified, and PolyGram and Du Pont decided to dissolve their joint venture because of disagreements over the future of the company. Philips wanted to expand the more lucrative consumer side of the business while Du Pont was more interested in the professional applications of discs.

Philips has now decided to dispose of its share of the business as part of an overall cost-cutting scheme throughout the whole company, which will include 35,000 jobs worldwide.

**DMC faces 'fun'Brits**

The UK division of MCM/UA Home Video is closing with the loss of 350 jobs. This follows last week's buyout of MGM and UA by Time Warner, which now owns the worldwide video rights to the MGM and UA libraries. According, there is no role for MCM/UA Home Video in the UK, says the company.

DMC faces a 'fun Things' writing with its new video arm, DANCE COMPANY. DMC faces a 'fun Things' writing with its new video arm, DANCE COMPANY. DANCE COMPANY.

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DMC faces a 'fun Things' writing with its new video arm, DANCE COMPANY. DANCE COMPANY.

**NEW ALL-IN-ONE SERVICE FOR INDIES**

A new distribution and studio operation is being formed by veteran distributor Slammer Distribution, based in Brixton, London, which has already agreed deals with Criminal Records, C2 Records and Jumma Records among others. Director of the new company is Danny Barros who will work with G&M Records.**
**Philips’ rival tape system casts doubts on Sony’s DAT**

SONY is considering the future of its Digital Audio Tape system following the unveiling of an alternative system by rival electronic giants Philips.

The Japanese company is evaluating the viability of the Digital Compact Cassette which has received the backing of Philips, EMI BMG and Warner.

Although DAT has a head start on DCC — it is already being used in Europe — doubts over which format will prove best for the mass market

Sony has been developing the DAT system for eight years, but the Philips’ alternative has an advantage in that it can also take standard cassette tapes.

Sony Corporation director and head of Sony’s video division Kazuo Ohshita says: "Adapting Philips’ system would be a hassle.

But he denies that reverting to DCC would mean the loss of millions of dollars spent on developing DAT. "If DAT does not become a mass marketing product, it would not cause Sony a great financial loss because the development of DAT has helped in various other product areas," Ohshita adds.

Even CBS, which is owned by Sony, continues to develop its own product line. Company’s head of pricing manager Yoollcctt says: "There are no plans to pull out."

He says Sony is likely to keep the crystal ball, trying to work out what format the consumer is going to want. ‘If he says he wants to buy his music in any particular configuration then it is up to us to give it to him like that.”

**Final Midem date looms**

THE BPI is urging all record companies planning to attend the 24th Midem to confirm their attendance by mid-February to complete their DTL exhibits applications as soon as possible

As sponsor for UK record companies, the BPI is administering the DTB/BI joint venture which is open to all members and non-members who are exporters. The final deadline for applications to secure financial help is November 12 and companies should contact BPI events manager Faith Haycock on 071-629 8642

**Classical titles slug it out with CDs**

CLASSICAL RECORD magazines are slagging it out in the high street in an attempt to gain new readers.

And the principal weapon being used by most are free CDs — the main armory of the largest-selling magazine in the country, Classic CD.

This month’s (Oct) issue of Hi-Fi News carried a free EMI CD attached to the front cover. November will see a free EMI promotional CD of Ennio Morricone’s ‘A Day of Infamy’ affixed to the front cover of Gramophone.

In December, Opera Now — which has had more of a struggle to survive — weights in with its own free CD.

The magazine has persuaded Luciano Pavarotti to select his favourite arias.

It is genetics like this which, the magazine hopes, will push its circulation over the 30,000 mark by the end of the year. Its last ABC figure was 27,661.

Class CD has carved a particular niche for itself because it is possible to persuade record labels to loan the product, make it cheaper and charge around £1 extra which customers are prepared to pay.

Chris Evans, marketing manager, EMI Classics UK, admits that the medium has yet to prove itself in straight marketing terms.

‘International release dates make international marketing through magazine ads and Gramophone easier — it means we can spread the costs between different territories,’ he says.

‘But it remains to be seen whether, in the end, these CD bundles work for companies like RCA. Bob Cousen, editor of CD Review, which went totally classical in its December issue, says companies are commonplace and do not determine which magazines succeed.’
32 TRULY UNFORGETTABLE SONGS

WHEN I FALL IN LOVE
NAT 'KING' COLE

BE MY LOVE
MARIO LANZA

ONLY YOU
THE PLATTERS

IT'S ALL IN THE GAME
TOMMY EDWARDS

SPANISH EYES
AL MARTINO

ON THE STREET WHERE YOU LIVE
VIC DAMONE

HE'LL HAVE TO GO
JIM REEVES

MISTY
JOHNNY MATHIS

CAN'T GET USED TO LOSING YOU
ANDY WILLIAMS

DREAM LOVER
BOBBY DARIN

MOVE OVER DARLING
DORIS DAY

ALL I HAVE TO DO IS DREAM
EVERLY BROTHERS

NEVER BE ANYONE ELSE BUT YOU
RICKY NELSON

IT'S ONLY MAKE BELIEVE
CONWAY TWITTY

END OF THE WORLD
SKEETER DAVIS

MORE THAN I CAN SAY
BOBBY VEE

IT'S OVER
ROY ORBISON

CRY ME A RIVER
JULIE LONDON

LOVE LETTERS
KETTY LESTER

LEFT MY HEART IN SAN FRANCISCO
TONY BENNETT

MAKE IT EASY ON YOURSELF
WALKER BROTHERS

JOANNA
SCOTT WALKER

YOU DON'T HAVE TO SAY YOU LOVE ME
DUSTY SPRINGFIELD

LOOK HOMeward ANGEL
JOHNNY RAY

EVERY TIME WE SAY GOODBYE
ELLA FITZGERALD

GOD BLESS THE CHILD
BILLIE HOLIDAY

PASSING STRANGERS
BILLY ECKSTINE AND SARAH VAUGHAN

WHAT A WONDERFUL WORLD
LOUIS ARMSTRONG

THE FOLKS WHO LIVE ON THE HILL
PEGGY LEE

STAND BY ME
BEN E KING

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Stylus Music’s rise, to become one of the UK’s leading TV merchandisers, and fall into the hands of the receiver took just five years. Damien Breen examines the reasons behind its collapse.

**Stylus: what went wrong**

The decision to put Stylus Music into the hands of the receiver marks the end of five years of fluctuating fortunes for the TV merchandiser.

The company was launched in May 1985 with £15m from City firms. It was set up by the ex-general manager of Ronco UK Tony Naughton and accountant Christopher Pushman. Although Ronco had collapsed and other companies were experiencing difficulties in the area of secondary marketing, Naughton and Pushman convinced investors that there was room for a new TV merchandising record label. In July 1985 Stylus released its first compilation album, Bands Of Gold.

Stylus advertised a diversity of music on TV — Placido Domingo, Ella Fitzgerald, dance music, heavy metal and Sixties music — and by 1988 Stylus Video had arrived. Its sell-through range included the National Geographic series, Children’s Animated Classics and the Matchroom snooker series.

Stylus celebrated its third year with many congratulations from within the industry in its rapid growth to becoming a leading compilation TV merchandising company. Among those talking confidently about the future of Stylus was co-founder Christopher Pushman, the man who had persuaded the City to back the company. Ironically, he had also spent 10 years working for Price Waterhouse, which is now the receiver for parent company Elmag and Stylus Music.

Also closely connected with Stylus was Frank Sansom. He worked with Stylus on the Pavarotti and Foster & Allen albums which went platinum, and operated as a consultant to First Strike Promotions dealing exclusively with Stylus. Sansom set up Pyramid Promotions to market product via regional media outlets and in 1988 he, too, saw a bright future for Stylus in the Nineties.

However, in December 1988 Stylus was forced to withdraw from its Stock Exchange listing. It denied that this was due to irregularities in the accounts sent to Company House and cited the state of the market and BPI rules governing the inclusion of compilation albums in the Gallup charts as the reason.

Early 1989 saw Stylus shares up for sale as finance houses decided to divest themselves of their holdings. The bulk of the shares were purchased by Mr Cho, owner of the video duplication company Elmag. Tony Naughton said that the cash injection of £2m would enable Stylus to develop its product range and geographical base.

Last week Stylus Music and Elmag were both in the hands of receiver Price Waterhouse and there is continuing speculation about the future of Stylus Video. Price Waterhouse is collecting debts and, despite Stylus having a top 10 album in the compilation chart with Moments In Soul, receiver Peter Padmore says the collapse was due to “a lack of successful releases.”

Alison Williams, international operations director of Stylus Video, says the company is continuing to operate as normal although a number of companies are believed to have begun bidding for it.

Tony Naughton, the ex-chief executive of Stylus who resigned in 1986, is unable to comment at the moment as he and Mr Cho are in litigation. From his home in St Ives, Naughton says that he will make a statement in the near future once he has consulted his lawyers.

Humphrey Walwyn, the former Stylus managing director, says: “I feel sorry for everyone involved. When I was there everything seemed to be going so well. What happened? I wish someone would answer that question.”

Mr Cho was unavailable for comment.

Early 1989 saw Stylus shares up for sale as finance houses decided to divest themselves of their holdings.

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Iron Maiden
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Marillion
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Cat. No: MVB 9912473
Dealer Price: £9.04
Release Date: 19th Nov 1990

Cliff Richard
‘From A Distance - The Event’
Cat. No: MVB 9912473
Dealer Price: £11.82
Release Date: 12th Nov 1990

Thunder
‘Back Street Symphony’
Cat. No: MVP 9912523
Dealer Price: £6.95
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And There’s More To Come......
Telstar’s new compilation album of TV cult themes bids goodbye to cliché and hails to kudos as the company turns its back on the dreary MOR image of the past. By Paula McGinley

There is nothing humble about the sleeve notes for Telstar’s new album, Power Themes Nineties. The words encapsulate the philosophy behind this compilation of TV cult classics, Power Themes Nineties. For The Nineties And Into The 21st Century.

While others have been content with dated theme tunes from TV westerns, Telstar has been determined to avoid cliché and foster credibility with its latest product. Released on October 29, Power Themes Nineties features a pot pourri of cult Sixties TV themes from the Gerry Anderson stable of Thunderbirds, Stingray and Captain Scarlet to the swinging series of The Prisoner, The Saint and The Avengers.

The formula has more than proved itself already. The first single, Thunderbirds Are Go! (The Pressure Mix) featuring MC Parker, came out in June and reached number five, shifting 150,000 copies. The follow-up, The Prisoner Free Man Mix, featuring MC Number 6 was a new entry at 56 on October 14 and has sold about 35,000 to date.

The impetus for the project came from Thunder Music, a music catalogue company which had acquired the music rights from the ITC Entertainment Group two years ago. Gary Shoefield, one of Thunder’s

The promos for the singles (above) are vibrant and humorous, incorporating old footage with flashy, fashionable images

Nostalgia gets hip

But I never wanted it to be viewed as a novelty,” says Palmer. “I feel the target audience has a different appetite to marketing Power Themes Nineties by releasing two singles — hither...
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**TOP 10 ALBUMS**

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<td>Chic</td>
<td>Classic LP 100</td>
<td>RCA</td>
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<td>2</td>
<td>猞猁</td>
<td>Raffa &amp; Louisa</td>
<td>Columbia</td>
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<td>4</td>
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<td>8</td>
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<td>9</td>
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**TOP 10 BUBBLES**

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<td>No Regrets</td>
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<td>8</td>
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The tales of Boys’ Own

By Russell Brown

COT has been written about Andy Weatherall for a number of years. He has been described as the father-figure of ‘dance’ music, and one of the most influential figures in dance music history. Weatherall, however, has spent much of his time trying to avoid talking about it.

Of course, the media buzz has been significant. He and his band, Boys’ Own, were wowed a few months ago by the label’s new album, which they had been looking to — their own record label. Boys’ Own, still much the same shaky, in-joke fanzine he and Weatherall, one of them, had started four years ago, has become a hit to.

‘It’s nice to be in that position, but it’s bringing out all the people that we two years ago thought we were a bunch of kids, football thugs or whatever, who are not Photoshoping up and against our opinion. And we’re trying hard not to get on that road train,’ says Weatherall.

‘I originally said I wasn’t going to have anything to do with it, but now we’ve got a label and it’s got to get some sort of result; we don’t want to lose millions of pounds but we’ve got to keep people about the label. So you’ll find us in Music Week but we shouldn’t be plastered all over the cover of Just Seventeen or Q or whatever.’

If there’s something of a contradiction between the pair’s desire to release records and their reluctance to accept the attention they inevitably draw, Weatherall doesn’t let it worry him. Boys’ Own’s first release was the debut single from Bovis Johnson, a Jody Watley single a just out and now on promo are Paradise’s Here We Go Again. Boys’ Own album, originally unreleased by Danny Krampf, and — the most significant release of all — Weatherall’s own album, an elegant, cassette-based cover of Crowded House’s Don’t Dream It’s True.

‘We can’t afford a hundred-album deal at the moment, so everything is kept in the family, and we’ll keep it that way. You’re not putting out records just for the sake of it,’ says Weatherall.

Like any hip DJ, Weatherall is dedicated to his craft, and he’s no less dedicated to his label — the aim of ending its lack of influence.

The tales of Boys’ Own are not about the label’s success? You “like” Rosh Band, MUSI C WEEK 3 NOVEMBER, 1990

RACING THER Profile: UK hip hopers Quamazone release Fru You Like Fish on the New York label
**OUTLAW POSSE:** suffering from a lack of rap TV shows

**TV companies leave a rap gap**

by Sarah Davis

Rap is losing out on the black music boom on TV, according to specialist promoters.

Dance is benefiting from more TV exposure than ever this autumn with the new DanceDaze and DanceFever series, but record companies with promising rap acts are still finding it difficult to get their acts on the air.

Suni Ghose, TV promoter at Gee Street, says: "To get a rap act on TV is harder than house, soul or other dance music. We rarely get TV companies calling us — we have to chase them."

Sales of rap records do not impress the majority of the TV programme researchers, says promoters. "There are not enough people who realise how important rap is, how many records it sells," says Jaye's TV promoter Duncan Warwick.

"Rap artists may sell lots of copies, but it doesn't show in the charts," says Robert Blemam, TV promoter at EMI. Reports that the company sent Ruthless Rap Assassins to around 100 programmes researchers, but he says most replied "too light".

Promoters say it is impossible to place rap on shows like Top of the Pops which tend to stick to MOR or chart acts for their music segments, so many are looking for new and unusual outlets.

"You definitely have to be more creative," says Ghose. "Rap is still mainstream. Some companies have already succeeded. Profile rap act The Lemonheads featured on Channel Four's Force Show, which ran two programmes in a row covering rap music. BBC's The Late Show has featured rap artists and EMI's Blemam says the company has an interest in a documentary on The Ruthless Rap Assassins."

The late show and the inclusion of the show's actors on The World, Juice Box Jury, and The Power Station's Soul Boy, have been key figures in this summer's success, but counteracting this is the loss of YOTV, MTV Europe's rap-only show, hosted by Sophie Branny, which championed UK rap acts. It was replaced in the summer with the US-originated KTV Mtv Raps, which concentrates on American rap acts.

The industry is bemoaning the loss of BMG's show and its support of UK rap acts. Warwick says YOTV acts The Rockers were featured several times. "Being British was good on YOTV. Getting on YOTV Mtv Raps is nearly impossible — a bit of a problem for UK acts. Losing YOTV is one outlet less," he says. Gee Street's Ghose agrees: "Outlaw Posse were featured on Sophie Branny's show — it's a big loss for us.

YOTV was important for promoting local artists in Europe — where the music is growing. Profile Rager's A&R and marketing manager Chris Chis says that Germany is the most important market for big market, followed by France. Gee Street also reports its biggest sales for rap in Germany."

Robert Blemam says that while The Ruthless Rap Assassins won't be recognised in their Manchester hometown, they'll "be recognised walking along a street in Holland."
by Dave E Henderson

FOR PURE aggression in the face of adverse pop music, the wonderfully named Earwig deserve your undivided attention. On the La-Di-Da label, now distributed by Southern Record Distribution, they unleash the marvellous four-track EP, Hardly. Powered by an inventive guitar and creamed with a leggy female vocal, Earwig destroy the conceptual ineptitude of today's emotionless professionalism. They have no drums, the girl sounds like Nico after several cups of coffee. They deserve a massive audience but, as in the way of things that are different, in a time of bludgeoned rhythms might pass a lot of people by. That would be a tragedy. Also, fresh from La-Di-Da comes The Liquid Faeries' Millar EP. The Faeries' debut album Eggsheilis And Snakesleaves was originally released on Fundamentally a few months back and this new three-tracker boasts a similarly chunky guitar sound.

ON THE border between Yugo-Slavia and Italy, Trieste is perhaps surprisingly a hotbed of ska activity with Spy Eye being the chief exponent. The first domestic UK release is the album Hat Pursuits on the Unicorn label through APT. Sister label LA Records, also through APT, releases an album from Olivo Tannars, vocalist with Sixties' Jamaican outfit, Tenstars. His latest release is Ride Your Donkey.

THE LAUGHING Hyenas release the fruits of their recording sessions with Butch Vig — who's worked with Kllazooer among others — in the shape of the Life Of Crime album through Southern. Surprisingly enough, it's a loud and raucous affair wrecked with guitars. Also, through Southern comes Citizen Fish's Free Souls In A Trapped Environment album on the Bluri label which sounds like David Bowie had he been born in the punk melee.

BIRMINGHAM-BASED independent Long Beach label come in with a strong contender in The Candy Skins' Submarine Song which is produced by Pat Giller. Available through the Rough Trade Group, The Candy Skins' debut is powerful, highly accessible and might just pick up some radio play. Also, through the Rough Trade Group comes the hardback very Sixties-ish — in the recent possible Buffalo Spring-field-meets-the-Band kind of way — of Chuck Prophet on the fine album Brother Aldo. The Korova Milkbar opt for a more Stone Roses-go-pop-with-a-rhythm sound on their Twisted single on Chapter 22 through the Rough Trade Group, while on the Big Cat label (also through the Rough Trade Group), Faith Over Reason release the four-tracker, Billy Blue. Moody vocal stuff — with a strong female lead — and some sympathetic musical arrangements, Faith Over Reason certainly deserve a wider audience. The group will be touring the UK in support this month and into November.

VOLUME 10 of The indie Top 20 arrives with a kick up the backside for those who claim the sector is lacking in commercial viability and potential. Included are crossover chart hits, proving that the independent sector has come of age while retaining a creative potential alongside a new-found business sense. Included are: The Farm, The Shamen, KLF, Renegade Soundwave, Inspiral Carpets, The Charlatans, Spiritualized, Flowered Up, St Etienne, Pixies and many more. Something of a tour de force, it is available through Revolver and the Rough Trade Group.

THE LEVELLERS, now on the road with New Model Army, have a new single on the Mudasic label through the Rough Trade Group called Together All The Way. Front 242 release a new seven-inch and CD singles on the RRE label through APT and it revolves under the title of Tragedy For You, their first single for a year.

CALL THE Ambulance Before I Hurt Myself is the bizarre title of an album/cassette/CD by Hilt on the Network label through APT. The group feature Cevin Key of Skinny Puppy, plus another couple of fellow Toronto types. The Damned turn up on the Delic label, through Pinnacle, with a single originally recorded for Bronze in 1982. Fun Factory will be released in seven-inch and CD single formats. KLF release a new album on the Imaginary label through APT under the title of Stayin' Alive and the label also boasts a new single from The Rock Strut that's called Magic Boomerang. The Boo Radleys have signed to Rough Trade and release a four-tracker 12-inch called Kaleidoscope produced by the minimally named R from AR Kane.

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**THE EARN**

**ALICE IS A MANCHESTER LASS whose sound is light years away from that city’s current industrial-lite buzz. This is no bad thing as she has a voice capable of carrying moody and melodic tunes to a fine place indeed. Her debut single, On My Way (released in November by Theobald Dixon Productions) is a thoroughly pleasant affair Stewart Nicks and Marianne Faithfull at times. Matched to the brooding folky feel looks as if of a few radio plays. The B-side, Rainfall, is similarly interesting and benefits from some rather excellent arrangement. Though not the single to break her, but there is a definite air of excitement surrounding Alice.**

**Trade Mark** are a Shrewsbury based six-piece who cite “real bands” like The Stones, U2 and Simple Minds as influences. Their sound, however, is considerably less rock based than any of these. In fact their music has a light West Coast feel. Their three track demo is poorly recorded and produced with obvious doubt, contributing – but it proves they can play a bit. In Take Me Home, they have a song with possible mainstream appeal given the attention of a competent producer. Their other songs are less catchy, and again arrangement and delivery could be tightened up. Still they’re young...

Following the release of a single for Rough Trade earlier this year, S.O.B. decided to go it alone and have spent since their time masquoting the industry with a tape of demo tapes more than equal to the current chart hits. Their superlative brand of soul and mid-Seventies funk has seen Radio One offer them a session, and a white label is also promised before the year’s end. Well worth a listen...

**Ice Factory** are a Lancaster-based six-piece with a four track EP currently out on their eponymous label. The title track, Jerusalem, is especially pleasant indie sound recalling the gentle tones of Micah Tyler. (With apologies). Ice Factory is very accomplished for a debut cheaply recorded effort, but they may soon spend their time masquerading the industry with a tape of demo tapes more than equal to the current chart hits. Their superlative brand of soul and mid-Seventies funk has seen Radio One offer them a session, and a white label is also promised before the year’s end. Well worth a listen...

**Share and Cher alike**

FEW BANDS of Iron Maiden’s stature would even consider the possibility of including a venue that has been the Hammersmith Odeon when piecing together a tour itinerary to promote their eighth album, Powerslave. But Maiden is no ordinary band. Even as the Odeon’s long-time management have been clamoring for years to get the place in play, the band’s management have steadfastly refused to allow their name to be mentioned in connection with the place, which is considered in some quarters almost as a “lady’s day” venue and as such was considered by the band management to be beneath them.

Having said that, the band’s management were not about to let the opportunity pass them by. They decided to give the place a try and if it was to be a disaster, at least it would be a disaster in front of 5,000 people who were likely to be more interested in the band’s music than in the venue’s reputation.

The result was a show that was widely regarded as one of the best of the tour. The band’s sound was clear and powerful, and the crowd was enthusiastic throughout. The performance was hailed as one of the best of the tour, with fans comparing it to the band’s previous performances at the Odeon.

Maiden: still pumping iron

PERHAPS THE MOST IMPORTANT THING about the Iron Maiden concert at the Hammersmith Odeon was that it was a high-quality, high-energy performance. The band’s sound was clear and powerful, with the audience responsive and enthusiastic throughout the show. The performance was hailed as one of the best of the tour, with fans comparing it to the band’s previous performances at the Odeon.

The crowd was enthusiastic throughout the show, with many fans noting how well the band was tuned and how clear their sound was. The audience was also highly responsive to the band’s music, with many fans noting how well they were able to connect with the crowd and how much energy they were able to put into their performance.

Overall, the Iron Maiden concert at the Hammersmith Odeon was a high-quality, high-energy performance that brought the band’s music and sound to a wide audience. The audience was enthusiastic throughout the show, with many fans noting how well the band was tuned and how clear their sound was. The crowd was highly responsive to the band’s music, with many fans noting how well they were able to connect with the crowd and how much energy they were able to put into their performance.
**Tribute to a mentor**

WE NEVER Had it So Good, the new Musicdisc album from Tom Robinson and John M. Jacobs contains a dedication to the late Paul Jenkins, the publisher who played a key role in the formation of the writing and recording partnership.

"Paul was my mentor at Choppell," recalls Jacobsy. "I'd had success with songs for Jermains Stewart and had a couple of co-writing trips to the States. But I found that very uncomfortable, songwriting for a record company and private thing for me.

Printed music must computerise

by Nigel Hunter

THE PRINTED music sector of the music publishing industry is moving swiftly enough into the computer age.

A founding member of Patrick Howgill, who retired earlier this year from International Music Publishing, is Choppell/EMI Music Publishing joint operation.

Howgill speaks with the weight of 40 years' experience in the business, years which have spanned the transition from the cheap and cheerful sheet music days to the present era of glossy and lavishly produced folks complete with colour photographs, elaborate artwork and biographies, as well as the actual music of the artists involved.

He qualifies his stricture by acknowledging the substantial investment to computerise printed music and promote it. "Of course, our market is not nearly as big as one in America. It's difficult to arrange the necessary investment until you're sure the potential is sufficient. Large, and economic conditions aren't conducive to large-scale investment of the moment.

"So printed music remains something of a cottage industry, but I'm sure digital storage and computer will replace photocopying for small orders.

By the turn of the century, anyone should be able to walk into a music shop and order any piece of music, which will be printed up for them on the spot within minutes, or even seconds."

Howgill began his music publishing career in 1949 when he joined Choppell Music as a trainee. That meant working in all departments in turn, an unrivalled method of learning the ropes. One day he was asked by the then managing director to become personal assistant to the publishing director, the legendary Tedd Todd.

In those days, it was the Choppell of Louis Dreyfus and Campbell & Rickets, and Howgill met and worked with some famous writers such as Eric Coates, Ivor Novello and Richard Rodgers.

Howgill moved to the publishing department of Keith Prowse & Co in 1954, becoming general manager a year later. The company was sold to Reediffusion to be the publishing arm of Associated Rediffusion, and he worked with music writers like Louis Armstrong, "The Avengers" Johnson and Johnson, "All Creatures Great And Small" Pearson.

In 1957, he helped to found the Keith Prowse Library of background music, now known simply as RPM and one of the leading literary specialists in the country. Reediffusion then bought into Peter Morris Music to set up the RPM Music Group under Jimmy Phillips.

A year later, EMI expanded its music publishing interests on a massive scale by purchasing KPM, Francis Day & Hunter and Feldman Music.

When EMI Music Publishing assumed that identity in 1977, Howgill was director of public relations and overseas coordination.

Changing tastes and economic conditions in the early Eighties brought about the International Music Publications consortium between Choppell and EMI, where Howgill was chief executive.

"That was a particular thrill and a once-in-a-lifetime chance," he remembers. "I was associated again with Choppell, where I'd started, and its wonderfulcatalogue.

"Howgill has played an important role over the years in the industry's professional associations. He joined the MPA's standards publication committee in 1976 and set up its printed music committee four years later, representing the interests of all the distributor publishers. He was closely involved in the annual printed music Fair, which began in the Waldorf Hotel in 1979, and the Printed Music Catalogue on micro-fiche, and he is still a council member of the Music Industry Association.

"Howgill reckons from his imp experience that printed music sales in the UK are about 50:50 between popular and educational material. He stresses the latter is a wide category and includes all of the popular titles. Music is becoming part of the national curriculum. That means the present 10 per cent of the population who read music will grow considerably. It's another great opportunity for publishers, but again will require lots of investment and promotion."

**EG hits a winning streak**

"OUR BEST period since the company was set up 21 years ago," how EG Music MD Dennis Collopy describes the company's recent chart performance.

"During every week of the last three months, EG has had an interest in at least one Top 10 single. Among the notable successes have been Close To You, co-written by Gary Benson for Maxi Priest, which has recently topped the US charts, and For Your Heart's Naked In The Rain from another EG writer, Young. Collopy reports that both writers are hard at work on several promising new projects. Benson has Dancing On My Own, the next single from Maxi Priest's gold album. Meanwhile, Youth is working with Yazz on songs for her forthcoming album as well as completing the Blue Pearl album and co-writing the next single from The Orb.

On the US front, recent UK chart-toppers Tony Currie and the Blue Pearl's Naked In The Rain are set to have their US debut. Meanwhile, Collopy, McKee's A Good Heart is on its way to becoming a contemporary standard."

**MARKET SURVEY**

**JULY-SEPT 1990**

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**EG Music**

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**WRITERS**

1. Alpern/Usher Jr
2. John/Tagua
3. Vance/Pickrell
4. James/Miller/MC Hammer
5. Vega
6. Glover/McBroom
7. Miller/Ergatoud/Curtis
8. Gsell
9. Dee-Lite
10. Jagger/Richards arr Dickson

Music Week's quarterly survey is based on chart panel sales from the A-sides of the top 200 singles July to September 1990 as supplied by Gallup.
UNCHAINED MELODY
The Righteous Brothers
Verve/Polydor PO 101 (12"-EP 101) (F)

A LITTLE TIME
The Beautiful South
Geffen/Geffen 47 (F)

TAKE MY BREATH AWAY
Berlin
CBS 6563617 (C)

SHOW ME HEAVEN
Maria McKee
Epic 6563307 (C)

I'M YOUR BABY TONIGHT
Whitney Houston
Arista 133594 (12"-813594) (BMG)

(WE WANT) THE SAME THING
Belinda Carlisle
Virgin VST 1291 (F)

KINKY AFRO
Happy Mondays
Factory FAC 3037 (FAC 3037) (P)

THE ANNIVERSARY WALTZ - PART ONE
Status Quo
Vertigo/Phonogram QUO 28/121 (F)

STEP BACK IN TIME
Kylie Minogue
PWL PWLT 164 (F)

BLUE VELVET
Bobby Vinton
Epic 6553240 (C)

WORKING MAN
Rita MacNeil
Polydor FC 98 (12"-EP 98) (C)

MEGANIX
TechnoTronic
Swandyke SYRT(1) 17 (BMG)

CRYING IN THE RAIN
A-Ha
Warner Brothers W 9547 (F) (T)

I'VE BEEN THINKING ABOUT YOU
Londonbeat
Anx(AnX) T.14 BMG

CLOSE TO ME
The Cure
Fiction/Polydor FCSS 38 (F)

DON'T WORRY
Kym Appleby
Parlophone (12"R 66272 (E)

I CAN'T STAND IT
Twenty Four Seven
B&C BMCR 393500 (P)

THE OBVIOUS CHILD
Paul Simon
Warner Brothers W 9549 (T) (W)

I'LL BE YOUR BABY TONIGHT
Robert Palmer And UB40
EMI (12"EM 167 (E)

GOOD MORNING BRITAIN
Ardie Cannon And Mick Jones
WEA Y2 521 (T) (W)

FANTASY
Black Box
de Construction/RCA PB 43965 (PT 43965B) (BMG)

DRESSED FOR SUCCESS
Prowers
EMI (12"EM 160 (E)

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**Note:** The list above is not exhaustive and is for illustrative purposes only.
Don't shoot me...

With over 100m records sold and at least as many satisfied customers at thousands of concerts, Elton John has been one of the most important figures in UK pop music over the last 20 years. Indeed, his career mirrors the growth of the modern music business — from the era of staff songwriter, through the R&B boom, the singer-songwriter trend to the master showman delighting audiences from Madison Square Garden to Moscow. As a businessman and public figure Elton has also made his mark, whether founding Rocket Records, taking Watford FC from the Fourth to the First Division or undertaking his numerous activities for charities ranging from the National Youth Theatre to his work with AIDS charities.

Now John Reid Enterprises and Phonogram have combined to organise a fitting tribute to Elton John's 20 years at the top, a claim proved by the triple platinum UK sales of Sleeping With The Past. The double-album of The Very Best Of Elton John is the best possible reminder of this unique artist.

... I'm only the piano player
The seven ages of Elton

Captain Fantastic

Music and football were part of the Dwight family even before March 25, 1947, when Reginald Kenneth Dwight was born.

His father, Stanley, a trumpeter in an RAF band, was later to join Bob Miller And The Millermen, stalwarts of the Light Programme in the Fifties and early Sixties. Uncle Roy was a gifted soccer player who turned professional and played for Nottingham Forest in the 1959 Cup final, the game in which he broke a leg.

Young Reg showed a precocious talent for picking out tunes on the piano. With Trinidadian banjo-tenor pianist Winifred Atwell as an early influence, he began lessons at the age of four. By 1958 he was talented enough to win a scholarship to study part-time at the Royal College of Music.

But his heart already belonged to rock'n'roll. "The first records my mum brought home that I was really knocked out by were Hound Dog and ABC Boogie by Bill Haley," Elton told Paul Gambaccini in 1974. "That changed my life, couldn't believe it."

The first paying gig was as a pub pianist at the Northwood Hills Hotel, near his home in Pinner, Middlesex. The first group was formed in 1961 with his friend Stu Brown. It was at a time when the British rhythm & blues movement was emerging through Alexis Korner, George Fame and others. Reg and Stu called their band Bluesology and worked up a repertoire of Jimmy Witherspoon and Mose Allison tunes to play at youth club dances.

By now Reg Dwight had left school and found a day job at the publishers Mills Music. There he met songwriters Roger Greenaway and Roger Cook. He left that job as an office boy and gofer, when Bluesology got its big break.

It came from a talent contest at the Killburn State cinema. After their performance, agent Roy Tempest booked the group to back black American artists on their UK and European tours. In 1965-6 Bluesology played behind Wilson Pickett, Patti LaBelle and the Blue Belles, Billy Stewart, The Drifters.

TO OUR BELOVED LEADER

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E.H.J. + B.J.T. = H.I.T.

BEAN
The Captain and the Cowboys

After the worldwide success of the Beatles, foreign record companies began to turn their attention to the UK as a source of raw musical talent. CBS, Polydor and Atlantic were among the first. In June 1966, the Hollywood-based independent Liberty also decided to take the plunge into the British talent pool. Publisher Roy Williams was hired to open a London office and he placed an advertisement in the New Music Express: "Liberty Wants Talent: artists/composers, singer-musicians to form new group." Among those who auditioned was Elton John.

He muffed it. Too nervous to sing his own material, Elton crooned his way through the Jim Reeves evergreen 'I Love You Because' and "He'll Have To Go." It wasn't what Liberty needed but Williams put him in touch with a young lyricist based in rural Lincolnshire. The first 20 Bernie Taupin-Elton John compositions were all done by post. The first to be recorded was "Lord You Made The Night Too Long," the B-side of Baldry's monster hit.

There had been a brief publishing arrangement with Grafton Music, owned by The Hollies and Greenaway and Cook's Cookaway had published Skyline Pigeon. But making demos with engineer Caleb Quaye at the DJM studio led to the publishing and recording deals that set Elton John on the road to stardom. Former band singer Dick James had turned to publishing in 1967 and handled Lennon and McCartney's Northern Songs. He liked what he heard of Taupin and John and signed them to a long-term deal, paying a weekly retainer of £10 and £15 respectively. Elton also had a recording contract, releasing his first single, 'I've Been Loving You,' through Philips in 1968.

1969 was a transitional year for both songwriter and recording artist. In February, Lulu performed the ballad 'I Can't Go On Living Without You' as one of the six finalists for the UK entry in the Eurovision Song Contest. It lost out to Boom Bang A Bang, although Cilla Black later covered it. A ctor and DJM recording artist, Edward Woodward, covered the Taupin-John song 'The Tide Will Turn For Rebecca' and in a switch of styles, Elton demoed an album of psychedelic material (described by Bernie as "Mirrors Of Mind and Lemonade Lake stuff").

More promising was the singer-songwriter material released by Elton. In January, Lady Samantha won good reviews and sold 7,000 copies. Twenty years ago, that was nowhere near enough to chart. Later in the year, reviewers also welcomed the album Empty Sky, "If you have an hour to spare, give the album a spin and 'Turn On,'" said one. But taken again were disappointing and Elton eked out his earnings doing sessions for The Hollies and others.

For the second solo album there was a new producer, Gus Dunnigan, who had created the David Bowie hit Space Oddity. And the sparse arrangements were replaced by orchestral backings, organized by Paul Buckmaster. And when Elton John LP appeared in May 1970, the first Elton John Band went on the road to support the world tour of the Captain and the Cowboys.
I've done a great job covering your songs...
...but this is an awful job of looking like me!

Congratulations,
love Tina
XXX
A Wizard: a Troubadour star...

Jim Records had no direct US affiliate. The man who picked up Elton John for the US was Russ Regan, head of MCA Records' Epic label. An industry veteran, Regan had written a 1959 Christmas hit, "Happy Xmas (War Is Over)" before working for Tamla and Warner Bros. Through Lenny Hodess, a US associate of Dick James, he heard the Empty Sky and Elton John albums. Regan liked what he heard. Interviewed by Joe Smith for his book On the Record, Regan recalled that he got Dick James to put up half the $200,000 it took to launch Elton in America. "I said I would like to bring him to America and launch him at The Troubadour, where I launched Neil Diamond. And I will get Neil Diamond to introduce Elton John." With the aid of publicist Norm Winter, Regan boosted Elton John's US debut into a major social event. Owned by Doug Weston, The Troubadour had originally been a Los Angeles folk club. By the late Sixties it was the in-place for the new rock aristocracy. When Elton opened there on August 25, supporting singer-songwriter David Axelrod, the audience included Leon Russell, Quincy Jones, Graham Nash and Gordon Lightfoot. Dressed in yellow overalls, Donald Duck bib and aluminium boots, Elton gave a showstopping performance worthy of his rock 'n' roll heroes Jerry Lee Lewis and Little Richard. The next day influential Los Angeles Times critic Robert Hilburn wrote, "Rejoice! Rock, which has been going through a rather uneventful period lately, has a new star!" The first of numerous US tours, this one only consisting of 17 dates, was underway and the Elton John album began to climb the US chart.

Over the next six years, Elton John toured and recorded virtually non-stop. There was an annual swing of up to 44 concerts in all the major cities of the US, and in 1971 he made two US tours. In 1976 he broke the house record at Madison Square Garden when seven gigs grossed more than $1.25m.

He still holds the record for the number of SRO (sold-out night) nights at the New York venue. Between 1971 and 1976 Elton also played in Europe, Australia and Japan. Under the Jim deal there were also two albums to be delivered each year. After something of a false start with the live 17-11-70 (recorded at a New York radio station) and the soundtrack album Friends (padded out with orchestral items), Elton hit his stride in 1972 with Honky Chateau, the first of seven consecutive US number ones. The album had a different feel from such earlier singer-songwriter collections as Tumbleweed Connection and Madman Across the Water. Elton, Bernie and the tour...

Captain Fantastic

‘Sometimes his flamboyance leads people to overlook his rock-hard professionalism and musicianship. One day I gave him a lyric and he sat down at the piano and just composed the song. It’s a bizarre and rare gift to be able to do a finished song at that standard so instantly.’

Tom Robinson

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Dear Elton:

I'm proud and honoured to have worked with you over the years.
Your music has brought much joy and happiness to us all . . .
... to be continued.

Love,
Michael
Rocket man...

From a very early point in his rise to stardom, Elton's career was steered by John Reid. Formerly Molowny label manager at EMI in London, Reid was brought in to become Elton's personal manager by Dick James in 1971. Two years later, the publishing deal with DJM (but not the recording contract) ended and Reid took full control, setting up Big Pig Music to control future Taupin-John compositions. With Elton, Bernie, Gus Dudgeon and others he also founded Rocket Records.

The Rocket label was intended to release Elton John Albums when the deal with DJM ended in 1976. But it was also one of a number of artist-owned labels [like The Beatles' Apple, the Moody Blues' Threshold and Rolling Stones Records] which aimed to discover and develop new talent.

With its Thomas the Tank Engine-style logo, the new label was appropriately launched on May 3 1973 with a steam train ride from London to Gloucestershire, its staff春风得意 as 'Captain Fantastic'.

'I'm sure he'll be writing great songs in 20 years' time.'

DAVID HOCKMAN, chief executive PolyGram International Music Publishing

That's more like it... Mr. Showbiz arrives and things start getting pretty surreal.

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Chairman John

Elton John’s absence from the concert stage lasted little more than a year. By March 1979 he was playing live again, first of all in Stockholm, and then on a 30-date UK “comeback” tour accompanied only by percussionist Ray Cooper. He followed this by breaking new ground as the first Western rock star to appear in Israel and in the USSR. His concerts in Leningrad and Moscow were filmed by Lodi directors Clement and La Francia as To Russia With Elton, later shown in UK cinemas.

Those globetrottings coincided with another major achievement for Elton John – Watford FC, of which he had been chairman since 1976, won promotion for the second successive year. Watford was Elton’s hometown team and his devotion to the club during the Seventies had become legendary. He had even brought in the Watford squad to sing on two tracks of 1978’s A Single Man album.

His most inspired move as chairman was to bring in manager Graham Taylor from West Bromwich in 1977, Taylor took Watford into Division One and to the 1984 cup final before moving on to manage Aston Villa and achieve his current position as England manager.

Musically, the turn of the Eighties was a watershed period. 1976’s Blue Moves was the last album to be totally co-written by the award-winning team of Bernie Taupin and Elton John for seven years. Fred from the two-albums-a-year treadmill, Elton released only a pair of singles in 1977, and the top 20 album A Single Man in 1978.

In the few weeks I’ve been at Phonogram, I’ve witnessed a number one album from Elton, and, of course, his first solo UK number one single. I’ve seen him play at one of the greatest charity fund raising events of all time, and hand the royalties from Sacrifices and Healing Hands to four other charities.

Very few people get to enjoy times like these, with one of the legendary talents. It has been a privilege which I look forward to extending to the next phase of Elton’s creative life.”

David Clipsham (MD Phonogram)

CHAIRMAN JOHN, giving Watford FC a spot of much-needed glamour.
SOME OF THE ‘VERY BEST’ SONGS WRITTEN BY ELTON AND BERNIE ARE PROUDLY PUBLISHED BY POLYGRAM MUSIC PUBLISHING

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The Very Best Of Elton John

Candle In The Wind
Nikita
Your Song
I'm Still Standing
Rocket Man (I Think It's Going To Be A Long, Long Time)
Honky Cat
Crocodile Rock
GOODBYE YELLOW BRICK ROAD
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Bennie And The Jets
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PROMOTIONAL SUPPLEMENT
totally excellent
Reg is back ...

ONE OF Elton John's most admirable characteristics is his eagerness to work with the best around. And in 1985 he showed his generosity in no small measure through his championing of George Michael. While Michael was to many people still an ex-teenybop pin-up, Elton detected the expert songwriting talent which underpinned the Michael's success.

He was chosen to give George his Ivor Novello award, he dueted with him at Wham!'s last concert and at Live Aid. More than that, Elton brought George Michael in to duet on the hit Nikita and Wrapp Her Up.

1986 began with the US success of That's What Friends Are For, the Dionne Warwick charity single on which Elton featured. It was also the year of the first Prince's Trust charity concert and of the judgement in the lengthy lawsuit between Elton John and Bernie and Dick James' companies.

Another lawsuit, with The Sun, was to cloud the next two years until the newspaper paid record damages. In the meantime, Elton returned to MCA in America and recorded his first album with orchestra since the early Buckmaster days. Live In Australia was a double album from the 1986 tour, which also included a televised concert watched by 6m viewers, the largest Australian TV audience.

Case In The Wind was a big British and American hit.

With help from Pete Townshend and a couple of Beach Boys, Reg Strikes Back resembled 1975's Captain Fantastic & The Brown Dirt Cowboy in that it found Elton reassessing his career, something also evident in the decision to auction numerous items of stage costumes and which Elton memorabilia at Sothebys.

Sleeping With The Past, the 1989 album found Elton and Bernie Taupin returning to their earliest source of inspiration, Sixties soul and R&B. It has gone on to sell more than 5m copies worldwide.

CELEBRITY CHUMS: a rare shot of Elton and John Lennon at Madison Square Gardens and with George Michael.

The Future: Was and Will Be...

NOW IN the third decade of a varied and successful career, Elton's latest choice of collaborators shows he hasn't lost his capacity to surprise. As half of Was (Not Was), Don Was has proved to be one of the most innovative figures in Eighties pop, anchoring whimsical and surreal lyrics in a deep love and mastery of black music styles. As a producer, he was responsible for Bonnie Raitt's Grammy-winning Nick Of Time and it is as producer that he has recently worked with Elton, on four new tracks.

The first fruit of the John-Was team is You Got To Love Someone, which appears on the new Very Best Of Elton John album and is featured in the film Days Of Thunder. The tracks are also the latest Elton single, and on the 12-inch it is coupled with a remix of the John-Taupin song Medicine Man by one of the newest chart heroes, Adamski.

IN SERIOUS mood ... Elton serious?

BEST WISHES TO ELTON JOHN FOR THE RELEASE OF HIS EXCELLENT NEW ALBUM.

Weybridge Automobiles, suppliers of luxury motor cars to Elton John wish him every success with the release of his new album: "The Very Best of Elton John" and congratulate him on his previous number one single: "Healing Hands/Sacrifice."

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PAGE 18 ELTON JOHN SUPPLEMENT
Congratulations Elton
The best is yet to come
**John Reid: taking care of business**

While Elton gets on with it on stage, behind the scenes John Reid is making sure the business is looked after. But Elton is only part of John Reid Enterprises...  

FOR NEARLY two decades John Reid has masterminded the business side of Elton John’s career. Today John Reid Enterprises employs 25 people at its West London HQ with a smaller office in Los Angeles.

After Rocket Records was founded in the Seventies, Reid’s client list grew, at one time including Queen. “That experience was invaluable, managing a group of four strong individuals but one group,” he recalls. “They came to me in the middle of a terrible time when they were between managers. We helped to straighten things out and after three years they moved on to join Jim Beach.”

Today, Elton is the only music-based performer managed by Reid. The others are Billy Connolly, Pamela Stephenson and Barry Humphries (aka Edna Everage) plus furniture designer David Linley. “That’s a bit of a departure,” admits Reid, “but the principle is the same. We promote and market his name worldwide. We’re currently setting up distribution and licensing arrangements for David Linley in Japan and Australia. He’s also developing an accessories business.”

John Reid insists that it is purely accidental that the majority of his current clients are in TV and theatre rather than music, though he admits that “I’d love to have an opportunity to manage another music artist of the right calibre, and I’ve also always fancied the theatrical production side of things without ever actually pursuing it.” However earlier this year he became chairman of the National Youth Theatre and “something might come from that end.”

An unusual feature of John Reid Enterprises is that it is what Reid himself calls a “full service company” with its own in-house legal, marketing, accountancy and even design faculties. The result, says Reid, is that “we are equipped to take care not only of Elton’s professional career but the business side of his life as well – legal, accounting, tax planning and so on.”

Reid adds that to build his own in-house professional team rather than call in experts is “a natural thing to do. We call on these services every day in one way or another. It enables us to give our clients a consistently high level of servicing and makes for more efficient and professional handling of business.”

JRE’s current team includes Andrew Hayden who is general manager and chief financial officer. According to Reid “he came to us thinking he’d be here for two or three years but he’s stayed for 10.” A veteran member of John Reid’s team is creative director Steve Brown. The producer of the Empty Sky album in 1969, he “dropped out” of the music business five years later to run a farm (“the whole bit that people threaten to do, but usually don’t!” comments John Reid). Brown wrote a book about the experience called Song For Ewe before returning to the company in the mid-Eighties.

Lawyer Debra Breslow replaced another female legal eagle Katherine McCroie two years ago. An American, Breslow can practice on both sides of the Atlantic.

Head of JRE’s design team is David Costa, who is responsible for album artwork for Elton John (including the Very Best Of) and for other external clients. Right now he’s working on design for Eric Clapton, Phil Collin and the Traveling Wilburys.

Other executives include Andrew Crockett (financial planning), Simon Pythynach (publicity) and John Reid’s PA Julie Leggatt. Robert Key runs the Rocket Records operation, a label which, admits Reid “a lot of our work has been dormant for the last few years”. Rocket had a flourishing roster through most of the Seventies, but Reid says that “the days of custom labels like that are really gone now.”

The continuity that runs through much of the team surrounding Elton John is epitomised by JRE’s Los Angeles representation. Not only is it the same person as in 1972 – Connie Hillman (who’s married to Desert Rose Band leader ex-Byrd Chris Hillman) but the set-up is about to move back into the Beverly Drive building where Rocket Records US started out.

The other important centre for representation is Australia, where Kevin Ritchie and Harley Metcalf of Duet Productions represent Elton, on behalf of JRE.

‘I was listening to The Very Best Of and I kept thinking ‘This is definitely the most important album ever made in my life’... and it plays so well, going through all the various phases and periods. It brought back quite a few memories for me.’

One function which has gone out-of-house is music publishing. There are three publishing companies involving Elton John. It is reserved for John-Taupin copyrights. William A Bong contains Elton’s collaborations with other writers like Gary Osborne and Tom Robinson, while Rocket Music is for outside works.

When the in-house head of publishing Jim Doyle moved to Zomba a couple of years ago, he handed the catalogues with him to administer. “After Jim left it was a strange period” admits Reid. “We didn’t know what we should be doing with the publishing company. It’s common knowledge that at one point we were thinking of selling it. But after much deliberation we decided not to. It’s now up to Elton and Bernie to decide in the fairly imminent future whether they want to build up a fully operational publishing business again.”

On the Very Best Of release, Reid points out that “this is really the first proper hits package that Phonogram have had and we’ve been with them for a long time. The running order is chronologically, from Your Song up to the current single You Gotta Love Someone. This was practically impossible with the previous packages because of the rights position. But now Phonogram own the masters and the publishing rights to the DJM material and we had no problems. I was listening to the other night all the way through and it plays so well, going through all the various periods. It brought back quite a few memories for me.”

Reid reveals that initially the package was to be released as a single album; “but as last summer wore on, it was realised that you couldn’t justify the Very Best Of title with only one
He is also delighted at the timing of the release, simultaneously with the continuing surge of sales for Sleeping With The Past. "This late success of the album and Sacrifice is very fortuitous since the new package was planned way before it," he says.

Phonogram is releasing The Very Best Of Elton John this autumn in Europe and Australia, though "with slight changes in France and Germany" according to Reid. "Some singles are included which were released in those territories which did not come out in the UK."

Meanwhile, in the US, Rocket's licensee MCA is coming up with a box-set, which will have a later UK release. As well as including much well-known material, "it really delves into collectors' pieces," says Reid enthusiastically. "There's the demo of Your Song and some obscure tracks including the Bluesology track Come Back Baby. Andy McKaie at MCA has sweated blood for 18 months to get it all together."

Turning to the next stage of Elton John's career, John Reid says emphatically that "he has taken a decision to make no plans for the next year. He won't be touring. He may record but he's not sure where or with whom. For so many years when he wasn't writing or touring or recording, he always had Watford to keep him busy. That no longer exists, so he's going through a process of unburdening himself from commitments. The only performance he's got lined up is the National Youth Theatre fundraising ball on November 11."

Looking further ahead, Reid himself says that he would love to see a new album for Christmas 1991 and Elton may tour in 1992. "But there's no rush. When you think of the body of work he's produced in 20-odd years it's phenomenal. However, I wouldn't be surprised if he didn't have something to spring on us quite shortly."
The biggest album of the decade – that’s the proud boast of Nick Rowe, the man behind the marketing of The Very Best of Elton John. How’s he going to do it . . . ?

ALTHOUGH IT’S only just started this is possibly the biggest album of the decade. That’s the opinion of the man with the job of marketing The Very Best Of Elton John, Phonogram marketing manager Nick Rowe.

Justifying this claim, Rowe points out that “since The Beatles there’s no British artist who’s cut through the whole of society so much, with that many hits in so many years.”

What he describes as a “massive campaign” is centred on a rolling programme of TV advertising, beginning on November 5 in Yorkshire with national TV am. A fortnight later, the emphasis shifts to HTV, Anglia and TSW with satellite stations Sky and BS8 thrown in for good measure. On November 26 the focus moves north to STV, Grampian, Border, Ulster and Tyne Tees, with the final pre-Christmas push homing in on London, Granada, Central and TVS.

Phonogram has two TV commercials prepared, both of which also highlight the company’s Channel 5 sell through video. The first, already supplied to international markets features a chronological zip through Elton’s career from ‘Your Song’ to the last hit, Sacrifice. But Rowe is holding back in the UK for commercial which he confidently expects to be high in chart by the start of the TV campaign.

With over £600,000 committed to this TV campaign, Rowe admits that it’s rare for a record company to plan in such detail so far ahead. “The usual pattern is to test-market in one region and go ahead from there,” he explains. “But this album is something exceptional.”

There is an equally thorough approach to the print media, with co-op arrangements organised with every major retailer, down to Andy’s and Tower. There are 200 British Rail poster sites booked and the Smith’s campaign will cover the gamut of national dailies from the Express to The Guardian.

Here, Rowe is also reserving his options for the later stages of the Christmas rush. “We’ll be revising the situation with hands-on monitoring of sales and marketing meetings at least once a week,” he says. “We have a pot of money set aside for buying space and we’ll pick up bargains as we go along.”

WE KEEP A CLOSE EYE ON HIS RECORD DEALS.

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PAGE 22 ELTON JOHN SUPPLEMENT
marketing campaign

'The usual pattern is to test-market in one region and go ahead from there. But this album's something exceptional.'

And there are bonuses to be had with the current hit album Sleeping With The Past, which Rowe expects to see maintain its best-selling pattern on the back of the Very Best campaign. And just in case you thought it would be safe to go out after December 25, Nick Rowe promises that 'we'll be looking at the sales position again for a New Year offensive.

The sales strategy is to get a high placing straight after release and to build up to an optimum position by the start of December. 'We are aiming for a top three rocking place in the stores by then,' says Rowe.

Elton honoured . . .

GOLDRUSH: receiving one of many gold discs

CHUFFED: Elton grabs an Ivor

NEARLY FAMOUS: Elton is inducted in the Madison Square Garden Hall of Fame in 1977

Congratulations
Elton

It's been great working with you
All the best for the future

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spectacular
In the frame: the Elton videos

From the groundbreaking I'm Still Standing to Nikita, Elton's videos have always been a bit special. Now they are collected together in one best-of package.

With performances of 20 hit songs, The Very Best Of Elton John is set to be the best-selling music video title of the Christmas season.

That's the view of Channel 5 marketing manager Tara Kingsley and her optimism is borne out by advance orders in excess of 100,000 for the release.

The man who has committed this companion to the new double-album is PolyGram Music Video's Chris Main. He explains that he has been researching material from Elton's career for about three years: "One of our policies at PMV is to come up with video projects on PolyGram recording artists and Elton was a natural choice. He's had such a long and eventful career."

Like the album, the video programme spans the whole of Elton John's career, beginning with a 1971 Top Of The Pops rendition of Your Song. "It's not your typical TOTP studio performance," says Main. "In those days the show had an album spot where artists did two or three songs."

The cassette ends with the promo video for the current single You Gotta Love Someone, but the other 18 clips are an intriguing mix of TV performances, live shows and promos by such masters of the craft as Russell Mulcahy and Ken Russell.

Unlike some other artists whose career stretches back into the pre-video era, it's been possible for Main to find good material on early Elton hits because "he's always toured and kept the older songs in his act". So, Philadelphia Freedom, which is included is a 1989 live version, taken from a concert in Verona. Candle In The Wind is the 1987 Live In Australia hit while Saturday Night's Alright For Fighting comes from the 1987 Prince's Trust gig with Phil Collins and Eric Clapton in the band.

One key source for the material has been the BBC, which supplied Top Of The Pops clips, concert recordings (notably Rocket Man from the 1977 Wembley gig where Elton John announced 'his retirement') and even a 1976 Morecambe & Wise Christmas Show clip of Sorry Seems To Be The Hardest Word. "It's easier to licence a lot of stuff from one source," says Main, "and the BBC have been excellent at getting tapes down to the edit suite quickly."

At one point, according to Main, it was planned that the video programme would include other archive interview and non-performance material. "But then we decided to mirror the audio album as closely as possible. However we expect to be using the other clips in a television or video programme next year, possibly in a tribute to Elton and Bernie as songwriters," he says.
**Elton John: 20 years of hits...**

### TOP 40 SINGLES

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<tr>
<th>Year</th>
<th>Song</th>
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<td>Bennie And The Jets</td>
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<td>Candle In The Wind</td>
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<td>The Bitch Is Back</td>
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<td>Lucy In The Sky With Diamonds (with John Lennon)</td>
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<td>Pinball Wizard</td>
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<td>Don't Go Breaking My Heart (with Kiki Dee)</td>
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<td>1972</td>
<td>Sorry Seems To Be The Hardest Word</td>
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<td>Bite Your Lip (Get Up And Dance)</td>
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<td>1978</td>
<td>Ego</td>
<td>22</td>
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<td>Port-Time Love</td>
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<td>1979</td>
<td>Mama Can’t Buy You Love</td>
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<tr>
<td>1979</td>
<td>Victim Of Love</td>
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### TOP 40 ALBUMS

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<td>1972</td>
<td>Madman Across The Water</td>
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<td>Don't Shoot Me I'm Only The Piano Player</td>
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<td>Caribou</td>
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<td>1975</td>
<td>Elton John's Greatest Hits</td>
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<td>Captain Fantastic And The Brown Dirt Cowboy</td>
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<td>1977</td>
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<td>Blue Moves</td>
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<td>1978</td>
<td>Greatest Hits Volume 2</td>
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<td>1978</td>
<td>A Single Man</td>
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<td>Victim Of Love</td>
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<td>1981</td>
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<td>The Fox</td>
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<td>1982</td>
<td>Jump Up</td>
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<td>1983</td>
<td>Love Songs (TV Records)</td>
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<td>Too Low For Zero</td>
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<td>Ice On Fire</td>
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<td>Leather Jackets</td>
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<td>Live In Australia</td>
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<td>Reg Strikes Back</td>
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<td>1989</td>
<td>Sleeping With The Past</td>
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elton john to be continued...

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   The Righteous Brothers

2. KINKY AFRO
   Happy Mondays

3. A LITTLE TIME
   The Beautiful South

4. NEW CLOSE TO ME
   The CURE

5. AFTERMATH/IM FOR REAL
   Nightmares On Wax

6. FANTASY
   Bad Box

7. I'M YOUR BABY TONIGHT
   Whitney Houston

8. LET'S PUSH IT
   Innocence

9. NEW MY RISING STAR
   Veruca Salt

10. MEGAMIX
    T. V. T. Records

11. SOMETHING TO BELIEVE IN
    Poison

12. STEP BACK IN TIME
    Eric Morice

13. ANTHEM
    N-D-Y

14. I CAN'T STAND IT
    Tony! Toni! Toné!

15. MOTHER UNIVERSE
    The Soup Dragons

16. WE WANT) THE SAME THING
    Banda Caribe

17. FREQUENCY
    Pharcyde

18. NEW DON'T WORRY
    Kim Appleby

19. LOVE WILL NEVER DO (-) 
    Janet Jackson

20. ANNIVERSARY WALTZ - PT. 1
    Sheba Groo

NEW LITTLE BROTHER
    Blue Pearl

NEW PURITY
    New Model Army

NEW CAN'T DO NUTTIN' FOR YA MAN
    Masta Ace

NEW TAKE YOUR TIME
    The High

SHOW ME HEAVEN
    Maria Molas

I'VE BEEN THINKING ...
    Londonbeat

IT'S A SHAME (MY SISTER)
    Meme Love

WHATEVER MAKES YOU HAPPY
    Fergie

CAN'T STOP
    After

SHE'S SO HIGH
    Blu

THERE SHE GOES
    The Larks

FASCINATING RHYTHM
    Eddy Grant

HAVE YOU SEEN HER
    M.C. HAMMER

ELEVATION
    Xpinions

GOOD MORNING BRITAIN
    Robert Palmer

SO HARD
    Pet Shop Boys

UNBELIEVABLE
    E.M.F.

FILL BE YOUR BABY TONIGHT
    Robert Palmer

UNTIL YOU FIND OUT
    Olvely

NEW

NEW Scope
    Paris Angels

NEW
    Scope

THE CHIMES
    CBS

GULT OF SNAP
    Snap

WORLD IN MY EYES
    Depeche Mode

RHYTHM OF LIFE
    Oleta Adams

HEART AND SOUL
    No Sweat

ALL ALONG THE WATCHTOWER
    Bob Marley

SWEETNESS AND LIGHT
    Lush

GIVING YOU THE BENEFIT
    Pebbles

ELEVATION
    Xpinions

SCOPE
    Paris Angels

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US TOP FORTIES

A&R LP REVIEWS

SISTERS OF MERCY: Vision Thing. East West. 9033-72663-1. Despite a three-year hiatus since 1988's 'This Hegemony' and the band, The Sisters have maintained the sort of loyal fan base that few bands have. MasterpieceVision Thing possesses all the power and intelligence to stretch his over a full album. Stretch may be the one criticism that does tend towards the end, but for a cinematic vision of the Nineties no further than I think The Answer's Yes

VICE: Original Soundtrack. Virgin TCY 2644. And they are, from Public Image Ltd. The Greatest Hits, So Far. Virgin TCY 64011. And they are, from Public Image Ltd. The GREATEST HITS, So Far. Virgin TCY 2644.

ALBUMS

1. I'M YOUR BABY TONIGHT, Whitney Houston
2. DRAMA, Van Halen
3. DANCE, Michael Jackson
4. LISTEN WITHOUT PREJUDICE, George Michael
5. I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat
6. BABY, BOY, Babyface
7. PRETTY WOMAN, Original Soundtrack
8. SHORT DOG'S IN THE HOUSE, Too Short
9. STICK TO IT YA, Slaughter
10. TIME'S UP, Living Colour

SINGLES

1. I DON'T HAVE THE HEART, James Ingram
2. CAN'T STOP, Alice
3. MORE THAN WORDS CAN SAY, Asia
4. 20TH CENTURY BLUES, The Righteous Brothers
5. STRANGERS, Heart
6. TOGETHER AGAIN, Hall & Oates
7. I'LL BE WAITING, Whitney Houston
8. GLITTER AND GAMES, INXS
9. HOUSE OF THE RISING SUN, Tom Waits
10. THE SKINNY, Donnie Osmond

THE BEAUTIFUL SOUTH: Choke. Go! Discs INT 828 233-1. Success on both the LP and singles fronts is not in issue in the indie girl pop world it used to be. The Beautiful South manage both as, like their progenitor Madness, two as both aloof and then they know a good tune when they come across it and can give the will. More than a nodding acquaintance.

VARIOUS: Indie Top 20 Vol X. Beechwood Music. TTO 10. Beechwood celebrates its tenth anniversary with this compilation indie of some of the best of 1989. It's probably a few of the best offcuts from compilation releases. But unlike those two, this one will offer a number of lesser known, but not necessarily lesser quality tracks along with some studio recordings.

VARIOUS ARTISTS: Leather & Lace: The Second Chapter. Din T TV. Following the successful Vol One of chap's and women of the soft metal fraternity comes Vol Two. This time moving a little further back into the genre's history. Thus Golden Earring's 'Radar Love' redes white porcelain with Atlantic Queen and All About Eve will make enough. But again no block busters. Fabulous.

THE EASTERN DARK: Girls On The Beach. With God's help, we'll go on to bigger and better things. So here's 's Two, this time moving a little further back into the genre's history. Thus Golden Earring's 'Radar Love' redes white porcelain with Atlantic Queen and All About Eve will make enough. But again no block busters. Fabulous.

PUBLIC IMAGE LTD: The Greatest Hits, So Far. Virgin TCY 2644.

TIME'S UP, Living Colour

MUSIC WEEK 3 NOVEMBER 1990

Charts courtesy Billboard, 3 November, 1990 • Bullet are awarded to those products demonstrating the greatest airplay and sales gain.

LED ZEPPELIN: Led Zeppelin Atlantic/East West. 756782 144. Two weeks after the Remasters triple compilation album comes the six album set. Led Zeppelin simply at the top of Zeppelin fan's this one covers the group's career in a little more detail than the Remasters. They include two BBC sessions and features that seem to be versions of theBBC version of 'The Battle of Evermore' and 'The Battle of Evermore' and 'The Battle of Evermore' and 'The Battle of Evermore' which the band themselves considered to be the best version of the songs. There is also a different version of the song 'Who Are You' which was recorded in different versions and released as a single. There is also the album 'The Battle of Evermore' which was recorded in different versions and released as a single. There is also the album 'The Battle of Evermore' which was recorded in different versions and released as a single. There is also the album 'The Battle of Evermore' which was recorded in different versions and released as a single. There is also the album 'The Battle of Evermore' which was recorded in different versions and released as a single.
SINGLES

CHRIS ISAACK: Wicked Game. London LONX 279. In a week of big names, a single from a movie soundtrack gets the nod. Firstly, because it comes from Wild At Heart and David Lynch fever has never been greater, and, secondly, because the song’s dexterity and panache is something rarely heard. The touch of Roy Orbison only makes it stranger and gives the right airplay. Isaac, long championed by WW, should score a significant, if unpredictable hit.

INSPIRAL CARPETS: Island Head EP. Mute Records DUNG 111. What is predictable about Manchester? That The League will move onto The Strangers’ songbook, evoking Golden Brown alongside various Sixties bands. Whatever, the least-loved of the Manchester big three keep the band rolling in a consigned style, but certainly chart worthy.

NORTHSIDE: My Rising Star. Factory FACT 298. Consider the Cure’s lighter moments of bubble bass and a frug guitar figure and another Manchester contender comes into view. Carrying the voice that can yet another, extreme style, it lacks sufficient muscle to fully support the trend. Product. Boring. Coming too early Eighties thump spot on, but that’s about it.

ECHO & THE BUNNYMEN: Enlighten Me. Karova ROW 44. With the predicted success of John Cale and Ian McCulloch’s singing, the Bunnies were true stars of the early Eighties, expanding the Doors to create 1,000 imitators. This, without McCulloch, loses much of the drama, producer Geoff Emerick’s mixing things just a little too bright. Remaining Bunnies Will Sergeant and Les Pattinson can still carry the name, but it will be that name alone that sells.

THE MOTHERS: Love, Lies And Loneliness EP. Elektra ERR 118. They may have similar folk references, but unlike the Bunnymen, seem unwilling to take a step for a fresh sound. Peel is Almonte menacing, Jim Morrison mocking even a touch of Televisio vision. But unless all cross-references are brought together as a whole, the project will struggle to get beyond the first post. Encouraging, but needs more to establish them.

THE SENATORS: I’m Always Sorry Now. Virgin VS 1308. To be a new band searching for a higher profile is also the position of The Senators. Pulling one of the best tracks from their second LP might change this. Kicking off with glorious Cilla Black pipes, the song establishes itself as one of those great lost order confessional so beloved of Costello and Spadee. But it is the melody and those pipes (one of mainstream music’s biggest finds in the Eighties) that will carry the day. Perseverance required.

THE LA’s: There She Goes. Go! Discs GOLAS 521. Perservancy of a different kind. Their second best and a hit for yet another crack, despite no doubt, the band disclosing all knowledge of it. A curiosity case this. The LA’s are excellent, their songs are spot on, but so far for the chart buying public, plus the band it seems, don’t see the same. Bids have been taken on Top 20, I’ll hedge.

BOB GELDOF: A Gospel Song. Phantogram BOB 106. Geldof, meanwhile, has got no songs and proves it yet again, probably from Vegetarians Of Love. It’s all charming enough in its Irish folk style way, but doesn’t make up for the lack of composition. It’s tough for Geldof to be viewed as God in one breath and an Emerald Rain who can’t sell records in another. A Big Name alone doesn’t mean Big Sales.

CHEST AKINS AND MARK KNOPFLER: Poor Boy Blues. CBS 65373 7. Dire Straits grew slow too, being viewed as a Big Name — too humble, too self-effacing. So it must have been one of those considerable chargin to see the Notting Hillbillies portrayed as his project. He embellishes the title with a profusion of guitarists. Chester Atkins on a country catching number, but it’s going to be the Knopfler marker that sells.

JIMMY SOMERVILLE: To Love Somebody. London LONX 281. Somerville’s solo work may seem less substantial than Bronski Beat, but he has pulled off one of those rare feats, so far beyond the composition of a little-known band, on the group’s final single. It gives greater success. Here he tackles a Bee Gees song in reggae fashion and is sure to score a significant hit. Lover’s rock in ’shell winds may not be ideal, but still a hit.

HEATWAVE: Feel Like Making Love. Telstar HW 3. Heatwave similarly take an unseasonal reggae beat to an old song to preview their month hit. As one of the greatest Seventies soul bands (Mind Blowing Decisions, Boogie Nights) they are sure to have lost their way, but return strongly with this contemporary remix from a couple of chaps from Aswad.

WORKING WEEK: Testify. Ten Records TEN 325. For Working Week to regain lost ground is going to be a real task. After numerous style changes, but all always danced based, they still seem unable to get it quite right. Pioneers of that smug jazz ethic of a few years back, they’ve now allowed the music a little more freedom and will have to learn the ways of the clubs and charts already mastered by more innovative acts.

SOMERVILLE: reggae hit

THE SENATORS: last orders confessional

State. ZZT Records ZANG 5. 808 State’s latest synth drones and bleeps suggest they owe a similar debt to Kraftwerk as Adzami. The aggression is welcome, seeing guitars even, and another view of Manchester’s talent. One that is still one leathet into if the Ia how runs to hardcore.

PUBLIC ENEMY: Can’t Do Nothing Fo Ya Man. CBS 653658 7. While MC Hammer represents the mainstream view of rap, Public Enemy take the hardcore route to less commercial success but more credibility. A U.K. that who have done more than most to popularise the genre, their success is the fact they have stuck firmly to the brief without diluting the concept.

JON BON JOVI: Miracle. Vertigo JBJ2. Jon Bon Jovi sticks to his brief as well, but less admirably. Again an epic rock ballad, all hair flying, and “let me say yeah”. Although totally pointless, this remains highly placed at least in the US, with the possibility of minor UK interest.

PRINCE: New Power Generation. Warner Bros 99259. Take all the above styles, mix them all together, and you get Prince. Albeit in a fairly routine track, this is the one that could give him his tenth Top 10. Is there anything this man cannot do?

GAZZA: Fog On The Tyne. Best Records/MBG 38 44068. Prince has never cried during a World Cup semi-final, nor has he recorded a rap version of a Lindisfarne hit. Paul Gascoigne has done both, the former winning the hearts of a nation, the latter in quite recently, and again inevitable to the nation’s favour. A hit, but what is it about Spurs players and rocking records: The Cocktail Chords, Nice One Cyril, Osulls Dream, Hot Side And Wadding, even manager Terry Venables was once a crooner, Tottenham won’t win the league either.

TOP-20 ALBUMS

1 SOFT SIDE OF FRIENDLY
2 I LOVE YOU
3 WHERE-now
4 THE FABULOUS BOOMANIA
5 LONELY HEARTS
6 BEAUTIFUL HEAVEN OR LAS VEGAS
7 OPEN YOUR EYES
8 VIOLATOR
9 THE STONES ROSES
10 BOSSANOVA
11 BETWEEN THE LINES
12 WAREHOUSE RACES
13 BUMMED
14 THE SEVENTH
15 THERE’S NOTHING LIKE THIS
16 THE LAST
17 SPACE BANDITS
18 MY ARO’N FIRE
19 SCHIZOPHRENIA

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ARTIST ALBUMS

FREE 'MASTERFILE' YEARBOOK
WORTH £50
WHEN YOU TAKE OUT A SUBSCRIPTION TO MASTERFILE...

ARTISTS' A-Z

NOVEMBER 1990

TOP 75

1  NOVEMBER 1990

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

10 NOVEMBER 1990

DAVE SKINNER

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

LEAD BY DUST

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

LEAD BY DUST

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

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Paul Simon (Paul Simon)

THE RHYTHM OF THE SAINTS •
Paul Simon (Paul Simon)

LEAD BY DUST
SELL THROUGH VIDEO

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<td>Abbey Home Ent 9929</td>
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<td>NEW KIDS ON THE BLOCK: Step By Step</td>
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<td>Warner Home Video FSR 11161</td>
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<td>Vestron VSR 6593</td>
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<td>PMV/Channel 5 CMV 2544</td>
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CHARTS

Now TV ads ape pop promos

by Martin Talbot

THE INFLUENCE of pop videos in TV commercials has been highlighted by the new ad for Alpen.

The commercial for the muesli brand combines The Beloved's single Sun Rising with the distinctive sepia tint and grainy slow motion style of the track's original promo.

It is believed to be the first time a contemporary music track has been coupled with its video look for a TV advertising campaign.

Production company Helen Langridge Associates insist that the similarity is unintentional. Advertising agency D'Arcy, Masius, Benton & Bowles first went to "HALA wanting to use the Black single 'It's a Wonderful Life' together with the look from its original video, says MD Helen Langridge. But when they couldn't get permission to use the track they decided to use the same video style - directed by Gerard De Thome - backed with 'The Beloved's Sun Rising', she explains.

Langridge says: "Advertising agencies are always looking for inspiration and the visuals of music video are a perfect breeding ground for that." DMB&B's account board director James Hindbaugh says that the Beloved track was used to create the right mood for the commercial, but that there was no intention to copy the video. "It's part of being in advertising to be aware of what you can draw on at the time," he adds.

But Nigel Greenman, who directed the original Beloved video, says: "The ad is obviously inspired by my work. "It annoys me, but there's not really anything I can do about it." While the original £35,000 video earned him about £3,500, Greenman could have expected to be paid around £20,000 out of an estimated £200,000 budget for directing DMB&B's Alpen commercial.

The Beloved themselves are also sure their original video inspired the commercial. Vocalist Jan Marsh says: "When I first saw the ad I sat and thought, 'That's our video'."

ALPEN'S MUESLI campaign: 'Inspired by The Beloved'

Big sales predicted for Pretty Woman

BUENA VISTA is predicting boldly that its next feature film release will become the UK's best selling video.

The company is releasing Pretty Woman, straight onto the retail market on December 1 with a £12.99 retail price. Theoretically the film has grossed £315m worldwide, including £21m in the UK, and BVV's general manager Phil Jackson describes it as "one of the most eagerly anticipated video releases."

Pretty Woman's simultaneous release on rental and retail through follows a strategy initiated by WB with Rain Man last Christmas.

CHRISTY MOORE

After six sold out shows at the Dominion, "WELCOME TO THE CABARET" is the new 7" single from Christy Moore.

6 NIGHTS at THE DOMINION

OCT. 10, 11, 12, 13, 15, 16

SOLD OUT

NEWBERRY RECORDS

Distributed by Pinnacle Records.
Catalogue No. CM001

MUSIC WEEK 3 NOVEMBER, 1990
TOP 30 MUSIC VIDEOS

1. PAVAROTTI/DOMINGO/CARRERAS
   Live (14 tracks) / 1 hr 26min / £6.95
   PMV / Channel 5
   CFV 1122

2. NEW KIDS ON THE BLOCK: Step By Step
   Compilation (13 tracks) / 55min / £6.95
   CMV

3. STATUS QUO: Rocking Over The Years
   Compilation (1 hr 25min) / £6.95
   PMV / Channel 5
   CFM 2644

4. JASON DONOVAN: The Videos 2
   Compilation (4 tracks) / 30min / £6.95
   PWL

5. THE CORRIES: Flower Of Scotland
   Compilation / 1 hr / £6.95
   BBC
   BBCV 4409

6. LUCIANO PAVAROTTI
   Live (12 tracks) / 1 hr 17min / £3.47
   Music Club / Video Col
   MC 2003

7. NEW KIDS ON THE BLOCK: Hangin Tough
   Live / 50min / £6.95
   CMV

8. TINA TURNER: Foreign Affair
   Compilation (10 tracks) / 23min / £4.17
   PMI
   MVL 990973

9. DEACON BLUE: The Big Picture - Live
   Live / 32min / £6.95
   Channel 5

10. PHIL COLLINS: Singles Collection
    Compilation (14 tracks) / 55min / £6.95
    Virgin
    WW 9714

11. ELVIS PRESLEY: Great Performances 1
    Live / 32min / £6.95
    Touchstone

12. BELINDA CARLISLE: Runaway Live
    Live (14 tracks) / 23min / £6.95
    Castle Music Picture
    CFM 2004

13. ERASURE: Wild!
    Live (12 tracks) / 30min / £6.95
    BMG
    WW 907

14. ELVIS PRESLEY: Great Performances 2
    Live (14 tracks) / 30min / £6.95
    Touchstone
    DB 1033

15. QUEEN: We Will Rock You
    Live (21 tracks) / 1 hr 35min / £6.95
    Music Club / Video Col
    MC 2033

16. ROGER WATERS: The Wall - Live
    Compilation (13 tracks) / 1 hr 17min / £4.17
    PMV / Channel 5
    CFV 2648

17. KYLIE MINOGUE: On The Go...Live
    Live / 56min / £6.95
    Video Collection
    VC 4093

18. PINK FLOYD: The Wall
    Compilation (16 tracks) / 1 hr 22min / £6.95
    PMV / Channel 5
    CFV 3812

19. THE CARPENTERS: Only Yesterday
    Compilation (16 tracks) / 55min / £6.95
    A&M / Channel 5
    AM 847

20. CHRIS DEBURGH: High On Emotion
    Live (16 tracks) / 1 hr 20min / £6.95
    A&M / Channel 5
    AM 871

21. TINA TURNER: Break Every Rule
    Compilation (13 tracks) / 1 hr / £6.95
    PMI
    MVL 0070

22. FAITH NO MORE: Live At Brixton
    Live / 56min / £6.95
    PMV / Channel 5
    MVL 98243

23. SHAKIN' STEVENS: Rock 'n' Roll 1
    Compilation / 40min / £6.95
    Telstar
    VEL 1021

24. CLIFF RICHARD: Private Collection
    Compilation (16 tracks) / 45min / £6.95
    PMI
    MVL 0105

25. CLIFF RICHARD & THE SHADOWS: Thank...Music Club / Video Col
    Live / 55min / £3.47
    Music Club / Video Col
    MC 2012

26. UB40: Labour Of Love II
    Compilation (14 tracks) / 1 hr / £6.95
    Virgin
    WD 547

27. NOW DANCE 902
    Compilation (14 tracks) / 1 hr / £6.95
    Virgin / PMI
    MVL 0005

28. JASON DONOVAN: Jason The Videos
    Compilation (4 tracks) / 20min / £6.95
    PWL
    WW 7

29. LUCIANO PAVAROTTI: Essential...
    Live / 1 hr / £6.95
    PMV / Channel 5
    CFV 00022

30. TINA TURNER: Private Dancer
    Compilation / 1 hr / £3.47
    Music Club / Video Col
    MC 2025

© BPI Compiled by Gallup for BPI, Music Week and BBC

When it comes to Video we hold all the Records.
(For service, reliability and 24 hour delivery).

One Little Indian Records, just is,
a 16 track video featuring...

The Sugarcubes, The Heart Throbs, Shamen, Kitchens Of Distinction,
They Might Be Giants, Finnebrogue, The Ordinaries, The Popishers, Hit The Roof, Residents,
EP's £3.95, LP's £9.95 Call No: WD 789
Open Mon on the MCE'S Virgin Video Distribution @ Nettex: 081 756 2000

THE NO. 1 DISTRIBUTOR IN HOME ENTERTAINMENT.
Terry Blood Distribution, Units 18/19/20 Rosevale Road,
Parkhouse Industrial Estate, Newcastle-under-Lyme, Staffordshire ST5 7QT.
Telesales: (0782) 565611/565522/565556/565599
Fax: (0782) 565400, Telex: 367106 BLOOD G.

4 5 10
16 ROGER WATERS: The Wall - Live
   PMV / Channel 5
   CFV 2648

19 - 17 KYLIE MINOGUE: On The Go...Live
   Video Collection
   VC 4093

14 15 18
18 PINK FLOYD: The Wall
   PMV / Channel 5
   CFV 3812

21 26 19
19 THE CARPENTERS: Only Yesterday
   PMV / Channel 5
   AM 847

11 14 20
20 CHRIS DEBURGH: High On Emotion
   PMV / Channel 5
   AM 871

18 17 28
21 TINA TURNER: Break Every Rule
   PMI
   MVL 0070

10 11 17
22 FAITH NO MORE: Live At Brixton
   PMV / Channel 5
   MVL 98243

17 18 25
24 CLIFF RICHARD: Private Collection
   PMI
   MVL 0105

28 16
25 CLIFF RICHARD & THE SHADOWS: Thank...Music Club / Video Col
   Music Club / Video Col
   MC 2012

17 28 26
26 UB40: Labour Of Love II
   Virgin / PMI
   MVL 0005

22 24 27
27 NOW DANCE 902
   Virgin / PMI
   MVL 0005

24 28
28 JASON DONOVAN: Jason The Videos
   PWL
   WW 7

24 29
29 LUCIANO PAVAROTTI: Essential...
   PMV / Channel 5
   CFV 00022

21 20 30
30 TINA TURNER: Private Dancer
   Music Club / Video Col
   MC 2025

© BPI Compiled by Gallup for BPI, Music Week and BBC
IN 1990 ALMOST 2 MILLION PEOPLE WALKED THROUGH OUR DOORS...

...IN 1991 THEY COULD WALK THROUGH YOURS!

1999 saw over 2 million admissions to cinemas throughout the United Kingdom associated with the British Film Institute.

But the UK’s largest cinema circuit has some rolling. With regard to its cinemas like the BFI, the British Film Institute and Argos Films, offers these audiences cinema or multiple* can offer - classics, rare films, foreign-language imports. Now Connoisseur Video, a joint venture between the BFI and one of France's leading producers Argos Films, offers these audiences a library of world cinema.

Joining regular releases will build towards a comprehensive collection of world cinema.

Some of the titles already available are...

- The Bunnymen's Seven Seas
- U2, Bryan Ferry and Morrissey are among the artists the Dutchman photographed. Corbijn is relieved, however, that they've come to expect from BFI-affiliated cinemas at their local video store. And there are even special sleeve-notes with full credits and background for the fans!

- Since being persuaded to make his first video in 1984, Corbijn has completed clips for David Sylvian, Depeche Mode and U2, Bryan Ferry and Morrissey are among the artists he's photographed for his six projects so far, the UK in 1999. Now he is equally established as a promo director, thanks largely to his work with U2. He explains, "I thought they looked like supermodels, too. That's why Dave (Gahan) wasn't excited when I told him my ideas for Enjoy The Silence - I'm writing a book about making music videos for them - but he trusted me to try it.

Anton Corbijn: success in a different mode

by Selina Webb

ANTON CORBIJN'S list of photo credits reads like a roll-call of the rock hall of fame. David Bowie, U2, Bryan Ferry and Morrissey are among the artists the Dutchman has portrayed since he moved to the UK in 1997. Now he is equally established as a promo director, thanks largely to his work with U2. It is unclear if Corbijn has forged a false image for Depeche Mode; or whether he has merely succeeded in bringing out the best in four notoriously unassuming musicians.

Either way, in Corbijn's promos, Depeche Mode play cool dudes.

"I was not so keen on making videos for them when they first approached me," Corbijn admits. "I thought they looked like trying to look like supermodels, too. That's why Dave (Gahan) wasn't excited when I told him my ideas for Enjoy The Silence - I'm writing a book about making music videos for them - but he trusted me to try it." Corbijn's reluctance to write treatments stems from an incident surrounding his video for Echo And The Bunnymen's Seven Seas. When WEA saw the script—which hinged on the line "band gets dressed as fish" — they pulled the budget a day before filming.

He reflects on the roll call of the rock hall of fame. David Bowie, U2, Bryan Ferry and Morrissey are among the artists the Dutchman photographed. Corbijn is relieved, however, that they've come to expect from BFI-affiliated cinemas at their local video store. And there are even special sleeve-notes with full credits and background for the fans!

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Lyrita ends five-year silence

by Nicolas Soames

Lyrita, the UK label which disappeared during the change-over to compact disc, is back in the market place, says its distributor, Conifer Records.

For the past five years it released no new recordings as Richard Itter, its founder and mentor, sold off the remaining LP stocks.

“We have a stockpile of new recordings awaiting release — there are around eight still to come — and only when we have caught up with ourselves will we be able to turn more of our attention to the back catalogue,” says Itter. Of the first six CD releases, only one — Malcolm Arnold's Collection Of Dances plus other works (SRCD 201) — is taken from back catalogue.

The rest are new. Next year is Malcolm Arnold's seventieth birthday, and Lyrita marks it with the world premiere recording of Symphony No 4 with the London Philharmonic Orchestra conducted by the composer (SRCD 200). There are also the first recordings of Rubbra's Symphonies Nos 3 and 4 (SRCD 202) coupled with the Overture Bacchanal and A Tribute.

Two Symphonies, Nos 2 and 3, by the Scottish composer William Wordsworth are played by the LPO and conducted by Nicholas Braithwaite (SRCD 207) in a recording subsidised by the Scottish Arts Council.

But he has also turned to the past for premieres — and brings to the record industry William Sterndale Bennett's Piano Concertos Nos 2 and 5 played by Malcolm Binns with the Philharmonia under Braithwaite (SRCD 207).

Itter reveals that he has also acquired some British Council recordings originally issued by other companies but unavailable for some years. Some of these will be issued next year, including Tippett's A Midsummer Marriage which originally appeared on Philips.

The return of Lyrita will be welcomed by many record collectors and connoisseurs. Started in 1959, it carried on alone the torch for British music for many years — especially orchestral and chamber music, and in the wake of the demands made by the new recordings.

RPO label signs to Pwick

RPO RECORDS, the recording arm of the Royal Philharmonic Orchestra, has signed a new contract with Pwick covering worldwide rights with the exception of the US and Japan.

This has grown from an association which began with two recordings involving the RPO, Opera Spectaculum and Maria Ewing's From This Moment On, explains Herbert Von Karajan/VPO

There are eight titles in the first release, including Bach's works for lute played by Lutz Krechlow (527/SKX 45885), Bach's Mass in B minor, Kremerata Baltica, Stuttgart, Frederick Robin (525/SKX 45859) and Bruch's Violin Concerto No 2, performed by the Huelgos Ensemble (57/SKX 46348).

The Ewing disc, released this month, is Schumann's Symphonies Nos 2 and 3 featuring Walter Woyda, product director, Pickwick.

The Ewing disc, released this month, is Schumann's Symphonies Nos 2 and 3 featuring Walter Woyda, product director, Pickwick.

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Hard times

The recent collapse of the Parkfield Group provided an object lesson in the dangers faced by distributors — no matter how large. Mark Jenkins investigates the current state of the wholesale market.

The LAST couple of years have not been happy ones for music distribution. Many small labels were just recovering from the collapse of PRT when the Parkfield Group folded, taking with it Sota Sound. Parkfield's demise provided an object lesson in the dangers faced by the wholesalers — although labels and retailers will claim they face equally daunting problems.

Happily, most of the labels made homeless in the Parkfield closure are now re-settled elsewhere — Hendering, for instance, is now at BMG, with sales and marketing handled by Castle, which already has major titles such as Viva Mandela and the Prince's Trust 1989 Rock Gala to handle. Rough Trade's launch as a national distributor is in its own right should have given a boost to many indie labels, yet there have been defections.

Sleeping Bag's move to Spartan was generated threats of legal action from Rough Trade, which label manager Mervyn Lynn now expects to "fade away". However, it is too early to tell what effective this move has been. "Sleeping Bag has released any singles through Spartan yet," says Lynn, "but we have done a rap compilation album. The core audience for rap in the UK is small, and the sales through Spartan were as expected, or slightly more: but we have Todd Terry and other singles coming up in the next couple of months which will give a better indication."

"The problem was that dance labels like Sleeping Bag don't need attention all the time, because it's not the time that we have a crossover product. But when we do have something, we expect to get the attention we deserve!"

Rachel O'Neill of Glee Street says its business has been moved from Rough Trade to Big Wave via BMG. "So we're still with an independent distributor in a sense."

The roster for the label, handled by managing director John Baker, includes Richie Rich, Queen Latifah, Outlow Posse and Stereo MCs.

However, Rough Trade has also been adding labels, including Communique, Trojan (Receiver, Clancy and Manic Earl), Timeless and Fire Records, including the Paperhouse and Roughneck labels. But it does seem that labels are more prone to change distributors these days — and this applies as much to the top as to the bottom of the market, with Geffen due to leave WEA this year.

However, majors such as BMG and EMI still seem enthusiastic about third-party distribution deals. BMG's distribution director, John Henderson, speaking from the company's West Bromwich centre, explains what influences the decision to distribute certain products:

"The question recently has been how we would sell it with our existing arrangements without detracting from our level of service."

"Rivals such as WEA seem to have made a deliberate decision not to do third-party deals as their own labels, such as Warner, Elektra and Asylum, get full attention."

"But we've found we can deal successfully with third parties. After the last two years I've encouraged the growth of Total, through Telstar, and Castle Sales & Marketing. Both of these can put products through BMG without initial contact direct to BMG. If we have 50 deals, that could demand a lot of resources from BMG distribution, so we delegate the direct contact functions."

Henderson says he receives three or four calls per day from labels desperate to find reliable distribution, but having taken on the massive Castle Video account, BMG will not be able to further commit until March next year.

The plethora of aspirant labels is caused equally by artists seeing the advantage of forming their own label and dealing direct with a distributor, and by a lack of distribution outlets. Feels Henderson, BMG's considerations when taking on new labels can be complex, but he insists, are not entirely mercenary: "We have the Greensleeves label, obviously a fairly marginal form of music, and I believe we should give the opportunity to as many labels as possible to buy our product," he says.

Other labels on the move include the Passover group, which left Pacific in August for Pinnacle having had ties with Randy Up and Jamtronic. "But we knew we had album product coming," explains Passion director Anne Plaxton, "and we didn't want to put the largest indie distributor, with a well established sales force, which Pacific lacked. Ironically, we haven't released the albums, but Pinnacle have been achieving very good pre-sales on some of our non-chart dance product using their telesales team. Because they're a bigger organisation handling more chart material, it's easier for dealers to make up minimum order levels if they want only one or two pieces of our product." Revolver Distribution, led by managing director Mike Chadwick, is based in Bristol and carries a wide range of label styles. Its latest addition, formed by ex-Bath Surfles member Kramer, is Shimmy Diz, a US label offering "a good, weird and wonderful selection of music" from a European office in Holland. "We're always on the lookout for interesting things," says Chadwick, "and we aim to have a good diverse catalogue of labels which fit into the Revolver ethos. We have everything from world music to thrash — if anything, we're a little short of pure indie rock, except for Heavenly which has acts like Flowered Up."

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Another recent addition to the Revolver roster is Viceprint, which features instrumental albums from the likes of Gong founder David Allen and ex-Van Der Graaf Generator member Nic Potter.

Sheer volume of sales is not Revolver's only consideration in taking on a label, however. "You've got to remember there's a recession on," adds Chadwick, "but you can sell if you have the right product."

Other distributors are re-organising to become more competitive. Arabesque, under MD Terry Winsor, has now split into three sections dealing with distribution, import/wholesale of non-parallel products, and export.

"People are becoming more aware of Arabesque is offering its services as a distributor — but we want to do more than that," says Winsor. "We have a related PR company called Winsor & Beck, and if we're thinking of taking on a label we'll ask what they're doing to promote their product. You can't help too much as a distributor because the shops will only take so much product — so obviously the labels have to spend some money on promotion."

Arabesque can also recommend plugging and other promotional services, and the mainly dance-oriented labels which have taken up the offer in past weeks include Divine Records, Hi-Fi Records and Jukebox.

Asking small labels how much they are willing to spend on promotion may seem tough, but to be fair to the distributor, wholesale or exporter, it does seem that he is getting the poorest deal in the music selling chain.

Steve Sparks, general manager at Caroline International, is not overly pessimistic about the coming Christmas season, which he feels has started early and well. "But the main problem is the attitude of labels to exporters. A lot of the time they don't want to know, then you hear from them when they have some great big backstock problem that needs to be handled," says Sparks. "Distribution take the smallest cut in the world. We're lucky if we get 10 per cent, which is very small considering the volumes we're turning over."

"It's difficult to work out the size of the profit that goes to the labels — they do have the cost of recording the acts and publishing them in the first place. But around TO PAGE 34>

"We're always on the look-out for interesting things and we aim to have a good diverse catalogue of labels which fit into the Revolver ethos,' Mike Chadwick

KING MISSILE. Pop and When People Were Shorter And Lived Near The Water: two of the 'weird and wonderful' bands on Shimmy Disc, now distributed in the UK by Revolver.
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Spotlight on specialists: All the distributors highlighted offer specialist expertise to dealers in the last six months.

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by Phil Hardy

CRITICS, LIKE millers, are supposed to separate wheat from the chaff. Well this week, it's all wheat. Some re-issues are more essential than others, but everything that's listed above is genuinely worth attention. Accordingly, with no apologies for jumping across the musical boundaries in the manner of a moddled butterfly, here's an account of a batch of wonderful sounds.

For starters there's Charles Brown at the subject of Hard Times & Cool Blues (Sequel NEX CD 133). On the fades out of his version of Brown's 1951 hit Black Night, Bobby Blue Bland dedicates the song to Brown, singing "Opalight Charles, wherever you are". Listen to Hard Times (particularly the melancholic Drift Blues) and you'll know why; its contents are the coolest, blues ballads of the Forties.

If Charles was cool, James Brown was hot personified, and Live At The Apollo (Polydor, 843 479-2) brings the parcel of praise at his prime, 14 slices of unrefined soul. Some albums jump and grow; this one grow on you, two perfect examples being the back cover promotions of Daydream (Castle CLMCD 194) and Tins Of Cigarettes by The Lovin' Spoonful. Both outings have their minor moments, but such pleasures too. You Don't Have To Be So Nice, Nashville Cats, Rain On The Roof Simply a stunning, jub band music as its best.

Lennox, the four CD box set of EMI (CDS 79 2210-2) is superb. Even though it's badly let down by its booklet (pic's and lyrics, but missing the biographical/critical text John Lennon deserves), the chronological organisation of the material is to be applauded. It should be one of the box sets of the Christmas period, especially if EMI reissues Happy Xmas (But Not If Were Needed).

Did Tomlin or Atlantic (including Stax) produce the best soul music of the Sixties? Well there's no issue to debate. On Soul Decade (ZD 74816-2) BMG has produced a double 32-track CD containing, and for the first time, new series, Atlantic and Motown soul music. They're all here, Grapevine, Midnight Hour, My Guy, Just One Look, Tracks Of My Tears. Did I mention soul? Well after the Sixties came the Seventies, which are wonderfully documented year-by-year in Knight's Soul Years, all double 24-track CDs which so far include 1970 (KNCD 22070), 1971 (22071), 1972 (22072), 1973 (22073) and 1974 (22074). All the hits and more from Aretha to King & The Gang via Sly and The Family Stone to The Isley Brothers.

And after the Seventies came the Eighties which is where Old Gold enter the picture with The '80s A Kick Up The Eighties, Vol 1 of which, Senses Working Overtime (OC 35205) is a no.1 hit track set featuring hits from Madness, Big Country, The Specials and Eurythmics among others. Even more contemporary is Snap It Up (CD Hits 121), a 32 track collection of recent hits. The subtile remark "The Best of 1968-1973" but in the light of The Joker's recent success maybe Steve Miller will be remembered as a Nineties act. Certainly EMI's greatest hits collection (CDP 795 2712) does come complete with a proper booklet, should do as well now as it did the first time. Our thanks to Levi's use of The Joker, surely the schoolground hit of the year.

Some artists are timeless, so let's just thank CBS for Forever Gold (CD 37238), a greatest hits from The Isley Brothers, and for Sly & The Family Stone, Greatest Hits (RSCD 4625242), which is just that, and a slice of soul history to boot. Castle for Miles Davis The Collection (CSSCD 243), Ace for Richard Grainger's Greatest Recordings (CHCD 1109), Sequel for Amos Milburn Blue And Boogie (NEXCO 132), EMI for Edith Piaf's collection of live recordings, At The Paris Olympia (CDP 7 94465 67) and last but not forgetting, BMG, for Elvis' Golden Records Volume 3 (ND 87765) which covers the period 1967-68.

Now what's the difference between essential and important album? Well take Brinley Schwarcz. Now I was there and saw them in their prime, so I know they're great, but were you? Sure they put the pub in pub rock, but what's that mean? I don't know, but Silver Pistol (Edsel ED CD 190) and Please Don't Ever Change (ED CD 237) are mightily impressive albums, and I haven't even mentioned Nick Lowe, Alvin Stardust, Jonathan Richman's 23 Great Recordings (Essential ESSCD 128), which comes complete with Roadrunner and Roadrunner (Tina Turner's second minor, but so exciting, cokewidth A New Brunswick (whose Autumn are built in San Francisco, ED CD 141) contains their first 15 minutes of stardom), John Stewart (whose Blondes, Line, UC 990019 1, includes some of this liner major label moments) and Badfinger, (whose Day After Day, ESSCD 135, captures a cult band in live performance). In the same category are Johnny Tillotson, (whose who's who, including the evocative Poetry In Motion), are collected together on Ace CDECD 946, and Joey Dee and The Starlighthangers, & Ronnie Hawkins, all whose major recordings are collected together on two Best Ols (CDP 7 94895 2 and CDP 7 94898 2, respectively). Decidedly more bizarre is Little Richard influences (The Original) and How New Reacted, (hissubject of I Never Danced Nowhere (Charly CD 224), while cult corner in the home for two Best Ols, (Sequel, The Cotillas (INEMCD 604) and The Shadows (INEMCD 603).

Now here's question, who's more significant Jack Scott, the subject of The Wall (Roller, RCD 3002) which includes all his Carb接听 recording, or Gene Vincent, the subject of the four-volume completetz box set from EMI (CDS 7 74754 2), I'd vote for Scott and certainly EMI seems to have little faith in Vincent, seeing as he enclosed booklet is just pick.

Albert King is the subject of two mesmerising live recordings from Ace, Wednesday Night In San Francisco (CDXSCD 031) and Thursday Night... (CDXCD 032), recorded with a pick up band while preparing for the Live Wire album of 1968, they see King playing the old repertoire (Crossroads, Born Under A Bad Sign, etc) with real joy, Live And One The Move (Sequel NEX CD 123) see James Cotton, in very similar vein, but sadly with fewer hits to play with. Equally affecting is Ace's Big Mama Thornton set, The Original Hound Dog (CCD 942), 22 tracks of blues shouting, and Oh No My Baby (CCD 945), 29 tracks of sophisticated soul from Maxine Brown. Turning to folk, The Best Of Rich and Mimi Farina (Van-guard VCGD 727), may not be quite that (misses Morgan The Pilgrim) but it's still marvellous.

Some albums grow on you, a prime example being Carly Simon's Coming Round Again, give it some new lease of life from BMG (261 038). Other examples of this include Leonard Cohen's I'm Your Man (CBS 4606642 4) Love's Out There (Big Beat CDW KD 09) and, to my surprise, Cyndi Lauper's True Colours (Portrait PR 464932).

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DOOLEY'S DIARY

WELL, it didn't take them long did it? Stock Atik Waterman's 54-month chart run came to an end two weeks ago, but already the boys are back in town with the new Jason and Kyle singles. "We are back where we belong — it's fantastic," a Tilly Rutherford's typical refrain. Can we expect another 54 months now?... Talking of Pete Waterman, what's all this Dooley hears about the Hitman having to postpone his plans to build a studio in Manchester?... Our man with a mission in Iraq, ex-Prime Minister Ted Heath, is said to be organizing a rock gig to be held next summer to raise £2m for the restoration of Salisbury Cathedral. Understandably, however, Mr Heath has rather a lot on his plate at the moment and is unable to give any more details... One of the biggest international 'music deals ever settled' is how Queen's signing to Hollywood Records (for North America and Canada) and EMI (for the rest of the world) is being billed. But what Dooley wants to know is how the cuddly characters synonymous with Walt Disney (Hollywood Records parent company) will be joining Freddie and the boys on stage...

BY THE way, a little note for the Press Council: Dooley would just like to make it clear that the page one stories on the CD pricing issue include comments on the subject made by Music Week in good faith. To use the Press Council's words, we think we were entitled to do so. The Apple Corps / Apple Computers saga goes on. The two parties were due to meet in the High Court today (29) to do battle again over the use of the Apple name. It seems that Apple always refers to itself in its press releases. The council is not communicating directly with its members. Referring to the confidential letter in the last BPI meeting the council's legal head_esteves of the American Record Producers MD Kofi Busia says: "The BPI was being told not to sell anything that was not an official publication.",

The Gulf crisis: don't panic over vinyl

In the late Seventies I spent some time preparing a full time career for effects that piracy and home-taping were having on the West German music industry. I became impressed with two things:
1) the level of participation between the various bodies that represented the interests of publishers and record companies...
2) the quality of their lobbying to ensure that commercially sound legislation was passed in Bonn...
In contrast, the almost apparent approach and behaviour of the UK music organisations which are supposed to interface with the Government on such matters is a matter of concern.
Compagny for a levy on blank tapes, copyright and broadcasting reform is handled in a ham-fisted manner.

The major problem lies in the way the industry presents itself to the Government. Where is the British equivalent of Norbert Thurt? He obtained doctorates in law and economics, was an MP in the Bundesrat and had some management experience before representing the West German record industry through the Eighties.

Music Week (October 20) reported how on page one the BPI considers the need for a full-time chairman. Further down one reads that a peer of the realm will attempt to offer the Broadcasters Bill with a neat definition of what is popular music, as a sort of comic relief. In the back page there is an emotive appeal to street meets and demonstrate to change the Bill. Until that point the music industry which tends to shun the limelight becomes professional in its approach. I am afraid that greater force will be required to shock into leaving that those who earn their living from it in an unnecessarily run business. Peter Edward, Financial Planning Consultant, Allied Computer, 56 Mortimer St, London W1.

Gulf crisis: don't panic over vinyl

The ARTICLE headlined "Gulf crisis forces Spc into cost of vinyl" (MW October 20) tells the problems as experienced by one vinyl compound supplier.

My own company, Adarelden Records, is able to warrant that pressing prices currently being negotiated with manufacturers for the next few months will NOT be subject to further spurious 'surcharging' pressures. Indeed, all manufacturers rely on PVC compounds from Gulf derived petrochemicals and have wisely foreseen the potential problems in time to ensure supplies from this particularly unreliable source.

Dooflex have done the industry a favour by getting the piracy story straight.

Dooley please note — Gulf crisis or not, the vinyl situation needs N.O.C.I. and whatever else you do, don't panic. Are the CD and cassette manufacturers worried? What's going on? Too much Petrochem derived PVC and the vinyl boys (Dooley October 20 1990).

ADRAIN OWLET, Managing Director, Adarelden Records, 252-253 Argyl Ave, Slough SL1.

Harvest for autumn special

THANK YOU for the Autumn Product Special. It is invaluable to the independent shop like my own to be able to keep informed. I do not need only of details of forthcoming albums but also most importantly the release dates. Could this 'special' be published every week or three months? — B LUCKMAN, Sounds Of Music, Chelmsford, Essex.

Let's go back to the back to the Britain's biggest selling radio station, Capital Gold, for the music of the day. This includes a wide variety of music from classic rock to the latest hits and everything in between. You can tune in whenever you like to hear the best music around.

The Harvest Festival is a time for giving thanks to those who have helped you throughout the year. Here at harvesttime, our Harvest Festival Special will highlight the music that has been enjoyed by our listeners over the past year. From traditional folk songs to contemporary hits, there's something for everyone.

Backtracking

Record Retailer, 4 November, 1965
PR company Leslie Perrin Associates announces immediate termination of its association with Dave Clark... With Alma Cogan, Fenella Fielding, John Gregson and Jimmy Tarbuck on hand, Alex Stack and I open our 11th London shop... EMI promotes continental records by giving dealers a detailed dating and drink recipes from the relevant countries... A Kt survey in which dealers were asked if there really is a "mums and dads market" draws a mixed response.

Music Week, November 1975
BBC appoints 44-year-old head of its Arabic Service, Charles McEachen, as new controller of Radios One and Two. He describes his musical tastes as "catholic" and states two main aims to increase programmers' newscast and eventually separate the two networks... Peter Knight, formerly of Fairport Convention and now with the band's leading vocalist, Nicky Hopkins, signs a new deal with EMI. The band's latest album, "Shadows Over Candy," looks set to be one of the year's biggest releases.

Music Week, 2 November 1985
A few months after the death of John Lennon, the Beatles' first single, "Love Me Do," has sold over one million copies in the UK, making it the best-selling single of the year. The band's second single, "Please Please Me," is also doing well on the charts. EMI is planning to release the band's third single, "From Me To You," in the next few weeks.

Music Week, 2 November 1990
The Music Week Awards ceremony takes place at the Grosvenor House Hotel in London. Among the winners is Mark Lewisohn, who is awarded the singles title of the year for "The Greased Pig Club."
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