

MUSIC WEEK



£1.90 U.S.\$3.50

ISSN 0265-1548

Feature: Three's company 2
New Product: Pavarotti on TV 3
Virgin/Our Price: the background and the future 3
Pickwick buys Old Gold 4
Frontline: retailing in the face of Our Price's advance 6
Feature: 50 years of Noel Gay 8
Music Video: Tim, slick and Harry; chart 9
Spoken word: special focus Starts 10
Indie chart 14
Publishing: Bider spells it out 15
CD chart; Airplay action 15

INSIDE



A&R: Wonder Stuff do what they like, Sandie Shaw gets ready, George Michael makes them shout, Leo Sayer goes back to his roots, plus Dance, Tracking, Hamilton and reviews of the latest releases (Jethro Tull's pictured) Starts 16
Dance chart 16
Singles, albums charts 18, 27
The Other Chart 25
Ten pages of classical coverage Starts 28
New release listings 38, 39
Dooley; Diary 43
Platinum plugs into the hits Centre

Back to the future with MW

THE CLASSICAL market is heading for a boom period as more companies are targeting this increasingly lucrative area of the music business. And *Music Week* is tracking the trend as it happens with a fresh approach, expanded authoritative coverage, plus new charts specially designed to spell out clearly what is selling as a

stocking guide to retailers.

Compact disc has provided a new lease of life to many catalogues and enticed lapsed consumers into a musical genre tailor-made for high quality sound. Yet the likes of Nigel Kennedy, Simon Rattle and Julian Lloyd Webber have helped to shrug off classical music's stuffy image and create a new generation of stars with mass consumer appeal. Increasingly imaginative marketing initiatives have also helped to broaden the appeal of a hitherto esoteric music sector.

Established classical consumers will be looking to change their home library over the next five

years to a new hi-tech medium, providing steady income for retailers with a basic stock of classical repertoire. But as classical music loses its stuffy stigma and crosses over culturally, as well as musically, to entice a whole new generation of consumers, more retailers than ever have the opportunity to cash in by making sure they have the right stock to cater for this demand.

From this week, with 10 pages starting on p28, *Music Week* is expanding its coverage to inform the classical specialist of what is happening in the market but also,

TO PAGE FOUR ►

BPI: introducing the hardline . . .

THE EXPERTISE of the record industry is to be enlisted to give a hard edge to the BPI's activities as the organisation arms itself for the challenge of the Nineties.

Member companies are going to be asked to play an increased role as the BPI comes to grips with marketing the industry and itself and exploiting the commercial opportunities at its disposal.

Changes in the way the organisation works have been hinted at for some time, but now director general John Deacon is defining

how the BPI intends to face the future.

Of the role of member companies, he says: "As we take on more marketing and commercial responsibilities, we have got to have that expertise to do so. We have got to persuade the very considerable talent in the industry to play an active role in the BPI."

One way in which he aims to achieve this is by setting up a number of key committees including chart management, rights, and possibly new technology.

"If we select the best people they can then assist the council in making the right decisions. It is important that these people come from all areas. We cannot sit isolated and say the industry is over here and the BPI is over there. The two must work together," he says.

This includes improving relations with publishers and other sectors, he believes. "It is ludicrous when we are fighting with other industries for a part of the entertainment industry. Competition is a good thing but there are many things we should not be arguing about."

He says other copyright industries are a typical example. "The computer software industry has virtually the same problems as us with copying and it is important that we work together to find solutions."

Another proposed change in the BPI's outlook will be the appointment of a marketing director. "Where we see a strong marketing role is really in the marketing of the



DAVID CLIPSHAM: 'We're going to be good for the industry'

Clipsham: bigger can mean better

DAVID CLIPSHAM, the man in charge of the largest specialist music chain the UK has ever seen, believes he can use the power at his disposal to expand the market for recorded music.

Bolstered by the addition of 74 Virgin stores, his Our Price chain is now trading from more than 270 sites, and he comments: "We genuinely believe we can sell more

records than has been the case in the past."

Managing director Clipsham argues that the acquisition now makes Our Price a truly national chain and gives it a substantial representation in each television region. "We had been advertising in Granada against four or five

TO PAGE FOUR ►

Motown deal — last stage

THE SALE of Motown to MCA was in its final stages as *MW* went to press.

The deal has already been agreed in principle but is now being analysed in a process known in the US as "due care and diligence".

Agreement has been delayed

through questions raised by Motown artists who are also shareholders of the company. They have been seeking assurances regarding their contracts. Prominent among them is Stevie Wonder whose contract gives him the option of leaving the label in the event of a takeover.

TO PAGE FOUR ►



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As the BBC Proms gives Radio Three its most natural platform, Nicolas Soames looks at recent changes at the station

Three's company for a new classical audience?

THE IMMENSE programme of the BBC Proms based at London's Royal Albert Hall is a magnificent annual fanfare for classical music in general and Radio Three in particular. Starting on July 22, there will be a total of 69 concerts over 58 days.

Classical music and its mouthpiece, Radio Three could ask for no better publicity. Although Radio Three has fiercely defended its classical integrity in the past, its energetic controller John Drummond announced in January that the channel was due for a much-needed facelift. He was worried, clearly, by the statistic that the 200,000 listeners who tune in at any one point during the day are mainly men in their 50s of social class A and B.

So he proclaimed changes. But despite some extraordinary claims in national newspapers, including a possible late-night link-up with

Radio One which have been strenuously denied, those changes have been relatively gentle.

One of Radio Three's peak times of the week is the Saturday morning record review programme. A review programme for new releases and an extremely authoritative review of a standard work (the section is called Building A Library) is not only popular but influential. A recording receiving a top recommendation in Building A Library can transform sales as ASV found when its Four Seasons, with Garcia and the ECO, which had regular but slow sales shot ahead after it was well reviewed.

This programme is now longer, starting at 9.30 and running until 1pm with interviews and talks as well as its reviews and maintains more of a magazine character, with chatty introductions by the nearest thing Radio Three has to a disc jockey, Jeremy Siepmann. His transatlantic tones sounds slightly at odds with the cultured vowels of most of the Radio Three announcers, and his script is definitely more populist.

There have been other changes. Chris Small gave an intriguing three-part series on the influence

black music has had on music of our time, and played Bob Marley, Aretha Franklin, black American choirs and compared Little Richard with Elvis Presley. In the Mainly For Pleasure early evening commuter slot, it is no longer surprising to find the mellifluous presenters sliding in some folk music amidst the mainly classical material.

But neither that, nor the decision to broadcast Composer Of The Week a little earlier and to repeat the previous week's programmes late at night produced anything like the angry response provoked by the removal of choral evensong from its afternoon spot to an (admittedly odd) new home of 10.30 on Sunday evening. "We had more letters about that than anything else," admitted Eddie Tulasiewicz, Radio Three press officer.

Radio Three has its own discussion programme, Third Ear on weekday nights, with talks on theatre, films or even politics and the arts; and it is preceded at 6.30 by a series on traditional music of various kinds.

All this remains sufficiently flexible, however, to be swept aside for a whole day devoted to a tribute to

the 80th birthday of Sir William Glock, one of John Drummond's more illustrious and controversial predecessors, or to find room for a 10-part series covering The Piano Blues. There is also a basic move towards bolder programme planning, typified by this month's focus on Australia, marking the country's bi-centenary.

With plans such as these, John Drummond hopes to extend the Radio Three audience. And he is more than aware of the relative cost per listener against the mass audiences of the BBC's other national networks.

Radio Three swallows 17 per cent of BBC's radio budget, costing £42m a year for 2m listeners a week. That compares with the £23m it costs to run Radio One for its 17m a week; £53m for Radio Four and its 9m; and £43m for Radio Two with its 13m.

Those figures are not entirely comparable, for included in the Radio Three budget is the cost of all the BBC orchestras and the cost of the Proms. In round figures, that amounts to about £20m — half the budget — which is understandable after just a glance at this year's Prom programme.

Drummond points to a small but measurable increase of 3 per cent in daytime listening since the new ideas were first introduced. Night-time listening figures remain unchanged, however, and the audience remains mainly from the south of England. "But we are pleased because we seem to have a more loyal audience during the day," remarks Tulasiewicz.

So new and old listeners attracted to Radio Three by the Proms exposure will find the old warhorse not quite the same — and the sound of June Tabor, or South American panpipes may convince them they have tuned to a different channel — but most of the time they will find the classics they know and love. And regular listeners, notorious for their fiercely protective nature, are quieter. "Things are settling down again now," says Tulasiewicz with a slight sigh of relief.

'We are pleased with the changes because we seem to have a more loyal audience during the day . . . things are settling down again now'

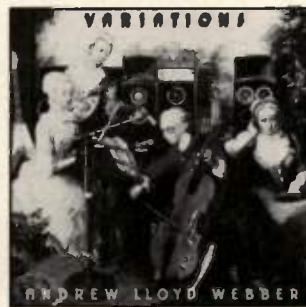
12 MIDLINE COMPACT DISC RELEASES



Steely Dan Can't Buy A Thrill



Moonlighting TV Soundtrack



Andrew Lloyd Webber Variations



Miami Vice TV Soundtrack



Beverly Hills Cop Soundtrack

Lynyrd Skynyrd Pronounced
Tom Petty Damn The Torpedoes
Louis Armstrong What A Wonderful World
Patsy Cline 12 Greatest Hits
Joe Walsh The Smoker You Drink
The Glenn Miller Story
Music From The Film Soundtrack
Irving Berlin 100th Anniversary Collection





THE (UN) AUTHORIZED Bootleg album by Dogs D'Amour is released by China Records on July 4 to tie in with a national tour.

£1¼ TV backing for Pavarotti

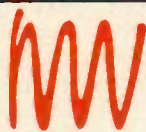
STYLUS IS launching The New Pavarotti Collection Live double album with a £250,000 TV adver-

tising campaign which breaks on July 4.

The concert performance of 18 recordings by Pavarotti has a dealer price of £5.56 with selected tracks available on a single compact disc, dealer priced at £6.95.

Additional promotion includes nationwide window/in-store campaigns with particular emphasis on classical outlets together with extensive press advertising.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.

Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611 Telex: 299485 MUSIC G.

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Subscription rates: UK £65. Eire Irish £74. Europe \$152. Middle East, North Africa \$200. US, S America, Canada, India, Pakistan \$232. Australia, Far East, Japan \$262.

Subscription/Directory enquiries: Mary Taylor, Royal Sovereign House, 40 Beresford Street, London SE18 6BQ. Tel: 01-854 2200.

Next Music Week Directory free to subscriptions current in January 1988.

Industry watches closely as Our Price flexes muscles

IAN DUFFELL, while managing director of HMV, used to reckon that there are some 250 High Streets in the UK on which a chain of shops would want to be represented.

Now in charge of Virgin Retail's international expansion, he is no longer a full-time resident of this country and is not around to see the creation of the first chain to exceed that number of shops.

After the completion of W H Smith's purchase of Virgin's smaller shops around the middle of July, Our Price will be trading from 270 sites, with five more being prepared for opening.

That level of dominance of the market is something that has been noted with varying levels of alarm in the music industry. The competing independent retailers are not hugely concerned, working on the basis that being down the road from an Our Price is not significantly different to being in the same street as a Virgin shop (see p6).

However, the record companies are concerned that the concentration of retailing power in a few hands may lead to a restriction in the range of music available in the shops.

BPI chairman Peter Jamieson comments: "The critical factor is whether the 74 shops that have been bought are now going to be run better and attract more customers and sell more records and cover the widest possible range of music. If the answer is 'yes' on all counts, then the takeover is a good one. Obviously, as an industry we are interested in having the best possible and the most retail shops."

"Our Price are going to have to demonstrate to suppliers that they can act on this. We will be watching."

Our Price is aware of that attention. Says managing director David Clipsham: "There is a responsibility that comes with the kind of power we have." He points to the book market where Smiths and its subsidiaries has a similar hold and maintains that the company has never sought to abuse its dominance. "There is no advantage to us in not playing fair with our suppliers," he concludes.



MALCOLM FIELD: 'arguments do not conflict'

There are, though, avenues of protest for those who do not share Clipsham's view. As the Virgin sale was being completed, a group of the company's employees contacted Music Week to say they would be asking the Office of Fair Trading to look into the matter.

The office has set a deadline of Friday, July 8, for written requests for it to investigate. It will then look into the deal if it feels there is a prima facie case that it is against the public interest or if the new, combined operation has more than 25 per cent market share. If it feels there is a case to answer, the matter can then be referred to the Monopolies & Mergers Commission.

Clipsham contends that, even with the new stores, W H Smith and its specialist chains will account for 22.5 per cent of the recorded music market.

He feels this contention does not conflict with the argument put forward by Smiths managing director Malcolm Field who, before the acquisition of Virgin, maintained that the group had "23 per cent and

'There is a responsibility that comes with the kind of power we have'

rising". Clipsham says Field was referring to the total music products market and including in that figure sales of blank audio and video tape and other video items.

However, whatever the current market share of the Smiths group, fellow retailers are not unduly concerned about its total impact on the music market.

Steve Smith, chairman of the British Association of Record Dealers, goes along with Clipsham's claim that 270 sites gives him the power to expand the market, and Smith comments: "If they have 250 or 550, they will still be doing an excellent job. The more records they can sell, the better it is for everybody."

Mix in Serious Circles

UPFRONT

II

- Can you party: Royal House
- Theme from S-Express: S-Express
- You make me so hot: Barbara Lynn

- Do that right: Disco Twins
- Slam: Phuture Fantasy Club
- You are the one: Taurus Boys

- Turntable Do It: Cybertron T
- I'm too Scared: Stephen Dante
- I surrender to your love: By All Means
- Feels Good: Mr Lee
- Back to the Beat: Reese & San Antonio



THE BEST OF HOUSE 5

SAMPLE THE SERIOUS GROOVE

- Theme from S-Express: S-Express
- Release your body: Bang the Party
- Zone: Kurtis Ingram
- Grooving without a doubt: Reese & Mayday

- And the break goes on: The Break Boys
- Delta House: House Master Baldwin
- Can you party: Royal House

- Lets lets dance: Keynotes
- Get busy: M.D-EMM
- Totally serious: Denise Motto

serious
religion

Pickwick goes for Gold

PICKWICK IS planning to strengthen its position in the music market with a series of acquisitions over the next seven months with the first being Old Gold.

The Pickwick Group is buying the back-catalogue label for £800,000 and intends to move Old Gold next to its offices in The Hyde, London, without any redundancies.

Chief executive at Pickwick, Ivor Schlosberg, says the company will be taking advantage of an increase in profits to £3m last year and an increase in warehousing.

"There will be a series of new acquisitions over the next six to seven months. These will be in the home entertainment and music video areas."

No further details are being revealed but Schlosberg says Pickwick will join Old Gold in its plans to move into mail order. "It will serve the music industry and the public in a very attractive way."

Schlosberg adds that Old Gold's pre-recorded video operation will work together with Pickwick's existing video business and the singles division which he claims sold

over 1m units last year will venture into the three-inch compact disc singles market.

"It is envisaged that Old Gold will utilise certain of Pickwick's administration facilities and will take full advantage of Pickwick's powerful distribution network which will give Old Gold access to a wider range of outlets and which will enable significant cost savings to be made," says Schlosberg.

Old Gold's management team of Keith Yershon and Brian Gibbon will continue to run the label as a separate entity within Pickwick.

Poll shows public in favour of tape levy

BLANK TAPE levy campaigners are admitting that some consumers will suffer unfairly from an added royalty but they claim a new opinion poll proves the majority of the public is behind the campaign.

The MORI poll of 1,500 people included five questions on the issue of home taping. The results showed that 56 per cent of those asked said they never copied a record, tape or compact disc.

A majority of 65 per cent realised that home taping was illegal and 45 per cent said it would be fair if a payment was made to composers, artists, publishers, producers and other copyright owners.

Of the solutions to the problem,

60 per cent recommended a 10 per cent levy, 15 per cent said records and tapes should have spoilers which made it impossible to record them, two per cent said the law should stay as it is with home-tapers taken to court and 23 per cent made no recommendation.

Michael Freegard, chief executive of the Performing Right Society, says: "We have now got evidence that not just Parliament but the public as well are on our side."

The Mechanical Copyright Protection Society's managing director Bob Montgomery claims the public will not have to foot the bill of a tape levy. "Our information from other countries in Europe is that the price of blank tapes does not rise," he says.

"What happens is that the manufacturers have to bear the cost of the levy." But he agrees with Freegard that some consumers may be forced to pay extra for tapes even though they never home tape.

"But very few people who use tapes never use them for home taping. The levy is really a token gesture but it is important that we establish a precedent," says Montgomery.

Clipsham

► FROM PAGE ONE

stores, which is not good," he says.

Clipsham has used this first week since the deal was made official to contact Virgin staff — meeting as many of them as possible — and beginning to survey the new, corporate chain. He says that, at present, it is too early to say what the strategy will be where a Virgin and an existing Our Price store are in close proximity.

It has been an open secret that Virgin did not receive the returns from its smaller stores that it was looking for and, while he shies away from saying they will now be run better, Clipsham describes the new management as "tighter".

"We have looked at the way they have run the business and we have seen the underlying level of sales. We are taking their turnover figures and applying Our Price costs and management to them."

Clipsham contends: "I genuinely believe this is good for the industry. We can offer broader ranges and volumes and I think we can make a difference very quickly to the level of sales of cassettes and compact discs."

Our Price is taking on all the Virgin shop staff involved in the deal and Clipsham praises Virgin Retail managing director Johnny Fewings for his co-operation.

● Background — p3; the indie's view — p6.

Bach to the future

► FROM PAGE ONE

perhaps more importantly, to assist the general dealer who may need guidance in selecting items worth stocking as a profitable introduction to classical music.

In addition to regular weekly news and product updates by our classical editor Nicolas Soames, there will be fortnightly expanded features focusing on key repertoire areas, top performers, conductors and composers — with easy-to-follow stocking guides — backed up with concrete examples of how dealers make classical music pay.

All this will be anchored by the charts, starting this week with a top 20 full-price breakdown and top 10 Crossover Classics on a monthly basis, followed in two weeks time by the start of a mid-price/budget top 20, also on a monthly cycle. All three charts are compiled for *Music Week* by Gallup.



MUSICAL

Chairs

RADIO ONE has appointed former RTE head of promotions Cathal O'Doherty (above) as executive producer, promotions and Mark Storey leaves Capital Radio's breakfast show to produce the Gary Davies show... CBS: Bob Herman has been promoted to deputy head of regional promotions and Rodger Bain has been promoted to director at CBS Studios.

It's all quiet on the Taping Rights front

THE HOME Taping Rights Campaign, whose close links with Japanese hardware manufacturers were exposed by *MW* last week, is staying silent on the revelations.

The organisation, which leaked a vital EEC discussion paper on copyright to the Japanese before it was available to European interests, has declined *MW*'s invitation to comment.

However, campaign co-ordinator Mari James said last week before the story appeared: "It's never been a secret that Japanese companies are involved in the campaign. When we have listed the interested parties, the tape manufacturers have been there with the charities. Manufacturing companies have as much right to express their views as anybody else."

"I don't find this situation embarrassing at all."

To date, the campaign has based its anti-tape levy argument on the contention that such a surcharge would be unfair to the blind and educational interests.

BPI: the hardline...

► FROM PAGE ONE

chart and the industry awards and that role will become increasingly important in the next few years when undoubtedly we will be involved in other events, for example, the BBC Radio Show where we will have a high profile," says Deacon.

He says the position will be a full-time job and the process of choosing the right person will begin as soon as possible. One of the duties of the marketing director will be to make the BPI Review newsletter more interesting. "We have to find another means of keeping our members informed of what is going on," he adds.

Deacon is optimistic that the BPI can achieve these goals. "Since Peter Jamieson's speech at the AGM, we have started to get offers of help from all areas, from the smaller record companies to the finance side and things like TV advertising."

"I think co-operation from members has proved it can be effective, particularly when we have been lobbying Parliament. I think that the success of that co-operation has helped make Parliament more aware of how important the industry is. It is ensuring that our profile in the eyes of the decision-makers and the consumers is prominent."

"Perhaps there is this element of realism that has come into the industry that has made members hungrier and more determined to make the industry a success."

Deacon predicts billion pound retail sales

DEACON FIRMLY believes that this year the music industry will hit the £1 billion mark in retail sales.

"We have seen a rise of over 20 per cent over the last 12 months. This has been helped by the emergence and substantial increase in compact disc turnover," he says.

According to BPI figures, CD sales between 1986 and 1987 rose from 8.4m units to 18.2m and vinyl LPs maintained their sales at 52.2m units. Cassette sales went up seven per cent but singles sales continue to fall.

"We are exercising our minds to that," says Deacon. "We are looking at what is happening in America and it is possible that the cassette single is a good medium to look into. That is one of the things we have been talking to the British Association of Record Dealers about."

Overall, retail sales rose from 742.4m in 1986 to 914.5m in 1987. "After the bad period we went through in 1977 onwards, it is nice to know we are really back where we should be," he says.

● SWANYARD STUDIOS, the first independent recording complex to be launched on the stock market, made a pre-tax profit of £254,627 in 1987.

World BRIEFING

OTTAWA: Record companies and publishers are getting down to negotiations on a new mechanical royalty rate following the passing into law of the new Copyright Act. There is consensus that the new rate will be higher than the current two-cents-per-song, and record companies' spokesman Brian Robertson comments: "I'm hopeful we'll have few differences and be able to work something out right away. I cannot see any problems in reaching a new rate."

MELBOURNE: Disctronics, which claims to be the world's largest independent manufacturer of compact discs, is to become a listed public company. The flotation is set to raise A\$25m and Disctronics says it will use the money to expand its 65m-discs-a-year capacity and maintain its claimed 10 per cent share of the world market. Expansion will also be made into CD Video and CD-ROM.

NEW JERSEY: NARM is aiming to help retailers minimise theft by setting up a shoplifting hotline. Dealers can now ring a charge-free number and receive reports of where thefts are taking place across the US. The organisation says: "Retailers and racked locations alike are reporting what appear to be incidences of highly organised and mobile groups of thieves who excel at removing large amounts of product from stores and stripping any identifying markings quickly in order to re-sell them at flea markets and on the black market."

NEW YORK: Channel Four's late-night music show *Wired* is to begin a 13-week run on cable television here and in Canada late this summer.

OTTAWA: The influential House of Commons communications and culture committee says the country's broadcasters should do more to support Canadian talent. The committee is urging the government to adopt legislation to ensure this.

NEW YORK: Joe Smith, president of Capitol/EMI, is having a book, *Off The Record: An Oral History Of Popular Music*, published by Warner Books during the autumn.

ATLANTA: WAPW Power 99 top 40 radio station has become the first major market outlet to produce an all-airplay chart.

SALT 'N PEPA



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SINGLES

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7"-CHAMP 80 ■ 12"-CHAMP 12-80

NEW

JO ANN JONES 'Share My Joy'

7"-CHAMP 81 ■ 12"-CHAMP 12-81

NEW

DJ JAZZY JEFF & FRESH PRINCE

'Just One Of Those Days' (REMIX)

7"-CHAMP 84 ■ 12"-CHAMP 12-84

NEW

TRUE MATHEMATICS 'For The Lover In You'

7" CHAMP 83 ■ 12" CHAMP 12-83 (REMIX)

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Indie retailers prepared for new Our Price challenge

by Jeff Clark-Meads

THE WHOLE complexion of record retailing is changing — at least it is if your shop happens to be in the same street as a Virgin store.

The acquisition of the chain's smaller shops by W H Smith and their imminent conversion to the Our Price format means the nearby independent dealer will soon face an entirely new brand of competitor.

Many of the Virgins are in towns where Our Price is not currently represented, so dealers are not just facing new competition but competition from an unknown quantity.

Even so, there is a quiet confidence about many independent retailers that, having seen off Virgin, they can continue to make a living by providing a level of service and a depth of stock that Our Price cannot.

Says John Molloy at Double Four Records in Stockport: "We stock 10,000 oldies which Virgin do not. We can undercut Virgin's album prices and if Our Price come we will do the same to them."

Molloy claims his frontline album prices come down as low as £3.50 but he declines to elaborate on how he makes a profit at that mark.

Sandra Allan at House of Records in Preston continues: "I think the difference between us and Virgin is that our staff are better trained; they know more about what they are selling. We give a service the multiples can't give."

"I have got so used to the multiples over 24 years that I am aiming at a different market. I have stood through a lot of things and you get to live with these changes."

A number of independent shops have formed a mutual-assistance relationship with their local Virgin store over the years. "If they stock something we don't, we send customers there and they send people here if we've got something they haven't," comments Alastair Brodie at Groucho in Dundee. "I'll be sorry to see them go. We get on very well."

"It will probably be better for us when it's an Our Price because up here Virgin have got a relatively good name. It's a lot to do with the fact that the staff are fairly good."

Brodie says he competes with the multiples by stocking alternative music rather than trying to take them on over chart product.

Like Brodie, Jim Scobie at Impulse in East Kilbride believes having an Our Price down the road

will actually be better for his business. He says: "At the moment, we've got an Our Price and a Virgin in town. That means I've always got two sets of promotions to compete with. If all we've got is two Our Prices then there'll be only one promotion and I can act accordingly."

At classical specialist Concert Corner in Southport, Margaret Sutton feels that there is room for her business and any multiple in the town. "We don't do anything in the line of Virgin and they only just touch the classical market. I just hope Our Price will not expand their classical side of the market."

Ann Fellows at Penny Lane Records in Chester sums up the indies' perception of how they differ from the multiples with: "The difference between us and them is that, hopefully, the public can get a decent answer to their questions from us. We try to employ staff with a knowledge of what they are selling. The people at Virgin don't seem to want to know."

● WYND-UP DISTRIBUTION is offering a holiday in Florida to 36 dealers whose purchasing reaches the required level. The promotion runs throughout the rest of the year.

REPORT OF THE WEEK



JEREMY BARNES, CBS central and north Lancashire albums/singles rep and 1987 salesman of the year.

Barnes started working for CBS in 1978 based at the Birmingham regional office. He then settled in Sale to cover the northern region.

His area at present includes parts of Lancashire and Cumbria and his duties involve pre-selling and catalogue campaigns along with the sales promotion of singles.

He enjoys the responsibility of the job. "I think you have to keep the dealers' interests in mind and wherever possible operate in a way that is beneficial and rewarding for both parties and get away from the 'them and us' situation which does still exist," he says.

Counterpoint

IS THERE a difference in the quality of distribution shops in the same centre receive, with something of a bias towards the multiples? Dave Brett of Way Ahead in Nottingham asks the question.

■ As a regional independent record shop specialising in rock, we rely on receiving orders on time. It is specially important to us to receive new releases and special editions on the day of release. In recent weeks we have noticed a steady decline in the standard and accuracy of distribution. Other shops within the city have received albums and singles days before ourselves. Is this a deliberate policy of the distribution companies? We are losing sales and custom, not to mention both money and having our hard-earned reputation tarnished through the negligence of the distributors.

● Make your views known in Counterpoint by contacting Jeff Clark-Meads at Music Week, Greater London House, Hampstead Road, London NW1 7QZ.



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Noel Gay — raising the curtain on the Nineties

The Noel Gay Organisation celebrates its 50th birthday this year with firm plans for the Nineties. Charles and Alex Armitage, grandsons of Reginald Armitage who founded the company, talk to Chris White about its changing face.

IT WAS back in the Thirties that Reginald Armitage started a company to publish the songs he was writing under the pseudonym Noel Gay. It is now one of the UK's leading artist management/agencies, with a publishing catalogue of some 2,000 titles. Now following the success of the revived Noel Gay musical *Me And My Girl* there are plans to move further into the theatre and television production areas. In particular, the appointment of former BBC TV managing director Bill Cotton as chairman of Noel Gay TV has focused attention on an organisation that has never sought a high profile in the music industry.

Although both Charles and Alex had worked for the organisation

for several years, it was the unexpected death of their father, Richard Armitage, which saw them catapulted to heading the 'family firm'.

"Our father had joined our grandfather at the age of 21 to start the agency side which at first was there to provide artists to sing the songs. Noel Gay and Billy Cotton the bandleader were very good friends, and Bill Cotton junior joined the Noel Gay Organisation on the same day as our father, and they became very close friends," says Charles.

"Bill was a song plugger then, and 32 years later he has come back to the organisation as an executive director as well as being chairman of Noel Gay Television. It was certainly a long lunch hour



NOEL GAY'S Charles and Alexander Armitage

that he took ..."

In the Sixties the Noel Gay agency looked after popular music acts like Russ Conway, Peter & Gordon, The King Singers and Scaffold, as well as record producer/songwriter Norman Newell, and TV names like David Frost, Esther Rantzen, Russell Harty and Richard Stilgoe. Many of the names on the roster have been with the Noel Gay Organisation for many years.

The Noel Gay publishing catalogue includes all of the songwriter's best-known hits — among them *Leaning On A Lampost*, *Me And My Girl*, *The Lambeth Walk* and *The Sun Has Got His Hat On* — as well as standards like *La Vie En Rose* and *Bless You*, and many comedy songs. "We're still very active on the publishing side, and don't just depend on our back-catalogue," says Charles Armitage. "Our last number one was the *Chicken Song*, and we're always looking for new writers."

Recent additions to the organisation have included the show-business agents Billy Marsh and David Wilkinson. The agency side is looked after by Alex while Charles looks after the administration side of the company. There are around 40 people in the two Denmark Street offices.

Noel Gay TV has already produced several series including Channel Four's *Don't Miss Wax* with Ruby Wax. Paul Jackson joined the company in 1987 having previously been a very successful independent producer, with credits including *Three Of A Kind*, *Saturday Live* and *Carrot's Lib*. Bill Cotton will be chairman of the division.

Until 1983 the Noel Gay publishing and agency companies ran parallel and relatively undisturbed until Richard Armitage decided to pursue one of his dreams which was to stage his father's hit musical of the Thirties, *Me And My Girl*. The revamped musical was staged in Leicester before moving to the West End. "I remember asking him how long he thought the show would run in London, and father said 'If we're lucky, about three or four months — then it will go on a provincial tour.'"

"Four years later it is still running in the West End and has become an overseas hit as well. In Japan it

'Bill Cotton has come back to the organisation after 32 years ... it was certainly a long lunch hour he took ...'

is performed by an all-girl cast, and there are Japanese and Mexican cast album recordings. There are two productions opening in Poland, and one in Hungary, so we'll find out what the Communists think of it."

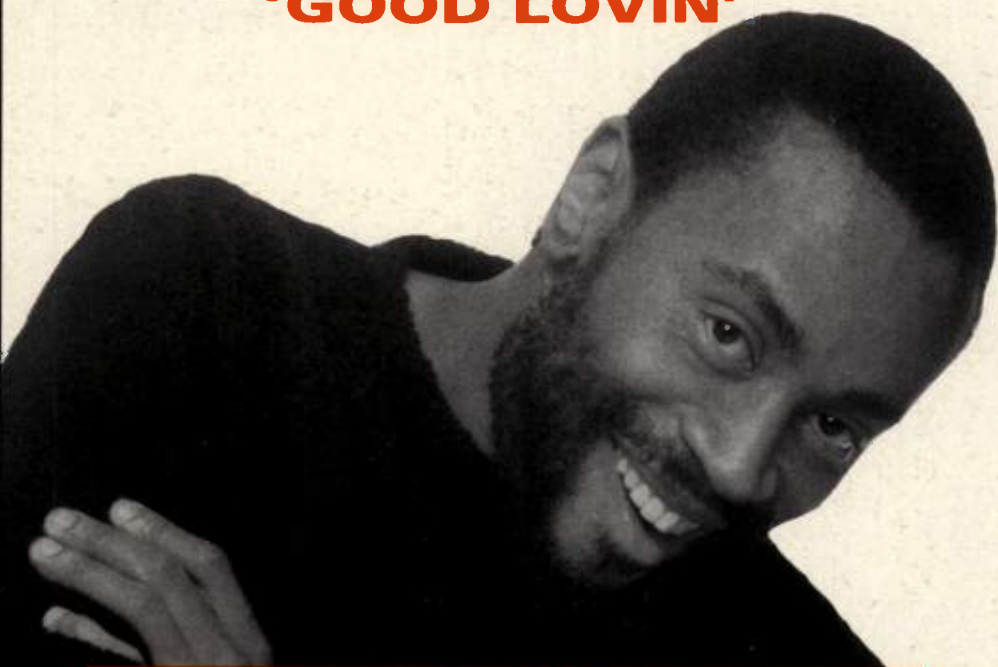
There are now plans to make a film of *Me And My Girl* — "It should transfer to the big screen as well as *Oliver!* did, because it will be approached on the same scale" — and Alex Armitage is also working on a project that will be a smaller-scale musical of his grandfather's songs. "At one time he had four shows in the West End, a record that has been emulated by Andrew Lloyd Webber but not beaten, but there are no plans to revive any more of his shows."

Another recent Noel Gay stage production was the musical *The Rink* which transferred from Broadway but flopped here. "It was a terrific show but just didn't catch the public's imagination. Lots of people offered advice, saying that it was in the wrong theatre, that it had an unattractive title, that there were no stars in the show. I'm sad that it didn't happen, but on to the next one ... we're working on three other theatrical projects at the moment," Alex adds.

While there are two areas of the business that Noel Gay will NOT be getting involved in — tour promotion and a record label — the firm represents one of the world's largest circus agencies, that of Roberto Jermaines which has appeared in China and Korea amongst other places, says Charles. "It emphasises the wide breadth of the organisation, and we are always looking for new areas to work in."

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Taking the Broad view

Harry Clips is the name of Tim Broad's new video production company, committed to the concept of imaginative and intelligent promos, as John Tobler discovers

AFTER THREE and a half years as a video director for such artists as The Smiths, Jesus And Mary Chain, Simply Red and the Screaming Blue Messiahs, Tim Broad has set up his own company, Harry Clips.

Running the office is Tessa Watts, who gained immense experience running the video department of Virgin Records before a brief spell with MTV Europe. Broad's idea is to continue with promos, but "I can now afford to exercise discretion about what I do. You can't afford to do just anything, because it will reflect on the acts I have a relationship with."

He also wants to make commercials and eventually graduate into films, a distinct possibility on the basis of his new video for Morrissey's *Every Day's Like Sunday*, which hardly features the singer himself. "It's a challenge to work on something which the artist doesn't feature in. I had an idea, and he liked it — Billie Whitelaw's in it, and so is Cheryl Murray, who used to be in *Coronation Street* as Elsie Tanner's lodger, but the main character is Lucette Henderson, who

was in *I Started Something*, another Morrissey video. That was him and 12 people riding bicycles around Manchester on a grey day, and she was one of the 12, but she made an impression on Morrissey so that he wanted to use her again.

"She's a student in Altrincham, a long standing Morrissey fan, and now she's the star of one of his videos. I'm told she went weak at the knees and thought her leg was being pulled when she was told about it, but she did very well. Morrissey's almost obsessively English — the song basically says here's an extremely depressing seaside town, where people come in theory to have fun, but it would be better to bomb it, which it suggests with extremely direct lyrics."

One version of the clip will feature dialogue spoken by the thespians involved with the song itself hardly audible at points, although another version will (inevitably) feature upfront synched sound like the record. "The label is quite ambivalent about which one they'll use — they say they'll wait to see what the public wants."

In addition, where the single can be heard on a car radio, in a record shop and in Whitelaw's living room, the sound has been EQ'd to more accurately reflect the sound quality of each environment. The whole thing is a major step



TIM BROAD: meeting the challenge of working with Morrissey

forward in a field which is fast running the risk of becoming an expensive irrelevance.

Broad also intends *Every Day's Like Sunday* to be open to a number of different interpretations. "I think it's important to have ambiguity in a video, because you can then query what it's about. It's not something that's passive, you have to involve your intellect and your feelings. A lot of pop promos are much more direct, and they have no longevity. I try to make videos which work on different levels, so that people see different things on repeated viewings."

'I try to make videos which work on different levels, so that people see different things on repeated viewings'

MUSIC VIDEO

Last Week		Description (tracks) Timings/ Dealer Price	
1	NEW	MADONNA: Ciao Italia ... Live (16 tracks)/1 hr 40min/£7.80	WEA 9381413
2	1	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
3	2	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
4	—	DIRE STRAITS: Alchemy Live Live (10 tracks)/1 hr 20min/£6.95	Channel 5 CFV 00122
5	4	SIXTIES MIX II Compilation (25 tracks)/1 hr/£6.95	Stylus SV 0855
6	9	DAVID BOWIE: Glass Spider Tour Live/45min/£6.95	Video Collection VC 4043
7	3	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
8	12	MIKE OLDFIELD: The Wind Chimes Compilation (11 tracks)/1 hr/£6.95	Virgin VWD 353
9	7	VIDEO HITS: Girls Girls Girls Compilation (15 tracks)/52min/£6.95	Wienerworld WNR 1044
10	5	DAVID BOWIE: Glass Spider 2 Live (10 tracks)/50min/£6.95	Video Collection VC 4044
11	6	MICHAEL JACKSON: Making Thriller Compilation/1 hr/£6.95	Vestron MA 11000
12	—	DIRE STRAITS: Brothers In Arms EP (4 tracks)/15min/£6.95	Channel 5 CFV 06142
13	8	T'PAU: View From A Bridge Compilation (5 tracks)/20min/£5.56	Virgin WC 335
14	10	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£4.55	PMI MVS 99 0073 3
15	11	W.A.S.P.: Videos ... In the Raw Compilation (8 tracks)/1 hr/£6.50	PMI MVP 99 1161 3
16	—	EURHYTHMICS: Live Compilation (15 tracks)/1 hr 30min/£10.42	PolyGram Music Video 080 220 3
17	—	LIONEL RICHIE: The Outrageous Live (8 tracks)/1 hr/£6.95	Video Collection VC 4041
18	—	UB40: Best Of UB40 Compilation/1 hr/£6.95	Virgin WD 246
19	—	OMD: The Best Of OMD Compilation (17 tracks)/57min/£6.95	Virgin WD 247
20	—	ABBA: The Video Biography Compilation (19 tracks)/55min/£6.95	Virgin WD 252

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DAVID KNOPFLER



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Poor relation strikes it rich

Spoken word cassettes used to be barely tolerated by retailers. But times are changing — as Rosie Horide discovers

ONCE UPON a time, spoken word cassettes were the poor relation to an industry whose outpourings were usually musical — barely tolerated by most retailers, and tucked away in a corner where customers might find them if they tried very hard. But times are changing.

In those days one might have found a few children's stories and perhaps a tape of a radio programme, and that would have been all. But today the available range is vast. Not only children's stories, but fiction and dramatisation for adults are available too. Language courses have escaped the specialist language schools packs and are



Bartlett-Bliss has recently launched a new series in its Tellastory range, aimed at older children

on general sale, and all kinds of educational and instructional material are also available. What's more, both producers and retailers seem to see it as a growing market, and one which is becoming increasingly worthwhile.

The reasons for this seem to be many and varied. One, obviously, is the increasing amount of leisure time. Another is that today's listeners are a product of the Walkman generation, where people have got used to a personal stereo —

and while music is still the preferred listening, consumers are discovering that spoken word can make a pleasant change in terms of entertainment.

Listeners have also come to appreciate that while walking or sitting on a train, they can also be learning something such as another language, or revising for examinations. Add the other mobile listener, the person who plays cassettes in car, and it's not hard to see why the spoken word

market is expanding.

The first spoken word cassettes are generally agreed to have been produced by a company called Caedmon, who started out 37 years ago in the US with a recording of Dylan Thomas reading his own story, *A Child's Christmas In Wales*. The company subsequently built up a large catalogue of high-quality material and specialised in having top literary or theatrical names narrating, often their own work.

Caedmon turned its attention to the UK, and struck a deal last year with Collins the book publishers.

As the company's Henryk Wesolowski explains, Collins felt that not only had the price been too high, but the packaging hadn't done the material credit. "We started with a range of product, and re-packaged it in a uniform style so that the tapes were presented as books. Last December we put out 36 titles, including a whole range of children's stories. With a suggested retail price of £3.99 for the single cassette, these packs have sold very well."

Caedmon has subsequently released a two-tape series featuring both modern classics like *Death Of A Salesman* and more traditional material such as Shakespeare, with an srp of £7.99. The latter is also featured in some four-pack sets at £14.99, and plans are afoot for special "gift packs" for the autumn, both in the four-tape series and a new seven-tape set (srp £17.99).

Wesolowski says the company still aims for the high-quality end of the market, as witness a new range of modern classics which includes Arthur C Clarke reading his own 2001 — *A Space Odyssey*.

It almost goes without saying that the BBC has a vast range of material suitable for spoken word

TO PAGE 12 ►

Q. WHAT DO THE FOLLOWING ARTISTS HAVE IN COMMON?

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Madonna . . Elvis Presley . . Depeche Mode . . Pink Floyd . .
AC/DC . . Kate Bush . . Frank Zappa . . John Lennon . . Bon Jovi . .
Genesis . . Queen . . Wham . . Samantha Fox . . P.I.L. . . Heart . . Sade . .
Sisters of Mercy . . Rolling Stones . . The Mission . . Siouxsie & The Banshees . .
Cliff Richard . . The Smiths . . Tina Turner . . The Cure . . Slayer . . Motley Crue . .
Talking Heads . . Ratt . . Kiss . . Elton John . . Def Leppard . . T'Pau . . Rush . . New Order . .
R.E.M. . . Marillion . . Rick Astley . . Simple Minds . . The Clash . . Inxs . . Level 42 . . The Cult . .
Jesus & Mary . . Chain . . Run D.M.C. . . Whitesnake . . Marc Bolan . . Phil Collins . . Cocteau Twins . .
Simply Red . . Bryan Ferry . . Peter Gabriel . . All About Eve . . Poison . . Metallica . . Dio . . Bob Marley . . Kim Wilde . .
Ozzy Osbourne . . Zodiac Mindwarp . . Robert Plant . . Echo & The Bunnymen . . Aerosmith . . Elvis Costello . . Beastie Boys . .
The Dead Kennedys . . Deep Purple . . Dire Straits . . Iron Maiden . . Duran Duran . . Iggy Pop . . Bauhaus . . The Communards . . W.A.S.P. . .
Guns 'N' Roses . . The Stranglers . . Julian Cope . . The Housemartins . . The Damned . . Mick Jagger . . Stryper . . Squeeze . . Black Sabbath . . Style Council . .
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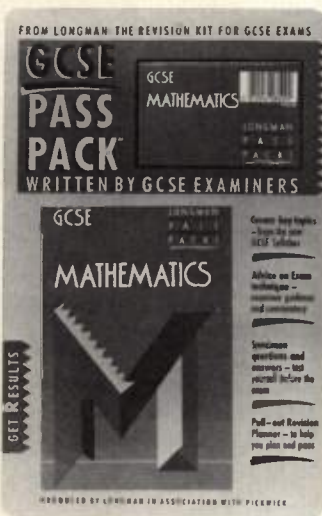
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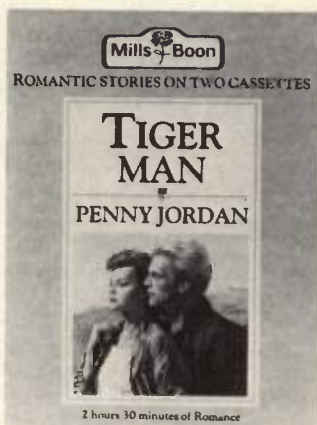
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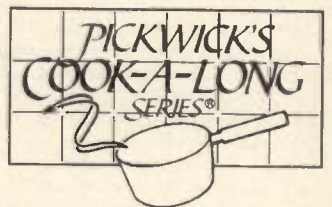
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► FROM PAGE 10

cassettes, and the company has been involved from the very early days.

As business affairs manager Denise Evans relates, the early product released in this way was children's programming, light entertainment, and comedy shows such as Hancock's Half Hour and the Goon Shows. The company also made an impact in the slightly specialist educational areas, such as language tapes to accompany programmes. In the autumn it will be launching a whole new range of product. Entitled The BBC Radio Collection, it will be predominantly drama and light entertainment.

Obviously, the BBC has many successful items in its current range, but one deserves a special mention. A 13-cassette pack of Tolkien's Lord Of The Rings, retailing at £39.95, has sold over 15,000 sets.

The companies with record industry links take a large share of the spoken word market. MSD, for

In the children's area there is a significant swing away from the toy-led merchandised characters and back to more traditional stories

example, has been releasing product in this area since 1979. As managing director Ian Miles explains, the company first went into children's material on its Tempo label and the catalogue has now grown until it contains over 500 titles.

Miles says that he has noticed some interesting trends developing. In the children's area he believes there is a significant swing away from the toy-led merchandised characters like Transformers and He-Man, although they still sell well, and back to more traditional stories such as Beatrix Potter's Peter Rabbit.

In addition, he sees a growing interest in product suitable for older children. Miles' wife and co-director, Ann Miles, concurs, and adds this is reflected in MSD's July 15 release of a whole series of classic Enid Blyton stories, featuring such childhood heroes as The Famous Five and The Secret Seven. She doesn't think these will stop children reading the stories, rather that they will stimulate interest in the whole series.

For the future she says the company is looking at adult programming, and has also just released a series of children's stories on CD at £2.99. That may, she says, be a pointer to the future of spoken word on audio, and they will be watching sales with interest.

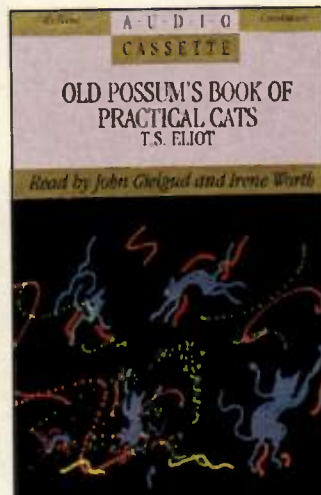
Other companies are also expanding into new areas of spoken word, as Pickwick's Melvyn Simpson explains. His company is one of the market leaders in the children's product area, with its Tell-A-



Tale label. There is also the children's section of the Ditto label, a two-tape range with some music mixed in with the spoken word.

Now Pickwick has branched out. On Valentine's Day, the company put out a range of stories from top-selling Mills and Boon authors such as Penny Jordan and Carole Mortimer — two-cassette packs retailing at £3.99. It's an interesting development, and although initial sales were a little disappointing, Simpson feels that a re-appraisal of the marketing strategy will boost sales.

Pickwick has also launched a whole range of GCSE pass packs in conjunction with Longmans, featuring the main subjects being sat by exam students for the first time this year. Written and compiled by the people who set and



mark the exams, these have been a runaway success. Not surprisingly, further titles are planned for September.

Now Pickwick has launched another innovation — Cook-A-Long. This is a cassette and flip-over recipe card book pack, with the first three hosted by three famous cooks, Margeurite Patten, Keith Floyd and Kenneth Lo. At £4.99 they will also do well in the gift market.

Another company which would already claim to be a market leader is Listen For Pleasure. A sister company to Music For Pleasure, LFP started 10 years ago with a wide variety of listening material for adults. Today it has a comprehensive catalogue which ranges from current best-sellers like Jeffrey Archer's A Matter Of Honour through Shakespeare to Charlie And The Chocolate Factory.

The volume of sales for some LFP titles has been impressive, with one of the James Herriot titles having sold around 100,000, while David Niven's The Moon's A Balloon has done around 60,000.

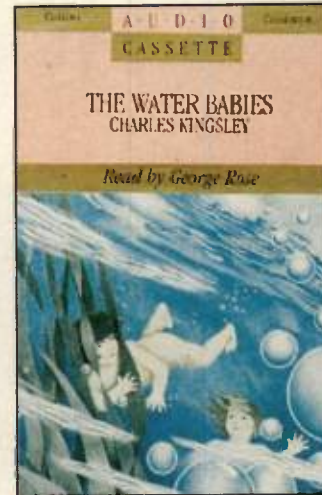
Many of the major book publishers also do very well with spoken word product — Hamlyn and Octopus being two particularly worthy of note.

There are also a number of small independent companies in the arena. One of these is Bartlett-Bliss. Peter Bartlett, an actor and veteran of hundreds of radio plays, has joined up with fellow thespian Barbara Bliss to provide top-quality audio product. Bartlett also sees a trend towards material for older children, and has recently launched more in his Tellastory range, including Wilde's The Canterville Ghost and Dickens' The Signalman.

The company at one point held the exclusive audio rights for Beatrix Potter stories, a coup which led the company to establish a successful niche in the market. Currently it specialises in getting top names to read or perform on classic material, and Bartlett is confident that in a buoyant market their product will do well.

Many other small companies have successfully identified areas of the market they can fill — like Signal's 60-cassette (15 x 4 tape packs) of the Bible. Others, like Bond Street Music, have seen a different potential. This company specialises in language courses, and carries a vast range of product from many companies, including BBC, Berlitz, Hodder and Stoughton, Linguaphone and Readers Digest. Thus the retailer can get all his needs from one source.

Finally, Back To Back produces



CAEDMON IS generally agreed to have produced the first spoken word cassettes. Now, with Collins, it has launched its high-quality range of classics in the UK

picture discs featuring interviews with top music personalities — notably its latest release, an interview with John Lennon done on the very day on which he was later killed. The company's Chris Leaning says this looks like being a best-seller, and a valuable addition to a catalogue that already numbers around 120 titles. He's already making picture CDs too — another believer that spoken word could follow music as a success on this format.

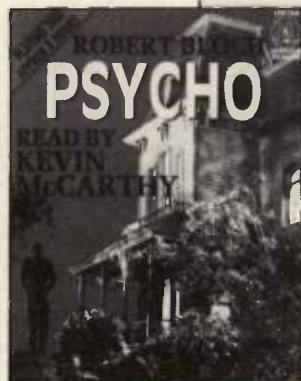
Whether on cassette, disc or CD, one thing is certain: spoken word is a fast-expanding market, and accounts for increasingly large sales. Now spoken word appears in the same best seller charts as top music product, it must be taken seriously.

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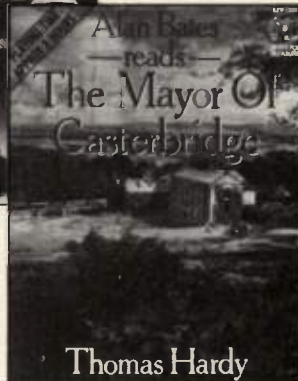
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LFP 7334



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Spoken word: shout it out loud for sales

The message is that spoken word tapes are taking off and Rosie Horide looks at the market, where it's going and the best ways to display and stock

IT WILL come as no surprise to anyone to discover that a large proportion of the customers for spoken word cassettes buy them through one of the major High Street multiples. Figures vary, depending on who one asks, but 50 per cent seems to be an acceptable average — with those who specialise in dealing with these chains obviously doing significantly better in those areas than some of the smaller independents.

Of the rest, the breakdown is as one would expect: largely record and book shops, plus the newsagent/card shop area. Inevitably again, the record business-linked companies do slightly better business with record shops and, similarly, book publishers have good links with book shops. But as the business grows, more retailers are choosing product from across the board. However, the fact that there are two main sources of product is still often reflected in the way a retailer handles and displays the tapes.

W H Smith has been selling spoken word product since the market was in its infancy, as the company's buying manager for recorded music, Ian Cherry,

'Parents seem to feel that with revision aids children will take more notice if they hear rather than read information'

explains: "At the moment, within Smiths, we buy separately — the record departments from book publishers. We also rack like that, although we do our best to make the product stand out with the use of header cards and other point-of-sale material."

Inevitably though, especially within a large record department, the product does get a little lost. Ideally the distributors would like to see it racked by subject — cookery tapes with cookery books, children's material with the kids books and toys, etc. Cherry says that is unlikely in the immediate future, but he admits Smiths may consider having spoken word dealt with from just one department.

The fact that the company is considering this not only reflects the expansion of the market in general, but the success of certain tapes in particular. For example, when they were first released, five of the Pickwick/Longman GCSE pass packs sold enough copies to be in Smiths' top 40 sales charts for all audio tapes!

In general, however, Cherry feels that the product is still not achieving the kind of sales figures it could, because of low customer-awareness. He adds that when a particular company consumer advertises, the boost in business is remarkable.

Independent retailers seem to have found similar problems with spoken word product: most notably, the two distinct sources of product and the different margins expected in those areas; patchy consumer-awareness of product and the difficulties with displaying the material to its best advantage. It's interesting to note that those who make a special effort to promote the product by racking it in an appropriate, eye-catching place — such as a special children's corner — seem to do well. In the same way, racking pass packs with revision notes certainly helps sales.

Karen Moore, manageress of the London Street Book Shop in Reading, says: "We feel it is essential that everything is in the right place, not just lumped together. Although we've only been stocking this product for a few months, we've been surprised how well it's gone, especially the revision aids. Parents seem to feel the children will take more notice if they hear rather than read information. The other area that's selling well is children's product. As we have limited space, I imagine we'll concentrate on those two areas in future."

This experience is borne out by Amanda Burgess of Porters in



DISPLAYING SPOKEN WORD: make it clear and direct and you're onto 'a nice little earner'

Alton, Hampshire. She says the store does steady business on children's product, especially the merchandised characters like He-Man, and they've been particularly impressed with both the revision packs and the language courses, especially those from the BBC.

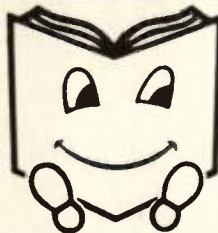
So positioning is important, and an area where perhaps the independent retailer can score over the multiple. It seems a little thought goes a long way.

Countrywide, there are other factors which govern sales.

Strangely, geographical considerations don't seem important, and Pickwick's Melvyn Simpson confirms that when his company has tested product on a regional basis there has been an almost identical response. But there are definitely seasonal variations: children's product selling steadily all year, with peaks around school holidays, and a seasonal high at Christmas. Language tapes are also steady sellers, peaking at holiday times, while exam aids do well both at the beginning of the school year

and when those exams are looming.

In fact, stocking spoken word product is a matter of common sense, and retailers can cash in. Start with the "hits" — top-name children's product and proven successes. Follow the trends, and use common sense — for example, something explaining the GCSE is always a sure-fire hit! A little thought in displaying the product, and everyone agrees that retailers could be on to "a nice little earner".



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Trade Distribution

Precision Records and Tapes Ltd., 105 Bond Road, Mitcham, Surrey. Tel: 01-648 7000.
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Tellastory

Bartlett Bliss Productions Limited 39 Warwick Gardens, London W14 8PH. Telephone 01-603 2451 and 01-385 3614.

DISTRIBUTION TOP INDIE SINGLES

2 JULY 1988

1	4	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
2	2	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE 83 (I/RT/SP)
3	7	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
4	6	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
5	35	BLUE MONDAY 1988	New Order	Factory FAC737 (12—FAC 73R) (P)
6	NEW	POP MUZIK	All Systems Go	Unique (12)NIQ03 (A)
7	7	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
8	4	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
9	8	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
10	17	MAYFAIR	Quireboys	Survival SUR(12)043 (I/BK)
11	10	LIVIN' WITHOUT YOU	Tigertailz	Music For Nations (12)KUT129 (P)
12	12	LOVE WILL TEAR US APART	SWANS	Product Inc PROD23(T) (I/RT)
13	9	IT'S ALL UP TO YOU	The Darling Buds	Native (12)NTV33 (I/RR)
14	15	ALL THIS LOVE THAT I'M GIVING	Gwen McRae	Flame/Mute MELT7(T) (I/RT)
15	14	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
16	16	LET'S ALL CHANT	Pat & Mick	PWL PWL(T)10 (P)

17	13	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
18	21	AMERICAN BOYS	Rhythm Sisters	Red Rhino RED(T)92 (I/RR)
19	11	LITTLE 15	Depeche Mode	Mute (Import) (12)LITTLE 15 (I/RT/SP)
20	25	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
21	41	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
22	28	ANYONE	Smith & Mighty	Three Stripe SAM111 (I/RE)
23	NEW	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unique 7UNQ2 (G+M)
24	19	PUMP UP THE BITTER	Star Turn on 45 Pints	Pacific/Immaculate DRINK 1 (P)
25	22	HOTHOUSE	DJ Jack	Quazar QUAT 9 (P)
26	26	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino—(DOM4T) (CH)
27	18	THE PEEL SESSIONS	The Cure	Strange Fruit—(SFPS050) (P)
28	29	CAT HOUSE	Danielle Dax	Awesome AOR12(T) (I/RT)
29	20	COOL J TRAX	House Gang	Koolkat—(KOOLT19) (A)
30	47	TRUE FAITH	New Order	Factory FAC 183/7 (12—FAC 183) (P)
31	40	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
32	27	FEEL THE HORNS	Cold Crush Brothers	B Boy/Hardcore BEBOY1 (A)
33	24	JESUS LOVES AMERIKA	The Shamen	Ediesta CALC(T)69 (I)
34	NEW	STRAP DOWN	Meat Beat Manifesto	Sweatbox (S)OXO32 (I/RT)

35	35	DOCTORIN' THE HOUSE	Ahead Of Our Time	CCUT2 (I/RT)
36	36	REACH OUT	Romi And Jazz	Aristma ARIS201 (I/BK)
37	43	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
38	NEW	OOCHY KOOCHY	Baby Ford	Rhythm King/Mute—(FORD1) (I/RT)
39	32	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
40	39	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)KUT 109 (P)
41	NEW	THE ONE GAME	Saylon Dola	Fly EAGLE 3 (P)
42	NEW	CHURCH OF NO RETURN	Christian Death	Jungle JUNG40(T) (I/I)
43	40	PUMP UP THE VOLUME/ANITINA (...)	M A R R S	4AD(B) AD 707 (I/RT)
44	31	DEUS	The Sugarcubes	One Little Indian 7TP10 (12—12TP10) (I/NM)
45	23	SAFE IN THE ARMS OF LOVE	Shooting Party	Lisson DOLE(Q)9 (A)
46	45	THE PEEL SESSIONS VOL 2	Joy Division	Strange Fruit—(SFPS033) (P)
47	RE	THE PEEL SESSIONS VOL 1	Joy Division	Strange Fruit—(SFPS013) (P)
48	38	14 DAYS IN MAY	Overlord X	Westside/Hardcore HAK(X)12 (A)
49	47	SHAME ON YOU	The Darling Buds	Native (12)BUD1 (I/RR)
50	37	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception REC009(12) (I/RR)

OFRA HAZA	Yemenite Songs	Globestyle ORB006/ORB006/CDORB006
JOE LOUIS WALKER	The Gift	Ace CH241/CHC241/CDCH241
ISAAC HAYES	Isaac's Moods—The Best Of	Star SX011/SXC011/CD SX011
EDDIE COCHRAN	The Early Years	Ace CHA237/CHC237/CDCH237
THE PRESTIGE JAZZ SAMPLER	Various *	Pearl RIVM002/RIVM002/CDRIVM002
FLARE GROOVE	Various	Kent KENT078
DO IT FLUID	Various *	BGP 8GP1002/BGPC1002
CREDENCE CLEARWATER REVIVAL	The Best Of Vol. 1	Fantasy FACES09/FACC509/CDCCR2
THE EVERLY BROTHERS	Greatest Hits	Ace CHA194/CHC194/CDCHA194
THE DAMNED	Best Of Vol. 1 1/2	Bg Beat WIK80/WIKC80
20 GREAT CRUISIN' FAVOURITES	Various	Cascade DROP1014/CROP1014
20 GREAT CRUISIN' FAVOURITES 2	Various	Cascade DROP1015/CROP1015
DANCE FLOOR DISASTER	Various	Kent KENT076
JOHNNY HAMMOND	Gears *	Milestone MX9062
3 MUSTAPHAS 3	Shopping	Globestyle ORB022/CDORB022
THE RIVERSIDE JAZZ SAMPLER	Various *	Riverside RIVM001/RIVM001/CDRIVM001
LITTLE RICHARD	20 Classic Cuts	Ace CH195/CHC195
THE CRAMPS	A Date With Elvis	Big Bear WIK446/WIKAC46/CDWIK46
JACKIE WILSON	Reet Petite	Ace CH125/CHC125
THE CHAMPS	Tequila	Ace CH227

TOP 25 ALBUMS

1	1	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
2	2	HOUSE HITS	Various	Needle/Serious HOH188 (A)
3	NEW	SURVIVE	Nuclear Assault	Under One Flag FLAG21 (P)
4	3	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
5	4	MEMORY OF A MAN AND HIS MUSIC	Scott La Rock & KRS-One	B Boy/Westside B BOY 2 (A)
6	7	SUBSTANCE	New Order	Factory FACT 200 (P)
7	5	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
8	18	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
9	10	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
10	6	ACID TRAX	Various	Streetsounds ACIDLPI (A)
11	17	LIVE AND LET LIVE!	Bobby King & Terry Evans	Special Delivery SPD1016 (I/NM)
12	11	BEST OF HOUSE MEGAMIX VOL 2	Various	Serious BOIT 2 (A)
13	15	NO PLACE FOR DISGRACE	Flotsam & Jetsam	Roadrunner RR95491 (P)
14	13	HOUSE MUSIC VOL 1	Various	GRC GERE 1 (P)
15	9	STREETSONDS HIP HOP 21	Various	Streetsounds ELCST21 (A)
16	24	YOU CAN'T DO THAT ON STAGE ANYMORE	Frank Zappa	Music For Nations ZAPPA7 (P)
17	12	THE XENON CODEX	Hawkwind	GWR GWLP26 (A)
18	NEW	STAND IN LINE	Impellitteri	Music For Nations MFN87 (P)
19	8	JUDGES, JURIES AND HORSEMEN	Weather Prophets	Creation CRELP33 (I/RT)
20	21	INDIE HOUSE	Various	Beechwood TT042 (I/RE)
21	20	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (I/RT)
22	19	HOUSE OF LOVE	House Of Love	Creation CRELP 34 (I/RT)
23	16	RADIO SESSIONS	New Model Army	Abstract ABT017 (P)
24	14	HARD AS HELL VOL 3	Various	Music Of Life MODEF3 (P)
25	RE	THE LAST OF THE TRUE BELIEVERS	Nanci Griffith	Rounder Europa/Demon REU1013 (P)

JEL STAR

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REGGAE CHART

THIS WEEK
LAST WEEK

REGGAE DISCO CHART

1	(1)	RUMOURS	Gregory Isaacs	Greensleeves Records GRED 221
2	(3)	TELEPHONE LOVE	J.C. Lodge	Greensleeves GRED 222
3	(2)	SAY YOU	John MC Clean	Amwa Records ARI 76
4	(6)	DIDN'T I	Kofi	Amwa Records ARI 73
5	(8)	HEART OF STEEL	Peter Munningale	Street Vibes SV 008
6	(7)	FOLLOW ME	Horseman	Digitec Records DT 001
7	(9)	CALL ME	Courtney Melody	Charm Records CRT 16
8	(10)	LET ME LOVE YOU NOW	Sanchez	Charm Records CRT 18
9	(4)	EVERYWHERE	Marcia Griffiths	German Records DGT 27
10	(5)	DEBI DEBI GIRL	P. Metro/Sis Charmaine	Taurus TRS 007
11	(13)	WILD WORLD	Maxi Priest	Ten Record TENTP 221
12	(19)	LONELINESS LEAVE ME ALONE	Sanchez	Techniques WRT 36
13	(17)	WE'VE ONLY JUST BEGUN	Frankie Paul	CRT 12
14	(—)	KUFF	Shelly Thunder	Blue Trac Record MMD 134
15	(16)	IT'S A SHAME	Sommy Levi	Willy MMD 127
16	(18)	YOUNG GAL BUSINESS	Shakedemus	Skingdon Record SKD 060
17	(12)	FROM MY HEART	Ann And Sonia	BS Records BBD 201
18	(14)	SWEETEST SOUND	Sanchez	Techniques Record WRT 27
19	(21)	MUD UP	Supercal	Skingdon Record SKD 071
20	(15)	OLD FRIENDS	Sanchez	Redman/Int RED 6

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 4	Various	Jel Star JELP 1004
2	(2)	LONELINESS	Sanchez	Techniques Records WRLP 17
3	(4)	BAD BOY	Courtney Melody	Techniques Record WRLP 14
4	(3)	CASANOVA	Frankie Paul	Live And Love LALP 23
5	(5)	REGGAE CLASSICS VOL 3	Various	Trojan Record TRLS 256
6	(7)	RUNNING BACK TO ME	Cultural Roots	Manga ILPS 9887
7	(6)	COME ALONG	Gregory Isaacs	Live And Love LALP 22
8	(9)	NA LEF JAMAICA	A Jose Wales	Manga Record ILPS 9894
9	(8)	SANCHEZ	Sanchez	Vena Records VALP 1
10	(10)	BLOW	Mr. Horseman	Trojan Record TRLS 257

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 4	Various	Jel Star JELP 1004
2	(2)	LONELINESS	Sanchez	Techniques Records WRLP 17
3	(4)	BAD BOY	Courtney Melody	Techniques Record WRLP 14
4	(3)	CASANOVA	Frankie Paul	Live And Love LALP 23
5	(5)	REGGAE CLASSICS VOL 3	Various	Trojan Record TRLS 256
6	(7)	RUNNING BACK TO ME	Cultural Roots	Mango ILPS 9887
7	(6)	COME ALONG	Gregory Isaacs	Live And Love LALP 22
8	(9)	NA LEF JAMAICA	Jose Wales	Mango Record ILPS 9894
9	(8)	SANCHEZ	Sanchez	Vena Records VALP 1
10	(10)	BLOW	Mr. Hornsman	Trojan Record TRLS 257

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Bider: bringing a balance to the corporate cultures

In his first interview since the Warner-Chappell merger, company president Les Bider talks to Dave Laing

AS A schoolboy, Les Bider played Arthur in Lerner & Loewe's Camelot, part of the Chappell's catalogue. Now, almost like the Remington shaver man, he can claim that he liked the show so much, he bought the company!

Since the departure of Chuck Kaye last year, Bider has overseen the takeover of Chappell by Warner Bros Music and the formation of "a new company steeped in tradition". He points out that both components can trace their roots to the last century, with Chappell founded in 1811 and such firms as Witmark and Harms (now part of Warners) set up in the 1880s.

Bider's grandfather was a Chicago publisher on a smaller scale ("he sold his sheet music from the back of a truck") though the Warner-Chappell chief's own professional qualifications are those of an accountant. "I set up my own firm in the early Seventies, mainly with entertainment business clients" he says "and joined Warners as chief financial officer in 1981". Two years later he became chief executive officer. When Kaye left the company, Bider was the logical choice to succeed him as president. In his time with Warners, says Bider, turnover has risen from \$35m to \$107m last year.

Turning to the merger, Bider points out that Warners strategic plans have included provision for "significant acquisitions" since 1984-5. The company had set its sights on EMI Music Publishing — "it was the obvious one with its large foreign operation. But when Thorn sold TESE we got locked out of the deal. We had also made a bid on CBS Songs but that fell out of our hands. So we had been looking for two years before acquiring Chappell."

As well as its catalogue, it was Chappell's global character which attracted Warners. "I want strong local companies everywhere" says Bider. "We are the biggest in Spain, for instance, and that company should have its own data-processing rather than rely on a centralised set-up. We also want a larger presence in Latin America." The South American market, together with Japan and Australia is overseen by former Chappell's supremo Jonathan Simon, of whom Bider speaks highly.

Turning to the merger itself, Bider describes it as "an evolutionary process. In a touchy, feely business,



LES BIDER (left) with newly-appointed managing director of Warner-Chappell UK, Robin Godfrey-Cass

there needs to be a lot of getting to know each other. There's still a long way to go." He adds that "the corporate cultures of the two operations were quite different. Warner was far less structured, Chappell's was more bureaucratic. The combined operation will be more structured but less bureaucratic and will blend into one family that can communicate quickly and efficiently." Bider points to France and Scandinavia as places where the merger has gone ahead with particular efficiency, while the process in Britain was held up by the Monopolies and Merger Commission inquiry which did not give the go-ahead until January 28. Not the least of the problems was the design of a new logo for Warner Chappell Music. "The idea of something blending W and C was not appealing" says Bider, "but we needed to retain the shield emblem common to all Warner Communication companies." The result is a two-tone shield with a stylised musical note in the centre.

On current issues facing publishing, Bider says that "central licensing is only one issue among many". He is concerned that the "pendulum of the business has hit the point where attorneys and managers should be driving towards a creative partnership with publishers instead of just emphasising the best splits". He feels that by reserving too many rights, lawyers prevent publishers from working actively for their clients. "If I need to get permission from the writer for synch rights on a song, it can be impossible when he is in a band on the road."

More positively, Bider sees the publisher's role as "to always be looking for new avenues to use for music". He is currently involved in a CD+MIDI project with Apple Computers, which could provide a

new outlet for copyrights although he warns that "along with the opportunities, new technologies can create more room than ever before for copyright infringement".

COMPACT disc

DIGITAL AUDIO

- | | | |
|----|---|--------------------|
| 1 | ROLL WITH IT, Steve Winwood | Virgin |
| 2 | 5 TRACY CHAPMAN, Tracy Chapman | Elektra/WEA |
| 3 | IDOL SONGS: 11 OF THE BEST, Billy Idol | Chrysalis |
| 4 | 2 TANGO IN THE NIGHT, Fleetwood Mac | Warner Brothers |
| 5 | 1 NITE FLITE, Various | CBS |
| 6 | 7 STRONGER THAN PRIDE, Sade | Epic |
| 7 | 6 HEAVEN ON EARTH, Belinda Carlisle | Virgin |
| 8 | 3 BROTHERS IN ARMS, Dire Straits | Vertigo/Phonogram |
| 9 | 11 POPPED IN SOULED OUT, Wet Wet Wet | Precious/Phonogram |
| 10 | THE COLLECTION, Barry White | Mercury/Phonogram |
| 11 | 4 WHITNEY, Whitney Houston | Arista |
| 12 | 12 PEOPLE, Hothouse Flowers | London |
| 13 | 8 PROVISION, Scritti Politti | Virgin |
| 14 | CONFESSIONS OF A POP GROUP, The Style Council | Polydor |
| 15 | SAVAGE, Eurythmics | RCA |
| 16 | PUSH, Bros | CBS |
| 17 | 9 SUR LA MER, Moody Blues | Polydor |
| 18 | OUTRIDER, Jimmy Page | Geffen/WEA |
| 19 | 19 THE INNOCENTS, Erasure | Mute |
| 20 | 17 THE CREAM OF ERIC CLAPTON, Eric Clapton | Polydor |

Compiled by Gallup for the BPI, Music Week and BBC © 1987

KEY A - Radio 1 'A' list B - Radio 1 'B' list C - Radio 1 'C' list			RADIO 1		RADIO 1		REGIONAL		THIS WEEK'S CHART
			w/c 25.6	w/c 18.6	w/c 21.6	w/c 14.6	w/c 25.6	w/c 18.6	
			ACTUAL PLAYS	4 or more	PLAYLISTED		PLAYLISTINGS	43 stations	
ADVENTURES, THE Drowning In A Sea Of Love	Elektra	14	10	A	B	29	21	68	
A-HA Blood That Moves The Body	Warner Brothers	8	14	A	A	33	36	42	
ALL SYSTEMS GO Pop Muzik	Unique	—	—	—	—	12	15	80	
ANDERSON, JOHN Hold On To Love	Epic	15	8	A	B	16	14	98	
ASWAD Give A Little Love	Mango	13	13	A	A	26	37	39	
AZTEC CAMERA Somewhere In My Heart	WEA	13	16	A	A	32	38	24	
BEGGS, ELLIS & HOWARD Big Bubbles, No Troubles	RCA	10	6	B	B	—	—	75	
BENATAR, PAT All Fired Up	Chrysalis	10	6	B	B	14	12	47	
BROS I Owe You Nothing	CBS	19	17	A	A	41	39	1	
BY ALL MEANS I Surrender To Your Love	4th & B'way	—	—	—	—	13	12	89	
CARLISLE, BELINDA Circle In The Sand	Virgin	5	11	C	B	20	34	37	
CHAPMAN, TRACY Fast Car	Elektra	13	10	B	—	43	32	10	
COLE, NATALIE Everlasting	Manhattan	4	—	—	—	39	25	29	
COLLINS, PHIL In The Air Tonight (88 Remx)	Virgin	7	—	B	—	37	32	4	
COMMUNARDS, THE There's More To Love	London	15	14	A	A	39	38	21	
CREEDENCE CLEARWATER REVIVAL Bad Moon ..	Fantasy	4	7	—	—	—	—	—	
DANNY WILSON Davy	Virgin	—	4	—	—	25	4	83	
DAYNE, TAYLOR I Always Love You	Arista	8	6	B	B	24	30	18	
DEAN, HAZELL Maybe (We Should Call It A Day)	EMI	8	—	B	—	37	30	18	
DESIRELESS Voyage Voyage	CBS	15	12	B	A	41	40	12	
DOWNING, BILL In My Dreams	4th & B'way	7	4	B	—	25	18	41	
EIGHTH WONDER Cross My Heart	CBS	10	5	B	C	38	27	36	
ERASURE Chains O' Love (Remix)	Mute	11	19	A	A	34	39	13	
EURHYTHMICS You Have Placed A Chill In My Heart	RCA	15	18	A	A	39	37	16	
EVERYTHING BUT THE GIRL I Don't...	blanco y negro	12	—	A	—	15	—	—	
FAT BOYS/CHUBBY CHECKER The Twist	Urban	16	15	B	B	33	26	2	
FIORILLO, ELISA Forgive Me For Dreaming	Chrysalis	—	—	—	—	16	20	—	
FORDHAM, JULIA Happy Ever After	Circa	—	—	C	C	14	8	58	
GANGWAY My Girl And Me	London	8	10	B	B	—	4	—	
GIANT STEPS Another Lover	A&M	5	7	C	B	—	7	—	
GOLDSMITH, GLEN What You See Is ...	RCA	11	9	B	B	30	31	38	
HARRISON, GEORGE Is This Love	Dark Horse	10	9	B	B	37	34	55	
HOUSTON, WHITNEY Love Will Save The Day	Arista	7	12	C	B	10	24	51	
IGLESIAS, JULIO My Love	CBS	—	—	—	—	19	22	91	
IN TUA NUA Don't Fear Me Now	Virgin	5	—	—	—	15	11	—	
INXS Never Tear Us Apart	Mercury	8	5	—	—	30	20	27	
JOHN, ELTON I Don't Wanna Go On ...	Rocket	16	14	A	A	38	36	30	
JOY DIVISION Atmosphere	Factory	—	—	C	C	13	8	35	
KEMP, JOHNNY Just Got Paid	CBS	4	4	—	—	4	3	90	
LEWIS, DEE The Best Of My Love	Mercury	8	7	C	—	23	23	53	
LOOSE ENDS Mr Bachelor	Virgin	—	5	—	—	3	4	—	
MARLEY, ZIGGY Tomorrow People	Virgin	13	10	A	A	15	16	49	
MARX, RICHARD Don't Mean Nothing	Manhattan	4	—	C	—	11	—	82	
MATT BIANCO Don't Blame It On That Girl	WEA	10	17	A	A	41	38	14	
MEDEIROS, GLENN Nothing's Gonna Change ...	London	9	4	B	—	38	25	11	
MEN THEY COULDN'T HANG The Crest	Magnet	—	—	C	—	—	—	94	
MIDNIGHT OIL Dead Heart	Sprint	11	12	—	—	18	11	70	
MINOGUE, KYLIE Got To Be Certain	PWL	6	9	C	B	27	38	19	
MOODY BLUES I Know You're Out There ...	Polydor	6	4	—	—	33	34	56	
MORRISSEY Every Day Is Like Sunday	HMV	12	18	A	A	29	33	26	
OMD Dreaming	Virgin	4	7	B	B	17	19	72	
PALMER, ROBERT Simply Irresistible	EMI	13	12	A	A	20	30	62	
PARIS, MICA My One Temptation	4th & B'way	12	12	C	B	30	39	33	
PASADENAS, THE Tribute (Right On)	CBS	15	11	A	B	37	32	5	
PRIEST, MAXI Wild World	10	13	16	A	A	41	41	9	
PSYCHEDELIC FURS All That Money Wants	CBS	6	9	—	—	—	—	—	
ROSE ROYCE Car Wash	MCA	8	—	C	—	37	—	20	
RUSSELL, BRENDA Gravity	Breakout	—	4	—	—	11	8	—	
SABRINA Boys (Summertime Love)	Ibiza	18	16	A	A	37	34	3	
SADE Paradise	Epic	14	12	A	A	35	37	31	
SCAGGS, BOZ Heart Of Mine	Epic	—	—	—	—	5	11	—	
SILENCERS, THE Painted Moon	RCA	10	13	A	A	16	14	57	
SMITH, PATTI People Have The Power	Arista	5	8	—	—	—	—	97	
SPRINGSTEEN, BRUCE Tougher Than The Rest	CBS	13	13	A	A	39	37	15	
STEWART, ROD Lost In You	Warner Brothers	6	7	C	B	5	21	74	
SUMMER, HENRY LEE I Wish I Had A Girl	Epic	5	5	B	B	7	8	—	
TIFFANY I Saw Him Standing There	MCA	5	8	C	B	28	37	38	
TIMELORDS Doctorin' The Tardis	KLF	11	18	B	B	24	28	8	
T'PAU I Will Be With You	Siren	13	6	B	—	33	27	17	
TRANSVISION VAMP I Want Your Love	MCA	—	8	B	B	10	7	48	
UB40/CHRISSE HYNDE Breakfast In Bed	DEP	16	15	A	A	38	38	6	
VANILLI, MILLI Girl You Know It's True	Cooltempo	—	5	—	—	17	—	88	
VIEW FROM THE HILL No Conversation	EMI	5	—	C	—	17	16	88	
VOICE OF THE BEEHIVE Don't Call Me Baby	London	9	14	B	A	35	39	25	
WEE PAPA GIRL RAPPERS Heat It Up	Jive	9	9	B	B	5	4	45	
WINWOOD, STEVE Roll With It	Virgin	4	10	C	B	20	31	67	
YOUNGBLOOD, SYDNEY Ain't No Sunshine	Circa	7	—	B	—	2	—	—	

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 221.

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists).

TOP Dance SINGLES

2 JULY 1988

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

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	4	5	TRIBUTE (RIGHT ON)	Pasadenas	CBS PASA(T) 1 (C)
2	3	3	I OWE YOU NOTHING	Bros	CBS ATOM(T) 4 (C)
3	6	2	THE TWIST (YO, TWIST)	Fat Boys & Chubby Checker	Urban/Polydor URB(X) 20 (F)
4	5	3	BOYS (SUMMERTIME LOVE)	Sabrina	Ibiza/London IBIZ(X) 1 (F)
5	8	2	BREAKFAST IN BED	UB40 & C Hynde	Dep International/Virgin DEP29(12) (E)
6	2	5	WILD WORLD	Maxi Priest	10/Virgin TEN(X) 221 (E)
7	28	2	PUSH IT/TRAMP	Salt 'n' Pepa	Champion/Hfr CHAMP 51/FFR 2 (12"-CHAMP 1251/FFRX 2) (F)
8	1	5	DOCTORIN' THE TARDIS	Time Lords	KLF KLF 003 (T) (I/RT)
9	17	2	ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264
10	12	4	WAP BAW BOOGIE/DON'T BLAME IT...	Mat Bianco	WEA YZ 188(T) (W)
11	13	3	CAR WASH/IS IT LOVE YOU'RE AFTER	Rose Royce	MCA MCA(T) 1253 (P)
12	9	4	WHAT YOU SEE IS WHAT YOU GET	Glen Goldsmith	RCA PB 42075 (12"-PT 42076) (BMG)
13	NEW		EVERLASTING	Natalie Cole	Manhattan/EMI (12)MT 46 (E)
14	11	7	VOYAGE VOYAGE (BRITMIX)	Desireless	CBS DESI(T) 2 (C)
15	7	9	MY ONE TEMPTATION	Mica Paris	4th + B'Way/Island (12) BRW 85 (F)
16	40	2	MAYBE (WE SHOULD CALL IT A DAY)	Hazell Dean	EMI (12)EM 62 (E)
17	NEW		HEAT IT UP	Wee Papa Girl Rappers	Jive JIVE(T) 174 (BMG)
18	NEW		GOOD LOVE	Meli'sa Morgan	Capitol (12)CL483 (E)
19	10	4	I SAW HIM STANDING THERE	Tiffany	MCA TIFF(T) 3(F)
20	NEW		IN MY DREAMS	Will Downing	4th + B'Way/Island (12)BRW 104 (F)

21	14	6	GIVE A LITTLE LOVE	Aswad	Mango/Island (12)IS 358 (F)
22	NEW		DON'T BELIEVE THE HYPE	Public Enemy	Def Jam/CBS 6528337 (12"—6528336) (C)
23	15	7	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
24	23	5	LOVE WILL SAVE THE DAY	Whitney Houston	Arista 111516 (12"—611516) (BMG)
25	NEW		FOLLOW THE LEADER	Eric B & Rakim	MCA MCA(T) 1256 (F)
26	34	3	THE BEST OF MY LOVE	Dee Lewis	Mercury DEE 3(12) (F)
27	NEW		CROSS MY HEART	Eighth Wonder	CBS 6515527 (12"—6515526) (C)
28	20	5	MR BACHELOR	Loose Ends	Virgin VS(T) 1080 (E)
29	29	4	RUMOURS	Gregory Isaacs	Greensleeves (GRED 221) (BMG/JS)

30	25	2	I SURRENDER TO YOUR LOVE	By All Means	4th + B'Way/Island (12)BRW 102 (F)
31	18	7	CHECK THIS OUT	L.A. Mix	Breakout/A&M USA(T) 629 (F)
32	26	4	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
33	24	4	GO ON GIRL	Roxanne Shante	A&M USA(T) 633 (F)
34	33	3	JUST GOT PAID	Johnny Kemp	CBS 6514707 (12"—6514706) (C)
35	27	4	RIGHT BACK TO YOU/ONE KISS WILL...	Ten City	Atlantic A 9088(T) (W)
36	21	6	FAIRPLAY	Soul II Soul/Rose Windross	10/Virgin TEN(X) 228 (E)
37	31	2	POP MUZIK	All Systems Go	Unlque (12)NIQ 03 (A)
38	16	5	ANOTHER WEEKEND	Five Star	Tent/RCA PB 42081 (12"—PT 42082) (BMG)
39	19	5	I'M REAL	James Brown	Scotti Bros JSB(X) 1 (F)
40	NEW		ROMANTIC	Shirley Lewis	A&M USA(T) 635 (F)
41	46	2	TELEPHONE LOVE	J.C. Lodge	Greensleeves — (GRED 222) (BMG/JS)
42	NEW		IT MUST BE RIGHT	Annette Taylor	Cooltempo/Chrysalis COOL(X) 162 (C)
43	NEW		EVERLASTING LOVE (P HAMMOND REMIX)	Sandra	10/Virgin SRN(T) (E)
44	36	7	WOULDN'T YOU LOVE TO LOVE ME?	Taja Sevelle	Reprise/Paisley Park/WEA 127(T) (W)
45	49	2	CUDDLY TOY	Roachford	CBS ROA(T) 2 (C)
46	37	2	LOOSEY'S RAP	Rick James Featuring Roxanne Shante & Big Daddy Kane	Reprise/WEA W7885(T) (W)
47	30	5	THE LOVERS	Alexander O'Neal	Tabu 6515957 (12"—6515956) (C)
48	39	3	SAY YOU	John McClean	Ariwa—(ARI 76) (I/JS)
49	32	11	DIVINE EMOTIONS	Narada	Reprise/WEA W 7967(T) (W)
50	48	5	MERCEDES BOY	Pebbles	MCA MCA(T) 1248 (F)

TOP 10 ALBUMS

1	1	NITE FLITE	Various	CBS MOOD4/MOODC4 (C)
2	2	REGGAE HITS VOL 4	Various	Jetstar JELP1004/JELC1004 (E/JS)
3	NEW	I'M REAL	James Brown with Full Force	Polydor POLD5230/POLDC5230 (F)
4	5	STRONGER THAN PRIDE	Sade	Epic 4604971/4604974 (C)
5	10	THE HITS OF HOUSE ARE HERE	Various	K-Tel NE1419/CE2419 (K)
6	3	MOTOWN DANCE PARTY	Various	Motown ZL72700/ZK72700 (BMG)
7	6	JOY	Teddy Pendergrass	Elektra/WEA EKT48/EKT48C (W)
8	7	WHITNEY	Whitney Houston	Arista 208141/408141 (BMG)
9	4	BY ALL MEANS NECESSARY	Boogie Down Productions	Jive HIP63/HIPC63 (BMG)
10	NEW	MAGIC LADY	Magic Lady	Motown ZL72637/ZK72637 (BMG)

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TOP 10 BUBBLERS

1	LET ME LOVE YOU NOW Sanchez	Charm (CRT18) (JS)
2	ANYONE . . . Smith and Mighty/J Jackson	Beatmaster BEATM2(12) (E)
3	SPECIAL Patrick Rose	Seaview (SV14) (JS)
4	GOT TO GIVE Brand New Heavies	Cooltempo/Chrysalis COOL(X)167 (C)
5	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Cooltempo/Chrysalis COOL(X)170 (C)
6	WE'VE GOT THE JUICE Derek B	Tuff Audio/Phonogram DRKB2(12) (F)
7	FEEL THE HORNS Cold Crush Brothers B Boy/Hardcore/Westside — (BEBOY1) (A)	
8	THE EARTH IS MOVING Overlord X	Island (12)IS372 (F)
9	ACID OVER Tyree	ffrr/London FFR(X)6 (F)
10	COMPASSION Gary Taylor	10/VirginTEN(X)232 (E)

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ARISTA

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The boy in the stubble

THE YOUNG bloke behind me had his hand clamped over his mouth in horror. Like 16,000 others he had just emitted an involuntary yet prolonged shriek of 'George!' to the first recognisable strains of Everything She Wants. It was one of those nights. Metal fans, cynics and reluctant boyfriend-like bopped without inhibition as **George Michael** gyrated purposefully on the **Earl's Court** stage.

Predictably attired in dudie jacket and tight slacks (too tight, as things transpired) he arrived on a stage doused in dry ice and coloured light after one of the most extravagant and spectacular openings I've witnessed. A huge gridded box had opened (tentatively slowly) to the organ intro from the title track and then, to hysterical response, Michael declared "I want your sex".

Besides the best tracks from the album there were admirable renditions of Stevie Wonder's Love's In Need and Village Ghetto Land and soul classics Play That Funky Music and Voulez Vous Couchez Avec Moi, a hot finale performed in duet with the superb black backing songstress.

We've heard that George Michael dislikes performing, but he was far from morose tonight. Tonight was a night to discover that Wham! couldn't have been that horrendous after all (hands up who knew the words to I'm Your Man) and, above, all, that Michael has matured to become a performer way beyond his 24 years.

SELINA WEBB

One man band

"NO MORE playing those Palladiums" promised **Leo Sayer**, addressing his fans at what must have been his first concert in a London rock venue — the **Hammersmith Odeon** — in many a year. Certainly there was strong evidence that Sayer is returning to



GEORGE MICHAEL: matured

his rock and pop roots, as opposed to the schmaltzy MOR-type music in which his erstwhile record company Chrysalis had seemed determined to entrench him.

Without a major record deal, and any sizeable hit single for some five years, Sayer was taking a calculated gamble playing a venue this size as part of an extensive UK tour. True, the place was only about half full — but there was certainly no lack of atmosphere by the end of his two 50 minute sets.

Sayer has recently completed an album which he intends to release himself and he showcased several tracks which revealed that his voluntary sabbatical from recording hasn't diminished his music talents. Songs like Be My Woman, Wonderworld and One Step At A Time were all chunky and melodic, and could see his imminent return to the charts.

"Let's take the tardis back in time," he said and early hits like One Man Band, The Show Must Go On, Long Tall Glasses, Moonlighting, You Make Me Feel Like Dancing and More Than I Can Say reminded you how many chart hits Sayer has had during the last 15 years. They're all performed with as much vitality and freshness as when they were first recorded.

Perhaps the most remarkable aspect of Sayer is that voice. For such a diminutive person he has a remarkable range and at times you could be listening to a black artist. His is a talent that hasn't faded with the years. Hopefully his Hammersmith gig will be the start of his re-introduction to rock and pop audiences.

CHRIS WHITE

Messianic messages

BILL CARTER may look like a drunken slob as he leans into his microphone stand carelessly spewing lyrics, but the sound he and the rest of **Screaming Blue Messiahs** creates is a total contradiction of that image.

The tight, abrasive guitar work pumped by the relentless bass and drums provides a unique powerful noise that makes it hard to comprehend how such an atmosphere is created by just three musicians. Their set at the **Astoria** opened with the driving, wailing guitar of Sweet Water Pools followed by the cool understated rhythm of Bikini Red.



SCREAMING BLUE Messiahs: abrasive

The throttle was pulled back for the rest of the set as the band shook the stage with their short guitar bursts. At the end of the set, they veered off course a little when Carter let feedback get the better of him but that was forgivable considering the excitement and energy created by the music.

First on the bill, were ex-Folk Devil Ian Lowery's new band **King Blank** whose sleaze rock stumbled from the stage in impressive style. Lowery looks an unlikely character for such debauched sounds but his vocals took control of the set without slipping into too many Americanisms despite the Iggy Pop and Velvet Underground influences. Some smart dual guitar work kept the songs flowing particularly on the thundering beat of Upright and the frenzy of Blind Box.

NICK ROBINSON

James Hamilton

C O L U M N

WHILE THE rest of the music industry is just coming to terms with the "acid house" remix syndrome, the dance music biz is buzzing with the latest trend, "Balearic beat". Last summer, influential London club DJs **Nicky Holloway**, **Paul Oakenfold**, **Danny Rampling** and **Johnny Walker** (the latter also works for **London/ffrr**) holidayed together on Ibiza in the Balearic Islands and, getting away from the down-market tourist traps, discovered a type of music being played in more expensive discos that seemed refreshingly different in comparison with the black-orientated music upon which they had based their own careers.

Basically, it was nothing new, merely the standard international upmarket disco blend of foreign language hits, US pop, indie rock and fast "acid house" high energy tempos, but not the blatant type of "Eurodisco" with which this country's returning Costa Packet holidaymakers identify.

Having let their hair down and had a great unfettered time in Ibiza, our four DJ friends determined once back in London to ignore the prevailing club fashion and set up their own nights to play whatever they wanted to, calling it Balearic beat, although no strictly defined musical style actually exists.

Nicky Holloway describes it (from the point of view of a fashionable black music DJ) as "anything you heard on holiday but would be too frightened to play back at home because people would think it was too commercial". Danny Rampling set the ball rolling with his much talked about "underground" club **Shoom**, but the big nights now are Paul Oakenfold and Johnny Walker's **Spectrum** on Mondays at **Heaven**, and Nicky's **Trip** on Saturdays at the **Astoria**. In fact more like a New York disco 10 years ago than anything encountered in London before (except maybe in gay clubs), the format of both is similar, with frantic dancers freaking out on multi-levelled dancefloors to a loud and fast mix of acid house, indie dance rock, **Martin Luther King**

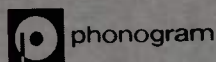
speeches, tribal chants, unexpected oldies, psychedelic lightshows and lasers.

Because it's much more of a white than black scene, it is likely to have more appeal for the population at large than some other London orientated dance music styles, but because it's also going to be easier for the general music industry to understand, I fear we may be in for a flood of mindless "disco dross" cashing in on it.

Balearic remixes are already in the pipeline, alongside purpose made productions like **THE PROJECT CLUB** Dance With The Devil (Supreme SUPET 131), a monotonously looping jittery instrumental which borrows some clanging chimes from the old indie-released **FINI TRIBE** Let The Tribe Grow (Cathexis Recordings CRF 611, via Rough Trade), while the main DJ protagonists have naturally made records themselves. Paul Oakenfold is on **Electra's** upcoming revival of an old Continental hit, **Elkin & Nelson's** Jibaro, while Nicky Holloway has combined the **Area Code 615** Stone Fox Chase harmonica tune (**The Old Grey Whistle Test** theme) with bits of **Winston Churchill** speech in the jauntily leaping **BEATS WORKIN'** Sure Beats Workin' (ffrr FFRX 8), out in a week or so. Right, briefly on with other new UK releases (of which there are many although few really stand out), the most commercial being **THE FOUR TOPS** Reach Out I'll Be There (Remix) (Motown ZT 41944), their 1966 Classic in a frantically scurrying and stuttering new **Phil Harding & Ian Curnow** modern revamp; **DOLLAR** It's Nature's Way (No Problem) (London LONX 179), excellent brightly rattling frantic Hi-NRG galloper, also produced by Harding & Curnow; **THE FUNKY WORM** Hustle (To The Music) (Fon FON T15, via WEA), Sheffield-recorded girl sung nervy shuffler, with a **Manu Dibango**-ish sax flip, quoting from the Spanish Hustle Seventies riff; **STEVEN DANTE** I'm Too Scared (R&B Mix) (Cooltempo DANTEX 1), **Jellybean's** The Real Thing singer sounds tougher the longer this cantering leaper is on, although the tune could be punchier; **YAZZ and the Plastic Population** The Only Way Is Up (Big Life BLR 4T), **Coldcut**-produced fast old fashioned Hi-NRG treatment of an **Otis Clay** song; **STETASASONIC** DBC Let The Music Play (Breakout USAT 638), hot import rap using **Maceo & The Macks'** Cross The Track as its basis. I'm outta here!

Richie Rich

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TITLES A-Z (WRITERS)

Acid Over (Trey)	86	In The Air Tonight (Collins)	4
All Fired Up (Tolhurst)	47	It Must Have Been Love	40
Anything For You (Eaton)	87	Just Got Paid (Kemp/Giffin)	90
Atmosphere (Joy Division)	35	K.I.S.S.I.N.G. (Menna/Babylon)	77
Best Of My Love (White/McKee)	53	King Of Rock 'N' Roll (The McAlmonts)	65
Big Bubbles, No Troubles (Ellis/Beggs/Howard)	75	Kiss Me Deadly (Smiley)	95
Blood That Moves The Body, The (Warkton)	42	Leader Of The Pack (Morton/Greenwich/Berry)	61
Blue Monday (New Order)	54	Limbo (Ferry/Leonard)	96
Boys (Charlton/Cecchetto/Bosancio/Ross)	3	Loosey's Rag (James)	93
Breakfast In Bed (Frim/Minton)	6	Lost In You (Stewart/Taylor)	74
Car Wash/Is It Love You're After (A) (Whitfield/AA)	20	Love Will (Toni C)	51
Chains Of Love (Clarke/Bell)	13	Lucy Lettice My Reflection (Eldrich)	46
Cheek To Cheek (Adams)	64	Maybe We Should Call It A Day (Stock/Aitken/Creegan)	18
Circle In The Sand (Nowels/Shupley)	37	My Love (Wonder)	91
Creat. The Semmonds/TIMCH	94	My One Temptation (Leeson/Vale/Waters)	39
Cross My Heart (Joy)	36	Never Let Us Apart (Formis/Hutchence)	27
Cuddly Toy (Roachford)	66	No Clause 28 (O'Dowd/Madman/Nightingale)	52
Davy (Clark)	83	One Step Up (Gilmour/Manzonera)	50
Dead Heart, The (Hins/Magnie/Garrett)	70	Oh Pam (Garside/Gamson)	11
Dactylon The Tardis (Chinn/Chapman/Grainer/Gilbert/Ovenden/Schultz)	8	Oh Pam (Garside/Gamson)	11
Don't Believe The Hype (Ridenhour/Shakelee/Sadler/Dryden)	23	Oh Pam (Garside/Gamson)	11
Don't Call Me Baby (Byrns/Matthewman/Denman)	25	Oh Pam (Garside/Gamson)	11
Don't Go (Mandala/O'Leary/Bransford)	73	Oh Pam (Garside/Gamson)	11
Don't Mean Nothing (Mars/Cole)	82	Oh Pam (Garside/Gamson)	11
Dreaming (OMD)	72	Oh Pam (Garside/Gamson)	11
Drowning In The Sea Of Love (Gribben)	68	Oh Pam (Garside/Gamson)	11
Everlasting (Knight/Zigman)	29	Oh Pam (Garside/Gamson)	11
Everlasting Love (Casali/Gayden)	79	Oh Pam (Garside/Gamson)	11
Everyday Is Like Sunday (Mumsey/Street)	26	Oh Pam (Garside/Gamson)	11
Fast Car (Chapman)	10	Oh Pam (Garside/Gamson)	11
Fast Car (Chapman)	10	Oh Pam (Garside/Gamson)	11
Follow The Leader (Barner/Griffin)	34	Oh Pam (Garside/Gamson)	11
Forever And Ever, Amen (Overstreet/Schultz)	78	Oh Pam (Garside/Gamson)	11
Girl You Know It's True (Pattaway/Jr/Spencer/Lytle/Hallman/Ademayo)	99	Oh Pam (Garside/Gamson)	11
Give A Little Love (Warren/Rommond)	39	Oh Pam (Garside/Gamson)	11
Glad Love (Wilson/Morgan)	59	Oh Pam (Garside/Gamson)	11
Got To Be Certain (Stock/Aitken/Waterman)	19	Oh Pam (Garside/Gamson)	11
Happy Ever After (Fordham)	58	Oh Pam (Garside/Gamson)	11
Heat It Up (Lawrence/Lawrence/Steel)	45	Oh Pam (Garside/Gamson)	11
Hold On To Love (Anderson/Daxer)	98	Oh Pam (Garside/Gamson)	11
I Don't Wanna Go On With You Like That (John/Taupin)	30	Oh Pam (Garside/Gamson)	11
I Know You're Out There Somewhere (Hayward)	56	Oh Pam (Garside/Gamson)	11
I Love You Nothing (The Brothers)	1	Oh Pam (Garside/Gamson)	11
I Saw Him Standing There (Lennon/McCartney)	28	Oh Pam (Garside/Gamson)	11
I Surrender To Your Love (Bosancio/Ross)	89	Oh Pam (Garside/Gamson)	11
I Want You Love (Sayer)	48	Oh Pam (Garside/Gamson)	11
I Will Be With You (Decker/Rogers)	17	Oh Pam (Garside/Gamson)	11
It Always Love You (George)	43	Oh Pam (Garside/Gamson)	11
In My Dreams (Downing/Jackson/Lordmoreland)	41	Oh Pam (Garside/Gamson)	11

THE NEXT 25

76	THERE'S NOTHING ...	EMI LUTITE 7 C
77	K.I.S.S.I.N.G.	EMI LUTITE 7 C
78	FOREVER AND EVER ...	EMI LUTITE 7 C
79	EVERLASTING LOVE	EMI LUTITE 7 C
80	POP MUZIK	EMI LUTITE 7 C
81	TRASH CITY	EMI LUTITE 7 C
82	DON'T MEAN NOTHING	EMI LUTITE 7 C
83	DAVE	EMI LUTITE 7 C
84	SWEET OBSESSION	EMI LUTITE 7 C
85	ROMANTIC	EMI LUTITE 7 C
86	ACID OVER	EMI LUTITE 7 C
87	ANYTHING FOR YOU	EMI LUTITE 7 C
88	NO CONVERSATION	EMI LUTITE 7 C
89	I SURRENDER ...	EMI LUTITE 7 C
90	JUST GOT PAID	EMI LUTITE 7 C
91	MY LOVE	EMI LUTITE 7 C
92	THE FLAME	EMI LUTITE 7 C
93	LOOSEY'S RAP	EMI LUTITE 7 C
94	THE CREST	EMI LUTITE 7 C
95	KISS ME ...	EMI LUTITE 7 C
96	LIMBO	EMI LUTITE 7 C
97	PEOPLE HAVE ...	EMI LUTITE 7 C
98	HOLD ON TO LOVE	EMI LUTITE 7 C
99	GIRL YOU KNOW ...	EMI LUTITE 7 C
100	SYMPTOMS OF TRUE LOVE	EMI LUTITE 7 C

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

③ Indicates title available in sheet music

▲ Panel Sales increase over last week

▲ Panel Sales increase of 50% or more over last week

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

Top 75 chart entries to date (25 weeks) 332

Panel Sales over last week 3%

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38	WHAT YOU SEE IS ...	Reproduction RCA PB42075 (12 · PT42076) (BMG)
39	GIVE A LITTLE LOVE	Aswad (Ron Fair/Aswad) Copyright Control/Empire Music
40	IT MUST HAVE BEEN LOVE	Magnum (Albert Boekholt/Magnum) Tritec Songs
41	IN MY DREAMS	Will Downing (Will Downing/Brian Jackson) Copyright Control
42	THE BLOOD THAT MOVES THE BODY	a-ha (Alan Tarney) ATV Music
43	I'LL ALWAYS LOVE YOU	Taylor Dayne (Ric Wake) EMI Music
44	PERFECT	Fairground Attraction (Fairground Attraction/Moloney) MCA Music
45	HEAT IT UP	Wee Papa Girl Rappers/2 Men/A Drum Machine (Cox/Steele) Zomba
46	LUCRETIA MY REFLECTION	The Sisters Of Mercy (Eldrich/Larry Alexander) SBK Songs
47	ALL FIRED UP	Pat Benatar (Keith Forsey/Neil Geraldo) Chrysalis Music
48	I WANT YOUR LOVE	Transvision Vamp (Zeus B. Held) Copyright Control
49	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers (Frantz/Weymouth) EMI Music
50	ONE SLIP	Pink Floyd (Bob Ezrin/David Gilmour) Pink Floyd
51	LOVE WILL SAVE THE DAY	Whitney Houston (Jellybean) Warner Chappell Music
52	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)	Scruti Politti (Garside/Gamson) Chrysalis/Warner Chappell Music
53	BEST OF MY LOVE	Dee Lewis (Paul Staveley O'Duffy) SBK Songs
54	BLUE MONDAY 1988	New Order (New Order) Be Music/Warner Chappell Music
55	THIS IS LOVE	George Harrison (Jeff Lynne/George Harrison) SBK Songs/Oops
56	I KNOW YOU'RE OUT THERE SOMEWHERE	Moody Blues (Tony Visconti) Bright Music
57	PAINTED MOON	The Silencers (Dave Bascombe) BMG Music
58	HAPPY EVER AFTER	Julia Fordham (Bill Padley/Grant Mitchell/Fordham) Blue Mountain
59	GOOD LOVE	Mel's Morgan (Lesette Wilson/Mel's Morgan) EMI Music
60	THEME FROM S-EXPRESS	S-Express (Mark Moore/Pascal Gabriel) Copyright Control
61	LEADER OF THE PACK	Joan Collins Fan Club (Rupert Hine) EMI Music
62	SIMPLY IRRESISTIBLE	Robert Palmer (Robert Palmer) Heavy Nova
63	WE'VE GOT THE JUICE	Derek B (Derek Bolland) Copyright Control
64	CHECK THIS OUT	L.A. Mix (Les Adams) Welk Music Group
65	THE KING OF ROCK 'N' ROLL	Prefab Sprout (Thomas Dolby) Kitchen Music/SBK Songs
66	CUDDLY TOY	Roachford (Michael H. Brauer/A. Roachford/Fayney) PolyGram Music
67	ROLL WITH IT	Steve Winwood (Winwood/Lord Alge) Warner Chappell/Rondor Music
68	DROWNING IN THE SEA OF LOVE	The Adventures (Pete Smith) Chrysalis Music
69	NO CLAUSE 28	Boy George (Bobby Z./Healy) Virgin/Cop Con/Rondor/Mi-Jambe
70	THE DEAD HEART	Midnight Oil (Warne Livesey/Midnight Oil) Warner Chappell Music
71	PUSH THE BEAT	Mirage (Nigel Wright) Various
72	DREAMING	OMD (OMD) Rondor Music
73	DON'T GO	Hothouse Flowers (Clive Langer/Alan Winstanley) Warner Chappell
74	LOST IN YOU	Rod Stewart (Stewart Taylor/Edwards) Cardinal (Carlin)/SBK Songs
75	BIG BUBBLES, NO TROUBLES	Ellis, Beggs & Howard (Ralph P. Rupper/Luxi Lux) SBK Ragged

2 JULY 1988

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	2	TRACY CHAPMAN	CD	Elektra EKT 44
2	5	PUSH ★	CD	CBS 460629 1
3	NEW	IDOL SONGS: 11 OF THE BEST ●	CD	Chrysalis BILTVD 1
4	NEW	ROLL WITH IT ○	CD	Virgin V 2532
5	1	NITE FLITE ★	CD	CBS MOOD4
6	3	TANGO IN THE NIGHT ★★★★★	CD	Warner Brothers WX65
7	7	POPPED IN SOULED OUT ★★★	CD	Precious/Phonogram JWWWL 1
8	6	HEAVEN ON EARTH ★	CD	Virgin V 2496
9	8	DIRTY DANCING (OST) ★	CD	RCA BL 86408
10	9	STRONGER THAN PRIDE ●	CD	Epic 4604971
11	4	WHITNEY ★★★★★	CD	Arista 208 141
12	11	PEOPLE	CD	London LONLP 58
13	NEW	LET IT BEE	CD	London LONLP 57
14	12	THE HITS OF HOUSE ARE HERE	CD	K-Tel NE 1419
15	NEW	CONFESSIONS OF A POP GROUP ○	CD	Polydor TSCMC 5
16	15	MORE DIRTY DANCING (OST) ●	CD	RCA BL 86965
17	10	MOTOWN DANCE PARTY ●	CD	Motown ZL 72700
18	NEW	IRISH HEARTBREAT	CD	Mercury/Phonogram MERH 124
19	NEW	THE COLLECTION ○	CD	Mercury/Phonogram BWTV 1
20	23	FAITH ★★	CD	Epic 4600001

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59	40	TSOP THE SOUND OF PHILADELPHIA	CD	K-TEL NE1406
60	69	THE JOSHUA TREE ★★★★★	CD	Island U26
61	NEW	INSTINCT	CD	A&M AMA 5198
62	81	JULIA FORDHAM	CD	Circa/Virgin CIRCA 4
63	65	FACE VALUE ★★★	CD	Virgin V 2185
64	51	TIFFANY ●	CD	MCA MCF 3415
65	57	GIVE ME THE REASON ★★	CD	Epic 450134-1
66	50	OU812 ○	CD	Warner Brothers WX 177
67	48	FROM LANGLEY PARK TO MEMPHIS ●	CD	Kitchenware/CBS KWLP 9
68	49	NOW THAT'S WHAT I CALL QUITE GOOD! ●	CD	Go!Discs AGOLP 11
69	32	DOWN IN THE GROOVE	CD	CBS 460267-1
70	52	OUT OF THE BLUE ●	CD	Atlantic WX 139
71	84	DIESEL AND DUST	CD	CBS 460005 1
72	58	BULLET FROM A GUN	CD	Tuff Audio/Phonogram DRKLP 1
73	59	NOTHING LIKE THE SUN ★	CD	A&M AMA 6402
74	78	NO JACKET REQUIRED ★★★★★	CD	Virgin V 2345
75	RE	THE SEA OF LOVE	CD	Elektra EKT 45
76	56	PHANTOM OF THE OPERA ★★★	CD	Polydor PODV 9
77	63	THE BEST OF UB40 VOL 1 ★★	CD	Virgin UBTV 1
78	71	REGGAE HITS 4	CD	JetStar JELP 1004

Communards		London LON(X) 173 (F)	
22	10	WITH A LITTLE.../SHE'S LEAVING HOME Wet Wet Wet/Billy Bragg	Childline CHILD 1 (F)
23	NEW	DON'T BELIEVE THE HYPE Public Enemy	Def Jam/CBS 652833 7 (12 - 652833 6) (C)
24	14	SOMEWHERE IN MY HEART Aztec Camera	WEA YZ 181(T) (W)
25	16	DON'T CALL ME BABY Voice Of The Beehive	ffrr/London LON(X) 175 (F)
26	13	EVERYDAY IS LIKE SUNDAY Morrissey	His Master's Voice/EMI (12)POP 1619 (E)
27	40	NEVER TEAR US APART INXS	Mercury/Phonogram INXS 11(12) (F)
28	15	I SAW HIM STANDING THERE Tiffany	MCA TIFF(T) 3 (F)
29	39	EVERLASTING Natalie Cole	Manhattan/EMI (12)MT 46 (E)
30	35	I DON'T WANNA GO ON WITH YOU LIKE THAT Elton John	Rocket/Phonogram EJS 16(12) (F)
31	29	PARADISE (Remix) Sade	Epic SADE(T) 2 (C)
32	49	ROSES ARE RED Mac Band feat. The McCampbell Brothers	MCA MCA(T) 1264 (F)
33	19	MY ONE TEMPTATION Mica Paris	4th + B'Way/Island (12)BRW 85 (F)

THE DEAD END

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7", 12", CD

OIL 2/T2/CD OIL 2

Taken from the Album
Diesel and Dust

460005 1/4/2
Produced by Warne Livesey and Midnight Oil
CBS

34	NEW	FOLLOW THE LEADER Eric B. & Rakim	MCA MCA(T) 1256 (F)
35	34	ATMOSPHERE Joy Division	Factory FAC 2137 (12 - FAC 213) (P)
36	47	CROSS MY HEART Eighth Wonder	CBS 651552 7 (12 - 651552 6) (C)
37	23	CIRCLE IN THE SAND Belinda Carlisle	Virgin VS(T) 1074 (E)
38	33	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith	Reproduction/RCA PB 42075 (12 - PT 42076) (BMG)
39	28	GIVE A LITTLE LOVE Aswad	Mango/Island (12)IS 358 (F)
40	NEW	IT MUST HAVE BEEN LOVE Magnum	Polydor POSP(X) 930 (F)
41	52	IN MY DREAMS Will Downing	4th + B'way/Island (12)BRW 104 (F)
42	25	THE BLOOD THAT MOVES THE BODY a-ha	Warner Brothers W 7840(T) (W)
43	43	I'LL ALWAYS LOVE YOU Taylor Dayne	Arista 111536 (12 - 611536) (BMG)
44	30	PERFECT Fairground Attraction	RCA PB 41845 (12 - PT 41846) (BMG)
45	55	HEAT IT UP Wee Papa Girl Rappers/2 Men & A Drum Machine	Jive JIVE(T) 174 (BMG)
46	22	LUCRETIA MY REFLECTION The Sisters Of Mercy	Merciful Release/WEA MR 45(T) (W)
47	NEW	ALL FIRED UP Pat Benatar	Chrysalis PAT(X) 5 (C)
48	62	I WANT YOUR LOVE Transvision Vamp	MCA TVV(T) 3 (F)
49	53	TOMORROW PEOPLE Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
50	59	ONE SLIP Pink Floyd	EMI (12)EM 52 (E)
51	42	LOVE WILL SAVE THE DAY Whitney Houston	Arista 111516 (12 - 611516) (BMG)
52	37	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) Scritti Politti	Virgin VS(T) 1006 (E)

74	50	LOST IN YOU Rod Stewart	Warner Brothers W 7927(T) (W)
75	NEW	BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard	RCA PB 42089 (12 - PT 42090) (BMG)

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T W E L V E • I N C H					
1	4	TRIBUTE (RIGHT ON) The Pasadenas	21	20	I WILL BE WITH YOU T'pau
2	7	PUSH IT/TRAMP Sali 'N Papa	22	12	YOU HAVE PLACED A CHILL IN MY HEART Eurythmics
3	1	I OWE YOU NOTHING Bros	23	9	EVERYDAY IS LIKE SUNDAY Morrissey
4	5	IN THE AIR TONIGHT 88 Phil Collins	24	NEW	NOTHING'S GONNA CHANGE MY LOVE ...
5	6	THE TWIST (YO, TWIST) The Fat Boys/Chubby Checker			Glenn Medeiros
6	2	BOYS (SUMMERTIME LOVE) Sabrina	25	24	MAYBE (WE SHOULD CALL IT A DAY) Hazel Dean
7	10	BREAKFAST IN BED UB40 (with Chissie Hyndel)	26	25	PARADISE (Remix) Sade
8	NEW	DON'T BELIEVE THE HYPE Public Enemy	27	33	EVERLASTING Natalie Cole
9	8	WILD WORLD Maxi Priest	28	22	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith
10	3	DOCTORIN' THE TARDIS The Time Lords	29	18	MY ONE TEMPTATION Mica Paris
11	13	CHAINS OF LOVE Remix Erosure	30	38	HEAT IT UP Wee Papa Girl Rappers
12	21	ROSES ARE RED Mac Band feat. The McCampbell Brothers	31	33	IN MY DREAMS Will Downing
13	NEW	FOLLOW THE LEADER Eric B. & Rakim	32	11	LUCRETIA MY REFLECTION The Sisters Of Mercy
14	19	WAP-BAM-BOOGIE/DON'T BLAME IT ... Matt Bianco	33	40	THERE'S MORE TO LOVE The Communards
15	15	TOUGHER THAN THE REST Bruce Springsteen	34	NEW	IT MUST HAVE BEEN LOVE Magnum
16	12	VOYAGE VOYAGE (Britmix) Desireless	35	NEW	CROSS MY HEART Eighth Wonder
17	27	FAST CAR Tracy Chapman	36	NEW	ONE SLIP Pink Floyd
18	14	CAR WASH/IS IT LOVE ... Rose Royce	37	39	GOOD LOVE Meli'sa Morgan
19	16	ATMOSPHERE Joy Division	38	32	BLUE MONDAY 1988 New Order
20	31	NEVER TEAR US APART INXS	39	NEW	WE'VE GOT THE JUICE Derek B
			40	36	LOVE WILL SAVE THE DAY Whitney Houston

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WONDER STUFF: 'We do what we bloody well like'

Wonders will never cease

by Selina Webb

THE WONDER STUFF have hit their stride and aren't about to be sidetracked by bad press, a Chart Show boycott or frequent, if deserved, comparisons with Pop Will Eat Itself.

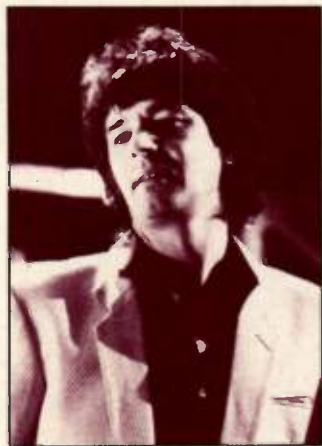
"We've probably got the same spirit as Pop Will Eat Itself, we do what we bloody well like. Like them, we're a spunky, punky band who push it across hard, we're not much of a compromise," says the Birmingham quartet's vocalist Miles Hunt. On stage, he's a dynamic and striking frontman whose features have a fascinating tendency to flash from vicious snarl to coy cheekiness. Off it, he sprawls morosely on his seat, joining guitarist Malcolm Treece, drummer Martin Gilks and Rob Jones (aka The Boss Thing) in a good whinge about traffic jams and music journalists.

So far, critics have come up with such diverse descriptions as "better than the Beatles" and "football chanting greboes with ratty little faces". Hunt is most irritated when reviewers slam the band's poppy yet aggressive music for its transience. "We're just having fun doing what feels right. Our music will last as long as we're happy doing it. Who said that a band should last? Who needs another Status Quo? It's embarrassing," he rants.

When it comes to recording, The Wonder Stuff give the impression that time spent in a studio — ANY time spent in a studio — is nothing but a necessary bore "so that our fans can buy our records". After two years together and two indie releases on their own Far Out Recording Company, they signed to Polydor in December because, they say, they had exhausted their funds and wanted to release another record. Their first major release, Give Give Give Me More More More, reached 72 in the charts: a "phenomenal" and "out-rageous" position for a Wonder Stuff record, according to Gilks. The Chart Show refused to show the video, but the band aren't bothered. "We didn't think the video was a particularly interesting thing to get out of bed for. We don't like videos," states Hunt.

The Wonder Stuff are currently recording their debut album a few tracks at a time, with release scheduled for the autumn. Ex-Vibrator Pat Collier is the producer, chosen

"Because he's cheap and we used to like The Vibrators". The new single, A Wish Away, is released on July 4.



"WHEN YOU get into a quiet period, you learn to diversify", says Colin Blunstone, who has recently released his first solo single — Cry An Ocean on IRS — in five years. The time between, however, has been a busy if unspectacular one for the former Zombies lead vocalist. There was a series of guest vocals on Alan Parsons Project albums, two unsuccessful band projects, Camino and Keats (which released an album on EMI), and jingles.

Blunstone's pure, wispy vocals have enhanced ads for Quick Brew Tea, British Telecom and the Midlands Gas Board. Now, says Blunstone "It's great to have a record out". The single is co-written with Nick Magnus, who has also been working with Steve Hackett. The 12-inch version includes a re-release of the Blunstone-Dave Stewart 1981 hit What Becomes Of The Brokenhearted?, to which the artists smartly retained the rights.

DL

Wood works

TONIGHT (June 28) at the Hammersmith Odeon, Rolling Stone Ronnie Wood appears with R&B legend Bo Diddley. The London gig follows a New York concert with Diddley last year which was recorded, and has been released (so far only in Japan) by JVC/Victor with a sleeve drawing by Wood. The Stone has also written an autobiography, Ron Wood by Ron Wood: The Works. It contains his paintings and drawings and is published in the US by Harper & Row, with UK publication promised later this year. The album, Live At The Ritz, includes several Diddley classics, a very loose Honky Tonk Women and a nice version of Wood's Faces showcase, Plynth.

JT

Born Sandie devotional

by Nick Robinson

TWENTY YEARS after her last album, Sandie Shaw is back in the studio recording a new set of songs. Her previous return, in 1984 with the singles Hand In Glove and Are You Ready To Be Heartbroken?, was relatively short-lived and Sandie herself had no plans to settle back into the music scene. "Basically, I wasn't ready. I knew that if I was going to do an album it would have to be something with some depth. Also, at that time I was having a baby," she says.

Then suddenly this year the whole project came together: "Everybody kept nagging me to do an album and eventually I got fed up with it and I started writing."

Shaw then made tentative steps towards a deal with Rough Trade. Her association with Morrissey at the time of Hand In Glove helped her recruit the right musicians and producers for her album. Neil Conti, Andrew Paresi, Richard Coles and Dion Estus provide the backing while Stephen Street twiddles the knobs. But getting them all together at the same time was a different matter.

"They are all busy people so it was quite a struggle but then we suddenly found there was two weeks when everyone was available. I didn't even have a proper agreement with Rough Trade and we had planned to record a month later but it was all suddenly brought forward and done very quickly which, strangely, is how I always used to record," says Shaw.

She is extremely happy and confident about the way the sessions have progressed. The majority of the tracks are classic pop songs specially written for Shaw by her long-standing songwriting partner Chris Andrews as well as contributions from Morrissey and The Jesus And Mary Chain.

Sandie plans to tour with album, which is due for release later this summer, and she is confident of reaching new audiences — away from the current sixties revival scene. "I am only interested in now. I want as wide an audience as possible — I'm not prudish in that way. Besides, I feel fairly secure in my cult status," she says laughing. "I know I'm trendy but I don't care!"



SANDIE SHAW: back in earnest

T R A C K I N G

by Dave Henderson

THERE'S SOMETHING shaking in Sheffield — and it's not that huge block of flats that looks like a concrete mountain. No... ex-Hula drummer, the simply named **Nort**, has a solo album and 12-inch single released on Ediesta through Red Rhino and both sound pretty remarkable. The scam features a strange eclectic style of sound juxtaposition (which basically means that there isn't an easy tag to hang this one on). A mix of jazz styles, dancefloor beats, ethnic and soul intrusions and what have you makes the album, Games Of Dance And Muscledblood, into a rather endearing and quite exotic listen. Furthermore, the lifted single, Cool On The Loop suggests that scat singing and mondo weirdo song constructions can shake hands with a dancebeat. Both are through Red Rhino and the Cartel and smell like the start of something fresh.

THE NIGHTSHIFT label, through Fast Forward and the Cartel, branches out yet again with an album and 12-inch single from **Richard Strange**. Yes, the man who's done merely a million things in the realms of music and performance returns with a cast of thousands — including **Cure/Human League** producer **Dave Allen** plus members of **Bowie's** band, **The Style Council**, **This Mortal Coil**, **King Crimson** and **The London Symphony Orchestra**. Chances are they won't be playing the Rock Garden. The album is titled Going Gone and the 12-inch is Damascus — which is tipped to be a summer dancefloor hit. Also available through Fast Forward is a mini album from **Lxxx** titled Loose On You (the group are described as the "finest exponents of glam/bonk rock") on Blast Furnace and The Restless EP from **The Steel Chain** on Nightshift.

ANOTHER PERSON back from the nether regions of beyond (well in vinyl form anyhow) is **Richard Hell**. His Destiny Street LP is re-issued on ID through Revolver and the Cartel. Revolver has the usual wide selection of material this week, including loud noise and stuff from **Carcass** on their Reek Of Putrefaction album on Earache and **Adversity's** Lost In All album on Manic Ears. On what we might call a gentler front, the warmly appreciated (in my house anyway) Sarah Label (again through Revolver) has four new releases ready to run rampantly around your ears. From Barrington, Illinois, **The Springfielders** release Sunflower, from Glasgow, **Golden Dawn** release My Secret World, Birmingham's **Sea Urchins** follow up their excellent Pristine Christine with Solace and, from Penzance, **Another Sunny Day** release I'm In Love With A Girl Who Doesn't Know I Exist. All singles are seven-inches that'll be packed with the usual tender, loving care. Also on seven-inch through Revolver is **Paranoid Visions'** Autonomy on FORD, while on seven and 12, **Spider** do Guilty On Dove and **Galliano** launches the new Acid Jazz label with Frederic Lies Still. Finally, Revolver will be handling **Long Tall Shorty's** live LP Rockin' At The Savoy on LTS.

RED RHINO has a tremendous wedge of material set to flood the streets, with all styles and special interests covered. The Glass label releases an album and CD from **The Jacobites** titled Fortune Of Fame, while the Fundamental label breaks into a flurry with **Skinner Box's** self-titled LP, **Roger Miller's** The Big Industry LP and a new LP from Sixties-style garage outfit **The Lyres** titled A Promise Is A Promise. Another American label, Note Starkman, debuts in this country with a self-titled album from **Shiva Burlesque**. English anarcho outpost Peaceville has an LP from **Toranga** called Bastard Balads, which features their own brand of mega punk-metal. Australian electronic whizz-kids, **Severed Heads**



WEBB WILDER And The Beatnecks

have a mini-album titled Dead Eyes Opened released on the Canadian Nettwerk label and **Chumbawamba** warm up the world for the upcoming 100 track double with a seven-inch on Agit Prop which doubles up Fight The Altman Bill and Smash Clause 28. Red Rhino has also picked up the option to distribute the excellent Fish-disc label and its first two seven-inches, How I Itch To Stitch My Pitch by **The Fish Hildas** and Safe In The Mind by **Charity Case** are the first two seven-inches that are available.

THE SPECIAL Delivery label has a couple of newies that follow hot on the heels of **June Tabor's** new LP. They are **Webb Wilder And The Beatnecks** album It Came From Nashville and **The Balham Alligator's** 12-incher Life In The Bus Lane. Both are through the Cartel. **FOC** release a new EP titled Exiles which features four songs written by the "James Joyce of rock, Steve Diggle". The group are currently completing their second LP for the MCM and also plan a video album and a short mini-tour. The Touch label (through Rough Trade and the Cartel) has a seven-inch release, Touch Ritual/Departing Platform 5 which features various radio edits including material from **Gilbert And George**, **Last Few Days** and **Strafe Fur Rebellion**. The label also re-releases its acclaimed Magnetic North cassette-only package with material from **The Residents**, **Cabaret Voltaire**, **Kill Ugly Pop**, **Einsturzende Neubauten** and much, much more. The Ediesta label (through Red Rhino and the Cartel) releases the debut album from **Bargepole** which is minimally titled Sodbuster.

SLABI CONTINUE to impress with a new 12-inch single on Ink (through the Cartel) titled People Pie — having now reduced in number to a mere three members — and **Attacco Decente** return to the furor with a new single The Will Of One (through Red Rhino and the Cartel) on the All Or Nothing label. The group will be playing several dates in support. Also through Red Rhino and the Cartel. In Tape has a couple of newies, **Stitched-Back Foot Airman's** Costa De Sol 12-inch EP and **Rote Kapelle's** San Francisco Again Four-track 12-inch EP, **Salvation** have inked a deal with Karbon Records (through Pinnacle) and they have a brand new 12-incher released this week, featuring a cover version of that old **Donovan** chestnut Sunshine Superman.

NOISE RECORDS has set up a new dance-orientated label (through Revolver and the Cartel). Called Madcat, it's designed to develop its own identity in that field as quickly as possible and it kicks off with several, quite varied releases. The first vinyl includes So Real by **Bruzzz** (electro dance and heavy guitars produced by ex-DAF member **Gabi Delgado**), Freak by **FX** (which was written and produced by Gabi), plus two 12-inches and an album from Brooklyn's heaviest new generation hip-hop outfit **Hostyle**. The 12's are Too Good To Talk and Rob You and the album is called Partners In Crime

Everyone Who's Anyone Will Be There! Will You?

PANELS:

SUNDAY JULY 17

1:00pm

DJ Trials (North & South Ballroom)

2:00pm

Chain Retailers & New Music (Astor)
Geoff Mayfield (Retail Editor, Billboard) (Moderator)
Rick Dobbs (RCA Records)
Jim Cawley (Arista Records)
Jim Caparo (Epic Records)
Stan Gorman (Tower Records)
Phyllis Purpuro (Record World)
Howard Gabriel (Combat/Important/Relativity Records)
Larry Gaines (Musicland)
Australia Market Survey: What's Hot Down Under (Duffy/Columbia)
David Novik (VP West Coast A&R CBS Records) (Moderator)

4:30pm

Independent Labels: Meeting the Major Challenge (North Ballroom)

Fred Pharo (President, Select Records) (Moderator)
Ron Albert (Vision Records)
Cathy Jacobson (4th & Broadway Records)
George Hottel (CRD)
Brian Turner (Priority Records)
Pat Monaco (Landmark)
Clay Pasternak (Action Music)
Art Kass (Sutra Records)
International/Headbanging: Today's Explosion (South Ballroom)
Andy Somers (Vice-President, FBI) (Moderator)
Johnny Zazula (Megaforce Records/Crazed Management)
Tom Zuzani (Geffen Records)
Michael Schnapp (SPV/Steamhammer Records)
Chris Williamson (Rock Hotel Records)
Dana Darin (Circus Magazine)
Steve "Doc" Wachol (Sabotage)
World Music: Dancing to Different Drummers (Astor)
Vera Brandes (Label Director, Intuition Records) (Moderator)

Jerry Rappaport (Mango Records)
Jumbo Van Renen (Virgin Earth Works)
Martin Meppel (Manager)
Gary Himmelfarb (Rai Records)
Kip Hershman (American Clave)
Rika Muterell (Som da Genre)
Soundtrack Deal: A Mock Negotiation (Majestic)
Don Friedman Esq. (Grubman, Indursky & Schindler)
Bob Flax (Grubman, Indursky & Schindler)
Ronnie Dashev (Cooper, Epstein & Hurwitz)
Elliot Lurie (20th Century Fox)
Don Hoffman (RCA Records)

6:30pm

Scandinavia Market Survey (Duffy/Columbia)

Jonas Systrom (MNW Records) (Moderator)
Peter Yngren (Musik Records)
Jesper Bay (Glenlyd Grammofon)
Stefan Lagerstrom (Sonet Music)
Lars-Ake Hort (Amalthea Grammofon)
Per Kivman (Wire Records)
Ulrich Hillebrand (Radium)
Pool Directors Conclave (Kern/Sullivan)
Dave Costanza (Atlantic Records) (Moderator)
Mario Rios (Polygram Records) (Leader)

7:00pm

Songwriters (North Ballroom)

Bobby Weinstein (Asst. VP Writer-Publishers Relations, NY BMI) (Moderator)

8:00pm

Tell Tchikovsky the News: Rock in the Soviet Bloc (South Ballroom)

Rick Dutka (Vice-President, Island Records) (Moderator)
Boris Grebenshikov (Artist)
Artur Trosky

9:00pm

The Rap Summit II (Astor)

Tom Silverman (Chairman, Tommy Boy Music) (Moderator)
Luther Campbell (Luke Skywalker Records)

10:00pm

College Radio (Majestic)

Andy Dunkley (Senior Editor, Rockpool) (Moderator)
Dave Gottlieb (KJIC Radio)
Brian Long (SST Records)
Josh Rosenthal (WCDB Radio)
Brian Stubbs (KJHK Radio)

Li O'Hara (WZBC Radio)

Mark Cohen (Elektra Records)

Todd Bissell (Virgin Records)

Steve Balcom (WXYZ Radio)

DOR Conclave (Duffy/Columbia)

Stacy Banet (Natl. Club Promotions, IRS Records) (Leader)

MONDAY, JULY 18

10:30am

Keynote Address (North & South Ballroom)

Paul McGuinness (Principle Management)

1:30pm

Rock Indies (North Ballroom)

Bill Hein (CEO, Enigma Records) (Moderator)

Barry Tenenbaum (Dutch East India)

Garry Strauss (Alternative Tentacles)

Derek Birkett (One Little Indian)

John Hudson (Linn Records)

Cousinship (South Ballroom)

Howard Bloom (President, The Howard Bloom Organization) (Moderator)

Luther Campbell (Luke Skywalker Records)

Dave Marsh (Rock n' Roll Confidential)

Pat Fagin (Free Congress Foundation)

Leanne Katz (National Coalition Against Censorship)

Supp. Porteous (The Freedom Writer)

John Scagliotti (WBAL Radio)

Video Overview (Astor Ballroom)

Michael Reiser (Dr. Business Affairs, Rowe International) (Moderator)

Jeannie Matayus (BMG/RCA Records)

Steve Schnur (Elektra Records)

Celia Hirschman (Vis-A-Bility)

Tina Surmetoglu (Sound & Vision)

Mark Levinson Esq. (Epstein & Levy)

Tim Devine (Capitol Records)

Euro Crossover: Internationalization Of Music (Schubert)

Michael Wynen (Polydor - France) (Moderator)

Emanuel DeBertell (Editions Virgin)

Jacques Sangan (Polygram - France)

Publishers: Can't Live With 'Em, Can't Live Without 'Em (Majestic)

Peter Thall Esq. (Levine, Thall & Plotkin) (Moderator)

Dave Renzer (Zomba Enterprises) (Moderator)

Jill Berliner (Mitchell Silverberg & Knapp)

Susan Dodes (Warner/Chappell Music)

Alan Fried (BMI Music)

Linda Komorosky (Fitzgerald Hartley)

Andrew Goldsmum (Composer & Lyricist)

Dance & Street Music Conclave (Duffy/Columbia)

Rodd Houston (Asst. to Chairman, Tommy Boy Music) (Leader)

3:30pm

Rock: A Continuing Dilemma (North Ballroom)

Reebee Garofalo (Moderator)

Nona Hendryx (Artist)

Nelson George (Journalist)

Fred Rothwell (NAAACP)

Tanya Blackwood (RIAA)

\$1,000,000 Worth of Mistakes (South Ballroom)

Tom Silverman (Chairman, Tommy Boy Music) (Moderator)

Marv Schlacter (Prelude/Mic Mac)

Ed Kaufman (West End/Vinglman)

Sylvia Robinson (Sugar Hill/Bon-Am)

Publishing: Back Door To A Record Deal (Astor)

Jerry Love (Creative Director, Famous Music Corp) (Moderator)

Deirdre O'Hara (SBK Music Publishing)

Holly Green (Jobette Music Publishing)

Andy Darrow (MCA Records)

Michael Caplan (Epic Records)

Kate Hyman (Chrysalis Records)

Steve Allen (Buddy Allen Management)

Chuck Rue (EMIScreen Gems)

New Tech in the Marketplace (Schubert)

Stan Cornyn (President, Warner New Media) (Moderator)

Hi-NRG Conclave (Majestic)

Casey Jones (Dance Music Report) (Leader)

G.A.S. Market Survey: Making A Mark On Music (Duffy/Columbia)

Peter Koppke (Atlantic Records) (Moderator)

Peter Matthis (SPV-Schallplatten)

Kurt Thelen (Rough Trade-Germany)

Burkhardt Seiler (Zensor Musik Produktion)

Wolfgang Brueer (Intercord Record Service)

Luther Meierstegen (EMI/Electrola)

Wolfgang Johannsen (Deutsche Grammophon G&P/dor)

Suckewick Sabotika (Music Consulting Team)

Regional Music Association Meeting (Kern/Sullivan)

5:30pm

Publicity (North Ballroom)

Raleigh Pinsky (President, The Raleigh Group Ltd) (Moderator)

Gary Baker (IRS Records)

Tracy Hill (Rhino Records)

Frank Radice (CNN)

Rick Orienza (Enigma Records)

Tracy Jordan (Arista Records)

Rick Storky (Entertainment Tonight)

Stuart Cohn (MTV)

Mark Pucc (Mark Pucc Associates)

Alternative Commercial Radio: Transcending The Rating Game (South Ballroom)

Dawn Hood (Alternative Radio Editor, The Hard Report) (Moderator)

Denis McNamara (WDRE Radio)

Bruce McDonald (WFNX Radio)

Mike Marrone (WHTG Radio)

John Sigler (BMG/RCA Records)

Steve Tipp (Warner Brothers Records)

Richard Sands (KITS Radio)

Jim Keller (KET Radio)

Judson (WOXY Radio)

Merchandising: It's What's Up Front That Counts (Astor)

Dan Beck (VP Product Development, Epic Records) (Moderator)

International Beat (Schubert)

Cory Robbins (President, Profile Records) (Moderator)

Edie O'Laughlin (Next Plateau)

Curtis Urbina (SOS Emergency Records)

Chris Frantz (Music Of Life)

Steve Walsh (DJ/Souset)

Brian Carter (BCM)

Pete Tong (London Records)

Hardcore Speedcore Conclave (Majestic)

Chris Williamson (Rock Hotel) (Leader)

Japan Market Survey (Duffy/Columbia)

Jack Matsumura (Manager, CBS Sony Group) (Moderator)

Ichiro Asazuma (Fuji Pacific Music)

Tom Sasa (Pony Canyon)

Kazu Utsunomiya (Virgin Ten)

Eldhiro Naitoh (Amuse America)

Video Conclave (closed) (Kern/Sullivan)

Shelley Howard (Video Dancestand) (Co-Leader)

Doug Carrone (MCA Records) (Co-Leader) of

7:30pm

24 Hours For Life Open Meeting (Astor)

TUESDAY JULY 19

11:00am

Talent & Booking (North Ballroom)

Rob Light (Agent, CAA) (Moderator)

John Scher (Monarch Entertainment)

UK Record Companies: Grass Roots to Mass Appeal (South Ballroom)

Richard Ogden (Moderator)

Peter Walsley (Rough Trade Records)

Martin Heath (Rhythm King)

DJs vs. Management: New Music Format? (South Ballroom)

Iris Dillon (Natl. Alternative Promotion Dr. Virgin Records) (Moderator)

Phil Dickerson (The Smart Place)

Bruce Godwin (Club Numbers Record Rack)

Pop, Classical, Jazz & World: The New Modern Music? (Schubert)

Bob Hurwitz (VP & GM, Nonesuch Records) (Moderator)

Andy Summers (Artist)

Verna Gills (Soundscapes)

Specialty Retail (Majestic)

Steve Knutson (Natl. Sales & Marketing Dir., Tommy Boy Music) (Moderator)

Mark Miller (Twin Cities/Northern Lights)

Steve Manney (SPV Records)

Gary Sperrazza (Apollo Records)

Julie Panabasso (Warner Brothers Records)

Bob Say (Moby Disc)

Video Tech (Duffy/Columbia)

Jeff Rowe (VMI) (Moderator)

1:00pm

Video Directors & Producers (North Ballroom)

Ed Stenberg (President, Rockamerica) (Moderator)

Debbie Samuelson (Columbia Records)

Lynn Healy (Vivid Productions)

Tony Vanden End (Director)

Michael Hamlyn (Midnight Films)

Sex & Rock (South Ballroom)

Tony Wilson (Factory Records) (Moderator)

Michael Rosenblatt (Geffen Records)

Karen Finley (Artist)

John Sex (Art) International)

Anita Sarko (DJ International)

Michael Cullen (Artist)

Jose Chinga (Artist)

3:00pm

Record Deal: Mock Negotiation (Astor)

Jeff Cooper Esq. (Cooper, Epstein & Hurewitz) (Moderator)

Lee Phillips Esq. (Mannat, Phelps et al.)

Michael Salim Esq. (Burger & Stengut)

Michael J. Pollack (Arista Records)

Norman Scollman Esq.

Marketing Metal: The Battle Plan (Schubert)

Walter O'Brien (President, Concrete Mgmt) (Moderator)

Brian Slagel (Metal Blade Records)

Ida Langsam (Public 1 Publicity)

John Dittmar (FBI)

Howard Gabriel (Important/Relativity/Combat)

Soul Music, Souled Out? (Majestic)

International Talent & Booking (Duffy/Columbia)

Wayne Forte (ITG) (Moderator)

3:00pm

A&R: Attitude & Resistance (North Ballroom)

Danny Heaps (Nick Wechsler & Assoc.) (Moderator)

Karin Berg (Warner Brothers Records)

Nigel Granger (Ensign Records)

Chris Parry (Falcon Records)

Larry Tassler (Vendetta Records)

Tony Berg (Producer)

Music Journalism (South Ballroom)

Ira Robbins (Freelance Music Journalist) (Moderator)

Don McLeese (Chicago Sun Times)

Bill Flanagan (Musician)

Gina Arnold (Freelance Music Journalist)

Ian Grima (Smash Hits)

Danny Schechter (20/20)

Steve Perry (Buzz)

Crossover Radio: Allies Across The Airwaves (Astor)

Michael Ellis (Asst. Dir. of Charts, Billboard) (Moderator)

Joel Salkowitz (Hot 103 Radio)

Steve Hegwood (WLUM Radio)

Bill Tanner (Power 96 Radio)

Jeff Wyatt (Power 106/KPWR Radio)

Sampling, Litigation & Settlements (Schubert)

Jeff Morgenstern (Warner/Chappell Music)

Stan Socher (Entertainment Law & Finance)

3:00pm

Making A Video For Under \$15,000: Originators Not Imitators (Majestic)

Le Silver (Producer, Front Row Films) (Moderator)

Cindy Keeler (The Film Syndicate/C-Films)

Fab Five Freddy (Director)

Gary Pin (Profile Records)

Kurt Korman (Envision)

Bart Devaney (Enigma Records)

Jeff Kendall (MTV—120 Minutes)

Andrea Ambados (Island Telepictures)

Canada Market Survey: Living In The Shadow (Duffy/Columbia)

Dave Farrell (Publisher, The Record) (Moderator)

Deane Cameron (Capitol Records)

Dominique Zarka (Electric Distribution)

Ivar Hamilton (CFNY Radio—Mam)

Ed Gilmer Esq.

5:00pm

Producers (North Ballroom)

Steve Rabinovitch (A&M Records) (Moderator)

Hal Wilner

Angela Winbush

Dave Stewart

Teddy Riley

Vic Malle

Record Deal: A Follow Up (Astor)

Jeff Tate Esq. (Moderator)

Coat Manti (Artist)

Howard Siegel Esq. (Pryor, Cashman, Sherman & Flynn)

Don Wilcox (CBS Records)

Susan Henderson (MCA Music)

Robert Allen

Indie Talent & Booking (Schubert)

Frank Riley (President, Venture Booking) (Moderator)

Scott Hurwitz (IMP 9-30 Club)

Scott Gristman (AIM)

Steve Martin (MBA)

Karen Glabier (A&M Records)

2 JULY 1988

TOP 75 SINGLES

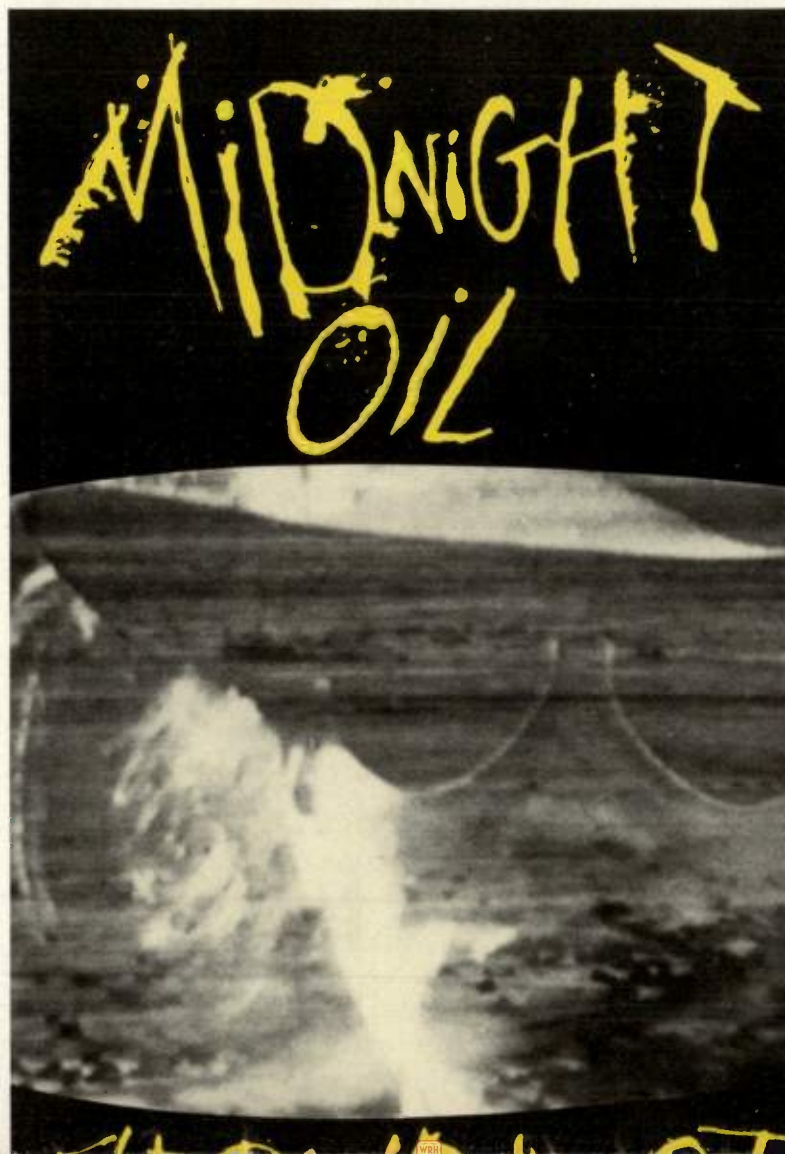


Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

No1	1	I OWE YOU NOTHING Bros		CBS ATOM(T) 4 (C)
2	4	THE TWIST (YO, TWIST) Fat Boys/Chubby Checker		Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
3	3	BOYS (SUMMERTIME LOVE) Sabrina		Ibiza/London IBIZ(X) 1 (F)
4	8	IN THE AIR TONIGHT (88 Remix) Phil Collins		Virgin VS(T) 102 (E)
5	6	TRIBUTE (Right On) The Pasadenas		CBS PASA(T) 1 (C)
6	9	BREAKFAST IN BED UB40 (with Chrissie Hynde)		DEP International/Virgin DEP 29(12) (E)
7	24	PUSH IT/TRAMP Salt 'n Pepa		Champion CHAMP (12) 51: Hrr/London FFR(X) 2 (BMG/F)
8	2	DOCTORIN' THE TARDIS The Timelords		KLF Communications KLF 003(T) (I/RT)
9	5	WILD WORLD Maxi Priest		10/Virgin TEN(X) 221 (E)
10	26	FAST CAR Tracy Chapman		Elektra EKR 73(T) (W)
11	36	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros		London LON(X) 184 (F)
12	7	VOYAGE VOYAGE (Remix) Desireless		CBS DESI(T) 2 (C)
13	11	CHAINS OF LOVE Remix Erasure		Mute (12) MUTE 83 (I/RT/SP)
14	17	WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL Matt Bianco		WEA YZ 188(T) (W)
15	21	TOUGHER THAN THE REST Bruce Springsteen		CBS BRUCE(T) 3 (C)
16	18	YOU HAVE PLACED A CHILL IN MY HEART Eurythmics		RCA DA(T) 16 (BMG)
17	31	I WILL BE WITH YOU T'pau		Siren/Virgin SRN(T) 87 (E)
18	32	MAYBE (We Should Call It A Day) Hazell Dean		EMI (12) EM 62 (E)
19	12	GOT TO BE CERTAIN Kylie Minogue		PWL PWL(T) 12 (P)
20	20	CAR WASH/IS IT LOVE YOU'RE AFTER Rose Royce		MCA MCA(T) 1253 (F)
THERE'S MORE TO LOVE				

MUSIC WEEK

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Records to be featured on this week's Top of the Pops

53	57	BEST OF MY LOVE Dee Lewis		Spitfire/Mercury/Phonogram DEE 3(12) (F)
54	46	BLUE MONDAY 1988 New Order		Factory FAC 737 (12 - FAC 73R) (P)
55	58	THIS IS LOVE George Harrison		Dark Horse/WEA W 7913(T) (W)
56	70	I KNOW YOU'RE OUT THERE SOMEWHERE Moody Blues		Polydor POSP(X) 921 (F)
57	67	PAINTED MOON The Silencers		RCA HUSH(T) 1 (BMG)
58	NEW	HAPPY EVER AFTER Julia Fordham		Circa/Virgin YR(T) 15 (E)
59	72	GOOD LOVE Meli'sa Morgan		Capitol (12) CL 483 (E)
60	45	THEME FROM S-EXPRESS S-Express		Rhythm King/Mute LEFT 21(T) (I/RT)
61	60	LEADER OF THE PACK Joan Collins Fan Club		10/Virgin TEN(X) 227 (E)
62	44	SIMPLY IRRESISTIBLE Robert Palmer		EMI (12) EM 61 (E)
63	NEW	WE'VE GOT THE JUICE Derek B		Tuff Audio/Phonogram DRKB 2(12) (F)
64	38	CHECK THIS OUT L. A. Mix		Breakout/A&M USA(T) 629 (F)
65	41	THE KING OF ROCK 'N' ROLL Prefab Sprout		Kitchenware/CBS SK(X) 37 (C)
66	69	CUDDLY TOY Roachford		CBS ROA(T) 2 (C)
67	61	ROLL WITH IT Steve Winwood		Virgin VS(T) 1085 (E)
68	NEW	DROWNING IN THE SEA OF LOVE The Adventures		Elektra EKR 76(T) (W)
69	64	NO CLAUSE 28 Boy George		Virgin BOY 106(12) (E)
70	NEW	THE DEAD HEART Midnight Oil		Sprint/CBS OIL(T) 2 (C)
71	NEW	PUSH THE BEAT Mirage		Debut/Passion DEBT(X) 3050 (A)
72	RE	DREAMING OMD		Virgin VS 987(12) (E)
73	51	DON'T GO Hothouse Flowers		Hrr/London LON(X) 174 (F)

- | | | | |
|-----------|------------|---|-------------------------------|
| 21 | 14 | PROVISION ● CD
Scritti Politti | Virgin V 2515 |
| 22 | 28 | JACK MIX IN FULL EFFECT CD
Mirage | Stylus SMR 856 |
| 23 | 20 | THE INNOCENTS ● CD
Erasure | Mute STUMM 55 |
| 24 | 18 | LOVE ● CD
Aztec Camera | Warner Brothers WX 128 |
| 25 | 13 | BROTHERS IN ARMS ★★★★★★★★★★ CD
Dire Straits | Vertigo/Phonogram VERH 25 |
| 26 | 17 | EVERYTHING ● CD
Climie Fisher | EMI EMC 3538 |
| 27 | NEW | OUTRIDER CD
Jimmy Page | Geffen WX 155 |
| 28 | 33 | SAVAGE ★ CD
The Eurythmics | RCA PL 71555 |
| 29 | 21 | SUR LA MER CD
The Moody Blues | Polydor POLH 43 |
| 30 | 24 | HEART ● CD
Heart | Capitol EJ2403721 |
| 31 | 25 | THE CHRISTIANS ★★ CD
The Christians | Island ILPS 9876 |
| 32 | 39 | BRIDGE OF SPIES ★★★ CD
T'Pau | Siren/Virgin SRNLP 8 |
| 33 | 26 | THE FIRST OF A MILLION KISSES ● CD
Fairground Attraction | RCA PL 71696 |
| 34 | 29 | BACK ON THE ROAD CD
Various | Stylus SMR 854 |
| 35 | 61 | TUNNEL OF LOVE ★ CD
Bruce Springsteen | CBS 460270-1 |
| 36 | 31 | HEARSAY ★ CD
Alexander O'Neal | Tabu 450936-1 |
| 37 | 37 | PET SHOP BOYS, ACTUALLY ★★★ CD
Pet Shop Boys | Parlophone PCSD 104 |
| 38 | 19 | SIXTIES MIX 2 ● CD
Various | Stylus SMR 855 |
| 39 | NEW | OPEN ALL NIGHT CD
The Georgia Satellites | Elektra EKT 47 |
| 40 | 62 | KICK ● CD
INXS | Mercury/Phonogram MERH 114 |
| 41 | 34 | SCENES FROM THE SOUTHSIDE ● CD
Bruce Hornsby & The Range | RCA PL 86686 |
| 42 | 27 | I'M REAL CD
James Brown | Scotti Bros/Polydor POLD 5230 |

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
 ● = GOLD (100,000 units) ○ = SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY



- | | | | |
|-----------|------------|---|-----------------------------|
| 43 | 36 | THE CREAM OF ERIC CLAPTON ★ CD
Eric Clapton/Cream | Polydor ECTV 1 |
| 44 | 35 | THE BEST OF OMD ★ CD
OMD | Virgin OMD 1 |
| 45 | 16 | REMEMBER YOU'RE MINE ● CD
Foster & Allen | Stylus SMR 853 |
| 46 | 42 | BAD ★★★★★★ CD
Michael Jackson | Epic 450290-1 |
| 47 | 43 | STAY ON THESE ROADS ● CD
A-Ha | Warner Brothers WX 166 |
| 48 | 44 | NOW! 11 ★★ CD
Various | EMI/Virgin/PolyGram NOW 11 |
| 49 | 22 | AIN'T COMPLAINING ● CD
Status Quo | Vertigo/Phonogram VERH 58 |
| 50 | 45 | RUMOURS ★★★★★★ CD
Fleetwood Mac | Warner Brothers K 56344 |
| 51 | 30 | OUT OF ORDER ○ CD
Rod Stewart | Warner Brothers WX 152C |
| 52 | NEW | THE REAL CHUCKEEBOO CD
Loose Ends | Virgin V 2528 |
| 53 | 47 | DISTANT THUNDER ● CD
Aswad | Mango/Island ILPS9895 |
| 54 | 41 | LOVESEXY ● CD
Prince | Paisley Park WX 164 |
| 55 | 53 | WILL DOWNING ○ CD
Will Downing | 4th = B'Way/Island BRLP 518 |
| 56 | 55 | INTRODUCING THE HARDLINE ... ★★★★★ CD
Terence Trent D'Arby | CBS 450 911-1 |
| 57 | 38 | THE COLLECTION CD
Frankie Valli/Four Seasons | Telstar STAR 2320 |
| 58 | 46 | VIVA HATE ● CD
Morrissey | HMV/EMI CSD 3787 |

- | | | | |
|------------|-----------|--|------------------------------|
| 79 | 68 | FLOODLAND ● CD
The Sisters Of Mercy | Merciful Release/WEA MR 441L |
| 80 | 60 | TOUGHER THAN LEATHER CD
Run DMC | Profile/London LONLP 38 |
| 81 | 82 | THE CIRCUS ★ CD
Erasure | Mute STUMM 35 |
| 82 | 95 | HYSTERIA ★ CD
Def Leppard | Bludgeon Riff/Phono HYSLP 1 |
| 83 | RE | BORN IN THE USA ★★★ CD
Bruce Springsteen | CBS 86304 |
| 84 | 54 | ALCHEMY - DIRE STRAITS LIVE ★ CD
Dire Straits | Vertigo/Phonogram VERY 11 |
| 85 | 66 | HOUSE HITS CD
Various | Needle/Serious HOHI88 |
| 86 | 72 | WHITNEY HOUSTON ★★★ CD
Whitney Houston | Arista 206978 |
| 87 | 74 | JOY CD
Teddy Pendergrass | Elektra EKT48 |
| 88 | 90 | INVISIBLE TOUCH ★★★ CD
Genesis | Virgin GENLP 2 |
| 89 | 67 | OOH YEAH! CD
Daryl Hall & John Oates | RCA 208985 |
| 90 | 77 | BAD ANIMALS ★ CD
Heart | Capitol ESTU 2032 |
| 91 | 89 | SEVENTH SON OF A SEVENTH SON ● CD
Iron Maiden | EMI EMD 1006 |
| 92 | 76 | LIVE IN THE CITY OF LIGHT ★ CD
Simple Minds | Virgin SMDL 1 |
| 93 | 97 | WOW! ● CD
Bananarama | London RAMA 4 |
| 94 | 92 | WHENEVER YOU NEED SOMEBODY ★★★★★ CD
Rick Astley | RCA PL 71529 |
| 95 | 87 | ODYSSEY CD
Yngwie J. Malmsteen | Polydor POLD 5224 |
| 96 | 73 | BY ALL MEANS NECESSARY CD
Boogie Down Productions | Jive HIP 63 |
| 97 | 94 | TURN BACK THE CLOCK ★ CD
Johnny Hates Jazz | Virgin V 2475 |
| 98 | 70 | CLOSE CD
Kim Wilde | MCA MCG 6030 |
| 99 | 75 | MAKING MOVIES ★★ CD
Dire Straits | Vertigo/Phonogram 6359034 |
| 100 | RE | TOP GUN (OST) ★ CD
Various | CBS 70296 |

CD: Released on Compact Disc

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platinum promotions



SECOND ANNIVERSARY

june '86 - june '88

platinum

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in a short period of time**

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success which they've
managed to achieve for us
due to their relentless effort**

platinum

**THANK
THE DEALERS
FOR ALL
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ADELE · ALISON
ANNIE · CLAIRE
SHAUN · ROB · VERITY · JAMES
DEBBIE · DANIEL · TRACEY



Highest position 1 Communards Don't Leave Me This Way

1	Jackie Wilson Reet Petite	14	Th
1	Steve Silk Hurley Jack Your Body	14	Sugar
1	The Firm Star Trekking	15	House M
1	Los Lobos La Bamba	15	Jackie Wilso
1	S-Express Theme from S-Express	* 15	Voice Of The Be
1	Time Lords Doctorin-The Tardis	16	Run DMC It's Tricky
1	Erasure Innocents LP	16	Depeche Mode Strange
2	Bomb The Base Beat Dis	17	Tom Jones It's Not Unusua
2	Erasure Sometimes	17	Depeche Mode Question Of T
2	Chris Rea Dancing with Strangers LP	18	2 Guys, A Drum Machine & A
2	Smiths Queen Is Dead LP	18	Los Lobos Come On - Let's Go
2	Smiths Strangeways Here We Come LP	18	Then Jerico The Motive
2	Hot House Flowers People LP	18	Broken English Commi' On Strong
3	Bananarama Love In The First Degree	19	Richard Clayderman Songs Of Love LP
3	New Order Blue Monday	20	Bananarama I Can't Help It
3	Jackie Wilson Sweetest Feeling	20	New Order Touched By The Hand Of God
3	New Order Substance LP	21	Communards You Are My World
4	New Order True Faith	21	Depeche Mode Behind The Wheel
4	Communards Never Can Say Goodbye	21	Various Upfront 5 LP
4	Man To Man Male Stripper	22	Depeche Mode Never Let Me Down
4	Mirage Jack Mix II	22	Various Upfront 4 LP
* 4	Sabrina Boys/Summertime Love	23	Communards Tomorrow
4	Communards Red LP	23	Smiths I Started Something I Couldn't Finish
5	Bananarama I Want You Back	24	Joyce Sims Walk Away
5	Cookie Crew Rok Da House	26	Bananarama Wow LP
6	Erasure Ship Of Fools	26	Mick Jagger Primitive Cool LP
6	Erasure Circus	28	Communards For A Friend
6	DJ Sven & Miker-G Holiday Rap	30	The The Heartland
6	Erasure Circus LP	30	Smiths Last Night I Dreamt Somebody Loved Me
7	Dollar Oh L'Amour	30	Dead Or Alive Brand New Lover
7	Joyce Sims Come Into My Life	31	Mick Jagger Let's Work
7	Erasure Victim Of Love	* 32	Communards There's More To Love
7	Boogie Box High Jive Talking	32	Bananarama Trick Of The Night
8	Bananarama Venus	33	David Bowie Time Will Crawl
8	Communards So Cold The Night	34	Joyce Sims Lifetime Love
8	Lulu Shout	34	Paul McCartney Only Love Remains
8	Run DMC Walk This Way	35	Radio Heart featuring Gary Numan Rad
8	House Nations & Rude Boys of House House Nations	35	Then Jerico First LP
8	Mirage Jack Mix IV	37	Run DMC Runs House
9	Fine Young Canibals Ever Fallen In Love	38	Various House Sounds Of Chicago Vc
9	Freddie McGregor Just Don't Wanna Be Lonely	39	Martin Stephenson and the Da
10	Farley Jack Master Funk Love Can't Turn Around	40	Various House Sounds Of Chica
10	Smiths Sheila Take A Bow	41	Bananarama More Than Pl
11	Hot House Flowers Don't Go	41	Salt'N'Pepa Push It
* 11	Erasure Chains Of Love	41	Kane Gang Miracle I
11	Smiths Panic	42	Run DMC You Be
12	Star Turn on 45 Pints Pump Up The Bitter	42	Mirage Seriou
12	Simon Harris How Low Can You Go	42	Voice Of T
12	Erasure It Doesn't Have To Be Like That	43	Man to
12	Smiths Shop Lifters Of The World Unite	43	Tini
12	Glen Hoddle & Chris Waddle Diamond Lights	43	A
12	Chris Rea Let's Dance	44	
13	Smiths Girlfriend In A Coma		
13	Run DMC Tougher Than Leather LP		

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 1 O.S.T. Phantom Of The Opera
 1 Wet Wet Wet Popped In Souled Out
 2 The Christians The Christians
 2 The Mission Children
 Chris Rea Dancing With Strangers
 New Order Substance
 ie Smiths Strangeways Here We Come
 l 42 Running In The Family
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 n Tear Down These Walls
 Sgt. Peppers
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 Springfield The Silver Collection
 The Infected

ouxise & The Banshees Through The Looking Glass
 Roger Whittaker His Finest Collection
 James Brown The Best Of James Brown
 18 Jean Michel Jarre In Concert Lyon/Houston
 19 Richard Clayderman Songs Of Love
 20 Zodiac Mindwarp & Love Reaction Tattooed Beat Messiah
 22 James Last By Request

24 O.S.T. La Bamba
 26 Van Morrison Poetic Champions Compose
 26 Bananarama Wow
 30 That Petrol Emotion Babble
 31 John Cougar Mellencamp Lonesome Jubilee
 35 Then Jerico First (The Sound Of Music)
 38 Various House Sounds Of Chicago II
 38 Boogie Down Production My Philosophy/Stop The Violence
 39 Martin Stephenson & The Daintees Gladsome Humour And Blues
 40 Various House Sounds Of Chicago III
 41 Kane Gang Miracle
 43 Kingdom Come Kingdom Come
 43 Elton John Live In Australia
 43 Gerry Rafferty North And South
 47 Slayer Reign In The Blood
 47 Was Not Was What's Up Dog
 48 Yello One Second
 48 Woodentops Wooden Foot Cops On The Highway
 49 Fat Boys Crushin'
 51 Herbert von Karajan The Essential Karajan
 54 Warlock Triumph And Agony
 54 Courtney Pine Destiny Song
 55 Phil Lynott & Thin Lizzy Soldier Of Fortune
 66 Black Sabbath The Eternal Idol
 69 Pepsi And Shirlie All Right Now
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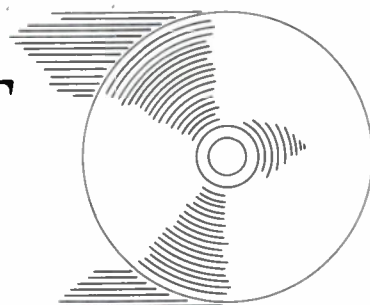
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US TOP FORTIES

SINGLES

1★	2	DIRTY DIANA, Michael Jackson	Epic
2	1	FOOLISH BEAT, Debbie Gibson	Atlantic
3★	5	THE FLAME, Cheap Trick	Epic
4	4	MAKE IT REAL, The Jets	MCA
5	6	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
6★	9	MERCEDES BOY, Pebbles	MCA
7★	10	POUR SOME SUGAR ON ME, Def Leppard	Mercury
8★	11	NOTHIN' BUT A GOOD TIME, Poison	Enigma
9★	16	NEW SENSATION, INXS	Atlantic
10	3	TOGETHER FOREVER, Rick Astley	RCA
11★	15	NITE AND DAY, Al B. Sure	Warner Bros
12	8	ALPHABET ST., Prince	Paisley Park
13	14	I STILL BELIEVE, Brenda K Starr	MCA
14	12	KISS ME DEADLY, Lita Ford	RCA
15★	19	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
16	7	ONE MORE TRY, George Michael	Col/CBS
17	18	BEDS ARE BURNING, Midnight Oil	Col/CBS
18★	20	LOST IN YOU, Rod Stewart	Warner Brothers
19★	21	RUSH HOUR, Jane Wiedlin	Manhattan
20★	23	HANDS TO HEAVEN, Breathe	Virgin
21★	29	ROLL WITH IT, Steve Winwood	Virgin
22★	28	MAKE ME LOSE CONTROL, Eric Carmen	Arista
23	13	CIRCLE IN THE SAND, Belinda Carlisle	MCA
24★	30	PARADISE, Sade	Epic
25	27	TALL COOL ONE, Robert Plant	EsParanza
26★	32	PARENTS JUST DON'T . . . , D.J. Jazzy Jeff & The Fresh Prince	Jive
27★	34	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
28★	40	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
29	17	EVERYTHING YOUR HEART . . . , Daryl Hall & John Oates	Arista
30★	38	THE COLOUR OF LOVE, Billy Ocean	Jive
31★	39	JUST GOT PAID, Johnny Kemp	Col/CBS
32	31	SUPERSONIC, J.J. Fad	Ruthless
33★	—	DO YOU LOVE ME, The Contours	Motown
34★	—	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
35★	—	I SHOULD BE SO LUCKY, Kylie Minogue	Geffen
36★	—	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
37	25	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
38★	—	LOVE CHANGES (EVERYTHING), Climie Fisher	Capitol
39★	—	TROUBLE, Nia Peeples	Mercury
40	35	HEART OF MINE, Boz Scaggs	Col/CBS

A & R LP REVIEWS



STOCK IT

JETHRO TULL: 20 Years Of. Chrysalis T BOX 1. Twenty years and 65 tracks of one-legged whimsy. Extracts, lives and unavailables from an enduring beast, often vilified, but always popular. Bombastic, "vernacular and verbose", but fun-time for the fans as this should be an essential purchase. Make sure they know about it, as it's an excellent collection. **DH**

AR KANE: 69. Rough Trade. Rough 119. This is one of the most invigorating and refreshing debuts of the year. Perhaps its most endearing quality is the fusion of often abrasive guitar work and vocal screams with sparse, casual rhythms that over the 10 tracks creates a collage of atmospheres. Strangely seductive. **NR**

BARRY WHITE: The Collection. Mercury BWTV 1. Aesthetically he's the equivalent of an obscene phone-call set to music. All these songs about sex — and they include all your faves — are a mere hors d'oeuvres until he gets the real thing, and there are plenty for whom this is the perfect Best Of. One for the ladies, of course, but, watch them queue. **DC**

BILLY IDOL: Idol Songs, 11 Of The Best. Chrysalis BIL TVD1. Lip-curler returns with another compilation which serves as a meaty update of his 1985 release *Vital Idol*. The tracks include perennial rock bop *White Wedding* and the reclining hits from last year's *Whiplash Smile* album. With a special limited edition including 12 inch versions of selected tracks, this should sell admirably to both Idol devotees and fringe followers. **SW**

PAT BENATAR: Wide Awake In Dreamland. Chrysalis CHR 1628. Though her hits album went top 10 last year this is Benatar's first new set since 1986. Much will depend on the fate of the single *All Fired Up* but the dynamism of her voice and the hard rock arrangements deserves to make the album a success. **DL**

JO ANN KELLY: Jo Ann Kelly. Open 001. Distribution: Revolver/Cartel. Kelly has Britain's best traditional blues voice but her album releases are infrequent. This alone will guarantee healthy sales among the folk/blues fraternity but specialist radio play and her regular gigging may create wider interest. Crisply produced this contains Kelly originals as well as standards. **DL**



STOCK IT

JIMMY BARNES: Freight Train Heart. Geffen 924 146. Barnes (ex-Cold Chisel) has made an album which bears comparison with Bon Jovi and has similar crossover potential. Many of the songs should be singles and one or two could be hits. Star guests like Cain and Neal Schon (Journey), Jon Farriss (INXS, and like Barnes, from Oz) and Huey Lewis make this a notable album for which great commercial success can be clearly predicted. **JT**

MOODY BLUES: Sur Le Mer. Polydor POLH 43. The Other Side

Of Life proved to be a fine comeback album for the band and this repeats the same formula. The sound is urgent and contemporary though no other song matches the well-crafted single *I Know You're Out There Somewhere*. Already charting, the album's long-term sales will depend on its appeal beyond the Moodies faithful. **DL**

THREE O'CLOCK: Vermillion. Paisley Park 925 717-1. It was inevitable that these US psychedelic moodists would bump into Prince eventually. Vermillion is a splash of love explosions, neon telephones and mock sitars, but the Sixties' fascination has an Eighties' application, so don't be too flabbergasted if the Threes strike oil as a butch Bangles. Shamelessly retrograde pop music — this is what the crowd are after. **DC**



STOCK IT

THE RAMONES: Ramones Mania. Sire 925 709-1. On this double LP you can follow the brat-beating progress from those early days and marvel at their stamina. All the faves are here, Sheena Is A Punk Rocker, Pinhead, Teenage Lobotomy, right up to *Howling At The Moon* and *Rock 'n' Roll Highschool* and, as a showcase for new Blitzkrieg Boppers, it's a healthy wealth of grinding, short sharp shocks. Gak! How time flies. **DEH**

THE LILAC TIME: Phonogram/Fontana SFLP 6. Stephen Duffy makes a low-profile return in

the guise of this charming collection of fanciful pop songs. That mellow vocal is backed by a folksy mesh of twangs and strums, all gelled with pristine production and an often chuntering beat. More subdued than Duffy's Kiss Me-style creations, sales may be slow to start but hold out for word to get round. **SW**

THE SUN AND THE MOON: The Sun And The Moon. Geffen 924 182. Ex-Chameleons Mark Burgess and John Lever return with a new band and a familiar sound. Again the guitars are up-front swinging the joyous tempo of the songs led by Burgess' drifting but commanding vocals. But this time the emphasis is more on songs than moods, which should push them in the right direction. **NR**

SKIN: Shame Humility Revenge. Product Inc PROD 11. Second of two albums recorded in 1986 by Swans members Michael Gira and Jarboe and is forced along by a death march beat and deep, droning vocals complemented by delicate acoustic guitar and haunting keyboard sounds. The momentous, unswerving dark shades of emotion come as a bitter blow but the after-effect of its savage beauty is both sense-numbing and addictive. **NR**

BEAT CRAZY this week: Dave Cavanagh, Dave E Henderson, Duncan Holland, Dave Laing, Nick Robinson, John Tobler and Selina Webb.

ALBUMS

1	1	OU812, Van Halen	Warner Brothers
2	2	FAITH, George Michael	Col/CBS
3★	3	HYSTERIA, Def Leppard	Mercury
4★	5	DIRTY DANCING, Original Soundtrack	RCA
5	4	OPEN UP AND SAY . . . AHH! Poison	Enigma
6★	6	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
7★	8	STRONGER THAN PRIDE, Sade	Epic
8	7	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
9	10	TOUGHER THAN LEATHER, Run—D.M.C.	Profile
10	9	SAVAGE AMUSEMENT, Scorpions	Mercury
11	13	NOW AND ZEN, Robert Plant	Espananza
12	12	INTRODUCING THE . . . , Terence Trent D'Arby	Col/CBS
13★	15	MORE DIRTY DANCING, Original Soundtrack	RCA
14	11	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
15	14	BAD, Michael Jackson	Epic
16★	20	TRACY CHAPMAN, Tracy Chapman	Elektra
17★	18	KICK, INXS	Atlantic
18	16	PEBBLES, Pebbles	MCA
19	17	LOVESEXY, Prince	Paisley Park
20	19	OUT OF THE BLUE, Debbie Gibson	Atlantic
21★	21	LAP OF LUXURY, Cheap Trick	Epic
22	22	DIESEL AND DUST, Midnight Oil	Columbia
23★	24	CONSCIOUS PARTY, Ziggy Marley	Virgin
24	23	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
25★	28	IN EFFECT MODE, Al B. Sure!	Warner Brothers
26	26	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
27★	30	EVEN WORSE, "Weird Al" Yankovic	Rock 'N' Roll
28	25	PRIDE, White Lion	Atlantic
29★	33	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
30	27	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
31★	31	RAM IT DOWN, Judas Priest	Columbia
32★	34	LITA, Lita Ford	RCA
33★	35	RICHARD MARX, Richard Marx	Manhattan
34	29	OOH YEAH! Hall & Oates	Arista
35★	38	OUT OF ORDER, Rod Stewart	Warner Brothers
36	32	PERMANENT VACATION, Aerosmith	Geffen
37★	37	MAGIC, The Jets	MCA
38	39	TIFFANY, Tiffany	MCA
39	36	COLORS, Original Soundtrack	Warner Brothers
40	40	HEAVEN ON EARTH, Belinda Carlisle	MCA

Charts courtesy Billboard, July 2, 1988

★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

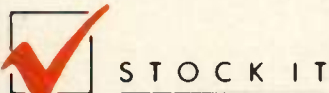
HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	—	AIN'T COMPLAINING Status Quo	Vertigo VERH 58 (F)
2	—	OU812 Van Halen	Warner Brothers WX177 (W)
3	2	ODYSSEY Yngwie J Malmsteen	Polydor POLD 5224 (F)
4	—	SURVIVE Nuclear Assault	Under One Flag FLAG 21 (P)
5	4	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMD1006 (E)
6	10	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
7	—	RAM IT DOWN Judas Priest	CBS 4611081 (C)
8	—	OPERATION: MINDCRIME Queensryche	Manhattan MTL1023 (E)
9	3	SAVAGE AMUSEMENT Scorpions	Harvest SHSP4125 (E)
10	6	HYSTERIA Def Leppard	Bludgeon Riffola HYSLP 1 (F)
11	1	OPEN UP AND SAY . . . AHH! Poison	Capitol EST2059 (E)
12	—	SECOND SIGHTING Frehley's Comet	Megaforce/Atlantic 7818621 (W)
13	8	WHITESNAKE 1987 Whitesnake	Liberty EMC3528 (E)
14	15	APPETITE FOR DESTRUCTION Guns 'N' Roses	Geffen WX125 (W)
15	23	RECKLESS Bryan Adams	A&M AMA5013 (F)
16	5	WINGS OF HEAVEN Magnum	Polydor POLD 5221 (F)
17	18	BAT OUT OF HELL Meat Loaf	Cleveland International EPC82419 (C)
18	—	ALL SYSTEM'S GO Vinnie Vincent's Invasion	Chrysalis CHR1626 (C)
19	11	BLOW UP YOUR VIDEO AC/DC	Atlantic WX144 (W)
20	7	SO FAR, SO GOOD . . . SO WHAT! Megadeth	Capitol EST2053 (E)
21	9	THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI FA3178 (E)
22	19	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH 38 (F)
23	—	TIME ODYSSEY Vinny Moore	Squawk/Vertigo VERH 60 (F)
24	22	KINGDOM COME Kingdom Come	Polydor KCLP1 (F)
25	21	PYROMANIA Def Leppard	Mercury VRS 2 (F)
26	—	THE NEW ORDER Testament	Megaforce/Atlantic 7818491 (W)
27	17	POWERSLAVE Iron Maiden	EMI POWER 1 (E)
28	—	NO PLACE FOR DISGRACE Riotus & Jetsam	Roadrunner RRP5491 (F)
29	—	THE BEST OF VANDENBERG Vandenberg	Atco 7909281 (W)
30	—	STAND IN LINE Impellitteri	Music For Nations MFN 87 (P)
31	29	LITA Lita Ford	RCA PL86397 (BMC)
32	16	SKYSCRAPER David Lee Roth	Warner Brothers WX140 (W)
33	20	PIECE OF MIND Iron Maiden	EMI EMA800 (E)
34	12	REFUGE DENIED Sanctuary	Epic 4608111 (C)
35	14	WHITESNAKE/NORTHWINDS David Coverdale	Connoisseur Collection VSQPLP118 (F)
36	13	DESTINY Saxon	EMI EMC3542 (E)
37	25	KILLING IS MY BUSINESS . . . AND BUSINESS IS GOOD! Megadeth	Music For Nations MFN46 (P)
38	31	ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
39	35	MASTER OF PUPPETS Metallica	Music For Nations MFN 60 (F)
40	24	PERMANENT VACATION Aerosmith	Geffen WX126 (W)

Compiled by Music Week Research/Gallup from a nationwide panel of 366 shops.

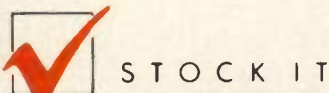
Reviewed by Jerry Smith

THE PSYCHEDELIC FURS: All That Money Wants (CBS FURS(T) 4). After the disappointing Mid-night To Midnight album, the Furs bounce back with a stupendous new single, produced with Stephen Street, and not only featuring the return of drummer Vince Ely but also their old verve and style. Quite simply, one of our best bands are back on top having got over their infatuation with America.



LIGHTNING STRIKE: Beat Street (RCA PB 49553 (PT 49554)). 3 South London rebel rockers dish up a rip-roaring debut single that gains in impact what it loses in finesse. Strikingly catchy, with backing vocals by Lone Justice's Maria McKee, it should launch their career chartwards from the beginning.

WIRE: Silk Skin Paws (Mute (12)MUTE 84). The wonderfully enigmatic Wire issue another superbly atmospheric, and enticingly infectious track from their excellent A Bell Is A Cup album. It remains unfathomable as to why this kind of pop can't get wider exposure.



SUMMERHILL: I Want You (Rocket 5 HUCS 102). A new addition to the fine tradition of Scottish, guitar-orientated pop bands, Summerhill appear out of the long-gone Snakes Of Shake and this sterling track, with its stunning hooks, should make a big impact.

PATTI SMITH: People Have The Power (Arista 109 877(609 877)). The legendary Patti Smith returns from semi-retirement with this disappointing track, at least for one of her stature, produced by husband Fred 'Sonic' Smith and Jimmy Iovine and previewing her LP, Dream Of Life. Still, more powerful than most and likely to do well.

PUBLIC ENEMY: Don't Believe The Hype (Def Jam/CBS 652833 7(652833 6). Arguably the top rap band of the moment issue this hard, bumping rhythm and its pull-no-punches lyric taken from their forthcoming It Takes A Nation Of Millions To Hold Us Back album and dancefloor action is more than certain.



PATTI SMITH: more powerful than most



CRAZYHEAD: Time Has Taken Its Toll On You (Food/Parlophone (12/10) FOOD 12). Dirty grebo rockers, Crazyhead, clean up their act and head for the charts with this slick, driving pop/rock number. Its chanted chorus and epic guitar riffs are irresistible and success is there for the taking.

MELI'SA MORGAN: Good Love (Capitol/EMI (12)CL 483). The delectable Meli'sa Morgan releases the title track to her recent LP in a new Pete Hammond remix form and this very smoothly performed and slickly produced track could pick up crossover play.

SOUL ASYLUM: Sometime To Return (A&M AM(Y) 447). Four-piece Minneapolis outfit churn out a strikingly fresh and rivitngly raw single as their major label debut, effectively produced by Lenny Kaye and Ed Stasium and taken from their Hang Time album, which should see their reputation continue to grow.

THE BLUE OX BABES: Apples And Oranges (The International Hope Campaign) (Go! Discs GOBOB 2(12)). Go! Discs favourite Dexys revivalists deliver another slice of upbeat, swinging Irish folk which, with its catchy Pete Wingfield produced edge should pick up plenty of Brownie points.

MIDNIGHT OIL: The Dead Heart (Sprint/CBS OIL(T) 2). With their Diesel And Dust LP and their evocative, last single, The Beds Are Burning, this Aussie band have suddenly, after all this time, picked up plenty of acclaim and this haunting track should reinforce this renewed attention.

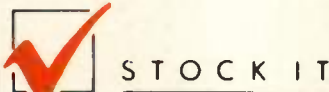


CROWDED HOUSE: Better Be Home Soon (Capitol/EMI (12)CL 498). Having failed, surprisingly, to repeat the US success of their first album over here, this antipodian trio look to this sparse but effective track to do the trick before the release of their second LP, Temple Of Low Men.

TANITA TIKARAM: Good Tradition (WEA WY 196(T)). Forget those young teeny-bopper girl stars and check out this talented 19 years old singer/songwriter who

delivers a surprisingly mature and very competent debut that should soon see her competing as an optimistic version of Suzanne Vega, etc.

THE PSYCHLONES: Panic In Detroit (Gigantic GI 02). Apparently 'a riotous noise from Eureka, California,' this wonderfully downbeat version of the David Bowie classic should perk the taste buds up while a monotone vocal digs in under the skin. Gigantic pop for alternative people!



THE CHAIRS: Size 10 Girlfriend (Pink Halo PHO 02). The Chairs are gradually making a name for themselves with their bright, lively songs and this is no exception as it's delivered with cutting guitars and a punchy rhythm.

TOO MUCH TEXAS: Hurry On Down (Ugly Man UGLY 11). Charmingly catchy number from this Manchester band with an engagingly sing-along style melody beefed up by a stiff rhythm and some rousing acoustic guitar work. This could well be the beginning of an epic pop phenomenon!

CAPTAIN SENSIBLE: The Toys Take Over (Deltic DELT 1). The good Captain continues to churn out his quaint little ditties and this homely number is at least a vast improvement on his awful last single.



LIGHTNING STRIKES: rebel rockers

the psychedelic furs • all that money wants



THE PSYCHEDELIC FURS: back on top form

TOP 40 SINGLES

1	1	DOCTORIN' THE TARDIS	KLF Communications KLF003 (I/RT)
2	3	CHAINS OF LOVE (REMIX)	Mute MUTE83 (I/RT/SP)
3	2	EVERY DAY IS LIKE SUNDAY	His Master's Voice POP169 (E)
4	4	LUCRETIA MY REFLECTION	Merciful Release MR45 (W)
5	5	DON'T CALL ME BABY	London LON175 (F)
6	8	ATMOSPHERE	Factory FACT213 (P)
7	7	BLUE MONDAY 1988	Factory FAC737 (P)
8	9	I WANT YOUR LOVE	Polydor TVV3 (F)
9	6	MOONCHILD	Situation Two SIT52 (I/RT)
10	—	THE MERCY SEAT	Mute MUTE52 (I/RT/SP)
11	14	MAYFAIR	Survival SUR043 (A)
12	13	LOVE WILL TEAR US APART	Product Inc PROD23 (I/RT)
13	10	IT'S ALL UP TO YOU	Native NTV33 (I/RR)
14	12	ESCAPE FROM NEW YORK	ZZT NR01 (W)
15	15	SOMEWHERE SOUTH	Virgin V51084 (E)
16	28	MY GIRL AND ME	London LON182 (F)
17	16	AMERICAN BOYS	Red Rhino RED92 (I/RR)
18	—	THE BUBBLEMEN ARE COMING	Beggars Banquet BUB1 (W)
19	11	LITTLE 15	Mute (Import) LITTLE 15 (I/RT/SP)
20	19	CRYSTAL PALACE	Chrysalis C182 (C)
21	25	FALL DOWN (LIKE THE RAIN)	Blue Guitar/Chrysalis AZUR9 (C)
22	—	PEEL SESSIONS	Strange Fruit SFPS050 (P)
23	20	CAT HOUSE	Awesome AOR12 (I/RT)
24	18	JESUS LOVES AMERIKA	Ediesta CALC 069 (I/RR)
25	37	STRAP DOWN	Sweetbox SOX032 (I/RT)
26	17	MIRROR PEOPLE	Beggars Banquet BEG213 (W)
27	—	CHURCH OF NO RETURN	Jungle JUNG40 (I/J)
28	24	AMERICA	EG/Virgin EG040 (E)
29	29	HIGH RISE LOW LIFE	Ghetto/Epic GTG2 (C)
30	27	SIN BIN	Virgin V51037 (E)
31	30	INDIGO EYES	Beggars Banquet BEG210 (W)
32	22	GIVE GIVE GIVE ME MORE MORE MORE	Polydor GONE3 (F)
33	36	DEUS	One Little Indian TTP10 (I/NM)
34	38	OUT OF REACH	RCA PB42011 (BMG)
35	39	EVERY ANGEL	Eden EVEN 7 (F)
36	—	SUEDEHEAD	HMV/EMI POP1618 (E)
37	—	BEYOND THE PALE	Mercury MYTHS (F)
38	40	THE COLOURS	Magnet SELL6 (BMG)
39	—	PEEL SESSIONS VOL 2	Strange Fruit SFPS 033 (P)
40	—	PEEL SESSIONS VOL 1	Strange Fruit SFPS 013 (P)

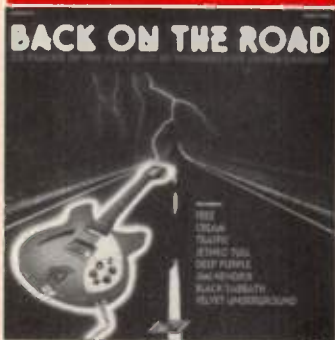
TOP 20 ALBUMS

1	1	THE INNOCENTS	Mute STUMM55 (I/RT/SP)
2	2	VIVA HATE	His Master's Voice/EMI CSD3787 (E)
3	—	FLOODLAND	Merciful Release MR441 (W)
4	3	NOW THAT'S WHAT I CALL QUITE GOOD	Go! Discs AGOLP11 (C)
5	—	RAMONES MANIA	Sire 9257091 (W)
6	5	SUBSTANCE	Factory FACT200 (P)
7	6	BARBED WIRE KISSES	blanco y negro BYN15 (W)
8	4	LIFE'S TOO GOOD	One Little Indian TPLP5 (I/NM)
9	8	LOVELY	RCA PL71688 (BMG)
10	9	ALL ABOUT EVE	Eden/Mercury MERH 119 (F)
11	17	WAITING FOR BONAPARTE	Magnet MAGLS075 (BMG)
12	11	CHILDREN	Mercury MISH2 (F)
13	10	EUREKA	Chrysalis CHR 1646 (C)
14	16	THIS IS OUR ART	Sire/WEA WX169 (W)
15	—	HELP SAVE THE YOUTH OF AMERICA	Go! Discs AGOMLP1 (C)
16	20	RECURRENCE	Virgin V2525 (E)
17	7	JUDGES, JURIES AND HORSEMEN	Creation CRELP33 (I/RT)
18	14	DAWNRAZOR	Situation Two SITUP18 (I/RT)
19	13	HOUSE OF LOVE	Creation CRELP34 (I/RT)
20	15	BLIND	Beggars Banquet IWA2 (W)

1	2 7	TRACY CHAPMAN Tracy Chapman (David Kershenbaum)	Elektra EKT 474-2 C: EKT 44C/CD: 960747-2
2	5 13	PUSH ★ Bros (Nicki Graham)	CBS 460629 1(C) C: 460629 4/CD: 460629 2
3	NEW	IDOL SONGS: 11 OF THE BEST ● Billy Idol (Keith Forsey)	Chrysalis BILTVD 1(C) C: ZBLTV 1/CD: BILCD 1
4	NEW	ROLL WITH IT Steve Winwood (Winwood/Tom Lord Alge)	Virgin V 2532(E) C: TCV 2532/CD: CDV 2532
5	7 10	NITE FLITE ★ Various (Various)	CBS MOOD4(C) C: MOODCA/CD: MOODCD 4
6	3 63	TANGO IN THE NIGHT ★★★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C: WX65C/CD: 925471-2
7	7 40	POPPED IN SOULED OUT ★★ Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C: JWWWL 1/CD: 832 726-2
8	6 27	HEAVEN ON EARTH ★ Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C: TCV 2496/CD: CDV 2496
9	8 36	DIRTY DANCING (OST) ★ Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C: BK 86408/CD: BD 86408
10	9 8	STRONGER THAN PRIDE ● Sade (Sade/Rogan/Pela)	Epic 4604971(C) C: 4604974/CD: 4604972
11	4 56	WHITNEY ★★★★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 208 141(BMG) C: 408 141/CD: 258 141
12	11 3	PEOPLE Motherhouse Flowers (Clive Langer/Alan Winstanley)	London LONLP 58(F) C: LONC 58/CD: 828101-2
13	NEW	LET IT BEE Voice Of The Beehive (Collins/Jones/Etzioni)	London LONLP 57(F) C: LONC 57/CD: 828 100 2
14	12 4	THE HITS OF HOUSE ARE HERE Various (Various)	K-Tel NE 1419(K) C: CE 2419/CD: NCD 3419
15	NEW	CONFESSIONS OF A POP GROUP The Style Council (Paul Weller/Michael Talbot)	Polydor TSCMC 5(F) C: 835785 4/CD: 835785 2
16	15 8	MORE DIRTY DANCING (OST) ● Various (Various)	RCA BL 86965(BMG) C: BK 86965/CD: BD 86965
17	10 7	MOTOWN DANCE PARTY ● Various (Various)	Motown LZ 72700(BMG) C: ZK 72700/CD: ZD 72700
18	NEW	IRISH HEARTBEAT Van Morrison/Chieftains (Morrison/Moloney)	Mercury/Phonogram MERH 124(F) C: MERHC 124/CD: 834 496-2
19	NEW	THE COLLECTION Barry White (Various)	Mercury/Phonogram BWTV 1(F) C: BWTVC 1/CD: 834790 2
20	23 35	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C: 460000 4/CD: 460000 2
21	14 3	PROVISION Scrutti Politti (Green Gartside)	Virgin V 2515(E) C: TCV 2515/CD: CDV 2515
22	28 2	JACK MIX IN FULL EFFECT Mirage (Nigel Wright)	Stylus SMR 856(STY) C: SMC 856/CD: SMD 856
23	20 10	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SP) C: CSTUMM 55/CD: CDSTUMM 55
24	18 11	LOVE ● Aztec Camera (Various)	Warner Brothers WX 128(W) C: WX 128C/CD: 2422022
25	131 63	BROTHERS IN ARMS ★★★★★★★★ Dire Straits (Mark Knopfler/Neil Dorrnsman)	Verigo/Phonogram VERH 25(F) C: VERHC 25/CD: 824 499-2
26	17 21	EVERYTHING ● Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C: TCEMC 3538/CD: CDP 7483382
27	NEW	OUTRIDER Jimmy Page (Jimmy Page)	Geffen WX 155(W) C: WX 155C/CD: 924188 2
28	33 4	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555(BMG) C: PK 71555/CD: PD 71555
29	21 2	SUR LA MER The Moody Blues (Tony Visconti)	Polydor POLH 43(F) C: POLHC 43/CD: 835756-2
30	24 18	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C: EJ2403724/CD: CDP 746157 2
31	25 36	THE CHRISTIANS ★★ The Christians (Laurie Latham)	Island ILPS 9876(F) C: ICT 9876/CD: CID 9876
32	39 41	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C: SRNMC 8/CD: CDSRN 8
33	26 6	THE FIRST OF A MILLION KISSES ● Fairground Attraction (F. Attraction/A. Moloney)	RCA PL 71696(BMG) C: PK 71696/CD: PD 71696
34	29 5	BACK ON THE ROAD Various (Various)	Stylus SMR 854(STY) C: SMC 854
35	61 2	TUNNEL OF LOVE ★ Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270 1(C) C: 460270 4/CD: 460270-2
36	31 48	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C: 450936-4/CD: 450936-2
37	37 42	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C: TCPDSD 104/CD: CDPDSD 104
38	19 9	SIXTIES MIX 2 ● Various (Various)	Stylus SMR 855(STY) C: SMC 855/CD: SMD 855
39	NEW	OPEN ALL NIGHT The Georgia Satellites (Jeff Glixman)	Elektra EKT 47(W) C: EKT 47/CD: 960793 2
40	62 26	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C: MERHC 114/CD: 832 7212
41	34 8	SCENES FROM THE SOUTHSIDE Bruce Hornsby & The Range (Dorfsman/Hornsby)	RCA PL 86686(BMG) C: PK 86686/CD: PD 86686
42	27 2	I'M REAL James Brown (James Brown/Full Force)	Scotti Bros/Polydor POLD 5230(F) C: POLDC 5230/CD: 834755-2
43	36 41	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C: ECTVC 1/CD: 833 519-2
44	35 17	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C: TCOMD 1/CD: CDOMD 1
45	16 10	REMEMBER YOU'RE MINE ● Foster & Allen (Eamonn Campbell)	Stylus SMR 853(STY) C: SMC 853/CD: SMD 853
46	42 43	BAD ★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290 1(C) C: 450290-4/CD: 450290-2
47	43 8	STAY ON THESE ROADS ● A-Ha (Alan Tarney)	Warner Brothers WX 166(W) C: WX 166C/CD: 925733-2
48	44 14	NOW! 11 ★★ Various (Various)	EMI/Virgin/PolyGram NOW 11(E) C: TCNOW 11/CD: CDNOW

32 TRACK DOUBLE ALBUM

O U T N O W
 ● SMR854  SMC854 CDSMD854



ARTISTS' A-Z

A-HA	47	MIDNIGHT OIL	71
ADVENTURES The	75	MIRAGE	21
ASTLEY, Rick	94	MOODY BLUES The	29
ASWAD	53	*MORE DIRTY DANCING (OST)	16
*AZTEC CAMERA	24	MORISONS Van & The	35
BACCHUS OF THE ROAD	93	MOTIFIONS	58
BANANARAMA	94	MORRISSEY	58
BOOGIE DOWN PRODUCTIONS	96	*MOTOWN DANCE PARTY	7
BREYER	7	*NITE FLITE	5
BROWN, James	47	*NOW 11	48
CARLISLE, Belinda	8	O'NEAL, Alexander	36
CHAPMAN, Tracy	31	ONE, AND	27
CHRISTIANS, The	43	PAGE, Jimmy	44
CINCINNATI, Enz/Cinema	26	PENDERGRASS, Teddy	87
CLIMFISH	63.74	*PET SHOP BOYS	37
COLLINS, Phil	63.74	*PLANTOM OF THE OPERA	76
D'ARBY, Terence Trent	56	PO' boy	61
DE, SPANARD	72	PREPARED SPOUT	67
DEREK B	55	*PRINCE & THE NEW POWER GENERATION	54
DIRE STRAITS	25.84.99	*REBAG HITS 4	78
DIRTY DANCING (OST)	95	RUM DMC	21
DYLAN, Bob	69	SADE	10
ERASURE	23.81	SCOTTI POLITI	21
EURYTHMIS	38	SIMPLE MINDS	92
FAIRGROUND	28	SISTERS OF MERCY, The	79
ATTRACTION	33	*SIXTIES MIX	35
SPRINGFIELD MAC	60	SMITH, Bruce	35.83
*KRODHAM, Julia	65	STANTON, Queen	28
FOUR & ALLEN	41	STAR 2	49
GENESIS	38	STEWART	51
GEORGIA SATELLITES	39	STYL COUNCIL, The	73
GILSON, Debbie	70	THE TPAU	37
HALL, Daryl & John	89	*THE HITS OF HOUSE ARE HERE	14
HEARTS	39.90	THEIFY	100
HORNBY, Bruce & The RANCE	41	*TOP GUN (OST)	100
HOTHOUSE FLOWERS	12	*TSPD THE SOUND OF PHILADELPHIA	59
*HOUSE HITS	85	U2	60
HOUSEMARTINS	81.86	UB40	70
THE HOUSTON, Whitney	11.85	VALLI Frankie & The FOUR SEASONS	57
IDOL, Billy	31	VAN HALEN	66
IRON MAIDEN	9	VANDROSS Luther	66
JACKSON, Michael	46	VOICE OF THE BEEHIVE 13	7
JOHNNY HATES JAZZ	97	WET WET	7
LOOSE END	52	White Barry	19
*MASTEN Yngwie J	98	WHITMAN, Steve	98
MICHAEL, George	20		

Compiled by Gallup for the *BPI*, *Music Week* and *BBC* based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

KEY TO CHART

This Week _____
 Last Week _____
 Weeks On Chart _____

TITLE _____ **Label LP No. (Distributor)** _____
Artist (Producer) _____ **C: Cassette No. CD: Compact Disc No.** _____

Indicates panel sales increase of 50.99%

▲ indicates panel sales

★ PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for
double platinum ★★ (600,000 units), treble platinum ★★★
(900,000 units), quadruple platinum ★★★★ (1,200,000
units) awards etc.

- **GOLD** 100 000

SILVER (60,000 units)
BPI awards are made for combined unit sales of LPs, Cassettes.

Records with a dealer price of £224 or below require

Records with a dealer price of \$2,240 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (Wk 25)	This Week	Year To Date
No. Cl. 15:	10	112

New Chart Entries	10	117
Panel Sales Percentage	4%	

Panel Sales Percentage 4%

100

BEYOND



MINI EFFECT

Take Me IN FULL

1914



ANCE

MIRAGE

MORE HOT HITS

OUT NOW

© SMR856 WRH SMC856 CDSMD856

51	30 5	OUT OF ORDER Rod Stewart (Stewart/Taylor/Edwards)	Warner Brothers WX 152C(W) C:WX 152C/CD:925684-2
52	NEW	THE REAL CHUCKEEBOO Loose Ends (Nichol/McIntosh/Martinelli/Ware)	Virgin V 2528(E) C:TCV 2528
53	47 13	DISTANT THUNDER ● Aswad (Aswad/Ron Fair/Chris Porter)	Mongo/Island ILPS 9895 F C:ICT9895/CD:CID 9895
54	41 7	LOVESEXY ● Prince (Prince)	Paisley Park WX 164(W) C:WX 164C/CD:925720-1
55	53 15	WILL DOWNING ● Will Downing (Will Downing)	4th B' Way/Island BRLP 518(F) C:BRCA 518/CD:BRCD 518
56	55 50	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
57	38 7	THE COLLECTION Frankie Valli/Four Seasons (Various)	Telstar STAR 2320(BMG) C:STAR 2320/CD:TCDD 2320
58	46 5	VIVA HATE ● Morrissey (Stephen Street)	HMV/EMI CSD 3787(E) C:TCCSD 3787/CD:CDSD 3787
59	40 6	TSOP THE SOUND OF PHILADELPHIA Various (Various)	K-TEL NE1406(K) C:CE2406/CD:NCD3406
60	69 68	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
61	NEW	INSTINCT Iggy Pop (Bill Laswell)	A&M AMA 5198(F) C.AMC 5198
62	81 3	JULIA FORDHAM Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRCD 4
63	65 6	FACE VALUE ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
64	51 19	TIFFANY ● Tiffany (George Tobin)	MCA MCF 3415(F) C:MCFC 3415/CD:DMCF 3415
65	57 74	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
66	50 5	OUB12 ● Van Halen (Donn Landee)	Warner Brothers WX 177(W) C:WX 177C/CD:925732
67	48 15	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9(C) C:KWC 9/CD:KWCD 9
68	49 7	NOW THAT'S WHAT I CALL QUITE GOOD! ● The Housemartins (Various)	Go!Discs AGOLP 11(C) C:ZGOLP 11/CD:AGOCDD 11
69	32 2	DOWN IN THE GROOVE Bob Dylan (Bob Dylan)	CBS 460267-1(C) C:460267-4/CD:9254762
70	52 23	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139C/CD:7817802
71	84 2	DIESEL AND DUST Midnight Oil (Warne Livesey/Midnight Oil)	CBS 460805 1(C) C:460805 4/CD:460805 2
72	58 6	BULLET FROM A GUN Derek B (Derek Boland/Simon Harris/Alan Scott)	Tuff Audio/Phonogram DRKLP 1(F) C:DRKMC 1/CD:834732 2
73	59 37	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CDA6402
74	78 3	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
75	RE	THE SEA OF LOVE The Adventures (Pete Smith/Garry Bell)	Elektra EKT 45(W) C:EKT 45C/CD:960772-2
76	56 72	PHANTOM OF THE OPERA ★★★★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
77	63 3	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1
78	71 5	REGGAE HITS 4 Various (Various)	JetStar JELP 1004 J5(E) C:JELC 1004/CD:JECDD 1004
79	68 3	FLOODLAND ● The Sisters Of Mercy (Eldritch/Various)	Mercury Release WEA MR 4411(W) C:MR 441C/CD:242246-2
80	60 5	TOUGHER THAN LEATHER Run DMC (Run DMC/Davy D/Rick Rubin)	Profile/London LONLP 38(F) C:LONC 38/CD:828070-2
81	82 64	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I/RT SP) C:CSTUMM 35/CD:CDSTUMM 35
82	95 14	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riff/Phono HYSPL 1(F) C:HYSMC 1/CD:830675 2
83	RE	BORN IN THE USA ★★★★★ Bruce Springsteen (Springsteen/Various)	CBS 86304(C) C:40 86304/CD:CD 86304
84	54 2	ALCHEMY - DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11(F) C:VERY 11/CD:818243-2
85	90 8	HOUSE HITS Various (Various)	Needle/Serious HOH188(A) C:ZCH188/CD:ZDH188
86	7 2	'WHITNEY HOUSTON ★★★★★ Whitney Houston (Jackson/Masser/Kashif)	Arista 206978(BMG) C:406978/CD:610359
87	74 7	JOY Teddy Pendergrass (Miles Jaye)	Elektra EKT48(W) C:EKT48C/CD:960775-2
88	90 5	INVISIBLE TOUCH ★★★★★ Genesis (Genesis/Hugh Padgham)	Virgin GENLP 2(E) C:GENMC 2/CD:GENCD 2
89	67 3	OOH YEAH! Daryl Hall & John Oates (Hall/Oates/T-Bone Wolk)	RCA 208985(BMG) C:408985/CD:258985
90	77 28	BAD ANIMALS ★ Heart (Ron Nevison)	Capitol ESTU 2032(E) C:TCESTU 2032/CD:CDP 746 676-2
91	89 11	SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006(F) C:TCMD 1006/CD:CDEMD 1006
92	76 2	LIVE IN THE CITY OF LIGHT ★ Simple Minds (Bruce Lampcov)	Virgin SMDL 1(E) C:SMDCL 1/CD:CDSDM 1
93	97 12	WOW! ● Banarama (Stock/Aitken/Waterman)	London RAMA 4(F) C:KRAMC 4/CD:828061
94	92 32	WHENEVER YOU NEED SOMEBODY ★★★★★ Rick Astley (Stock/Aitken/Waterman/Various)	RCA PL 71529(BMG) C:PK 71529/CD:71529
95	87 7	ODYSSEY Yngwie J. Malmsteen (Gilixman/Malmsteen)	Polydor POLD 5224(F) C:POLDC 5224/CD:835451-2
96	73 3	BY ALL MEANS NECESSARY Boogie Down Productions (KRS-One)	Live HIP 63(BMG) C:HIPC 63/CD:CHIP 63
97	94 24	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
98	70 2	CLOSE Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCGC 6030/CD:DMCG 6030
99	75 2	MAKING MOVIES ★★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034(F) C:7150034/CD:8000502
100	RE	TOP GUN (OST) ★ Various (Various)	CBS 70296(C) C:40 70296/CD:CD 70296

Classical

- | | | |
|----|------------------------------------|-------------------------|
| 1 | ELGAR CELLO CONCERTO/SEA PICTURES | HMV |
| | Jacqueline Du Pre/Janet Baker | ASD655/TCASD655 (E) |
| 2 | VIVALDI FOUR SEASONS | Deutsche Grammophon |
| | Herbert Von Karajan/BPO | 4194881/4194884 (F) |
| 3 | ELGAR CELLO CONCERTO | Philips |
| | Julian Lloyd Webber/Menuhin/RP | 4163541/4163544 (F) |
| 4 | VIVALDI FOUR SEASONS | L'Oiseau Lyre |
| | Hogwood/Academy Ancient Music | 4101261/4101264 (F) |
| 5 | ALBINONI/PACHELBEL | Deutsche Grammophon |
| | Herbert Von Karajan/BPO | 4190461/4190464 (F) |
| 6 | SIBELIUS SYMPHONIES | HMV Reflexe |
| | Simon Rattle/CBSO | EL7497171/EL7497174 (E) |
| 7 | ELGAR CELLO CONCERTO/ENIGMA VARIAT | CBS |
| | Jacqueline Du Pre/Barenbium | CBS76529/4076529 (C) |
| 8 | ANDREW LLOYD WEBBER REQUIEM | HMV |
| | Domingo/Brightman/Maazel/ECO | ALW1/TCALW1 (E) |
| 9 | HOLST THE PLANETS | Deutsche Grammophon |
| | Herbert Von Karajan/BPO | 2532019/3302019 (F) |
| 10 | MOZART SYMPHONIES 35, 36 & 32 | Virgin Classic |
| | Jukka-Pekka Saraste | VC7907021/VC7907024 (E) |
| 11 | BAROQUE MUSIC FOR TRUMPETS | CBS Masterworks |
| | Wynton Marsalis/ECO | IM42478/4042478 (C) |
| 12 | ELGAR ENIGMA VARIATIONS | Decca Classical |
| | Andre Previn/CRSO | 4168131/4168134 (F) |
| 13 | TIPPETT CONDUCTS TIPPETT | Virgin Classics |
| | Sir Michael Tippett/SCO | VC7907011/VC7907014 (E) |
| 14 | VIVALDI FOUR SEASONS | Argo |
| | Academy of St Martin I T F | ZRG654/KZRC654 (F) |
| 15 | SIBELIUS SYMPHONY NOS 4 & 6 | HMV |
| | Simon Rattle/CBSO | EL7477111/EL7477114 (E) |
| 16 | SCHUBERT SYMPHONY NO 9 IN C MAJOR | Virgin Classics |
| | Sir Charles Mackerras/ADEO | VC7907081/VC7907084 (E) |
| 17 | VAUGHAN WILLIAMS CONCERT | Argo |
| | Neville Marriner/A S M F | ZRG696/KRZC969 (F) |
| 18 | BEETHOVEN SYMPHONIES 5 & 6 | Deutsche Grammophon |
| | Herbert Von Karajan/BPO | 4139322 (F) |
| 19 | DVORAK & HAYDN CELLO CONCERTOS | HMV |
| | J. Du Pre/D Barenboim | CDC7476142 (E) |
| 20 | MAHLER SYMPHONY NO 1 | Virgin Classics |
| | Andrew Litton/RPO | VC7907031/VC7907034 (E) |

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CLASSICAL

Trax unveils new pop classics series

THE SECOND series of 100 Greatest Classics issued by Trax Classique is released this week, with the company aiming to equal the huge sales of the original series by supporting it with a £300,000 TV campaign.

The first series, drawn from the back catalogue of PolyGram and other majors, was aimed very clearly at the popular end of the market and the second series follows the same policy. Each of the

eight volumes contains between 10 and 16 tracks of mixed classics.

The first series sold over 200,000 units on all three formats, and Trax Classique expects a similar figure. The LP and tape bears a dealer price of £2.43, and the CD, a dealer price of £4.86, which converts to a £7.99 shop price.

They have been compiled, as with the first series, by Robert Matthew-Walker, former editor of *Music And Musicians*.



JAMES GALWAY: flute appeal

RCA cashes in on Galway

THE APPEAL of superflute James Galway continues, RCA hopes, as the company heads its July campaign with three new titles, comprising two new recordings and one popular compilation album.

Galway plays three flute concertos by the 19th century Italian composer Saverio Mercandante, accompanied by I Solisti Veneti (RD.RL.RK 87703) conducted by Claudio Scimone.

In strong contrast is the *Pied Piper Fantasy*, a new work written by the American composer John Corigliano for Galway who premiered it in Los Angeles in 1982. The first recording of the work — a 45-minute piece based on Browning's poem *The Pied Piper of Hamelin* — was made with the Eastman Philharmonic conducted by David Effron (RD.RL.RK 86602).

The strongest release in terms of sales, however, will undoubtedly be James Galway's *Greatest Hits*, a compilation with the emphasis on crossover material.

The selection (RD.RL.RK 87778) includes *The Pink Panther Theme*, *Sabre Dance*, the theme from *The Thorn Birds* and *Clair de Lune*.

The releases will be backed by press interviews and advertising.



LEONARD BERNSTEIN: birthday groundswell

Bernstein on Boheme

LEONARD BERNSTEIN celebrates his 70th birthday on August 25, and although the main campaigns will not take place until then, the groundswell which began last month, continues in July with one of his most important operatic releases for some time — Bernstein's first recording of Puccini's *La Boheme*.

Unusually, Bernstein chose a group of young, little-known American singers for the recording — Angelina Reaux and Jerry Hadley play the lovers Mimi and Rudolfo. It was made in Rome with the

Coro e Orchestra dell Accademia Nazionale di Santa Cecilia and is issued on a two-CD set (423 601-2 and on tape/LP).

July also sees a number of orchestral releases. Bernstein's Mahler cycle continues with the *Symphony No 4* played by the Concertgebouw Orchestra (423 607-2 and on tape/LP); and a studio recording of Mahler's *Symphony No 5*, with the Vienna Philharmonic Orchestra (423 608-2 and on tape/LP).

Bernstein returns to the BBC Proms on July 24 to conduct a performance of his *Songfest*, which will be relayed at a later date on BBC TV. And he has also been evident in Scotland, where his opera *Candide* has been revived by the Scottish Opera, produced by Jonathan Miller and conducted by John Mauceri. It is due to come to London at the end of the year.

Telarc releases a classical curio

TELARC'S JULY release is headed by the classical curio of the month — an extraordinary project by the conductor Lorin Maazel and the Berlin Philharmonic Orchestra.

It is called *The Ring Without Words*, and is exactly that — orchestral music from Wagner's massive four-opera cycle *The Ring* bolted together in chronological order to form a 70-minute work.

The project was conceived by Lorin Maazel himself, and it is his boast that in making the arrangement he has not added one note or passage not written by Wagner. It is available on CD 80154.

Also on Telarc is a Gershwin album including the great pops of *Rhapsody In Blue* and the *Piano Concerto* and other works played by the Cincinnati Jazz Orchestra, and Cincinnati Pops Orchestra conducted by Erich Kunzel (CD 80166).

The much-praised series of Mozart symphonies played by the Prague Chamber Orchestra conducted by Sir Charles Mackerras continues with Nos 25, 28, 29 (CD 80165). Conifer distributes.

=NOT TO BE MISSED=

James Galway's Greatest Hits

20 TRACKS INCLUDING:

ANNIE'S SONG
'THE THORN BIRDS' THEME
MEMORY (FROM 'CATS')
DANNY BOY
PERHAPS LOVE
THE PACHELBEL CANON

AN INDESPENSABLE COLLECTION

ORDER NOW

RL 87778 RK 87778 RD 87778

ALSO RELEASED THIS MONTH:

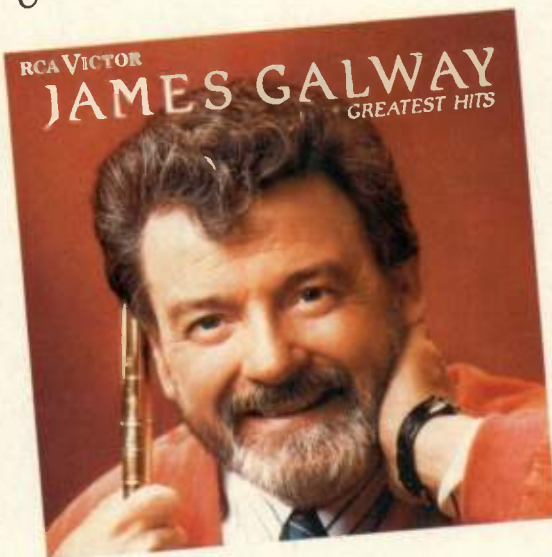
JAMES GALWAY · MERCADANTE FLUTE CONCERTOS
RL 87703 RK 87703 RD 87703

JAMES GALWAY · CORIGLIANO FLUTE CONCERTO
RL 86602 RK 86602 RD 86602



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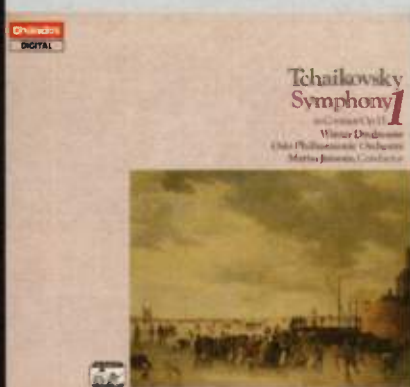
CROSSOVER CLASSICS

- | | | |
|----|-----------------------------|---------------------------|
| 1 | THE PAVAROTTI COLLECTION | Sylus |
| | Luciano Pavarotti | SMR8617/SMC8617 (STY) |
| 2 | THE ESSENTIAL KARAJAN | Deutsche Gramm |
| | Herbert Von Karajan | HYK7V1/HYKXK1 (F) |
| 3 | GREATEST LOVE SONGS | CBS |
| | Placido Domingo | CBS44701/4044701 (C) |
| 4 | THE COLLECTION | Sylus/RCA |
| | Placido Domingo | SMR625/SMC625 (STY) |
| 5 | THE MARIA CALLAS COLLECTION | |
| | Maria Callas | Sylus SMR732/SMC732 (STY) |
| 6 | SYMPHONIC ROCK VOL 2 | Various |
| | | Sylus SMR631/SMC631 (STY) |
| 7 | HOOKED ON CLASSICS | K-Tel |
| | Louis Clark & RPO | ONF1746/OCE2746 (K) |
| 8 | VOLARE | Decca |
| | Luciano Pavarotti | 4210521/4210524 (F) |
| 9 | MY FAIR LADY | Decca Classical |
| | Kiri Te Kanawa/Jeremy Irons | MFL1/MFLC1 (F) |
| 10 | A PORTRAIT OF MARIO LANZA | |
| | Mario Lanza | Sylus SMR741/SMC741 (STY) |

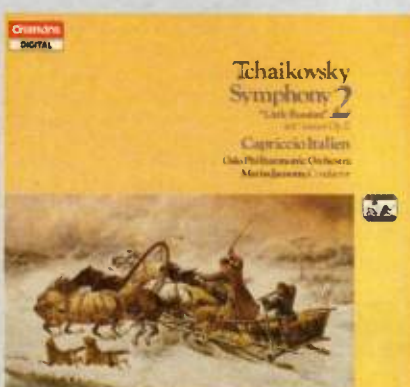
Tchaikovsky Symphonies on Chandos

"A clear first choice" for any collector

Oslo Philharmonic Orchestra
Mariss Jansons



CHAN 8402 CD
ABRD 1139 LP
ABTD 1139 Cass



CHAN 8460 CD
ABRD 1173 LP
ABTD 1173 Cass



CHAN 8463 CD
ABRD 1179 LP
ABTD 1179 Cass

"Our Rosette is a token not only of this performance, but also of others in Jansons's outstandingly successful Chandos cycle" - *Penguin Guide*

If anyone has re-appraised these symphonies it is Jansons... His ear for colour and detail, still more for balance, is remarkable. The superlatives ran dry some issues ago. So let me just say that Jansons's *Little Russian* is typical of his cycle as a whole - *Hi Fi News*

I predict that even when there are many more competitors it will stay firmly at the head of the list, recorded with a richness and bloom that is the Chandos trade mark, and with performances clear and direct, totally unsentimental, which yet convey the warmth as well as the exuberance of Tchaikovsky's inspiration - *Gramophone*



CHAN 8361 CD
ABRD 1124 LP
ABTD 1124 Cass



CHAN 8351 CD
ABRD 1111 LP
ABTD 1111 Cass

With sound, broad, full and warm, that outshines all those in the fine versions listed I have to give the strongest of recommendations to Jansons, and on CD that preference should be even more emphatic - *Gramophone*

All round there is no current rival quite to match this. - *Gramophone*

For its fine feeling of presence and vivid immediacy the Oslo recording becomes a clear first choice... there is no series of these much-recorded works quite so satisfying as this, at once refreshing and new-minted, yet idiomatically Russian too - *Gramophone*



CHAN 8535 CD
ABRD 1245 LP
ABTD 1245 Cass

This Manfred Recording makes a fitting conclusion to an outstanding series... with sound far fuller and sweeter than on either CD rival, yet with admirable transparency, it must now stand as a clear first choice and could well do so for a long time - *Gramophone*

NEW RELEASES

Schoenberg: Pelleas und Melisande

Webern: Passacaglia
SNO/Bamert

CHAN 8619 - CD; ABRD/ABTD 1308 - LP & Cassette

Copland/Nielsen: Clarinet Concertos

Lutoslawski: Dance Preludes
Janet Hilton/SNO/Bamert

CHAN 8618 - CD; ABRD/ABTD 1307 - LP & Cassette

Virtuoso French Flute Repertoire

Susan Milan - flute; Ian Brown - piano
CHAN 8609 - CD; ABRD/ABTD 1242 - LP & Cassette

Hommages to Haydn, Roussel and Fauré

Works in dedication by Ravel, Debussy, Poulenc, etc.
Margaret Fingerhut - piano

CHAN 8578 - CD; ABRD/ABTD 1281 - LP & Cassette

Brahms: Trio for piano, horn and violin

Trio for piano, cello and clarinet
The Borodin Trio and friends

CHAN 8606 - CD; ABRD/ABTD 1296 - LP & Cassette

Štěpán Rak: Remembering Prague

Virtuoso guitar recital
CHAN 8622 - CD; ABRD/ABTD 1310 - LP & Cassette

Chandos Records Limited, Chandos House, Commerce Way, Colchester, Essex CO2 8HQ
Tel: (0206) 577300

UK Distributors: **Pinnacle Records**, Unit 2, Orpington Trading Estate, Sevenoaks Way, Orpington, Kent BR5 3SR
Tel: (0689) 73144

REVIEWS

VIOLIN CONCERTO, Elgar and other works. Kyung Wha Chung, LPO, Solti. Decca/British Music 421 388-8. On Hearing The First Cuckoo In Spring and other works, Delius. Academy of St Martin-in-the-Fields, Marriner. Decca/British Music 421 390-4. Fantasia on Greensleeves and other works, Vaughan Williams. ASMF, Marriner. Decca/British Music 421 392-4. Concerto for Double String Orchestra and other works, Tippett. ASMF, Marriner. Decca/British Music 421 389-4. Serenade and other works, Elgar. ASMF, Marriner. Decca/British Music 421 384-4. I am very impressed by this tape series. The interest in British music has not diminished as the continuing good sales of even quite small orchestral by-ways by Chandos show. This Decca series benefits from a strong selection of popular works from the best-known composers, but always in reliable and in some cases memorable performances from the LPO and the Academy of St Martin. For example, Chung's recording of Elgar's Violin Concerto, though made with Solti 10 years ago and a little overshadowed by Nigel Kennedy on EMI, retains its vigour and passion, as does Solti's recording of the First Symphony which is also in this series. The collection of shorter works by Elgar, Delius and Vaughan Williams provides a useful compilation, and the only cavil I have is the somewhat short playing times — under 50 minutes for the Elgar Serenade tape, and not much over 50 for the rest. The strength, however, is in the clarity of the packaging, with the prominent use of the Union Jack making it immediately identifiable.

String Classics, English String Orchestra, William Boughton. Nimbus Classic Single, NI14053. The Authentic Overtures, Beethoven. The Hanover Band, Roy Goodman, Nimbus Classic Single, NI 1404. Italian Trumpet Spectacular. John Wallace, Nimbus Classic Single, NI 1405. The enterprising Nimbus single venture suggests a well-considered package with its varied repertoire highlighting Nimbus releases and running to between 23 and 26 minutes, all in corporate packaging for £2.99 retail. The material is generally popular — the String Classics contains Albinetti's Adagio, Pachelbel's Canon, Elgar's Sospiri and Vaughan Williams' Fantasia on Greensleeves. To do well, however, they will have to be racked separately and while they will inevitably be regarded as impulse purchases, the price may put them a little too close to £3.99 ranges from Conifer, for example, with fuller programmes ... although the Nimbus recordings are, of course, digital.

Symphony No 3, Eroica, Beethoven. Concertgebouw Orchestra, Amsterdam, Pierre Monteux. Philips Legendary Classics 420 853-2. Symphony No 5, Beethoven/Symphony No 2, Sibelius. Concertgebouw Orchestra, Amsterdam. Philips Legendary Classics 420 771-2. Piano Concerto and other works, Schumann. Clara Haskill, piano, The Hague Philharmonic Orchestra, Willem van Otterloo. Philips Legendary Classics 420 851-2. The Soldier's Tale, Stravinsky. Jean Cocteau, Peter Ustinov, conducted by Igor Markevitch. Philips Legendary Classics. 420 773-2. The press launch of Philips' Legendary Classics series with its new computer-controlled No-Noise remastering process was accompanied by a Before and After CD which was certainly intriguing; the removal of the clicks and pops was surprising. But curiously, perhaps, the ear adjusts when listening to historical recordings because of other benefits and other interests. This computer-driven No-Noise system not only takes away the clicks and pops, but produces the best sound result overall, in a kind of lowest common denominator manner. A

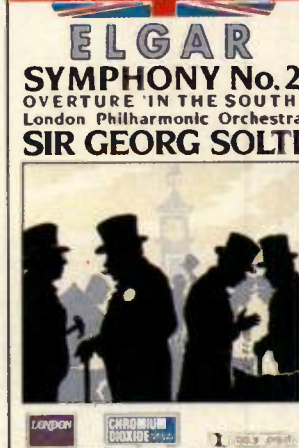


THE DECCA/British Music series benefits from a strong selection of popular works and a cohesive packaging strategy

manually driven process tends, on the other hand, to cut its losses in certain areas, but go for the highest common factor. So while the No-Noise system is to be welcomed, it is not the answer to all problems in transferring historical recordings to CD. Yet there are some marvellous things here. Who can mistake the vigour of Monteux's Eroica, recorded in 1962 though it looks back to an earlier age, and the classic performance of Schumann's Piano Concerto by Clara Haskill, (1952) where No-Noise has cleaned without draining the recording of its humanity?



Piano Concerto No 5, Beethoven. Cristina Ortiz, piano, City of London Sinfonia, Richard Hickox. IMP Classics PCD895. This brings to an end the cycle of Beethoven Concertos by the Brazilian pianist Ortiz on IMP Classics. They are not performances of great distinctiveness, but have a charm and a boisterousness which makes them good mid-price buys. Ortiz has all the virtuosic elements under control and is competently supported by the City of London Sinfonia. She seemed more relaxed, strangely, in the Waldstein Sonata, a wise filler that takes the CD to 63 minutes.



REPERTOIRE GUIDE



Johannes Brahms

EVER SINCE the Baroque era (1600-1750), the concerto has provided a vehicle for an instrumentalist to display musical and technical accomplishment. The concerto — generally three movements, fast slow fast — spotlights a soloist (sometimes two or three) within an orchestral group. Vivaldi (1678-1741), and J S Bach (1685-1750) used the form extensively, casting the spotlight on the violin, the oboe, the flute, the bassoon and the harpsichord. In the six Brandenburg Concertos, however, Bach used varying combinations of instruments to fill the solo roles, although individual instruments, such as the harpsichord in the Fifth Concerto, do have prominent (and testing) solo sections.

During the Classical Era (1750-1820), the role of the soloist was consolidated. Haydn (1732-1809), but particularly Mozart (1756-91) with his 27 piano concertos and five violin concertos, made the concerto form extremely important. It was perhaps not surprising because Mozart himself would take the soloist's role, and if he didn't quite manage to get all the notes down on paper before the concert, he could always rely

on himself to improvise on the night.

It was with Beethoven (1770-1827) that the soloist began to be pitted against the orchestra, particularly in the last two of his five piano concertos. This increased throughout the Romantic Era, (1820-1900), to match the romantic spirit epitomised by the wild poetic freedom of Byron or Shelley. In the concertos spectacular display became crucial, with the soloist giving his imagination and technique free rein in the cadenza section. The violinist Niccolò Paganini (1782-1840) and the pianist Franz Liszt (1811-1886) were the superstars of the day, stunning their audiences with extravagant displays — and composing new works to show their abilities to the full.

This kind of muscular virtuosity called in a host of new works, each more impossible to play than the last, by composers such as Tchaikovsky (1840-1893), Brahms (1833-1897), Dvorak (1841-1904), and continued well into the 20th century with Sibelius (1865-1957) and Rachmaninov (1873-1943).

Even the Modern Era, with its plunge into unpredictable sounds,

Ludwig Von Beethoven



1. THE CONCERTO

Top 20 Concertos

1. Four Seasons, Vivaldi
2. Piano Concerto No 2, Rachmaninov
3. Piano Concerto No 21 in C K467, Mozart
4. Concierto de Aranjuez, Rodrigo
5. Violin Concerto, Mendelssohn
6. Piano Concerto No 1, Tchaikovsky
7. Piano Concerto, Grieg
8. Violin Concerto, Tchaikovsky
9. Violin Concerto, Bruch
10. Piano Concerto No 5, Beethoven
11. Cello Concerto, Dvorak
12. Concerto for Two Violins, Bach
13. Piano Concerto No 1, Chopin
14. Clarinet Concerto, Mozart
15. Violin Concerto, Sibelius
16. Piano Concerto No 1, Brahms
17. Brandenburg Concerto No 5, Bach
18. Cello Concerto, Elgar
19. Violin Concerto, Beethoven
20. Violin Concerto No 5, Mozart



Felix Mendelssohn

has not lost its appetite for the concerto: after all, the world loves stars.

The concertos shown in the chart are more or less in the order of popularity, although fashions change — 25 years ago, very few people knew Vivaldi's Four Seasons, today, at the last count, there are some 40 versions in the CD catalogue alone.

Fashions for recordings vary too, although some are clear market leaders. The Academy Of Ancient Music, directed by Christopher Hogwood (410 126), probably leads the pack since winning a BPI award. Jacqueline du Pre's historic recording of Elgar's Cello Concerto (CDC7 47329-2 and on tape/LP) stands out for simply musical reasons.

Not always are the full-price recordings with the most well-known names the most highly rated critically. Martino Tirimo's recording on the budget label Classics for Pleasure (CfP4383) has been elevated above strong competition. However, prominent names are generally the safest best — it is hardly possible to go wrong with John Williams' recording of Rodrigo's Concierto de Aranjuez (CBS MK 37848).

THEN THERE WERE 40

GD86517 GK86517 GL86517

GALWAY PLAYS BACH
Flute Concerto in E Minor
Suite No. 2 in B Minor
Sonata No. 2 in G - Sonata No. 4 in C Minor
JAMES GALWAY
KYUNG-WHA CHUNG, PHILLIP MOELL
ZAGREB SOLOISTS

GD86518 GK86518 GL86518

SVIATOSLAV RICHTER
Brahms: Piano Concerto No. 2
Beethoven: Sonata No. 23 "Appassionata"
Chicago Symphony Orchestra
ERIC FLEISCHDORF

GD86519 GK86519 GL86519

GERSHWIN
ARTHUR FIEDLER Conducts
Rhapsody in Blue - Concerto in F
Variations on "I Got Rhythm"
An American in Paris
Boston Pops Orchestra
EARL WILD Pianoist

GD86522 GK86522 GL86522

ITZHAK PERLMAN
LALO: Symphonie Espagnole, Op. 21
SIBELIUS: Violin Concerto
RAVEL: Trigané
Boston Symphony Orchestra: ERIC FLEISCHDORF
London Symphony Orchestra: ANDRÉ PREVIN

GD86521 GK86521 GL86521

MOZART
Piano Concertos No. 20; K. 466 - No. 21, K. 467
Don Giovanni: Overture
Vienna Symphony Orchestra: GEZA ANDA Pianoist/Conductor
Chicago Symphony Orchestra: FRITZ REINER

GD86522 GK86522 GL86522

RAVEL
Boléro - Rhapsodie Espagnole
Pavane for a Dead Princess
La Valse - "Mother Goose" Suite
Boston Symphony Orchestra
CHARLES MUNCH

GD86524 GK86524 GL86524

RACHMANINOFF
Piano Concerto No. 3
Rhapsody on a Theme of Paganini
VLADIMIR ASHKENAZY
The Philadelphia Orchestra: EUGENE ORMANDY
Boston Pops Orchestra: ARTHUR FIEDLER

GD86525 GK86525 GL86525

JULIAN BREM
RODRIGO: Concierto de Aranjuez
VILLA-LOBOS: Concerto for Guitar
Five Preludes
Monteverdi Orchestra: JOHN ELIOT GARDINER
London Symphony Orchestra: ANDRÉ PREVIN

GD86526 GK86526 GL86526

TCHAIKOVSKY
Piano Concerto No. 1
Violin Concerto
MISHA DOCHTER, ITZHAK PERLMAN
Boston Symphony Orchestra: ERIC FLEISCHDORF

GD86527 GK86527 GL86527

TCHAIKOVSKY
Symphony No. 6 ("Pathétique")
Romeo and Juliet
Boston Symphony Orchestra: CHARLES MUNCH

GD86528 GK86528 GL86528

SIBELIUS
Symphony No. 2: Valse Triste
The Swan of Tuonela - Pohjola's Daughter
The Philadelphia Orchestra: EUGENE ORMANDY

GD86529 GK86529 GL86529

STRAVINSKY
Le Sacre du printemps - Petrouchka
PIERRE MONTEUX
Boston Symphony Orchestra

GD86532 GK86532 GL86532

DVOŘÁK
Symphony No. 9 ("From the New World")
Carnival Overture - Humoresque
ENESCO: Roumanian Rhapsody No. 1
Boston Symphony Pops Orchestra: ARTHUR FIEDLER

GD86531 GK86531 GL86531

DVOŘÁK
Cello Concerto
SCHUBERT
"Arpeggione" Sonata
LYNN HARRELL
London Symphony Orchestra
JAMES LEVINE Conductor/Pianoist

GD86532 GK86532 GL86532

BEETHOVEN
Symphony No. 9 ("Choral")
PIYUEN CURTIN, FLORENCE KOPIFF
JOHN MCCOLLUM, DONALD GRAMM
Chicago Symphony Orchestra
FRITZ REINER

GD86533 GK86533 GL86533

CARMINA BURANA
Orff
Boston Symphony Orchestra
SEIJI OZAWA

GD86534 GK86534 GL86534

VERDI
Arias and Duets
KATHARIE CHARLIE
PLACIDO DOMINGO

GD86535 GK86535 GL86535

MOZART
Requiem - Ave, verum corpus
J. HAYDN
Te Deum
THE VIENNA CHOIR BOYS

GD86536 GK86536 GL86536

BEETHOVEN
MENDELSSOHN
Violin Concertos
UTOUGHI
London Symphony Orchestra
WOLFGANG SAWALLISCH, GEORGES PRÉTRE

GD86537 GK86537 GL86537

TCHAIKOVSKY
Swan Lake - The Sleeping Beauty
Highlights
The Philadelphia Orchestra: EUGENE ORMANDY

GD86553 GK86553 GL86553

VIVALDI
Le Quattro Stagioni - The Four Seasons
Three Flute Concertos
La Petite Bande: SIGISWALD KUJALEN
Orchestra of the 18th Century: FRANS BRUGGEN

GD86716 GK86716 GL86716

BRAHMS
Violin Concerto
Alto Rhapsody
Haydn Variations
HENRYK SZERYNG
London Symphony Orchestra: PIERRE MONTEUX
SHIRLEY VERRETT
The Philadelphia Orchestra: EUGENE ORMANDY

GD86719 GK86719 GL86719

DEBUSSY
La Mer
Prélude à l'après-midi d'un faune
Nuages - Fêtes - Printemps
Boston Symphony Orchestra: CHARLES MUNCH

GD86722 GK86722 GL86722

BERLIOZ
Symphonie Fantastique
Roman Carnival and The Corsair Overtures
Boston Symphony Orchestra
GEORGES PRÉTRE, CHARLES MUNCH

GD86721 GK86721 GL86721

MUSSORGSKY
Pictures at an Exhibition
A Night on Bald Mountain
PROKOFIEV
Classical Symphony
BORODIN
Polovtsian Dances
The Philadelphia Orchestra: EUGENE ORMANDY

GD86722 GK86722 GL86722

STRAUSS
Also sprach Zarathustra
Four Last Songs
Die Frau ohne Schatten: Act II (Excerpt)
Chicago Symphony Orchestra: FRITZ REINER
LEONTINE PRICE
New Philharmonia Orchestra: ERIC FLEISCHDORF

GD86723 GK86723 GL86723

JAMES GALWAY PLAYS MOZART
Andante in C - Concerto in G
Concerto for Flute and Harp
Lucerne Festival Strings: RUDOLF BALOGHARTNER
MARISA ROBBINS, Harp
London Symphony Orchestra: EDUARDO MATA

GD86724 GK86724 GL86724

MOZART
Masses
Coronation - Trinitatis
4 Nocturnes
THE VIENNA CHOIR BOYS
Hans Gillesberger, Conductor

GD86725 GK86725 GL86725

MOZART
Violin Concerto No. 3
Concertone for 2 Violins
LEOPOLD MOZART
6 Violin Duets
GIORGIO ARMIER, TATIANA GRINDENKO
Vienna Symphony Orchestra

GD86797 GK86797 GL86797

MENDELSSOHN
Symphony No. 4 "Italian"
Symphony No. 5 "Reformation"
SCHUMANN
Manfred Overture
Boston Symphony Orchestra
Charles Munch

GD86798 GK86798 GL86798

JULIAN BREM
ROMANTIC GUITAR
Paganini - Mendelssohn - Tarrega
Albeniz - others

GD86799 GK86799 GL86799

JOHANN STRAUSS II
Waltzes
The Philadelphia Orchestra
EUGENE ORMANDY

GD86827 GK86827 GL86827

BRAHMS
Ein deutsches Requiem
Montserrat Cabellé, Sherrill Milnes
New England Conservatory Chorus
Boston Symphony Orchestra
Eric Fleischdorf

GD86821 GK86821 GL86821

SHOSTAKOVICH
Symphony No. 5
RACHMANINOFF
Fantasy for Orchestra "The Rock"
London Symphony Orchestra
André Previn

GD86822 GK86822 GL86822

COPLAND
Appalachian Spring - The Tender Land
Billy the Kid
Boston Symphony Orchestra
Aaron Copland
The Philadelphia Orchestra
Eugene Ormandy

GD86823 GK86823 GL86823

BEETHOVEN
Symphony No. 5
Leonore Overture No. 3
SCHUBERT
Symphony No. 8 "Unfinished"
Boston Symphony Orchestra
Charles Munch

GD86824 GK86824 GL86824

SVIATOSLAV RICHTER
BEETHOVEN
Piano Concerto No. 1
Sonatas Nos. 12 and 22
Boston Symphony Orchestra
Charles Munch

GD86825 GK86825 GL86825

FRANCK
Symphony in D Minor
BERLIOZ
Beatrice and Benedict Overture
D'INDY
Symphonie sur un Chant Montagnard
Chicago Symphony Orchestra: PIERRE MONTEUX
Nicole Henriot-Schweitzer, piano
Boston Symphony Orchestra: CHARLES MUNCH

GD87723 GK87723 GL87723

J.S. BACH
Brandenburg Concertos 1-3
Flute Sonata No. 1
Orchestra conducted by GUSTAV LUNDAHL
FRANS BRUGGEN, flute

GD87724 GK87724 GL87724

J.S. BACH
Brandenburg Concertos 4-6
Flute Sonata No. 3
Orchestra conducted by GUSTAV LUNDAHL
FRANS BRUGGEN, flute



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Tippett tops Virgin CD sales

IN THE week in which Virgin Classics begins its consumer promotion for the five titles of the second release and sells in the four titles of the third release, general manager Kathy Copisarow reports that sales of the initial launch had been 15 per cent higher than original forecasts.

Sales varied according to format, but interestingly the top CD seller proved to be one of the 20th-century releases, Tippett Conducts Tippett, with Robert White's Irish Songs, Tortelier's French Impressions and Schubert's Symphony No 9 following in group.

The nine issues of the next two releases continue the theme of covering a broad spectrum, and give an indication of the future. The Soviet ensemble, The Borodin String Quartet, widely regarded as one of the very top in its field, are to feature regularly on Virgin Classics. The company is hoping for a Beethoven cycle, and starts with the Op 59 No 3 and the Op 95 (CD VC7 90713-2 and on tape/LP).

The greatest coup of the second release, however, is the premiere recording of Britten's opera Paul Bunyan, written when the composer was in the US during the war, and thus sung by The Plymouth Music Series, Minnesota conducted by Philip Brunelle (VCD 7 90710-2, two CDs and on tape/LP).

The interest in the work has been widespread, with performances by the Virgin team in Aldeburgh, spots on Radio Three and Four including Kaleidoscope, and further performances this month in the Royal College of Music, London.

It also opens the way to other world premiere Britten recordings in association with The Britten Estate. This month's release has a collection of Britten choral works including A Boy Was Born and

Hymn To St Cecilia and the world premiere of A.M.D.G., a 20-minute a capella work written during the war. They are performed by the London Sinfonietta Chorus directed by Terry Edwards (CD VC7 90728-2 and on tape/LP), and will be released on July 25.

Virgin expects good sales, particularly from the new recording of Walton's Symphony No 1 by the LPO under Leonard Slatkin (VC7 90715-2 and on tape/LP); and Songs Of The Auvergne sung by the American soprano Arleen Auger (VC7 90714-2 and on tape/LP).

Authentic music enthusiasts will be delighted by two additions to the Veritas series on Virgin Classics opened so successfully with Schubert's Symphony No

9 in April. There is a timely release of Armada — Music From The Courts of Philip II and Elizabeth I with Michael Chance, counter-tenor and Fretwork, the viol group (VC7 90722-2).

The release gets an extra promotional boost because the cover uses the same image as chosen to promote the Armada Exhibition as well as being seen on a new series of stamps by the Royal Mail.

And The Orchestra Of The Age Of Enlightenment hope to match their Schubert sales with the second Virgin release, Weber's Clarinet Concertos and Concertino played on authentic instruments with Antony Pay, Clarinet (VC7 90720-2).

Labels boost for chamber groups

THE UK'S reputation for producing outstanding chamber performers continues with the emergence of two chamber groups on major labels, The Guildhall String Ensemble on RCA, and the Endymion Ensemble on EMI.

The 11 players of the Guildhall String Ensemble have been working together for seven years, establishing a reputation in concert halls both here and abroad.

They first featured on RCA this year, supporting Michala Petri, another recent RCA signing, on her recording of Vivaldi's Four Seasons. But this month they have their own disc, English Music For Strings, with popular works such as Holst's St Paul's Suite and Warlock's Capriol Suite.

Directed by Robert Salter, the GSE follow the English recital with the Concerti Grossi Op 6 by Handel, and long-term plans include composers ranging



THE GUILDHALL String Ensemble

from Corelli and Elgar to Stravinsky.

The Endymion Ensemble, directed by bassoonist John Whitfield, has also built an enviable reputation for its versatility as a chamber group.

Based on a group of friends who played in the National Youth Orchestra, and then in the European Community Youth Orchestra, the Ensemble main-

Record turnover for Harmonia despite setbacks

DESPITE THE body blows of the past six months with the departure of both Denon and Chandos, independent distributor Harmonia Mundi has disclosed that May produced a record turnover for the company.

The results were due to a general rise in sales according to manager Richard Harrison, but he has been especially delighted with the sales of two 20th century recordings, Birtwistle's Silbury Air and other works on the Dutch label Etcetera, and Messiaen's Livres de Ste Sacrement played by organist Jennifer Bate and issued by Unicorn-Kanchana.

The Birtwistle has already sold more than 1,000 CDs and nearly a similar number on LP in its first three months, which is good for what is regarded as a highly specialist release.

Harrison also reports increased interest in Harmonia Mundi's own label, HM France, and is hoping to extend that with a promotional package based on the 1984 recording of Raemeau's Les Indes Galantes played by the Orchestra

de la Chapelle Royale under Philippe Herreweghe.

It is a single CD, packaged in a double case, for a dealer price of £3.65 which should result in a rrp of around £6. Enclosed in the case is a full Harmonia Mundi France colour catalogue (HMA290.1130). A similar promotion, with Organ Concertos by Corrette was launched successfully last year.

Harmonia Mundi has also just taken on a new label. Disques Cellier is based in Switzerland, but covers international music from the Balkan countries of Rumania, Albania, and Greece as well as the home of the international banking system. The successful release Le Mystere de la Voix Bulgare was licensed by 4AD from Disques Cellier.

Of particular interest will be the recordings by the Rumanian pan pipes virtuoso George Zamfir, which include concerts of flute and panpipes recorded live, and a panpipes and organ recital.

Only two of the releases are on CD so far (£7.28 dealer price), while most of the other 10 titles are on LP and tape (£4.15 dealer price).

Dealers can expect further interest in the latest issue in the Rodolphe series of historic mono recordings on extended play CDs. Herbert von Karajan's 1963 live recording of Puccini's La Boheme with Raimondi, Taddei, Vinco and Freni (RPC 32512) offers good value. Harrison hopes that Harmonia Mundi will soon have stocks of the adaptor which aids the play of the long-play mono CD, and which is currently available (free) only with the recording of Wagner's Ring Cycle on seven CDs.

ains an energetic programme covering not only central repertoire, but also close associations with contemporary English composers.

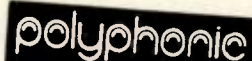
Recordings by the Endymion Ensemble have appeared on Chandos (Finnish music) and EMI — an interesting coupling of Britten's Phaedra, Les Illuminations, and Five French Folksongs with Jill

Gomez. It does not have an exclusive contract with EMI, but an agreement of first refusal, and its latest issue is a volume devoted to Stravinsky, with the Symphonies Of Wind Instruments (both 1920 and 1947 versions), Dumbarton Oaks, the Octet and the Ebony Concerto with the clarinetist Mark van de Wiel (CDC 7497862 and on tape/LP).



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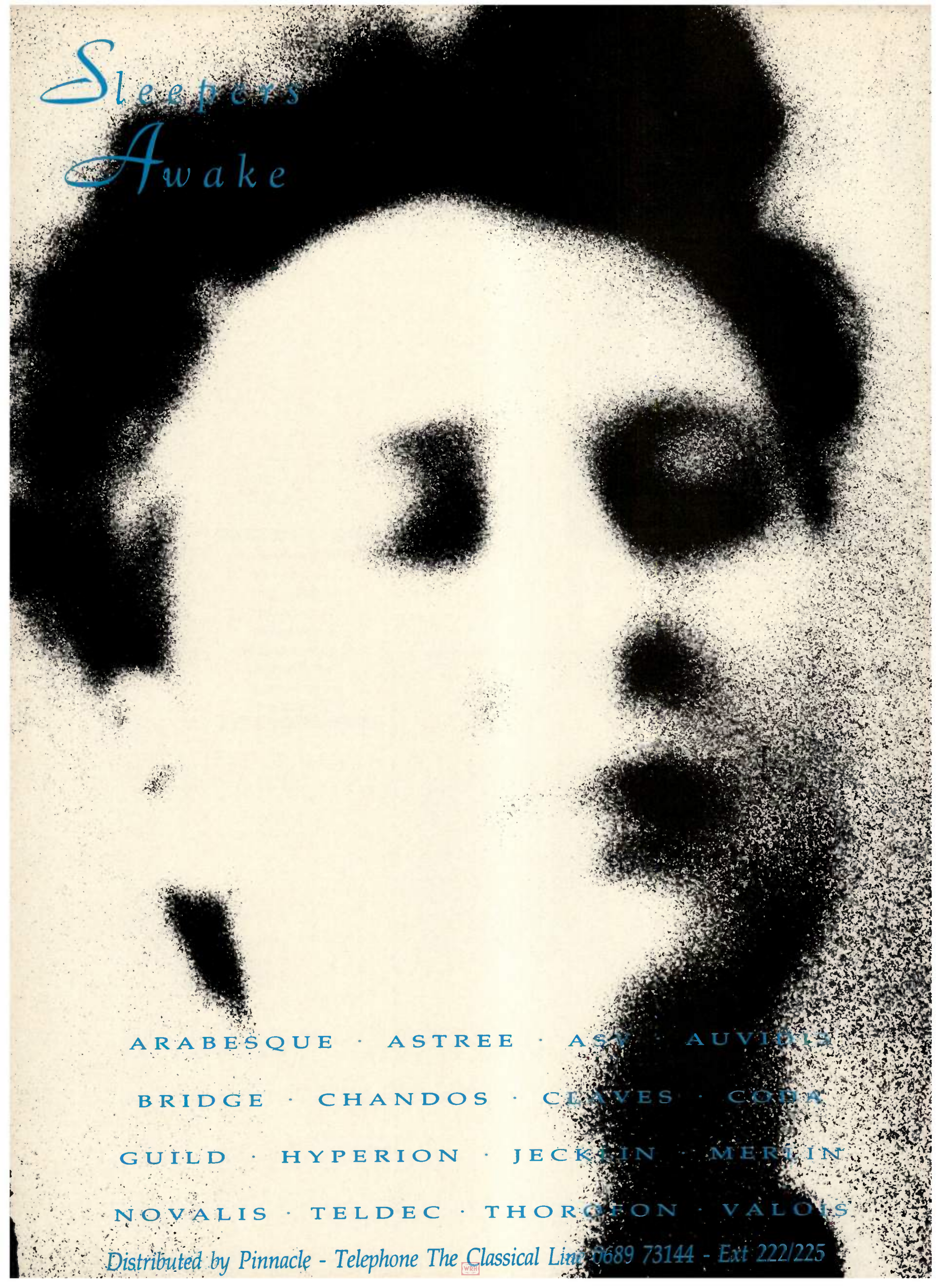


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Ever ready to pursue his own ideas and ideals, John Williams (above) is one of the few leading artists to return to analogue recording techniques

Why Williams turned his back on digital

A CLOSE look at the sleeve details of the latest recording by John Williams produces quite a surprise, though not in the list of works. The Baroque Album is a selection of attractive works, ranging from the Chaconne from Bach's second Violin Partita and a group of sonatas by Scarlatti to Couperin's Les Baricades Mysterieuses and Roncali's Passacaglia — all in transcriptions by the guitarist himself.

It should prove a popular addition to the Williams catalogue, for he has always distinguished himself in the 18th-century repertoire, as the recent reissue on CD of his transcriptions of The Four Lute Suites by Bach (CD MK 42204).

The surprise, however, is in the finer detail on The Baroque Album: ADD, the cover proclaims. But don't be confused. This recording was made a little over a year ago in Australia, with the music purposely recorded on analogue tape before being transferred to digital in order to prepare it for CD.

As ready as ever to pursue his own ideas and ideals, John Wil-

liams is questioning the received wisdom of the preference of digital recording and has become one of the few leading artists to return to analogue recording methods. The reason is simple: "I record now on Dolby SR analogue because it is quite clearly better than digital," proclaims Williams.

"It is more musical, not so cold, and it doesn't exaggerate selective high frequency sounds. It produces a sound quality which is much truer to natural sound."

For Williams, this is not eccentric belief but established fact. When he recorded The Baroque Album in the Fast Forward Studio in Australia — on his solo albums he prefers to work with engineer and co-producer Mike Stavrou who is now

and an assortment of other works. "Since then, I have established a personal relationship with the staff," remarks Williams. It is all part of the very personal approach he has maintained in his music making, despite periods of superstar status.

Even before his reappraisal of the digital/analogue seesaw, he refused to submit himself to the re-recording of his repertoire for the digital age. He limits himself severely in the number of recordings he does — "There must be a point to a record other than just another release" — and he continues to be refreshingly unpredictable about what he actually does.

He prefers to move from a near folk album like The Echoes of London and the Inti-Ilumani disc to The Baroque Album than remain in the classical groove. It is typical that among his future recording projects is an album devoted to the Japanese composer Toru Takemitsu, with the Guitar Concerto, the Concerto For Oboe d'Amore, Guitar And Orchestra, the solo pieces Folios, and other works.

"I have been angling to do it for three years, and I am glad to say that Irwin Katz and CBS are very eager to do it as well."

He is also unusual among leading international instrumentalists in that he pays great attention to his reissues. Often, he will take the time to go back to the original tapes and supervise the editing and all the other detailed preparations which presage a release such as the Bach Lute Suites, for example. It enables him to take full responsibility over decisions such as whether to make a new recording of music by Augustin Barrios or go back to the original tapes in order to prepare a CD version.

And he maintains total control on his new solo recordings — which he has produced himself for some time.

The sane manner with which he organises his life remains exceptional among top artists. He has his periods of being on tour in the UK, Australia or the US. But equally important for Williams is the freedom to be able to step in at a week's notice for a TV recording session, as happened recently for the music to the Sherlock Holmes series written by his composer friend, Patrick Gowers; or the new John Cleese film A Fish Called Wander; or Stanley Myers' The Boost.

He protects his privacy rigidly yet remains eminently approachable and flexible both in time and attitude — he genuinely enjoys encompassing Takemitsu, Bach, Myers, Gowers and the new concerto written for him by Steve Gray in a matter of months. He remains a youthful 47.

And it makes his stance over analogue recordings all the more comprehensible: the space in between the big events, whether in life or on recordings, is clearly as important to him as the events themselves.

Williams protects his privacy rigidly, yet he remains eminently approachable and flexible both in time and attitude

in Australia — he recorded both with analogue and digital tape simultaneously. He listened carefully to both and there was no doubt in his mind which version should be used.

"The so-called clarity and brightness which is generally regarded as a quality of digital recordings is a colouring addition to what is on the 24-track," declares Williams. "You can hear that quite clearly. And it is noticeably colder. But the analogue recording does convey the space and air between the sounds."

"For me, the test was quite convincing. It showed me that the argument that the clarity of digital is more lifelike and that the warmth we like from analogue is actually distortion is false."

The Baroque Album (CBS 44518 CD/tape/LP) is now Williams' first return to analogue. The Inti-Ilumani recording issued last year by CBS re-introduced Williams to the old ways. And Williams sees no reason for changing back to digital, which may cause a problem for CBS. After all, the DDD symbol on a recording is a strong selling point. "It is really a question of re-awakening the awareness of the public," says the guitarist, who maintains that an increasing number of musicians and engineers think the way he does.

Luckily, he has an understanding relationship with CBS. It is now 25 years since he signed his first contract with Columbia to make a recording of Bach's Fourth Lute Suite



Robert Shaw

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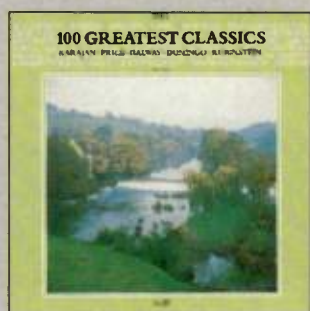
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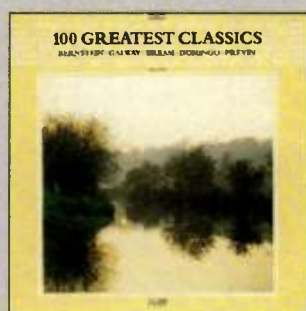
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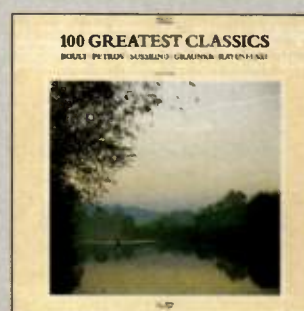
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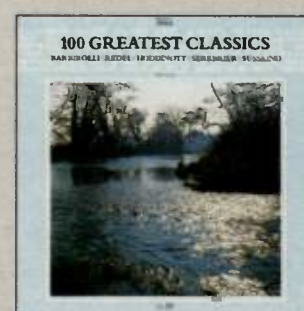
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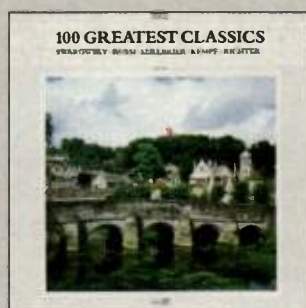
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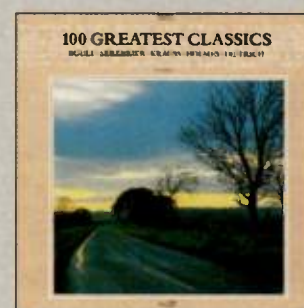
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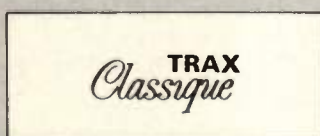
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Eastern bloc-buster

Music Week's classical editor, Nicolas Soames, went to Prague during Czechoslovakia's Spring Festival to see and hear about developments within the popular Supraphon label

THE CZECH classical label Supraphon has been the best-selling East European label, at least in terms of LPs, for decades — a whole generation of record buyers dipped into the reliable orchestral recordings by Karen Acerl and others from the Sixties onwards, and not only because they were cheap.

But in the CD era, Supraphon is having to think again. The full-price CD product has just been reduced down to £6.05 in an attempt to make the label more attractive to a wider audience. MW went to Prague during the height of the Spring Festival with a group of British dealers to see and hear about other developments and changes.

The Supraphon record shop in Republicky station is, for East European standards, a handsome and well-presented affair, matching the metro system which is the pride and joy of the average Pragueite.

The prices, too, would delight the average Westerner. The LPs sell for 36 crowns, which even at the official rate is only just over £1, and which, with a favourable rate of exchange obtainable on the streets, can drop the cost to 80p or lower.

Compact discs are being advertised at a neighbouring shop from 140 crowns for a homespun guitar version of The Beatles, to 450 crowns for Eric Burdon's Greatest Hits. But the official Supraphon shop at Republicky does not sell compact discs.

The reason is simple. The average monthly income is about 3,000 crowns — approximately £140. A CD player costs 10,000 crowns. It is

understandable, therefore, that the Czech view of the recording world is still dominated by the LP, and will continue to do so for years yet. And Dr Pavel Smola, international managing director, acknowledges that the first years of Supraphon CDs have produced a mixed result. The initial releases came through Japan, and were almost exclusively straight Nippon Columbia transfers with short playing times.

But Britain, the largest Supraphon export market in the Western bloc, changed that considerably when Counterpoint, the importers and distributors, persuaded the company to let it design and market a mid-price CD and cassette range, Gem. The original 24 titles — which aim at a retail price of £5.99 — were well received by both critics and consumers, and many dealers were hoping for the range to be expanded. In fact, a further 12 titles are added to the range this month.

But questions were raised as soon as the British dealer party arrived in Prague. Supraphon, explained Dr Smola had advanced plans for a new range of mid-price CDs, a block of 50 scheduled for autumn release over a period of three months, with 26 in the first month, and then two releases of 12 each.

How would they fit in with Gem, dealers wondered? Would the new range be a budget price, at £3.99? Would it contain some of those old and revered recordings by Ancerl and Talich? And what about the famous recording by Ancerl of Prokofiev's Romeo and Juliet?

There were some answers, and other hints. The Romeo and Juliet was among them,



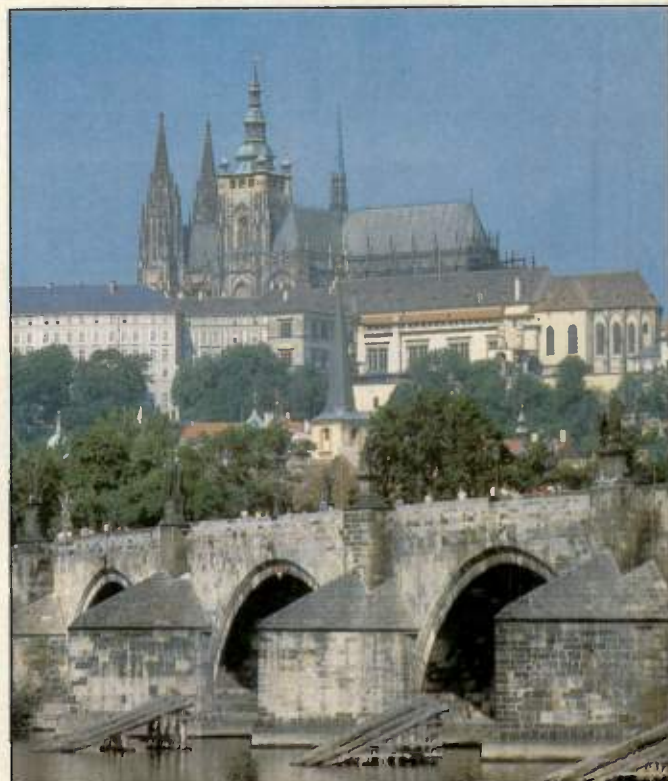
coupled with the Tchaikovsky score. And, remarked Dr Smola, the company was now ensuring a far better playing time, with duration of 60 minutes becoming the norm.

But price was undecided as yet, and such crucial matters as artwork and presentation were also at discussion stage. This concerned the dealers greatly, because wholly inappropriate design can kill a series — even one with good repertoire.

There was some relief, at least on the part of Counterpoint, when at a last-minute meeting before returning home, Supraphon suggested that, because of the evident success of the Gem series, Counterpoint might themselves like to design the new series for worldwide release.

This was quite a feather in the cap of the company which, after all, is much better known for its pop deletions than its classical commitment. Supraphon remains the only main classical label in its portfolio. By the end of the weekend, however, Counterpoint was in little doubt about the affection which these dealers — winners of a display competition — viewed the label. It was an affection, too, that is matched by the consumers.

And this was despite the



PRAGUE (above), was the setting for Supraphon's repertoire preview, including two much-needed operas from Janacek (left) and a cycle of Brahms symphonies from the Czech Philharmonic under Jiri Behlohlavek (top left)

problems that Counterpoint have had in dealing with Supraphon. As all the dealers readily admit, their affection is despite the wayward ordering problems. If a title is in stock in the UK — and Counterpoint attempt to stock virtually every item in the huge catalogue — then repeat orders generally come through. But stock that needs to be ordered from Czechoslovakia is another matter. Often, as one Counterpoint executive remarked ruefully, the boxes which arrive in the UK contain a list of recordings which bear no relation to the despatch order.

This is one reason why the Gem series has gone so well. For the mid-price CDs and cassettes have been pressed in the UK, and supplies have generally been reliable.

This question of CD supply raises another issue. The new mid-price/budget series disclosed by Dr Smola was received with interest by the dealers — among them Harold Moores and Alan Goulden from London, Mike Roberts from Circle Records in Liverpool and David Denis from City Radio in Cardiff.

But Dr Smola also mentioned that Supraphon now has its own CD factory 30km from Prague, with Swiss ICM equipment capable of producing five million discs per year, a sum likely to be doubled in 1995. (Hungary, incidentally, is also about to come on-line with a CD factory.)

He also mentioned that within two years or so a Czechoslovakia/Soviet Union deal would produce a simple DIY CD kit player for about 5,000 crowns, which would open up the home market.

But clearly, Supraphon was worried that with the world-

wide glut in CD capacity, its expensive investment could rest silent in the early days. Although Counterpoint may design the new mid-price range, the CDs would have to be pressed in Prague. On past experience, what price reliable supplies then?

This was one area of interest and concern. The other major area concerns the full-price issues.

The specialist classical dealers, while doing well with Gem, have good regular sales from Supraphon of Czech repertoire — even works that would be regarded as fairly obscure. Of course Dvorak, Smetana, Janacek, and Martinu form the bulk of sales, but also of interest are lesser-known figures such as Novak and Myslivecek.

In a preview of repertoire to come, Dr Leo Jehne, artists and repertoire manager, played some material of this kind. But he also announced that the Czech Philharmonic Orchestra's chief conductor elect, Jiri Behlohlavek, was to do a new cycle of symphonies by Brahms and other very popular classical works that, in the British market, simply do not stand a chance against Karajan et al. He went on to allay some fears of a torrent of pops by announcing plans of new recordings of Katya Kabanova and The Makropoulos Case — two Janacek operas really needed.

But what sent some members of the British dealer party home very happy was the late news that Supraphon are also to prepare a mid-price CD opera series. No further details of this are available at the moment, but it served as an indication of the growing awareness of the true needs of the British CD classical market.

WORKS LIKE these from Martinu form the bulk of Supraphon's sales to the West





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ANDY, Horace, Winston	JARRETT & The WAILERS EARTH MUST BE HELL	Atra	1007/—	£3.85 (VRE)			Reggae
ANDERSON, Moira	A LAND FOR ALL SEASONS	Lismore	LIDL 6022/LIDC 6022	"MC"	£3.04 (GD/H/CON)		Scottish
ARMATRADING, Joan	THE SHOUTING STAGE	A&M	AMA 5211/AMA 5211	"MC"/"CD	£3.89/7.29 (F)		Rock
ASTAIRE, Fred	SHALL WE DANCE 1926-1937	BBC	REB 665/ZCF 665	"MC"/"CD	£3.65		MOR
BENATAR, Pat	WIDE AWAKE IN DREMLAND	Chrysalis	CDL 1628/ZCDL 1628	"MC"/"CD	£3.89/7.29 (C)		Rock
BOX & BANJO BAND	A HUNDRED THOUSAND WELCOMES	Lismore	LILP 5172/LICS 5172	"MC"	£3.04 (GD/H/CON)		Scottish
BYRDS, The	THE NOTORIOUS BYRD BROTHERS	Edsel/Demon	ED 262/EDCD 262	"CD"	£3.95/7.29 (P)		Rock
CALE, John	VINTAGE VIOLENCE	Edsel/Demon	EDCD 230	"CD"	£7.29 (P)		Rock
CAMPBELL, Glen	WICHITA LINEMAN	Connoisseur	VSOPLP 120/VSOPMC 120	"MC"	£3.05 (P)		Country
CHRIST OF PARADE	SOUNDS OF NATURE	Pusmort	PUS 0012-08/—	(SRD)(Re-release)			Hardcore
CIRCLE JERKS	The GROUP SEX	Weird Systems	WS 031Y2	£6.45 (VRE)			Punk
COLEMAN, Ornette	VIRGIN BEAUTY	Portrait	PRT 461193-1/461193-4	"MC"/"CD	£3.79/7.29 (C)		Jazz
DARKNESS DEFENDERS	OF JUSTICE	Tales Of Trash	805855/—	(VRR)			Trash Metal
DEFUNKT IN AMERICA	Antilles/Island	AN 8730/ANC 8730	"MC"/"CD	£3.04 (GD/H/CON)			Funk
DIAMOND ACCORDIAN BAND	AT HOME IN IRELAND	Emerald	GES 1238/KGEC 1238	"MC"	£3.45 (A)		Irish
DOGS D'AMOUR	THE UNAUTHORISED BOOTLEG ALBUM	China/Polydor	WOL 7/—	(Lid Edt)			Rock
DONOVAN	WORLD POWER	Mango/Island	ILPS 9909/ICT 9909	"MC"/"CD	£3.99 (P)		Reggae
DURBIN, Deanna	FAVOURITES	Memoir	MOIR 206/CMOIR 206	"MC"	(A)		MOR
ECKSTEINE, Billy	IMAGINATION	Memoir	MOIR 129/CMOIR 129	"MC"	(A)		MOR
ERASERHEAD	THE RUMBLE OF THE EAST	Flicknife	SHARP 105/—	£3.25 (SP)			Heavy Metal
FITZGERALD, Ella	HELLO DOLLY	Memoir	MOIR 128/CMOIR 128	"MC"	(A)		MOR
FORD, Lynn	GIVE ME A CHANCE	Trojan	CPL 101/—	£3.60 (A)			Pop
FUREY, Billy	BILLY BGO	BGO	17/—	£3.99 (P)			Pop
FUREY, Billy	BILLY BGO	BGO	18/—	£3.99 (P)			Pop
FUREY, Billy	HALFWAY TO PARADISE	BGO	BGO 19/—	£3.99 (P)			Pop
GADD GANG, The	HERE & NOW	CBS	461001-1/461001-4	"MC"/"CD	£3.79/7.29 (C)		Irish
GAELFORCE ORCHESTRA	THE MELODIES OF IRELAND	Lismore	LRIR 3001/LRIC 3001	"MC"	£3.04 (GD/H/CON)		Scottish
GAELFORCE ORCHESTRA	THE SCOTLAND AGAIN	Lismore	LILP 5169/LICS 5169	"MC"	£3.04 (GD/H/CON)		Scottish
GIANT STEPS	THE BOOK OF PRIDE	A&M	AMA 5190/AMC 5190	"MC"/"CD	£3.89/7.29 (F)		Soul
GONNELLA, Ron	BURNS NIGHT	Lismore	LICS 5070	"MC"	£3.04 (GD/H/CON)		Scottish Fiddle
GONNELLA, Ron	SCOTTISH FIDDLE MASTER	Lismore	LICS 5099	"MC"	£3.04 (GD/H/CON)		Scottish Fiddle
GONNELLA, Ron	TRIBUTE TO NEIL GOW	Lismore	LICS 5085	"MC"	£3.04 (GD/H/CON)		Scottish Fiddle
GRANT, Amy	LEAD ME ON	A&M	AMA 5199/AMC 5199	"MC"/"CD	£3.89/7.29 (P)		Rock/Pop
HAYWARD, Denis	THE MAN & HIS MUSIC	Savoy	SAV 143/SAVC 143	"MC"	£3.14/4.85 (SP)		Big Band
HEATH, Ted	ORCHESTRA	TED HEATH AT CARNEGIE HALL	Memoir	MOIR 132/CMOIR 132	"MC"	(A)	Big Band
HOLIDAY, Michael	MIKE	Memoir	MOIR 208/CMOIR 208	"MC"	(A)		MOR
HONEYMOON SUITE	THE BIG PRIZE	WEA	K 252824-1/K 252824-4	"MC"/"CD	£3.65/6.99/11.99 (P)		Rock
JAZZ RENEGADES, The	A SUMMER TO REMEMBER	Reelect	The President KENNEDY 2/CARTER 2	"CD"	£3.65/7.05 (V/BK)		Jazz
JOYCE, Gina	COUNTRY 'N' IRISH	FORGET-ME-NOTS	Emerald	GES 1239/KGEC 1239	"MC"	£3.45 (A)	Irish
JOY DIVISION	SUBSTANCE	Factory	FACT 250/FACT 250	"MC"/"CD	£3.65/6.99/11.99 (P)		Rock
LITTLE CHARLIE & The	NIGHT CATS	DISTURBING THE PEACE	Alligator/Sonet	AL 4761/ALCD 4761	"CD"	(A)	Blues
LONG TALL SHORTY	ROCKIN' AT THE SAVOY	LTS	007/—	£3.65 (VRE)			Pop
MACAULEY LEWIS	TO LOCHINDAAL	Lismore	LICS 5056	"MC"	£3.04 (GD/H/CON)		Scottish Gaelic
MACDONALD, The	SISTERS SONGS OF THE ISLANDS	Lismore	LICS 5063	"MC"	£3.04 (GD/H/CON)		Scottish Gaelic
MACLEOD, Donald	THE NEW YORK SESSION	Lismore	LIDL 8004/2 LP/LIDC 8004/2 LP	"MC"	£3.64 (GD/H/CON)		Scottish
MACRAE, Donald	HEBRIDEAN JOURNEY	Lismore	LICS 5074	"MC"	£3.04 (GD/H/CON)		Scottish Gaelic
MAMAS & PAPAS	ELLIOTT, PHILLIPS, GILLIAM, DOCHERTY	Connoisseur	VSOPLP 119/VSOPMC 118	"MC"/"CD	£3.05/5.75 (P)		Pop
MARLEY, Bob & The	WAILERS SOUL REVOLUTION	Trojan	TRLS 406/ZCTRL 406/CDTRD 406	£4.86/10.99 (A)			Reggae
MARLEY, Bob	IN THE BEGINNING	Trojan	CDTRL 221	"CD"	£7.29 (A)		Reggae
MARLEY, Bob	RASTA REVOLUTION	Trojan	CDTRL 89	"CD"	£7.29 (A)		Reggae
MARLEY, Bob	AFRICAN HERDSMAN	Trojan	CDTRL 62	"CD"	£7.29 (A)		Reggae
MARSHALL, Billy	SONGS OF A SKYEMAN	Lismore	LICS 5079	"MC"	£3.04 (GD/H/CON)		Scottish Gaelic
MATHIESON, Robert	GRACE NOTES	Lismore	LILP 5171/LICS 5171	"MC"	£3.04 (GD/H/CON)		Scottish
MAY, Raymond	UNADULTERATED ADDICT	Elektra	K 960796-1/K 960796-4	"MC"/"CD	£3.65/6.99/11.99 (P)		Rock
McANALLY, Mac	FINISH LINES	Geffen	K 924191-1/K 924191-4	"MC"/"CD	£3.65/6.99/11.99 (P)		Country

** Previously listed in alternative format
 * Import

Artist	Title	Label	"LP" "MC" "CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
McNAMARAS BAND	COME INTO THE PARLOUR	Lismore	LRIR 3002/LRIC 3002	"MC"	3.04 (GD/H/CON)		Irish
McRAE, Carmen	TORCHY	Memoir	MOIR 204/CMOIR 204	"MC"	(A)		Pop/Hi-NRG
MINOGUE, Kylie	THE ALBUM	PWL	HF 3/HFC 3	"MC"/"CD	£3.00 (P)		MOR
MONRO, Matt	THE LATE, LATE SHOW	Memoir	MOIR 205/CMOIR 205	"MC"	(A)		MOR
MORGAN, Russ & His	ORCHESTRA	GOLDEN FAVORITES	Memoir	MOIR 207/CMOIR 207	"MC"	(A)	MOR
NICOLE JAMPACKED	Epic	460043-1/460043-4	"MC"/"CD	£3.79/7.29 (C)			Dance/Disco
NICHOLS, Red & MiH	MOLE GREAT ORIGINAL PERFORMANCES	1925-30	BBC	REB 664/ZCF 664	"MC"/"CD		Jazz
ONGALA, Remmy & ORCHESTRA	SUPER MATIMILA	MALILIA MINANA	Womad 010/WOMCAS 010	"MC"	£3.85 (VRE)		World Music
ORIGINAL SOUNDTRACK	HELLO AGAIN	Silva Screen	CDC 1003	"CD"	£7.29 (A)		Films & Shows
ORIGINAL SOUNDTRACK	ROXANNE	Silva Screen	CDC 1000	"CD"	£7.29 (A)		Films & Shows
ORIGINAL SOUNDTRACK	KRULL	Silva Screen	SCCD 1004	"CD"	£7.29 (A)		Films & Shows
ORIGINAL SOUNDTRACK	THE ROSARY MURDERS	Silva Screen	CDC 1004	"CD"	£7.29 (A)		Films & Shows
ORIGINAL SOUNDTRACK	EVERLASTING SECRET	FAMILY	Silva Screen	SCCD 1020	"CD"	£7.29 (A)	Films & Shows
ORIGINAL SOUNDTRACK	STORMY MONDAY	Virgin	V 2537/TCV 2537	"MC"	£3.85/7.29 (E)		Films & Shows
OVERKILL	UNDER THE INFLUENCE	Atlantic	K 781865-1/K 781865-4	"MC"/"CD	£3.85/7.29 (W)		Heavy Metal
PARKER, Graham	THE MONA LISA'S SISTER	Demon	FIEND 122/FIENDCASS 122	"MC"/"CD	£3.95/7.29 (P)		Rock
PERRY, Lee	THE UPSETTER	COMPACT SET	Trojan	CDPRY 1	"CD"	£10.99 (A)	Reggae
PETERSON, Oscar	TRIO	THE OSCAR PETERSON TRIO	SWING THE GREAT STANDARDS	Memoir	MOIR 130/CMOIR 130	"MC"	Jazz
PONTY, Jean	Luc	THE GIFT OF TIME	CBS	460436-1/460436-4	"MC"/"CD	£3.79/7.29 (C)	Asian Pop
PREMI AT THE FRONT	LINE	Multitone	DMUT 1052	"CD"	£7.05 (V/BK)		Country
PUCKETT, Riley	RED SAILS IN THE SUNSET	Bear Family/Rollercoaster	BFX 15280/—	£5.17 (RC/SW)			Country
REEVES, Del	BABY I LOVE YOU	Bear Family/Rollercoaster	BFX 15269/—	£5.17 (RC/SW)			Country
REO SPEEDWAGON	THE HITS	Epic	460856-1/460856-4	"MC"/"CD	£3.79/7.29 (C)		Rock
REVOLTING COCKS, The	YOU GODDAMNED SON OF A BITCH	Wax Trax	WAXCD 037	"CD"	(SRD)		Rock
ROACHFORD	ROACHFORD	CBS	460630-1/460630-4	"MC"/"CD	£3.79/7.29 (C)		Dance/Disco
RUDDER, David & CHARLIES	ROOTS	HAITI	London	LONL 60/LONC 60	"MC"/"CD	£3.99/6.99 (F)	Soca
SABRINA	SABRINA	Ibiza/London	IBLP 1/IBIMC 1	"MC"/"CD	£3.99/6.99 (F)		Hi-NRG
SALT N PEPA	HOT COOL	VICIOUS	Champion	CHAMP 1007/CHAMPK 1007	"MC"/"CD	£3.85/7.29 (BMG)	Hip Hop
SATALA	SATALA	Womad	011/WOMCAS 011	"MC"	£3.85 (VRE)		World Music
SCOTTISH & IRISH	PIPE BAND TUNES OF GLORY	Lismore	LILP 5167/LICS 5167	"MC"	£3.04 (GD/H/CON)		Scottish
SHAM 69	VOLUNTEER	Legacy	LLP 117/LLK 117	"MC"/"CD	£7.05 (V/BK)		Punk
SHAVA SHAVA	AJAJA PARDESIA	Multitone	DMUT 1052	"CD"	£7.05 (V/BK)		Asian Pop
SIEGAL SCHWALL	THE SIEGAL SCHWALL REUNION	Concert	Alligator/Sonet	AL 4760/ALCD 4760	"CD"	(A)	Blues
SLAYER	SOUTH OF HEAVEN	London	LONL 63/LONC 63	"MC"/"CD	£3.99/6.99 (F)		Heavy Metal
SONS OF THE PIONEERS	THE	EDITION 7	Bear Family/Rollercoaster	BFX 15283/—	£5.17 (RC/SW)		Country
STEWART, Andy	BACK TO THE BOTHY	Lismore	LIDL 6021/LIDC 6021	"MC"	£3.04 (GD/H/CON)		Scottish
78 FRASER HIGHLANDERS	LIVE IN CONCERT	Lismore	LIDL 8003/2 LP/LIDC 8003/2 MC	£3.64 (GD/H/CON)			Scottish
TAYLOR, Dave	CADILLACS & MOONLIGHT	PRT	PYL 14/PYM 14	"MC"/"CD	£3.99/6.99 (F)		Hi-NRG
THUNDERS, Johnny & Patti	PALLADIN	COPY CATS	Jungle	FREUD 20/FREUDC 20	"MC"/"CD	£3.95/7.29 (V)	Pop
TRAPEZE	WAY BACK TO THE BONE	Bandit	BRF 2001/—	£3.65 (A)			Rock
TYLER, Bonnie	HIDE YOUR HEART	CBS	460125-1/460125-4	"MC"/"CD	£3.99/7.29 (C)		Rock
URIAH HEPP	LIVE IN MOSCOW	Legacy	LLP 118/LLK 118	"MC"/"CD	£3.05/6.08 (A)		Heavy Metal
VAN SHELTON, Ricky	WILD-EYED DREAM	CBS	461120-1/461120-4	"MC"/"CD	£3.79/7.29 (C)		Country
VARDA, James	HUNGER	MurMur	MUR 1001/—	(VRE)			Folk/Rock
VARIOUS BEST OF HOUSE	VOL 5	Serious	BEHO 5/ZCHO 5	"MC"	£3.99 (A)		House
VARIOUS, COUNTRY & WESTERN	CARAVAN	1954	Bear Family/Rollercoaster	BFX 15276/—	£5.17 (RC/SW)		Country
VARIOUS DANCE CRASHER	Trojan	TRLS 260/ZCTRL 260	"MC"	£3.60 (A)			Dance/Disco
VARIOUS (DIVA, AMORETTO etc)	AN INTRODUCTION TO LATIN HIP HOP	Rhythm King/Mute	LEFTLP 6/LEFTCD 6	"MC"/"CD	£3.65/7.05 (VRT)		Hip Hop
VARIOUS MUSIC IS MY	OCCUPATION	Trojan	TRLS 259/ZCTRL 259	"MC"	£3.60 (A)		Northern Soul
VARIOUS NORTHERN SOUL	STORY VOL 12	Soul Supply	LPSD 130/2 LP	£5.65 (V/BK)			MOR
VARIOUS RADIO 2	FAVOURITES	Connoisseur	VSOPLP 112/VSOPMC 112	"MC"	£3.05 (P)		World Music
VARIOUS SHANI	(THE SOUND OF ZAMBIA)	Womad	WOMAD 009/WOMCAS 009	"MC"	£3.85 (VRE)		Pop
VARIOUS TAKE 5	Shelter	4/—	£3.65 (V/BK)				Scottish
VARIOUS THE PATTEN	Lismore	LIDL 6020/LIDC 6020	"MC"	£3.04 (GD/H/CON)			Pop
VARIOUS THE RAK	PACK	Connoisseur	VSOPLP 117/VSOPMC 117	"MC"	£3.05 (P)		Soul/Dance/Disco
VARIOUS URBAN CLASSICS	2	Urban/Polydor	URBLP 5/URBMC 5	"MC"	£3.99/6.99 (F)		Jazz
WASHINGTON, Dinah	QUEEN OF THE BLUES	Memoir	MOIR 131/CMOIR 131	"MC"	(A)		Heavy Metal
WEHRMACHT BIERMACHT	Shark	SHARK	009/—	(VRR)			Country
WILLS, Bob	FROM THE HEART OF TEXAS	BOB WILLS	Stetson	HAT 305/HATC 305	£2.43 (CP)		Country
WILLS, Luke	HIGH VOLTAGE	GAL	Bear Family/Rollercoaster	BFX 15333/—	£5.17 (RC/SW)		Country
WILSON, John	WORLD'S GREATEST PIPERS	VOL 5	Lismore	LILP 5170/LICS 5170	"MC"	£3.04 (GD/H/CON)	Scottish

Mon 4 July-Fri 8 July

Album Releases: 116

Year to Date: 27 weeks to 4 July

Album Releases: 2535



CONGRATULATE THE PASADENAS THEIR FIRST HIT RE

NEW SINGLES

Artist A/B-side Label 7" 12" "MC" "CD" Cat Nos Extra tracks (Distributor) Category

ABDUL MAKING A MILLION (IN MY CORNER SHOP)/Pasa B.C. BBA 01; BBA 01T 12" (P)
AVRIL A THE MAN IN MY LIFE/You're A Man No Logo 001A-T 12" (Self) — 061 795 8545

BROWN, James I GOT YOU (I FEEL GOOD)/MARTHA REEVES & THE VANDELLAS — NOWHERE TO RUN
 (Double A) A&M AM 444 Pic Bag; AMY 444 12" Pic Bag (F) Dance/Disco
BROWN, Randy ARE YOU LONELY/tba Three Way/charly WAY 103T 12" (CH) Dance/Disco
BRYANT COMBO, Ray THE MADISON TIME/tba MCA MCA 1258 Pic Bag; MCAT 1258 12" Pic Bag (F)
BUCHANAN, Catherine LOVE IS/tba Arista 611500 12" Pic Bag (BMG) Dance/Disco

CHINA DOLL CHINA DOLL/Fear Of Flying Breakin' 78RK 2 Pic Bag (A)
 CLAPTON, Eric AFTER MIDNIGHT/I Can't Stand It Polydor PO 8 Pic Bag; PZ 8 12" Pic Bag incs What You
 Going To Do/Sunshine Of Your Love (F) Dance/Disco
COLE, Natalie EVERLASTING (7" VERSION)/When I Fall In Love/Pink Cadillac (7" Turbo Mix) Manhattan/EMI
 MTX 46 Pic Bag (E) Dance/Disco
COMOLLI BAND, The Phil BEYOND A SHADOW OF A DOUBT/Rosaline Lady London LLR 010A (Self-0707
 875737/01 366 2283) Dance/Disco
CROISSETTE YOU'RE A TIME WASTER/Inst) Nightmare MARES 54; MARE 54; 12" Pic Bag (A) Hi-NRG

DEACON BLUE CHOCOLATE GIRL/S.H.A.R.O.N. CBS DEAC 6 Pic Bag; DEACT 6 12" Pic Bag CDDEAC 6
 "CD" (C)
DISKORD DATKORD IDENTITY/Version) Soho Girl 12 SG 002 12" Pic Bag (SP)
DOLLAR IT'S NATURES WAY (NO PROBLEM)/Dia Y Noche London LON 179 Pic Bag; LONX 179 12" Pic Bag;
 LONCD 179 "CD" incs O'L'amour (F) Hi-NRG
DREAM DO THE TRIP/Wonderful World Black/FM Revolver REV 48; 12REV 48 12" Pic Bag incs Anything
 (U/P)

EARLE, Steve I AIN'T EVER SATISFIED/tba MCA MCA 1249 Pic Bag; MCAT 1249 12" Pic Bag (F)
 EINHSTEIN FRIDAY NIGHT & SATURDAY MORNING/To M.C. or Not To M.C. Music Of Life 7NOTE 17; NOTE
 17 12" (P) Dance/Disco
ELLERT SOMETHING TO TALK ABOUT/I Wanna Believe In Love RCA PB 42077 Pic Bag; PT 42078 12" Pic Bag
 (BMG) Dance/Disco
ERIC B & RAKIM FOLLOW THE LEADER/Version) MCA MCAB 1256 Badge Pack; DMCA 1256 "CD" (F) Rap
ESTEFAN, Gloria & MIAMI SOUND MACHINE ANYTHING FOR YOU (ENGLISH VERSION)/Spanish
 Version) Epic 6516737 Pic Bag; 6516739 12" Pic Bag; 6516732 "CD" incs The Megamix — Rhythm Is
 Gonna Get You/Conga/Dr Beat/Betcho Say That/Bad Boy (C)
ESTUS, Dion ME OR THE RUMOURS/Love Can't Wait Mikal/Polydor MIKA 1 Pic Bag; MIKAZ 1 12" Pic Bag (F)

FLASH & THE PAN AYLAY/Your Love Is Strange Epic 6511207 Pic Bag; 6511206 12" Pic Bag (C)
FUNKY WORM HUSTLE (TO THE MUSIC)/Version) FON/WEA FON 15 Pic Bag; FON 15T 12" Pic Bag
 (M) Dance/Disco

GALLIANO FREDERIC LIE'S STILL/tba Acid Jazz JAZZ ID 1 Pic Bag; JAZZ ID T1 12" Pic Bag (I/RE)
GAMMONS, Pete ON THE BEACH/Shark Attack Nite Out OTB 1; 12OTB 1 12" (PY/BMG)
GETTOVETS DEAD MEN TELL NO TALES/Battle Call 4th + B'Way/Island BRW 105 (F) Dance/Disco
GREAVES, Dennis & THE TRUTH GOD GAVE ROCK 'N' ROLL TO YOU/tba I.R.S. IRM 167 Pic Bag; IRMT 167
 12" Pic Bag (F)
GROOVE TRAIN, The WHY DID YOU DO IT/All Aboard Urban/Polydor URB 21 Pic Bag; URBX 21 12" Pic
 Bag (F)
GUTTERSNIPS, The ADDICTED TO LOVE/tba Razor GUTT 1 (P)

HARRISON, John LIGHTS OF LONDON/Version) SE 1 7SDE1 Pic Bag; 12 SDE 1 12" Pic Bag (A)
HAWKWIND MOTORHEAD (KILL MISTER)/Valium 10 Flickknife FLSEP 205 (SP)
HERNANDEZ, Wayne BAD NEWS/Version) The Good You Got Epic WAYNE T4 12" Ltd Edition Pic Bag;
 WAYNE C4 "CD" (C) Dance/Disco
HIGHLINER, The DOUBLE SHOT (OF MY BABY'S LOVE)/Come Dancing ABC ABCS 017; ABCS 017T 12" incs
 Henry The Wasp (I/RE)
HODGES, Jack EVERYTHING IS FRESH TODAY (THE RASPBERRY SONG)/Song Of The Prune (The Prune Song
 BBC RESL 223 Pic Bag (P)
HOTHOUSE FLOWERS I'M SORRY/Mountains London LON 187 Pic Bag; LONX 187 12" Pic Bag incs
 Seeline Woman; LONCD 187 "CD" incs Don't Go (Live Acoustic Version) (F)
HUMPERDINK, Engelbert HOW DO I STOP LOVING YOU/On The Wings Of A Silverbird RCA PB 42129 Pic
 Bag (BMG)

JACKSON, Freddie NICE 'N' SLOW/You Are My Love Capital CL 502 Pic Bag; 12CL 502 12" Pic Bag (E) Soul
JACKSON, Michael DIRTY DIANA/Version) Epic 6515467 Pic Bag; 6515460 Ltd Edition Stand-Up Cut Out;
 6515468 12" Pic Bag; 6515469 Ltd Edition "CD" (C) Dance/Disco
JACKSON, Tony THE LOVE I LOST/Secretary In Love Opium OPIN 24 Pic Bag; OPINT 24 12" Pic Bag (A)
JIM JIMINEE I WANNA WORK/Habit Of You Cat & Mouse ABB 04; ABB 04T 12" (P)
JUNK, The JUNKTOWN SLAM/tba Native JUNK 001 12" (I/RR)

KASH ROCK DA BASS/COME GET SOME 1st Bass RUFF 1 12" Pic Bag (I/RT) Dance/Disco

LAIBACH BOJI/tba L.A.Y.L.A.H LAY 002 12" (I/RR)
LANIE LOVE BITES/Inst) Opium OPIN 25; OPINT 25 12" Pic Bag (A) Hi-NRG
LeGEAR ONE BAD APPLE/Freeze Saturday 7 SDY 4; SDY 4 12" Pic Bag (A)
LEWIS, Huey & THE NEWS PERFECT WORLD/Slammin' Chrysalis HUEY 10 Pic Bag; HUEYX 10 12" Pic Bag
 incs Working For A Living (Live), CDHUEY 10 "CD" (C)
LOS REYES BAM BOLEO/Corona CNR 145 404 (Import)/MHO HAD3 Pic Bag; HADT3 12" Pic Bag (E)

McFERRIN, Bobby GOOD LOVIN'/There Ya Go Manhattan/EMI MT 42 Pic Bag; 12MT 42 12" Pic Bag incs
 Simple Pleasures (E)

Artist A/B-side Label 7" 12" "MC" "CD" Cat Nos Extra tracks (Distributor) Category

MONTELLAS PROTECTION/tba Arista 111585 Pic Bag; 611585 12" Pic Bag (BMG)
MULLANE, Mick COMPLETELY/tba Trojan LLQ 25 12" (A)
MURPHY, James A PLACE IN YOUR HEART/tba Illegal ILS 1001 (P)
MURRELL, Kris RAWHIDE/Versions) Legacy LGY 64; LGYT 64 12" (A)

NEW BEAT SENSATION, The ROBBIN' AND STEALIN'/tba Subway SUB 031 12" (I/RR)
NEW SACRISTT, The DOWN BELOW/tba KK KK 005 12" (I/RR)
NORMAN, Jessye AMAZING GRACE/He's Got The Whole World Philips JESS 1 Pic Bag (F)
NORTHERN SKY I WANNA BE WITH YOU/Thursday Girl Square One SQR 2 Pic Bag; 12SQR 2 12" Pic Bag
 (A)

OTIS, Jon IN THE MIDDLE OF THE NIGHT/tba Splash CPS; CPST 12" (A) Hi-NRG

PARTON, Dolly THE RIVER UNBROKEN/More Than I Can Say CBS 6512027 Pic Bag; 6512026 12" Pic Bag (C)
PETE Q SHIFTING SANDS (LOVE SO HOT)/Oh Yeah Premiere UK ERE 502 Pic Bag; ERET 502 12" Pic Bag (A)
POPE, Maldwyn, FIREMAN SAM/Sam Tan BBC RESL 224 Pic Bag (F)
PSYCHEDELIC FURS ALL THAT MONEY WANTS/Birdland CBS FURS EP4 Ltd Edition EP (C)
PUBLIC ENEMY DON'T BELIEVE THE HYPE/Bring The Noise/Prophets Of Rage (Vocal)/(Power Version) Def
 Jam 6528332 "CD" (C) Rap

RIDIDI Featuring The SHADOW MAN SHAFT/Rio Bamba Tent TENT 6 Pic Bag; TENT T6 12" Pic Bag (C)
ROBE I'LL BE THERE/Walk Of Fame 2000 AD ROBE 2 Pic Bag; ROBE T2 12" Pic Bag; ROBE CD2 "CD"
 (A) Dance/Disco

SEVENTH AVENUE THE LOVE I LOST/The Right Combination Nightmare MARES 56; MARE 56 12" Pic Bag
 (A) Hi-NRG
SIMPSON, Paul MUSICAL FREEDOM/Jam Up De Music Cooltempo/Chrysalis COOL 165 Pic Bag; COOLX
 165 12" Pic Bag (C) Dance/Disco

SLICKEE BOYS THIS PARTY SUCKS/tba New Rose NEW 112 (P)
SLIPPERMAN DANCE YOUR BODY DOWN/Kiss Rio Digital 7 ROS 2 Pic Bag; 12 ROS 2 12" Pic Bag (A)
SMITH & MIGHTY ANYONE (ORIGINAL MIX)/(Rop Mix) Beatmaster BEATM 2 Pic Bag; BEATM 212 12" Pic
 Bag (A)
HEATWAVE WHO DAT?/Turn The Clock Back Soul City SITY 7 Pic Bag; SITY T7 12" Pic Bag (A) Dance/Disco
SPACEMEN 3 TAKE ME TO THE OTHER SIDE/tba Glass GLASS 054; GLASS 12054 12" (I/RR)
SPARKS SO IMPORTANT/The Big Brass Ring Carrere CAR 427 Pic Bag; CART 427 12" Pic Bag (A)
SPIDER GUILTY/Version) Dove JO 12127 12" Pic Bag (I/RE)
STEINSKI & MASS MEDIA Featuring DJ "SUGAR" KANE LET'S PLAY IT COOL/Inst) 4th + B'Way/Island
 BRW 84; 12 BRW 84 12" Pic Bag (F) Rap
STETSASONIC SALLY/D.B.C. Let The Music Play Breakout/A&M USA 638 Pic Bag; USAT 638 12" Pic Bag
 (F) Dance/Disco

STEVENS, Shakin' FEEL THE NEED IN ME/I Can't Have You Epic SHAKY 6 Pic Bag; SHAKY Q6 Poster Bag;
 SHAKY T6 12" Pic Bag; SHAKY C6 "CD" (C)
STEWART, Caroline DO YOU KNOW WHAT YOU WANT/Version) Scundisc/Priority DS 1; 12DS 1 12"
 (P)/BMG)
SWIMMING WITH SHARKS NO LONGER FRIENDS/Back Into Your Heart WEA YZ 192 Pic Bag; YZ 192T 12"
 Pic Bag; YZ 192CD "CD" (M)
SYSTEMATIC SOUL TO SOUL/tba Rise RISET 15 12" (P)

TATTOOED LOVE BOYS WHY WALTZ WHEN YOU CAN ROCK 'N' ROLL/tba Razor (EP) TLB 001 12" (P)
TIGERTAILZ LIVIN' WITHOUT YOU (ALL NEW VERSION)/Nine Livez Music For Nations KUT 129 Poster Bag;
 12 KUT 129 Pic Bag incs For A Few Dollars More (P)
TIMELORDS, The DOCTORIN' THE TARDIS (GARY GLITTER REMIX)/tba KLF Communications KLF 003R
 (I/RT) Dance/Disco

TOO MUCH TEXAS HURRY ON DOWN/tba Ugly Man UGLY 011 12" (I/RR)
TRAVIS, Randy DEEPER THAN THE HOLLER/I Told You So Warner Brothers W 7804 Pic Bag; W 7804T 12" Pic
 Bag incs Diggin' Up Bones/What'll You Do About Me; W 7804CD "CD" incs 1982/No Place Like Home
 (M)
TROTTER, D.J. & THE FARMERS OF HOUSE PIG MIX/Automatic Introductions Bold Reprise BRM 13 Pic Bag
 (A) House

UNDERWORLD UNDERNEATH THE RADAR/Big Red X Sire/WEA W 7968 Pic Bag; W 7968T 12" Pic Bag (W)

VANDROSS, Luther With GREGORY HINES THERE'S NOTHING BETTER THAN LOVE/LUTHER VANDROSS/
 Anyone Who Had A Heart Epic LUTH 7 Pic Bag; LUTH T7 12" Pic Bag incs My Sensitivity (Gets In The Way);
 CD LUTH 7 "CD" (C) Soul
VANSHELTON, Ricky LIFE TURNED HER THAT WAY/I Don't Care CBS 6528317 (C)
VARIOUS BURNING BRIDGES/tba Wear & Tear WAT 001 (I/RR)

WATERS, Muddy MANNISH BOY/I'm Your Hoochie Coochie Man Epic MUD 1 Pic Bag; MUD T1 12" Pic Bag
 (C)
WHITEHOUSE CONNECTION WHO'S IN THE WHITEHOUSE/Main Man USA (Club Mix) Soul City SITY 6
 Pic Bag; SITYT 6 12" Pic Bag (A)
WILDE, Kim YOU CAME/tba KIM 8 Pic Bag; KIM D8 Box Set; DKIM 8 "CD" (F)
WONDERSTUFF, The A WISH AWAY/Jealously Polydor GONE 4 Pic Bag; GONEX 4 12" Pic Bag incs Happy
 — Sod/Goodbye Fatman (F)

YOUNGBLOOD, Sydney AIN'T NO SUNSHINE/Frustration Ain't No Fun Circa/Virgin YR 12 Pic Bag
 (E) Dance/Disco

ZEN GANGSTERS SOUTH OF THE BORDER/Bop Celebration Cat & Mouse ABB 06; ABB 06T 12" incs
 Demon On The Case/Garage Trash (P)

A Place In Your Heart... M
 A Wish Away... W
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 After Midnight... C
 Ain't No Sunshine... Y
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 Don't Believe The Hype... P
 Double Shot (Of My Baby)...
 Love... H
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 Everlasting... C
 Everything Is Fresh Today... H
 Feel The Need In Me... S
 Fireman Sam... P
 Follow The Leader... E
 Freddie Lie's Still... G
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 Morning... E
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 You... G
 Good Lovin'... M
 Guilty... S
 Heatwave Who Dat?... S
 How Do I Stop Loving You?...
 Hurry On Down... T
 Hustle (To The Music)... F
 I Ain't Ever Satisfied... E
 I Got You, I Feel Good... B
 I Wanna Work... J
 I Wanna Be With You... N
 Identity... D
 I'll Be There... R
 I'm Sorry... H
 In The Middle Of The...
 Night... O
 It's Nature's Way... D
 Juntown Sklam... J
 Let's Play It Cool... S
 Life Turned Her That Way... V
 Lights Of London... H
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 Love Bites... L
 Love Is... B
 Making A Million (I My...
 Car Shop)... A
 Mannish Boy... W
 Me Or The Rumours... E
 Motorhead (Kill Mister)... H
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 Nice 'n' Slow... J
 No Longer Friends... S
 On The Beach... G
 One Bad Apple... L
 Perfect World... L
 Pig Mix... T
 Protection... M
 Rawhide... M
 Robbin' And Stealing... V
 Rock Da Bass... K
 Sally... S
 Shaft... F
 Shifting Sand (Love So...
 Hot)... Q
 So Important... S
 Something To Talk About... E
 Soul To Soul... S
 South Of The Border... Z
 Take Me To The Other...
 Side... S
 The Love I Lost... J
 The Love I Lost... S
 The Madison Time... B
 The Man In My Life... A
 The River Unbroken... P
 There's Nothing Better Than...
 Love... V
 This Party Sucks... S
 Underneath The Radar... U
 Who's In The...
 Whitehouse?... W
 Why Did You Do It... G
 Why Waltz When You Can...
 Rock 'n' Roll... T
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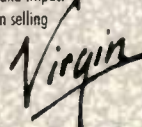
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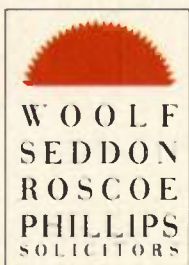
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D I A R Y

DON'T BE surprised to hear that Virgin is setting up a pan-European distribution network, now that it is established in all major territories and has an eye to 1992 ... OK, who's the most popular person in the music industry at the moment? Before you start reaching for a postcard to send in your entry, we can reveal that for the past few weeks it has been Jackie Hyde, CBS's unsung ticket-sorting person. With the likes of Bros, Springsteen and Jackson doing the rounds, she's recently gained a lot of friends she never knew she had (By the way, Jackie, about my pair for Saturday ...) ... **Avatar** — a film and video company with only minor music interests in recent years — has gone down the tubes owing more than £800,000, the largest slice owed to major video company CIC, run internationally by former music business exec Roy Featherstone. The significance of this is that the two principals in Avatar — Jon Brewer and Robert Paterson — have been involved in music-related companies which have crashed in similar circumstances in the past but, strangely, it doesn't appear to have affected their lifestyles ... After its acquisition of Old Gold, Pickwick is likely to continue on the takeover trail ... Who's DAT? Ex-Pinnacle MD Trevor Eyles is now a marketing consultant to Robin Barnes' digital audio tape manufacturing concern ... At the swish annual dinner of the Music Retailers Association at the Cafe Royal guest of honour Patrick Moore was said by president David Rushworth to have been invited for his composing and xylophony rather than his televisual, astronomical punditry. The only pity was that the incredible hulk didn't play ...

RECORD MERCHANTISERS gave undertakings to continue its relationships with record company suppliers on a custom and practice basis for a set period when Woolies took over. That period is coming to an end, so brace yourselves for some chest-puffing confrontations. PolyGram is reckoned to be involved in the toughest and most pointed negotiations at the moment, though insiders reckon it won't get to the same impasse EMI has reached in its continuing dispute (Interesting to note that EMI and PolyGram are the two companies who sold Woolies the company) ... k d lang is reckoned to be the surprise star performer among the Route 88 package of country artists and informed observers reckon she could be a big crossover success, reaching the parts other country artists cannot reach ... Was it WEA which showed so much interest in forming a partnership with Virgin to run their smaller shops before W H Smith stepped in with the big cheque book? ... EMI hosted a very pleasant garden party actually in the gardens at Manchester Square and as people remarked on the tranquil atmosphere not normally associated with music biz occasions, it was revealed that the Square authorities would allow a party on one strict condition: "No artists".



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DRIVING FORCE: PRT and C5 Records get excited about their distribution deal.



AMONG FRONDS: The Hothouse Flowers get involved with a set at HMV Birmingham.



STOCK IT: Siren/10 promotions manager Ray Stock presents Simon Mayo with a silver disc to mark his appointment to Radio One's breakfast show.



BEAU BRUMMIE: PolyGram's Maurice Oberstein receives thanks for making an appearance at a music business studies course at Handsworth College in Birmingham.



BLUE MERDER: PolyGram executives help the Moody Blues with the launch party for Sur La Mer.



DEAN'S KEEN: Dean Friedman completes his new recording deal with Arista.



BARNES' STORMERS: WEA staff raise a glass with Jimmy Barnes after his Brixton Academy shows.



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