

MUSIC WEEK



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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 shug 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,

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BPI: introducing the headline...

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 of 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

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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.



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 of 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're 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

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Maya Spent a real treat - have Riggins in Live & End Lives?

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?

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 composed Little Richard with Elvis Presley. In the Mainly For Pleasure early evening commuter slot, it is no longer surprising to find the mellifluous presenters siding 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 Tulowiec, 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 Tulowiec.

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 Tulowiec 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

RIGHT PRICE



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



Industry watches closely as Our Price flexes muscles



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

£1/4 TV backing for Pavarotti

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

ising 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.



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Home Music Week Directory free to subscription card in January 1988.

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's '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 do this. We will be watching."

Our Price is aware of that attention. Says managing director David Cliphams: "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 Cliphams'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.

Cliphams 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, 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". Cliphams 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 Cliphams'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."



ADVERTISEMENTS in the jazz, folk and consumer press will support the release of Mae McKenna's *Nightfallers* (above) and Chris McGregor's *Brotherhood of Breath* albums on Virgin's Venture label.

● A NEW single by The Wonderstuf, *A Wish Away*, is released by Polydor on July 4 to coincide with the band's tour.

● VOICE OF THE BEEHIVE have their debut album Let It Be re-released by London Records. The band's tour begins on July 11.

● WESTSIDE RECORDS has acquired marketing and distribution rights for the dance label Total Experience whose catalogue includes The Gap Band, Billy Paul and Yarbough And Peebles.

MIX IN SERIOUS GROOVES

UPFRONT (II)

- Can you party Royal House
- Thrive from S-Express
- You make me so love Barbara Lynn
- Don't get tired Diana Trask
- I'm in the mood for love G. & M. Leon
- You are the one! Young Boys

THE BEST OF HOUSE (5)

- Suitable Do It Outlets F
- I've got scars Stevie Nicks
- I surrender to you G. & M. Leon
- Feels Good Mr. Lee
- Back to the Beat: Race & Antonio

SAMPLE THE SERIOUS GROOVE

TO BE SERIOUS!

- There's been S-Express
- Release your body Bang the Drum
- Zoni Keris Ingram
- Going without a doubt: Reese & Mayday

- Add the break beats on The Break boys
- Ditch House: House Master Baldwin
- Can you party Royal House

- Let's live dance Keynotes
- Get into it! D-5H1
- Toxicity: Dennis Lee & Motta

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, Ivar 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.

Pol 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 43 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,

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 — a 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 Or Price store are in close proximity.

It has been an open secret that Virgin did not receive the returns figures and applying Or 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 an all the Virgin shop staff involved in the deal and Clipsham praises Virgin Retail managing director Johnny Feenings for his co-operation.

► See page 33, the 'index' view — p6.

60 per cent recommended a 10 per cent levy, 15 per cent said records and tapes should have spillovers which made it impossible to record them, two per cent said the law should stay as it is with home-tapes 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 our 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.

Back to the future

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perhaps more importantly, to assist the general dealer who may need guidance in selecting items worth taking on as a profitable investment 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 looking 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 Charms

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 CDS: Bob Herman has been promoted to deputy head of regional promotions and Roger Bain has been promoted to director of 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 headline . . .

► FROM PAGE ONE

chart and the industry onwards 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 2.2m 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 market 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.

● SWANNYARD 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 problem in reaching a new rate,"

MELBOURNE: Detricrons, 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 \$25m and Detricrons says it will use the money to expand its 65m-disc-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, *OH 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-playback chart.

SALT 'N PEPA



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CHAMPION

...A STEP AHEAD

Summer Hot Releases...

SINGLES

FLAIR 'Chasin' The Rain'

7"-CHAMP 80 ■ 12"-CHAMP 12-80

JO ANN JONES 'Share My Joy'

7"-CHAMP 81 ■ 12"-CHAMP 12-81

DJ JAZZY JEFF & FRESH PRINCE

'Just One Of Those Days' (REMIX)

7"-CHAMP 84 ■ 12"-CHAMP 12-84

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 near-by 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 titles 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 Southampton, 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 of Penny Lane Records in Chester sums up the indie 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 of 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 central 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 plucker 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 Silgale. 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 Life*. 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 new plans to make a film of *Me And My Girl* — "It should transfer to the big screen as well as *Oliver!* 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 circuit agencies, that of Roberto Jermains which has operated 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

Rank	Description (tracks) Timing/Dealer	Price
1	MADONNA: Ciao Italia ... Live (6 tracks) 40min/57	WEA \$31/413
2	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/55min/E6.95	Video Collection M/1000
3	WET WET WET: The Video Singles Compilation (5 tracks)/25min/E6.95	Channel 5 CFV/05662
4	DIRE STRAITS: Alchemy Live Live (10 tracks)/The 20min/E6.95	Channel 5 CFV/00122
5	SIXTIES MIX II Compilation (25 tracks)/1hr/E6.95	Stylus SV/0855
6	DAVID BOWIE: Glass Spider Tour Live (45min)/E6.95	Video Collection VC/463
7	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/E4.55	PMI MVP 99/00753
8	MIKE OLDFIELD: The Wind Chimes Compilation (11 tracks)/1hr/E6.95	Virgin VD/353
9	VIDEO HITS: Girls Girls Girls Compilation (13 tracks)/22min/E6.95	Wienersworld WBH/1044
10	DAVID BOWIE: Glass Spider 2 Live (10 tracks)/50min/E6.95	Video Collection VC/4044
11	MICHAEL JACKSON: Making Thriller Compilation 1hr/E6.95	Vestron MA/11000
12	DIRE STRAITS: Brothers In Arms EP (4 tracks) 15min/E6.95	Channel 5 CFV/00142
13	TPAU: View From A Bridge Compilation (3 tracks)/20min/E3.56	Virgin VVC/333
14	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/E4.55	PMI MVS 99/00213
15	W.A.S.P.: Videos ... In the Raw Compilation (8 tracks)/1hr/E6.50	PMI MVP 99/11613
16	EURHYTHMICS: Live Compilation (15 tracks)/1hr 30min/E10.42	PolyGram Music Video 080/2203
17	LIONEL RICHIÉ: The Outrageous Live (8 tracks)/1hr/E6.95	Video Collection VC/441
18	UB40: Best Of UB40 Compilation 1hr/E6.95	Virgin VD/246
19	OMD: The Best Of OMD Compilation (17 tracks)/57 min/E6.95	Virgin VD/247
20	ABBA: The Video Biography Compilation (19 tracks)/55min/E4.95	Virgin VD/252

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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 Horrie 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



Barlett-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 —



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 Coedman, 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.



Coedman 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."

Coedman has subsequently re-released a two-tape series featuring both modern classics like *Death of a Salesman* and more traditional material such as Shakespeare, with an srrp 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 (srrp £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

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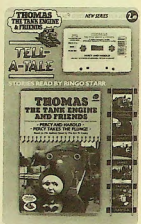
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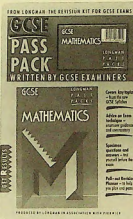


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SPOKEN WORD

▶ 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

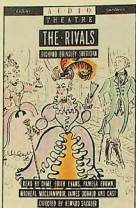
example, has been releasing product in this area since 1979. As managing director Ian Miles explains, the company first went into children's material on its Tempo label and the catalogue has now grown until it contains over 500 titles.

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.

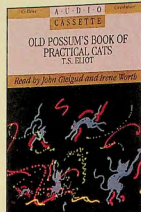
Other companies are also expanding into new areas of spoken word, as Pickwick's Melynn Simpson explains. His company is one of the market leaders in the children's product area, with its Tell-A-



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 writer 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 books by three famous cooks, Marguerite 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 Hervey 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 Barlett-Bliss. Peter Barlett, an actor and veteran of hundreds of radio plays, has joined up with fellow thespian Barbara Bliss to provide top-quality audio product. Barlett also sees a trend towards material for older children, and has recently launched more in his Tallstory range, including Wilde's *The Canterville Ghost* and Dickens's *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 record or perform classic material, and Barlett is confident that 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. The company specialises in language comedy, and carries a vast range of product from many companies, including BBC, Heriz, 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 its pocket 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 Bob Dylan cassette would 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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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, with in 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 it is unlikely in the immediate future, but he admits Smiths may consider having spoken word dealt with from just one department.

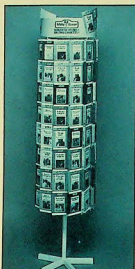
The fact that the company is considering this not only reflects the expansion of the market in general, but the success of certain tapes in particular. For example, when they were first released, five of the Pickwick/Longman GCSE pass packs sold enough copies to be in Smiths' top 40 sales charts for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

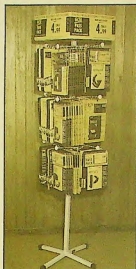


DISPLAYING SPOKEN WORD: make it clear and direct and you're onto

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



'a nice litter earner'

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 "hiss" — 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 litter earner".






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Trade Distribution
 Precision Records and Tapes Ltd., 105 Bond Road, Mitcham, Surrey. Tel: 01-648 7000.
 H. R. Taylor (Birmingham) Ltd., 139 Bromsgrove St., Birmingham B5 6RG. Tel: 021-622 2377/9.
 Conifer Ltd., Horton Road, West Drayton, Middx UB7 8JL. Tel: 0895 447707.



Tellastory

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

TOP INDIE SINGLES

1	4	DOCTORIN' THE TARDIS	Time Lords	KLF KLF033 (UK)
2	3	CHAINS OF LOVE (REMIX)	Erosure	Mute (12)/MUTE83 (UK/SP)
3	7	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL112 (P)
4	1	ATMOSPHERE	Jay Division	Factory FAC2137 (P)
5	35	BLUE MONDAY 1988	New Order	Factory FAC377 (12) — FAC 73R (P)
6	NEW	POP MUZIK	All Systems Go	Unique (12)/NIQ03 (A)
7	11	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LFT213 (1) (UK)
8	4	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT521 (1) (UK)
9	2	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)/MUTE52 (UK/SP)
10	17	MAYFAIR	Queerboys	Survival SUR121043 (1) (UK)
11	2	LIVIN' WITHOUT YOU	Tigertailz	Music For Nations (12)/UK129 (P)
12	13	LOVE WILL TEAR US APART	SWANS	Product Inc PROD233 (1) (UK)
13	4	IT'S ALL UP TO YOU	The Darling Buds	Native (12)/NTV33 (UK)
14	15	ALL THIS LOVE THAT I'M GIVING	Green Kite	Flame/Mute MEL71 (1) (UK)
15	14	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL118 (P)
16	11	LET'S ALL CHANT	Pat & Mick	PWL PWL1110 (P)

17	6	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK1116 (A)
18	21	AMERICAN BOYS	Rhythm Satchers	Red Rhino RED1792 (UK)
19	15	LITTLE 15	Depeche Mode	Mute (Import) (12)/LITTLE 15 (UK/SP)
20	25	SHIP OF FOOLS	Erosure	Mute (12)/MUTE74 (UK/SP)
21	27	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
22	28	ANYONE	Smith & Mighty	Three Stripe SAM111 (UK)
23	NEW	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unique 7JUNQ2 (G+M)
24	9	PUMP UP THE BITTER	Start Turn on 45 Plates	Pacific/Immaculate DRINK 1 (A)
25	23	HOTHOUSE	Black	Quazar QUAR 9 (P)
26	8	DO YOU WANNA FUNK	Sylvestor with Patrick Cowley	Dominio — DOMAT (CH)
27	17	THE PEEL SESSIONS	The Cure	Strange Fruit — (SFP5050) (P)
28	21	CAT HOUSE	Danielle Dax	Awesome AOR1217 (UK)
29	2	COOL J TRAX	House of Lords	Koolhaik — (KOOLT19) (A)
30	37	TRUE FAITH	New Order	Factory FAC1837 (12) — FAC 183 (P)
31	42	THE CIRCUS (REMIX)	Erosure	Mute (11) MUTE661 (1) (UK/SP)
32	7	FEEL THE HORNS	Cold Crush Brothers	B Boy/Hardcore BEBOY1 (A)
33	4	JESUS LOVES AMERICA	The Shames	Edisno CALCT169 (1)
34	NEW	STRAP DOWN	Meat Beat Manifesto	Sweetbox (S)OXO32 (1) (UK)

35	35	DOCTORIN' THE HOUSE	Ahead Of Our Time	Cult Feet, Yazz & Plastic People CCUT2 (UK)
36	34	REACH OUT	Rami And Jazz	Arista AR15201 (1) (UK)
37	42	LOVE WILL TEAR US APART	Jay Division	Factory FAC2312 (1) (P)
38	NEW	OOCHY KOOCHY	Ruby For Me	Rhythm King/Mute/FORD11 (UK)
39	26	BEAT DIS	Bamb The Boss	Mister-ron/Rhythm King/ Mute DOOD1121 (1) (UK)
40	29	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)/UK109 (P)
41	NEW	THE ONE GAME	Soylan Dole	Fly EAGLE3 (P)
42	NEW	CHURCH OF NO RETURN	Christian Death	Jungle JUNG4017 (1) (UK)
43	46	PUMP UP THE VOLUME/ANITAMA (..)	MAIA R'S	A&B/AD 707 (UK)
44	31	DEUS	The Sugarcubes	One Little Indian 77P10 (12) — 127P10 (1) (NM)
45	22	SAFE IN THE ARMS OF LOVE	Shooting Party	Lisson DOLE/Q19 (A)
46	45	THE PEEL SESSIONS VOL 2	Jay Division	Strange Fruit — (SFP5033) (P)
47	NEW	THE PEEL SESSIONS VOL 1	Jay Division	Strange Fruit/SFP5013 (P)
48	28	14 DAYS IN MAY	Overlord X	Westside/Hardcore HAK1012 (A)
49	17	SHAME ON YOU	The Darling Buds	Native (12)/BUD1 (UK)
50	37	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception RECOOP12 (1) (UK)

OFRA HAZA	Timeless Songs	GlobeVibe OEB004/OEB006/COE006
JOE LOUIS WALKER	The Gift	Ace CH041/CH041/CO041
ISACA HAYES	Isaac's Words: The Best Of	Real 11011/11011/CO011
EDDIE COCHRAN	The Early Years	Ace CH0425/CH0427/CO0427
THE PRESTIGE JAZZ SAMPLER	Various	Primo BVM002/BVM003/CO010/CO002
FLARE GROOVE	Various	Kiss KENT19
DO IT FLUID	Various	BO/BOP/IND/RC002
CREDENCE CLEARWATER REVIVAL	The Best Of Vol 1	Fantasy FAC3808/FAC3809/CO032
THE EVERLY BROTHERS	Various	Ace CH0411/CH0411/CO041
THE DAMINED	Best Of Vol 1/2	Real WER18/WER19
20 GREAT CRAUSIN' FAVOURITES	Various	Canada CROF1014/COF1014
20 GREAT CRAUSIN' FAVOURITES 2	Various	Canada CROF1015/COF1015
DANCE FLOOR DISASTER	Various	Kiss KENT70
JOHNNY HAMMOND	Guns	Milano MWR94
3 MUSTAPHAS 3	Shopping	GlobeVibe OEB023/COE002
THE RIVERSIDE JAZZ SAMPLER	Various	Emerald BVM001/BVM001/CO010/CO001
LITTLE RICHARD	20 Classic Cuts	Ace CH195/CH195
THE CRAMPS	A Dots With Dots	Big Bear WRA44/WRA44/CO044
JACKIE WILSON	Best Hits	Ace CH123/CH125
THE CHAMPS	Topical	Ace CH227

TOP 25 ALBUMS

1	1	THE INNOCENTS	Erosure	Mute STUMM 55 (UK/SP)
2	7	HOUSE HITS	Various	Needle/Serious HOH188 (A)
3	NEW	URVE	Nuclear Assault	Under One Flag FLAG21 (A)
4	43	THE CIRCUS	Erosure	Mute STUMM 35 (UK/SP)
5	4	MEMORY OF A MAN AND HIS MUSIC	Scott Lee & KKs-One	B Boy/Westside B BOY2 (A)
6	43	SUBSTANCE	New Order	Factory FACT 200 (P)
7	8	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPL5 (1) (NM)
8	36	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
9	25	WONDERLAND	Erosure	Mute STUMM 25 (UK/SP)
10	23	ACID TRAX	Various	Streetsounds ACID1PT (A)
11	17	LIVE AND LET LIVE!	Bobby King & Terry Evans	Special Delivery SPD1014 (1) (NM)
12	19	BEST OF HOUSE MEGAMIX VOL 2	Various	Serious BOIT 2 (A)
13	10	NO PLACE FOR DISGRACE	Flotsam & Jetsam	Roadrunner RR95491 (P)
14	13	HOUSE MUSIC VOL 1	Various	GRC GERE 1 (P)
15	4	STREETSDOUNDS HIP HOP 21	Various	Streetsounds HSP21 (A)
16	24	YOU CAN'T DO THAT ON STAGE ANYMORE	Fronk Zappa	Music For Nations ZAPP47 (P)
17	7	THE XENON CODEX	Hawkwind	GWR GWR126 (A)
18	NEW	STAND IN LINE	Music For Nations MFN87 (P)	
19	6	JUDGES, JURIES AND HORSEMEN	Weather Prophets	Creation CRELP33 (UK)
20	21	INDIE HOUSE	Various	Beechwood TH042 (1) (RE)
21	20	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (1) (UK)
22	5	HOUSE OF LOVE	House Of Love	Creation CRELP 34 (1) (UK)
23	14	RADIO SESSIONS	New Model Army	Abstract ART017 (P)
24	12	HARD AS HELL VOL 3	Various	Music Of Life MODEP3 (P)
25	NEW	THE LAST OF THE TRUE BELIEVERS	Nanci Griffith	Rouder Europa/Demon REU1013 (P)

JET STAR ADVERTISEMENT
01-961 5818
REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	1	RUMOURS Gregory Isaacs	Greenline Records GRP5 221
2	3	TELEPHONE LOVE L. Cullage	Greenline Records GRP5 223
3	2	SAFETY JACKSONS M. Chen	Amos Records AB 76
4	4	DIDENTI ET	Amos Records AB 77
5	8	HEART OF STEEL Peter Minnieville	Sweet Vase SV008
6	7	FOLLOW ME Horsemans	Digital Records DR001
7	9	CALL ME Country Holiday	Charm Records CH 16
8	10	LET ME LOVE YOU NOW Sanchez	Charm Records CH 18
9	4	EVERYWHERE Various Artists	Greenline Records GRP5 222
10	5	DEAR DEB GIBB Peter D. Chalmers	Amos Records AB 60
11	13	WILD WORLD Mac Prat	Top Gun TENG 211 (P)
12	19	LOVELINESS LEAVE ME ALONE Sanchez	Technique TRS 36
13	17	WE'VE ONLY JUST BEGIN Frankie Paul	CRF 12
14	(-)	KUFF I Shady Turner	Blue Tropic AMMO 124
15	(-)	IT'S A SHAME Sanyal Leni	Why Manos W127
16	18	YOUNG GAL BUSINESS Shabazz	Shamrock Records SR02007
17	12	FROM MY HEART Frank And Sonno	BB Records BB 201
18	5	SWEETEST SOUND Sanchez	Technique TRS 37
19	21	MUD UP Sanchez	Shamrock Records SR02011
20	(5)	OLD FRIENDS Shabazz	Badman BBTR0 4

REGGAE ALBUM CHART

1	1	REGGAE HITS VOL 4 Various	J&J Star J&J 1004
2	2	LOVELINESS Sanchez	Technique TRS 37
3	4	BAD BOY Country Holiday	Technique TRS 35
4	3	CASANOVA Frankie Paul	Live And Love L&LP 23
5	5	REGGAE CLASSICS VOL 3 Various	Topgun TRS 256
6	7	RUNNING BACK TO ME Cultural Beat	Mango I LPS 9887
7	6	COME ALONG Gregory Isaacs	Live And Love L&LP 23
8	9	NAKED JAMAICA Toots Waters	Mango Records LPS 989 4
9	8	SANCHEZ Sanchez	Vene Records V&LP 11
10	(10)	BLOW MY Hornumans	Topgun TRS 257

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RAY

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!

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

Since the departure of Chuck Koye 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 Warner and Horne (now part of Warners) set up in the 1880s.

Bider's grandfather was a Chicago publisher on a smaller scale ("he sold his sheets 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 twenties, 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 Koye 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 they sold TESÉ 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,

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 sync rights on a song, it can be impossible when he is on 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".

KEY: A - Radio 1 A - List B - Radio 1 B - List C - Radio 1 C list

	Radio 1	Radio 1 A	Radio 1 B	Radio 1 C	Regional	Total
	PL	PL	PL	PL	PL	
ADVENTURES: The Drowning is a Son of Evil	14	10	A	E	29	21
AMA Blood that Moves the Body	8	14	A	E	33	36
Warner Brothers	-	-	-	-	-	-
ALL SYSTEMS GO Pop Music	Unique	-	-	-	-	12
ANDERSON, JOHN Hold On to Love	15	8	A	B	16	14
Epic	-	-	-	-	-	-
ASAC Give A Little Love	Manx	13	A	A	26	27
ATWED CAMERA Somewhere in My Heart	15	16	A	B	32	28
BIGGS, FIVE & HOWARD The Baboon, No. 1	10	6	B	E	-	-
CCA	-	-	-	-	-	-
BINASTY, PAT All Fired Up	10	6	B	B	14	17
Chrysalis	-	-	-	-	-	-
BIRNY, Owe You Nothing	CBS	19	17	A	A	41
-	-	-	-	-	-	7
BIT ALL MEANS I Surrender to Your Love	4th & B'way	-	-	-	-	19
Carole	-	-	-	-	-	-
CARLISE, BELINDA Circle in the Sand	Virgin	5	11	C	B	20
37	-	-	-	-	-	43
CHAPMAN, TRACY Fast Car	Elektra	13	10	B	-	-
4	-	-	-	-	-	19
COLLINS, PHIL In The Air Tonight (88 Rem)	Virgin	7	-	-	-	37
32	-	-	-	-	-	2
COMMUNARDS, The Tears That I Used to Cry	London	15	14	A	A	39
28	-	-	-	-	-	-
CREDENCE CLEARWATER REVIVAL Bad Moon	Fantasy	4	7	-	-	-
3	-	-	-	-	-	25
DANNY WILSON Day	Virgin	4	-	-	-	25
4	-	-	-	-	-	63
DAYNE, TAYLOR It's Always Love You	Asino	4	-	-	-	34
3	-	-	-	-	-	39
DEAN, HAZELI Maybe We Should Call It A Day	EMI	4	-	-	-	37
15	-	-	-	-	-	40
DESIRELESS Voyage Vague	CBS	15	12	B	A	41
40	-	-	-	-	-	12
DOWNING, BILL In My Dreams	4th & B'way	7	4	-	-	25
18	-	-	-	-	-	26
EIGHTH WONDER Cross My Heart	CBS	10	5	B	C	38
31	-	-	-	-	-	39
FEASURE (Chorus Of Love Rems)	Mute	11	19	A	A	39
13	-	-	-	-	-	39
FIRTHINGS You Have Found A Child In My Heart	RCA	15	18	A	B	39
13	-	-	-	-	-	35
EVERYTHING BUT THE GIRL (Dun) - Release in weeks	Ukasa	4	-	-	-	15
FAT DADDY'S SCRIBEY CHECKER The Twist	Ukasa	15	15	B	B	33
26	-	-	-	-	-	16
FIORILLO, ELISA Happy Me For Dreaming	Chrysalis	-	-	-	-	16
20	-	-	-	-	-	14
FORDHAM, JULIA Happy Ever After	Clea	-	-	-	-	14
10	-	-	-	-	-	4
GANONWAY My Girl And Me	London	8	10	B	-	4
7	-	-	-	-	-	7
GIANT STEPS Another Lover	Asino	5	7	C	B	1
1	-	-	-	-	-	30
GOLDMINT, GLEN When You See Me	RCA	11	9	B	B	30
16	-	-	-	-	-	33
HARRISON, GEORGE In This Love	Dark Horse	10	9	B	B	37
34	-	-	-	-	-	24
HOUSTON, WHITNEY Live Well See The Day	Asino	7	12	C	B	10
21	-	-	-	-	-	19
HUDS, JULIO My Love	CBS	-	-	-	-	19
22	-	-	-	-	-	11
IN TUNA NINA Don't Fake Me Now	Virgin	5	-	-	-	15
20	-	-	-	-	-	20
JEKES Where Love Lies Wait	Mercury	4	5	-	-	20
1	-	-	-	-	-	25
JOHN CONYDON The Winning Go On...	Red	16	14	C	C	18
38	-	-	-	-	-	4
JOY DIVISION Anarchy	Fantasy	3	-	-	-	3
3	-	-	-	-	-	23
KEMP, JOHNNY Just Got Paid	CBS	-	-	-	-	4
2	-	-	-	-	-	23
LEWIS, DEE The Beat Of My Love	Mercury	C	23	23	53	-
3	-	-	-	-	-	4
LOSE ENDS In Bachelor	Virgin	-	-	-	-	4
3	-	-	-	-	-	16
MAURIE, ZIGGY Freedom People	Virgin	13	10	A	A	16
10	-	-	-	-	-	11
MAYE, RICHARD Don't Wreck Nothing	Clea	4	-	-	-	11
82	-	-	-	-	-	10
MEAT BANDO Don't Blame Me For the Game	WIA	10	17	A	A	41
38	-	-	-	-	-	4
MEDDISONS, GLENN Ho! Ho! Christmas	London	9	4	B	-	28
25	-	-	-	-	-	11
WHEN THEY COULDN'T HANG THE Coat	Magnet	-	-	-	-	9
2	-	-	-	-	-	18
WINDHIT IT Or Die Heart	Spirit	11	12	-	-	18
11	-	-	-	-	-	27
WINDIGO, KYLE Can't You Be Like Sugar	PWL	6	9	C	B	27
23	-	-	-	-	-	27
WINDY KILLS Where You've Got Them	EMI	12	11	A	B	23
54	-	-	-	-	-	29
WINDY WOODSET Every Day Is a Celebration	MNR	12	6	A	A	29
33	-	-	-	-	-	8
WINDY WOODSET Every Day Is a Celebration	MNR	12	6	A	A	29
33	-	-	-	-	-	8
WINDY WOODSET Every Day Is a Celebration	MNR	12	6	A	A	29
33	-	-	-	-	-	8
WINDY WOODSET Every Day Is a Celebration	MNR	12	6	A	A	29
33	-	-	-	-	-	8
WINDY WOODSET Every Day Is a Celebration	MNR	12	6	A	A	29
33	-	-	-	-	-	8
WINDY WOODSET Every Day Is a Celebration	MNR	12	6	A	A	29
33	-	-	-	-	-	8
WINDY WOODSET Every Day Is a Celebration	MNR	12	6	A	A	29
33	-	-	-	-	-	8
WINDY WOODSET Every Day Is a Celebration	MNR	12	6	A	A	29
33	-	-	-	-	-	8

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Farrow on 01 287 6611 ext 221.

Records are eligible for the grant if they are on the Current Radio 1 playlist or hi/b had 4 or more plays on Radio 1 last week as logged by Slom Tracking, or are featured on 11 or more current R1 playlists (A & B list).

COMPACT disc
DIGITAL AUDIO

1. ROLL WITH IT, Steve Winwood - Virgin
 2. TRACY CHAPMAN, Tracy Chapman - Elektra/MCA
 3. IDOL SONGS: 11 OF THE BEST, Billy Joel - Chrysalis
 4. TANGO IN THE HEART, Howard Stern - Warner Brothers
 5. WITTE FLUTE, Various - CBS
 6. STRENGHER THAN PRIDE, Seal - Epic
 7. BROTHER IN ARM, Sade - Vertigo/Phonogram
 8. POPPED IN SOULED OUT, Wet Wet Wet - Phonogram/Phonogram
 9. THE COLLECTION, Barry White - Mercury/Phonogram
 10. WHITNEY, Whitney Houston - Asino
 11. PROPEL, Hothouse Flowers - London
 12. PROVISION, Sonia Pakiri - Virgin
 13. CONFESSIONS OF A POP GROUP, The Style Council - PolyData
 14. PUSH, Eric - RCA
 15. SUIZLA MER, Moody Blues - PolyData
 16. OUTRIDER, James Gray - Geffen/WEA
 17. THE UNKINNED, Ensonica - Mute
 18. THE CREAM OF BIKI CLAYTON, Eki Clayton - PolyData
- Compiled by Gallup for the BPI, Music Week and BBC - 1987

2 JULY 1988

TOP Dance SINGLES

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)	CBS PASA(T) 1(C)	
2	3	1	I LOVE YOU NOTHING	CBS ATOM(T) 4(C)	
3	6	2	THE TWIST (YO, TWIST)	Tal Boys & Chubby Checker Urban/Polydor URX(X) 20(F)	
4	3	1	BOYS (SUMMERTIME LOVE)	Schnee Bizar/London BR(X) 1(F)	
5	2	1	BREAKFAST IN BED	UB40 & C Hynde Dep International/Virgin DEP29(12) (E)	
6	7	5	WILD WORLD	10/Virgin TEN(X) 221(E)	
7	28	2	PUSH IT/TRAMP	Champion/Hill Champ 5(1)	
8	1	1	DOCTORIN' THE TARDIS	Time Lords KLF FLF 003 (T) (U/K)	
9	17	2	ROSES ARE RED	Max Bond Featuring McCampbell Bros/MCA MCA(T) 1364	
10	12	4	WAP BAW BOOGIE/DON'T BLAME IT	Matt Bianco WEA Y2 188(T) (W)	
11	13	3	CAR WASH/IS IT LOVE YOU'RE AFTER	Rose Royce MCA MCA(T) 1253(F)	
12	9	4	WHAT YOU SEE IS WHAT YOU GET	Cheek Goldsmith RCA PB 42075 (12) (P) 42076 (BMG)	
13	NEW	1	EVERLASTING	Natalie Cole Manhattan/EMI (12)M1 46 (E)	
14	17	7	VOYAGE VOYAGE (BRITMIX)	Datinis/Island CBS DESH(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	1	HEAT IT UP	Wee Poppers Girl Rappers Jive JIVE(T) 174 (BMG)	
18	NEW	1	GOOD LOVE	Mel'co Morgan Capitol (12)CL483 (E)	
19	10	4	I SAW HIM STANDING THERE	Tiffany MCA TIFF(T) 3(F)	
20	NEW	1	IN MY DREAMS	Will Downing 4th + B'Way/Island (12)BRW 104 (F)	

21	14	6	GIVE A LITTLE LOVE	Atwood Mango/Island (12)VIS 358 (F)
22	NEW	1	DON'T BELIEVE THE HYPE	Public Enemy DJ Jinx/CBS 4526337 (12) (P) 4526336 (C)
23	15	7	GOT TO BE CERTAIN	Kylie Minogue PWL PWL(T)12 (P)
24	23	2	LOVE WILL SAVE THE DAY	Whitney Houston Arista 111516 (12) (P) 11516 (BMG)
25	NEW	1	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	1	CROSS MY HEART	English Wonder CBS 6515527 (12) (P) 6515530 (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	24	4	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (E)
33	24	3	GO ON GIRL	Roxanne Shante A&M USA(T) 633 (F)
34	23	3	JUST GOT PAID	Johnny Kemp CBS 6514707 (12) (P) 6514706 (C)
35	27	3	RIGHT BACK TO YOU/ONE KISS WILL...	Tea Club Atlantic A 9008(T) (W)
36	4	1	FAIRPLAY	Soul II Soul/Rose Windross 10/Virgin TEN(X) 228 (E)
37	31	2	POP MUZIK	All Systems Go Un'Ique (12)NIQ 03 (A)
38	16	5	ANOTHER WEEKEND	Five Star Tent/RCA PB 42081 (12) (P) 42082 (BMG)
39	19	1	I'M REAL	James Brown Scotti Bros JSB(X) 1 (F)
40	NEW	1	ROMANTIC	Shirley Love A&M USA(T) 635 (F)
41	46	2	TELEPHONE LOVE	J C Lodge Greensleeves (GRED 222) (BMG)/JS
42	NEW	1	IT MUST BE RIGHT	Annette Taylor Cooltempo/Chrysalis COOL(X) 162 (C)
43	NEW	1	EVERLASTING LOVE (P HAMMOND REMIX)	Sandra 10/Virgin SRN(T) (W)
44	36	2	WOULDN'T YOU LOVE TO LOVE ME?	Taja Sevelle Reprise/Paisley Park/WEA 12(T) (W)
45	2	1	CUDDLY TOY	RaeLind CBS ROA(T) 2(C)
46	17	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 6515956 (12) (P) 6515956 (C)
48	39	3	SAY YOU	John McCleon Arista (ARI 76) (U/JS)
49	21	1	DIVINE EMOTIONS	Norada Reprise/WEA W 7967(T) (W)
50	48	5	MERCEDES BOY	Pebbles MCA MCA(T) 1248 (F)

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MCA RECORDS

TOP 10 ALBUMS

1	1	NITE FLITE	Various CBS MOOD4/MOOD4 (C)
2	2	REGGAE HITS VOL 4	Various Jethel JELP1004/JELC1004 (E/JS)
3	NEW	I'M REAL	James Brown with Full Force Polydor POLDS520/POLDCS20 (F)
4	5	STRONGER THAN PRIDE	Sade Epic 4604971/4604974 (C)
5	10	THE HITS OF HOUSE ARE HERE	Various K-Tel NE1419/CE2419 (X)
6	3	MOTOWN DANCE PARTY	Various Motown ZL27207/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/HIP63 (BMG)
10	NEW	MAGIC LADY	Magic Lady Motown ZL27267/ZK72637 (BMG)

TOP 10 BUBBLERS

1	1	LET ME LOVE YOU NOW	Sonchaz Charm (CR1)81 (JS)
2	2	ANYONE...	Smith and Mighty/J Jackson Bestmaster BEATM(2) (E)
3	3	SPECIAL	Patrick Rose Seaview (SV14) (JS)
4	4	GOT TO GIVE	Brand New Heavens Cooltempo/Chrysalis COOL(X)187 (C)
5	5	GIRL YOU KNOW IT'S TRUE	Mel'co Morgan Cooltempo/Chrysalis COOL(X)170 (C)
6	6	WE'VE GOT THE JUICE	Derek B. Tuff Audio/Phonogram DRKR2(12) (F)
7	7	FEEL THE HORNS	Cold Crush Brothers B Boy/Hardcore/Westside (BBE0Y1) (A)
8	8	THE EARTH IS MOVING	Overlord's Island (12)S372 (F)
9	9	ACID OVER	Tyree Ifri/London FFR(X)16 (F)
10	10	COMPASSION	Gary Taylor (10/Virgin/TEN)X1232 (E)

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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-ies alike bopped without inhibition as **George Michael** gyrated profitably on the **Earls 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 gridlock box had opened (tentatively slowly) to the organ intro, 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 songsters.

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 offer 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 'Polladums' 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 MCR-type music in which his erstwhile record company Chryslis 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 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 songsters.

Perhaps the most remarkable aspect of Sayer is that record. 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 coarsely 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 cold underated rhythm of *Bikini Red*.



SCREAMING BLUE Messiahs: abrasive

The thrattle 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 Blenk** 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 *Low* Pop and Velvet Underground influences. Some smart dual guitar work kept the songs flowing particularly on the thundering beat of *Upflight* and the frenzy of *Blind Box*.

NICK ROBINSON

same AND DISCO

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, "Baleoric beat". Last summer, influential London club DJs **Nicky Holloway**, **Paul Oakenfold**, **Danny Rampling** and **Johnny Walker** (the latter also works for **London/Fr**) holidayed together on Ibiza in the Baleoric 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 *Baleoric 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 lightened to play back at home because people would think it was too commercial". Danny Rampling at the bill 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 **Neon**, 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 concoctions to a loud and fast mix of acid house, indie dance rock, **Martin Luther King**

speakers, tribal chants, unexpected odies, psychedelic lightshows and lasers.

Because it's much more of a white than black scene, it's likely to be a 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 discs" bobbing in on it.

Baleoric remixes are already in the pipeline, alongside purpose made producers like **THE PROJECT CLUB** Dance With The Devil (*Supreme* SUPET 131), a monotonous looping jittery instrumental which borrows some clanging chimes from the old indie-released **FINI TRIBE** Let The Tribe Grow (*Catfish Recordings* CRF 61), via *Rough Trade*, while the main DJ protagonists have naturally made records themselves. **Paul Oakenfold** is on **Electra's** upcoming revival of an old Continent hit: **Elkin & Nelson's** *Jiboro*, while **Nicky Holloway** has combined the **Area Code 015** Stone Face Close harmonica tune **The Old Grey Whistle Test** (them) with bits of **Whiston Churchill** (open in the purely listening: **BEATS WORKIN'** Sure Beats Worker (*Fr* FRX 8), out in a week or so. Right), briefly on with other new UK releases (if which there are many another very freely stand out), this most commercial being **THE FOURTOPS** Reach Out I'll Be There (*ReMix* (Malowin ZT 41944), their 1966 classic in a frantically scurrying and stuttering new **Phil Harding & Ian Currow** modern version.

DOLLAR is Nature's Way (The Problem) (*London* LGN 179), excellent brightly rattling frantic **H-NRG** gallop, also produced by **Harding & Currow**. **THE FUNNY WOMEN** Hustle (To The Music) (*Fon* FON 115, via *WEA*). Sheffield-recorded girl song neery shuffler, with a **Manu Dibango**-ish sax flip, quaffing from the Spanish Hustle Seventies riff: **STEVEN DANTE** I'm Too Scared (*R&B* Mx) (*Coltempo* DANTEX 1). **Jellybean's** The Real Thing (single sounds though longer this centring leaper is on, although the tune could be punnier; **Y&C** and the **Plastic Population** The Only Way Is Up (*Big Life* BLR 41).

Coldcut produced fast old fashioned **H-NRG** electro funk **Man & The Madras' Cross** the track as his boss. **STETASOUND** DBC Let The Music Play (*Breakout* USAT 638), hot import trap using **Man & The Madras' Cross** the track as his boss. I'm outta here!

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TITLES A-Z (WRITERS)

Table listing song titles and their respective writers, including names like Asaf Avidan, Bob Dylan, Bruce Springsteen, etc.

THE NEXT 25

Chart listing 25 upcoming songs, including '76 MAYBE THAT'S NOTHING', '77 K.I.S.S.I.N.G.', '78 FOREVER AND EVER', etc.

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No 1	TRACY CHAPMAN <input type="radio"/> CD 2 Tracy Chapman Epic/AT 14
2	PUSH <input type="radio"/> CD 5 Bros CBS 60491
3	IDOL SONGS: 11 OF THE BEST <input type="radio"/> CD Billy Idol Columbia B11701
4	ROLL WITH IT <input type="radio"/> CD Steve Winwood Virgin V252
5	NITE FLITE <input type="radio"/> CD 1 Various CBS/MSD
6	TANGO IN THE NIGHT <input type="radio"/> CD 3 Ferretwood/Mac Warner/Fisher/WAS
7	POPPED IN SOUL'D OUT <input type="radio"/> CD 7 Wu Wei Wu Parade/Paragon/INW 1
8	HEAVEN ON EARTH <input type="radio"/> CD 6 Behind Corfite Virgin V248
9	DIRTY DANCING (OST) <input type="radio"/> CD 8 Original Soundtrack ECA/ELB 848
10	STRONGER THAN BRIDE <input type="radio"/> CD 9 Soda Epic 664971
11	WHITNEY <input type="radio"/> CD 4 Whitney Houston A&M 281 14
12	PEOPLE <input type="radio"/> CD 11 Homeless Flowers London LON12 38
13	LET IT BEE <input type="radio"/> CD 13 Voice Of The Beehive London LON12 37
14	THE HITS OF HOUSE ARE HERE <input type="radio"/> CD 14 Various K1/ALINE 1418
15	CONFESSIONS OF A POP GROUP <input type="radio"/> CD 15 Various Polygram 504545
16	MORE DIRTY DANCING (OST) <input type="radio"/> CD 16 Various ECA/ELB 845
17	MOTOWN DANCE PARTY <input type="radio"/> CD 17 Various Motown 21 7708
18	IRISH HEARTBEAT <input type="radio"/> CD 18 Various Mercury/Paragon/MSH 14
19	THE COLLECTION <input type="radio"/> CD 19 Barry White Mercury/Paragon/BMY 1
20	FAITH <input type="radio"/> CD 22 Geena/Mickal Ford 40001

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61	INSTINCT <input type="radio"/> CD 1997 Pop A&M/AMA 5178
62	JULIA FORDHAM <input type="radio"/> CD 81 Julia Fordham Great/Virgin/CICCA 4
63	FACE VALUE <input type="radio"/> CD 65 Phil Collins Virgin V2185
64	TIFFANY <input type="radio"/> CD 51 Tiffany MCA/MC 3415
65	GIVE ME THE REASON <input type="radio"/> CD 57 Luther Vandross Epic 64314 1
66	OU812 <input type="radio"/> CD 50 Van Halen Warner Brothers WX 177
67	FROM LANGLEY PARK TO MEMPHIS <input type="radio"/> CD 48 Freddie Spock Mercury/CBS RW19 9
68	NOW THAT'S WHAT I CALL QUITE GOOD! <input type="radio"/> CD 49 The HouseofHorns Columbia Acq/91 11
69	DOWN IN THE GROOVE <input type="radio"/> CD 32 Bob Dylan CBS 66204 1
70	OUT OF THE BLUE <input type="radio"/> CD 52 Debbie Gibson Atlantic WX 139
71	DIESEL AND DUST <input type="radio"/> CD 84 Midnight Oil CBS 66000 1
72	BULLET FROM A GUN <input type="radio"/> CD 58 Derek 8 Tel/A&M/Paragon/BKX1 1
73	NOTHING LIKE THE SUN <input type="radio"/> CD 59 Sing A&M/AMA 402
74	NO JACKET REQUIRED <input type="radio"/> CD 78 Phil Collins Virgin V235
75	THE SEA OF LOVE <input type="radio"/> CD The Adventures Epic/AT 15
76	PHANTOM OF THE OPERA <input type="radio"/> CD 56 Various Epic/AT 919
77	THE BEST OF UB40 VOL 1 <input type="radio"/> CD 63 UB40 Virgin UB171
78	REGGAE HITS 4 <input type="radio"/> CD 71 Various Mercury



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 side-tracked 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 around, here, we're not such of a compromise," says the Birmingham quartet's vocalist Miles Hunt. On stage, he's a dynamic and striking frontman whose tendencies have a fascinating tendency to come from within rather than from cheekiness. Off it, he sprawls mosey on his seat, joining guitarist Malcolm Treece, drummer Martin Gills and Rob Jones (aka The Bast Thing) in a good wailing about traffic jams and music journalists.

So far, critics have come up with such diverse descriptions as "a band related to the Beatles" and "football chanting greboes with ratty little faces". Hunt is most irritated when reviewers slant the band's poppy yet aggressive music for its irony. "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 "is any time spent in a studio"—nothing but a necessary bore. "So that our fans can buy our records!" And two years together and two indie records on their own (at Our 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-grown" position for a Wonder Stuff record, according to Gills. 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, we just got 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

Born Sandie devotional

by Nick Robinson

TWENTY YEARS after his 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."

Show 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 Connolly, 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 Show 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 pretty secure in my cult status," she says laughing. "I know I'm trendy but I don't care!"



"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-Dove Stewart 1981* hit *What Becomes Of The Brokenhearted?*, to which the artists smartly retained the rights.

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 by 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 in 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 Womans and a nice version of Wood's *Faces* showcase, *Plummy*. **JT**

by Dave Henderson

THERE'S SOMETHING shaking in Sheffield—and it's not the huge amount of rain that looks like a concrete mountain. No... ex-Hula drummer, the simply named **Nort**, has a solo album, *12-inch songs*, released on an indie. Released through Red Rhino and both sound pretty remarkable. The score features a strange eclectic style of music, 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 influences and what have you makes the album, *Games Of Dance And Music*, about, rather endearing and quite exotic listen. Furthermore, the lifted single, *Cool On The Loop* suggests that scilicet singing and mondo sounds can shake hands with a dancebeat. Both are through Red Rhino and the Cartel and smell like the start of something fresh.

THE NIGHTSHIFF label, through Fast Forward and the Cartel, branches out this month with an album and 12-inch single from **Richard Strange**. Yes, the man who done merely a million things in the realms of music and performance returns with a cast of *Humans League* produced songs. **Allen** plus members of **Bowie's band**, **The Style Council**, this time **The King** and **London** **The London Symphony Orchestra**. Chances are they won't be playing the Rock Garden. The album is released on the 12-inch and *Damascus*—which is tipped to be a summer dancefloor hit. Also available through Fast Forward is a mini album from **Lixx** titled *Loose On You*. The group are described as the "finest emerging LP for glam rockers since **Blas Fumace** and **The Reflexes**" LP from **The Steel Chain** on Nightshift.

ANOTHER PERSON back from the nether regions of beyond (well in vinyl form anyhow) is **Richard Hell**. His *Dance LP* for glam rockers on Revolver and the Cartel. Revolver has the usual wide selection of tracks, including a new lounge and stuff from **Careless**, **Iron Reek** of *Pretulacion* album on *Carache* and **Adversity's** *Lost In A Lost Album* on *Magic Earth*. The latter might call a gentler form, the warmly appreciated (in my house anyway) *Sarah Laine* (again through Revolver) has four new releases ready to run rampantly around your ears. From **Borington** on *Music*, **The Springfielders** release *Sunflower*, from **Clayton Golden Dawn** release *My Secret World*, **Birmingham's Sea Urchins** follow up their excellent *Christine* with *Solace* and, from **Penzance**, **Another Sunny Day** release *It's A Party With A Good Feeling*. Know I exist. All singles are seven-inchers that'll be packed with the usual range of cuts, including a seven-inch anthology on **FORD**, while **On Dove** and **Gulliver** launches the new Acid Jazz label with *Freddie Lics*. **Finlay** *Finlay* release will be handling **Long Tall Shorty's** live LP *Rock At The Savoy* on LTS.

RED RHINO has a tremendous wedge of material set to flood the streets, with all styles and special releases covered. The *Glass Label* releases an album and CD and **The Jacobites** titled *Fortune Of Fame*, while the *Fundamental* label breaks into a flurry with vinyl, plus a self-initiated LP, **Roger Miller's** *The Big Inflation LP* and a new LP from *Sixties-style garage* with **The Stars**. *Promise Is A Promise*, *Annex* releases an album, *Nale Stark*, debuts in **Shit**, **Barbarian** issues an anarchy album *Peaceville* has an LP from **Terence** called *Bastard*. **Back** also releases their second LP of megaj-punk-metal, Australian andronic whizz-kids, **Served Heads**



WEBB WILDER AND THE BEATNUITS

have a mini-album titled *Dead Ends* opened released on the Canadian Network label and **Chumbawomb** warm up the world for the upcoming 100 track double with a seven-inch on *Agit Prop* which doubles up *Fright The Allman Ball* and *Smash Course 28*. **Red Rhino** has also picked up the option to distribute the excellent *Fish Scale* and its first two seven-inchers, *Howl I'll For A Slice My Pick* by **The Fish Hildes** and *Safe In The Mind* by **Charity Case** are the first two seven-inchers that are available.

THE SPECIAL Delivery label has a couple of newies that follow but in the best *Steve Nieve* tradition, they are **Webb Wilder And The Beatnuts'** album *It Came From Nashville* and **The Babylon Alligator's** 12-inch *Come And Get It* from *Damascus*. Both are through the Cartel. *FOX* releases a new EP titled *Elites* which features four songs written by the "James Joyce of Rock, Steve Diggle". The group are currently completing their album *12-inch* and are planning a video album and a short mini-tour. The Touch label through *Trade* and the Cartel) has a seven-track release, *Touch About Deception*. Platform 5 which features various radio acts including material from **Blackburn**, **George**, **New Deeds** and **Strete Fur Rebellion**. The label also re-releases its acclaimed *Magnetic North* cassette, plus a 12-inch re-release of *The Residents*, *Cabaret Voltaire*, *Kill Ugly Pop*, *Einstranzee*, **Kaplan's** *George*, **Alfonso** *Deeds* and **Alfonso Deeds**. The *Edista* label (through Red Rhino and the Cartel) releases the debut album from *Edista* which is minimally titled *SoulSurvivor*.

SLAB! CONTINUE to impress with a new 12-inch single on (through the Cartel) reduced in number to a mere three but including *Alfonso Deeds* centre route to the future with a new single *Will Of One* (through Red Rhino and the Cartel) and *All Or Nothing* label. The group will be playing several dates in support. Also through Red Rhino and the Cartel, *Alfonso Deeds* releases *Stitched-Back Foot Almond's* *Costa De Sol* 12-inch EP and **Roto Kaplan's** *Son De Basso* *Alfonso Deeds* 12-inch EP. **Selwyn** has inked a deal with *Carbon Records* (through *Finlay*) and they have a brand new 12-inch release in the work featuring a cover version of that old *Danovan* chestnut *Sunshine*. **NOISE RECORDS** has set up a new contemporary label (through Revolver and the Cartel) called *Modatone*. It's designed to develop its own identity in that field as quickly as possible into a variety of several, quite varied releases. The first vinyl includes *So Real* by **Bruzz** (electro dance history guitar produced) by **ex-DAF** member **Alfonso Deeds** by **FX** (which was written and produced by Gabil, plus two 12-inchers and an album from *Brooklyn's* *Heavily* new generation hip-hop band *in* *Talk* with You and the album is called *Partners In Crime*.



SANDIE SHAW: back in earnest

TOP 75 SINGLES

2 JULY 1988

MUSIC WEEK

W



75
Singles

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

No 1	I OWE YOU NOTHING	Bros	75 Singles	CREATONITE 4 (C)
2	THE TWIST (YO, TWIST)	Ted Dwyer Chubby Checker	75 Singles	In The Apple (Urban Pop) UB40 20 (P) 2x2728
3	BOYS (SUMMERTIME LOVE)	Sabrina	75 Singles	Bural London (B2) 21 (P)
4	IN THE AIR TONIGHT (88 Remix)	Phil Collins	75 Singles	Virgin 2407 102 (E)
5	TRIBUTE (Right On)	The Proclaimers	75 Singles	CBS PASKATI 1 (C)
6	BREAKFAST IN BED	UB40 (with Christie Hynde)	75 Singles	DDP International/Virgin DDP 2912 (E)
7	PUSH IT/TRAMP	Cherise (Cherry Poppin' Daddies)	75 Singles	Solid 24 Pop (Cherry Poppin' Daddies) FERRIS 2 (B) MG 11 222728
8	DOCTORIN' THE TARDIS	The Timelords	75 Singles	K2 Communications NV 8607 (H) 87
9	WILD WORLD	Mani Priest	75 Singles	10/Virgin/TEMU 221 (E)
10	FAST CAR	Tracy Chapman	75 Singles	Eskiba EKR 2101 (W)
11	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	Glenn Medeiros	75 Singles	London (LON) 184 (P)
12	VOYAGE VOYAGE (Remix)	Dreadless	75 Singles	CBS DBR111 3 (C)
13	CHAINS OF LOVE Remix	Erasure	75 Singles	Min 112/WHITE BE 10/RT/SP
14	WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL	Mart Bianco	75 Singles	WEA 72 1887 (W)
15	TOUGHER THAN THE REST	Bruce Springsteen	75 Singles	CBS BRUCET 3 (C)
16	YOU HAVE PLACED A CHILL IN MY HEART	Eurythmics	75 Singles	ECA/DAT 14 (B) MG
17	I WILL BE WITH YOU	Tina Turner	75 Singles	Swee/Virgin/SNUT 27 (E)
18	MAYBE (We Should Call It A Day)	Hazell Degan	75 Singles	EMI 112EM 43 (E)
19	GOT TO BE CERTAIN	Kylie Minogue	75 Singles	PWL PW111 13 (P)
20	CAR WASH/IS IT LOVE YOU'RE AFTER	Ross Royce	75 Singles	MCA/MCAU 1253 (E)

53	BEST OF MY LOVE	Dier Lewis	75 Singles	Spirito/Mercury/Phonogram DEE 312 (P)
54	BLUE MONDAY 1988	New Order	75 Singles	Fontory FAC 237 112-3 AC 238 (P)
55	THIS IS LOVE	George Harrison	75 Singles	Duck House/WEA W 7913 (W)
56	I KNOW YOU'RE OUT THERE SOMEWHERE	Folder 5	75 Singles	Folder POP 591 (P)
57	PAINTED MOON	The Silencers	75 Singles	RCA/HSR111 (B) MG
58	HAPPY EVER AFTER	Jill Jagger Fordham	75 Singles	Coral/Virgin 1907 15 (P)
59	GOOD LOVE	Mel & Morgan	75 Singles	Capitol 1122Z 140 (E)
60	THEME FROM S-EXPRESS	S-Express	75 Singles	Rhythm King/Mus. LEFT 2111 (U) RT
61	LEADER OF THE PACK	Jean Collins Fan Club	75 Singles	10/Virgin/TEMU 227 (E)
62	SIMPLY IRRESISTIBLE	Robert Palmer	75 Singles	EMI 1256M 41 (E)
63	WE'VE GOT THE JUICE	Derek B	75 Singles	1st/1st Audio/Phonogram DMR 212 (P)
64	CHECK THIS OUT	L.A. Mix	75 Singles	Breakout/ALAM USA 11 829 (P)
65	THE KING OF ROCK 'N' ROLL	Prefab Sprout	75 Singles	Kitchenware/CBS 500337 (C)
66	CUDDLY TOY	Rochford	75 Singles	CBS ROAM172 (C)
67	ROLL WITH IT	Steve Winwood	75 Singles	Virgin 9571 186 (E)
68	DROWNING IN THE SEA OF LOVE	The Adventurers	75 Singles	Eskiba EKR 7421 (W)
69	NO CLAUSE 28	Boy George	75 Singles	Virgin BOY 106/12 (E)
70	THE DEAD HEART	Midnight Oil	75 Singles	Spirito/CBS 00112 (C)
71	PUSH THE BEAT	Mirage	75 Singles	Dobri/Pension DBP 76 3000 (A)
72	DREAMING	OMD	75 Singles	Virgin 15 897121 (E)
73	POPPY GO POPPY GO	Poppy Go	75 Singles	Poppy Go 1000 (E)



MIDNIGHT



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THESE 75 MOST LOVED

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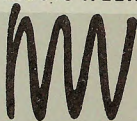
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2 JULY 1988

TOP 75 SINGLES

MUSIC WEEK

TOP 75
of the
TOP
POPS

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



1	I LOVE YOU NOTHING	Broto	3/27/88	CBSA/TM/1/C
2	THE TWIST (NO TWIST)	For Boyz & Chubbys Checkmate	3/27/88	10/Ver/12/11/21/E
3	BOYS (SUMMERTIME LOVE)	Sabrina	3/27/88	10/Ver/12/11/21/E
4	IN THE AIR TONIGHT (88 Remix)	Phil Collins	3/27/88	10/Ver/12/11/21/E
5	TRIBUTE (Right On)	The Penetration	3/27/88	CBSA/TM/1/C
6	BREAKFAST IN BED	UB40 (with Christie Hynde)	3/27/88	DEF International/Virgin/BBP/10/12/11/21/E
7	PUSH IT/TRAMP	Salt 'n' Pepa	3/27/88	Champion/Camp 1205 (Mer/10/Ver/12/11/21/E)
8	DOCTORIN' THE TARDIS	The Timebuds	3/27/88	EE Communications/ASL/BBM/11/21/E
9	WILD WORLD	Mani Priest	3/27/88	10/Ver/12/11/21/E
10	FAST CAR	Tracy Chapman	3/27/88	Elekles/EXP/21/11/21/E
11	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	Glen Medeiros	3/27/88	London/10/11/14/17/21/E
12	VOYAGE VOYAGE (Remix)	Danceless	3/27/88	CBS/DEF/12/C
13	CHAINS OF LOVE Remix	En Vogue	3/27/88	Made/T2/M/12/E/10/11/21/E/17/21/E
14	WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL	Melt Blanco	3/27/88	WEA/12/11/21/19/21/E
15	TOUGHER THAN THE REST	Bruce Springsteen	3/27/88	CBS/BRU/12/C
16	YOU HAVE PLACED A CHILL IN MY HEART	Eurythmics	3/27/88	RCA/DAT/11/18/21/E
17	I WILL BE WITH YOU	T-pau	3/27/88	Swan/Virgin/45N/11/17/21/E
18	MAYBE (We Should Call It A Day)	Hazel Dean	3/27/88	EMI/12/21/24/21/E
19	GOT TO BE CERTAIN	Kylie Minogue	3/27/88	PWL/PW/11/12/19/21/E
20	CAR WASH/IS IT LOVE YOU'RE AFTER	Rose Royce	3/27/88	MCA/MCA/11/21/19/21/E

ZNS
3/27/88

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

53	BEST OF MY LOVE	Dee Lewis	3/27/88	Spline/Mercury/Homogram/DEE/12/12/17/21/E
54	BLUE MONDAY 1988	New Order	3/27/88	Factory/FAC/73/12-/FAC/12/17/21/E
55	THIS IS LOVE	George Harrison	3/27/88	Dark Horse/WCA/W/11/12/11/21/19/21/E
56	I KNOW YOU'RE OUT THERE SOMEWHERE	Moody Blues	3/27/88	Polydor/PDP/10/12/17/21/E
57	PAINTED MOON	The Silencers	3/27/88	RCA/HOR/11/18/21/E
58	HAPPY EVER AFTER	Julian Feinbaum	3/27/88	Cosmo/12/11/21/19/21/E



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

Smiths Ask	45	Voice Of The Beehive I Say Nothing	
Jananarama I Heard A Rumour	45	Kenny Loggins Danger Zone	
The Infected LP	47	Freddie McGregor That Girl (Groovy Situation)	
James Life's Too Good LP	47	Chris Rea Loving You Again	
Johns Men And The Farmer	47	Adonis; 2 Puerto Ricans Do It Properly (No Way Back)	
Higher & Higher	47	Slayer Reign In The Blood LP	
Johns Don't Call Me Baby	47	Mark Almond Ruby Red	
	48	Then Jerico Muscle Deep	
Love	48	The The Infected	
	48	Woodentops Wooden Foot Cops On The Highway LP	
Re	*49	Joy Division Atmosphere	2
Drumset Tired Of Getting Pushed Around	49	Various Jack Trax LP	2
	51	Heaven 17 Trouble	2
	51	Sugarcubes Deus	2
	51	Win Cheers LP	3
	52	Kane Gang Don't Look Any Further	3
	53	Faith No More We Care A Lot	3
	54	Yello with Shirley Bassey Rhythm Divine	4
	55	Darlene Davis I Found Love	4
	55	Hipsway Long White Car	4
	56	Sugarcubes Cold Sweat	4
	56	Run DMC Christmas In Hollis	5
	58	Martin Stephenson and the Daintees Trouble Town	5
	58	Various House Sounds Of Chicago, Vol II LP	6
	60	Depeche Mode Little 15	6
	60	Wally Jump Junior Tum Me Loose	7
	*61	Glen Medeiros Nothings Gonna Change My Love For You	7
	61	Jock Mix I Hoose Nations	7
	61	Men They Couldn't Hang Colours	8
	61	Dollar We Walked In Love	9
	62	Run DMC My Adidas/Peter Piper	9
	62	This Years Blonde Madonna Medley	9
	63	Win Super Popaid Grove	10
	63	Gwen McRae All This Love - That I'm Giving	10
	64	Slayer Criminally Insane	11
	*64	All Systems Go Pop Musique	12
	65	Soup Dragons Soft As Your Face	12
	65	Then Jerico Let Her Fall	13
	65	Sugarcubes Birthday	14
	66	Pop will eat itself There Is No Love Between Us Anymore	14
	67	Chris Rea Joys Of Christmas	14
	67	Climie Fisher Love Changes Everything	15
	67	Poison Talk Dirty To Me	15
	68	Gene & Jim Shake	15
	68	Love & Money Love & Money	15
	69	Broken English Love On The Side	15
	69	Cabaret Voltaire Don't Argue	15
	70	Martin Stephenson & The Daintees Boat To Bolivia LP	15
	72	Woodentops Love Affair With Everyday Living	15
	73	Chris Rea Que Sera	15
	*73	Dee Lewis Best Of My Love	15
	74	Soup Dragons Head Gone Astray	15

* Chart positions on 12th June '88

- Highest position 1 Erasure Innocents
- 1 T'Pau Bridge Of Spies
- 1 Def Leppard Hysteria
- 1 Curiosity Killed The Cat Keep Your Distance
- 1 Swing Out Sister It's Better To Travel
- 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
- 2 Chris Rea Dancing With Strangers
- 2 New Order Substance
- The Smiths Strangeways Here We Come
- level 42 Running In The Family
- House Flowers People
- ean Tear Down These Walls
- Ms Sgt. Peppers
- n/Cream Cream Of Eric Clapton
- o's That Girl
- ed
- fi
- Heaven
- nto My Life
- ss Me Kiss Me
- out Eve

- 24 O.S.T. La Bamba
- 26 Van Morrison Poetic Champions Compose
- 26 Bananarama Wow
- 30 That Petrol Emotion Babbie
- 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 Papsi And Shirlie All Right Now
- 69 The Bible Eureka
- 73 L.A. Guns L.A. Guns

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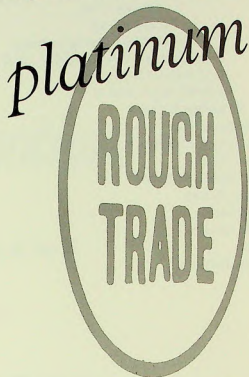
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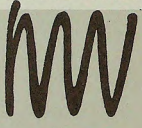
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- | | | | |
|-----------|---|-----------|--|
| 42 | THE BLOOD THAT MOVES THE BODY
Warner Brothers W 74871 (W)
o-hig | 43 | I'LL ALWAYS LOVE YOU
Taylor Dayne
Arista 115538 (TZ-A) 1534 (BMG) |
| 44 | PERFECT
Fairground Attraction
RCA FR 4184 (TZ-PT 4) 1844 (BMG) | 45 | HEAT IT UP
Wee Papa Girl Rappers/2 Men & A Drum Machine
Arista 115539 (TZ-A) 1535 (BMG) |
| 46 | LUCRETIA MY REFLECTION
The Sisters Of Mercy
Mercury Release/WEA WM 4511 (W) | 47 | ALL FIRED UP
Pat Benatar
Chryslers PAT 15 (C) |
| 48 | I WANT YOUR LOVE
Transvision Vamp
MCA TW113 (F) | 49 | TOMORROW PEOPLE
Ziggy Marley & The Melody Makers
Virgin V511 1049 (E) |
| 50 | ONE SUIP
Pink Floyd
EMI 12384-02 (E) | 51 | LOVE WILL SAVE THE DAY
Whitney Houston
Arista 115516 (TZ-A) 1516 (BMG) |
| 52 | OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)
Skrift Polheit
Virgin V511 1046 (E) | | |

- | | | | |
|-----------|---|-----------|---|
| 22 | WITH A LITTLE, SHE'S LEAVING HOME
Wet Wet Wet/Billy Bragg
Columbia CHILD 1 (F) | 23 | DON'T BELIEVE IN THE HYPE
Public Enemy
DeJama CDE 452837 (TZ-452837) (C) |
| 24 | SOMEWHERE IN MY HEART
Azztec Camera
WEA ZT 1811 (W) | 25 | DON'T CALL ME BABY
Voice Of The Beehive
First London LOW 115 (F) |
| 26 | EVERYDAY IS LIKE SUNDAY
Morrisey
His Master's Voice/EMI 122POP 1819 (E) | 27 | NEVER TEAR US APART
INXS
Mercury/Phonogram INXS 1112 (F) |
| 28 | I SAW HIM STANDING THERE
Tiffany
MCA 19911 (F) | 29 | EVERLASTING
Natalie Cole
Mercury/EMI 122MT 46 (E) |
| 30 | I DON'T WANNA GO ON WITH YOU LIKE THAT
Rockafella/Phonogram E5 1412 (F) | 31 | PARADISE (Remix)
Sade
Epic-SABDET 2 (C) |
| 32 | ROSES ARE RED
New Band feat. The McCombells Brothers
MCA/MCA 1124 (F) | 33 | MY ONE TEMPTATION
Mica Paris
44 - P-Way/Island 1238RW5 (F) |

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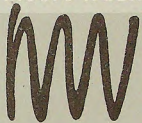
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- THE COMMUNIST**
- 22** 10 **WITH A LITTLE.../SHE'S LEAVING HOME** Chadler
Wei Wei/Billy Bragg
- 23** **DON'T BELIEVE THE HYPER** Public Enemy
Del James/CBS 653337 (12-452835) (C)
- 24** 14 **SOMEWHERE IN MY HEART**
Azeem Camero WEA T218170 (W)
- 25** 16 **DON'T CALL ME BABY**
Voice Of The Beehive (Ir/Canadian) LOWE (13) (F)
- 26** 13 **EVERYDAY IS LIKE SUNDAY**
Hi Mommer's Voice/EMI (12) (OP) 619 (E)
- 27** 40 **NEVER TEAR US APART**
INXS Mercury/Phonogram/INXS 11121 (F)
- 28** 15 **I SAW HIM STANDING THERE**
Tiffany MCA TRF371 (F)
- 29** 39 **OVERLASTING**
Nanette Cole Mushroom/EMI (12) (MT) 48 (E)
- 30** 35 **I DON'T WANNA GO ON WITH YOU LIKE THAT**
Elton John Rocket/Phonogram 545 1102 (F)
- 31** 29 **PARADISE (Remix)**
Sade Epic/SABRETT 2 (C)
- 32** 49 **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
- 33** 19 **MY ONE TEMPTATION**
Mica Paris 4th + B Weyland/12BRW 65 (F)

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CBS

- 34** **FOLLOW THE LEADER**
Eric & Robm MCA/MCA/IT 124 (F)
- 35** **ATMOSPHERE**
Joy Division Factory FAC 137 (12-1AC213) (F)
- 36** **CROSS MY HEART**
Eighty Wonder CBS 615327 (12-451921) (C)
- 37** **CIRCLE IN THE SAND**
Belinda Carlisle Virgin V571 129 (E)
- 38** **WHAT YOU SEE IS WHAT YOU GET**
Glen Goldsmith Reproduction/MCA PR 4025 (12-PT 4076) (BMG)
- 39** **GIVE A LITTLE LOVE**
Aswad MCA/IT 12163558 (F)
- 40** **IT MUST HAVE BEEN LOVE**
Major Polygram P25PA 138 (F)
- 41** **IN MY DREAMS**
Will Downing 4th + B Weyland/12BRW 10 (F)
- 42** **THE BLOOD THAT MOVES THE BODY**
a-ha Warner Brothers W 74871 (W)
- 43** **I'LL ALWAYS LOVE YOU**
Taylor Dayne Arista 113558 (12-41534) (BMG)
- 44** **PERFECT**
Fairground Attraction RCA PR 41845 (12-PT 41844) (BMG)
- 45** **HEAT IT UP**
Wee Wee/Pop Girl Reparters/2 Men & A Drum Machine (Ir/US) 174 (BMG)
- 46** **LUCRETIA MY REFLECTION**
The Sisters Of Mercy Merrell Nelson/WEA WM 4517 (W)
- 47** **ALL FIRED UP**
Pat Benatar Chryslis PAT 105 (C)
- 48** **I WANT YOUR LOVE**
Transvision Vamp MCA/TW 13 (F)
- 49** **TOMORROW PEOPLE**
Ziggy Marley & The Melody Makers Virgin V571 1049 (F)
- 50** **ONE SLIP**
Pink Floyd EMI 121614 (5) (E)
- 51** **LOVE WILL SAVE THE DAY**
Whitney Houston Arista 113516 (12-41515) (BMG)
- 52** **OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)**
Skrin Politt Virgin V571 1066 (E)

- 74** 50 **LOST IN YOU**
Rod Stewart
- 75** **BIG BUBBLES, NO TROUBLES**
Ellis, Beagles & Howard
- The British Record Industry Chart (©) Social Services (Gospel Poll) (E) 1987. Publication rights reserved. All rights reserved. Reproduction by permission of the B.I.C. All rights reserved.
- T W E L V E** **I N G H**
- 1** **THREE TIMES ON THE RHYTHM**
The Roots Mercury/Phonogram/INXS 11121 (F)
- 2** **LOWE YOU NOTHING**
In The Air Tonight/Billy Colin WEA T218170 (W)
- 3** **IN THE AIR TONIGHT**
The Roots Mercury/Phonogram/INXS 11121 (F)
- 4** **BOTS SOMMERFEST (LIVE)**
Bots WEA T218170 (W)
- 5** **ROSES ARE RED**
Mac Band (Remix) Sade Epic/SABRETT 2 (C)
- 6** **DOCTOR IN THE TARDIS**
The Tardis WEA T218170 (W)
- 7** **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
- 8** **DOCTOR IN THE TARDIS**
The Tardis WEA T218170 (W)
- 9** **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
- 10** **DOCTOR IN THE TARDIS**
The Tardis WEA T218170 (W)
- 11** **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
- 12** **DOCTOR IN THE TARDIS**
The Tardis WEA T218170 (W)
- 13** **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
- 14** **DOCTOR IN THE TARDIS**
The Tardis WEA T218170 (W)
- 15** **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
- 16** **DOCTOR IN THE TARDIS**
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- 17** **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
- 18** **DOCTOR IN THE TARDIS**
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- 19** **ROSES ARE RED**
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- 20** **DOCTOR IN THE TARDIS**
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- 21** **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
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The Tardis WEA T218170 (W)
- 51** **ROSES ARE RED**
Mac Band feat. The McCampbell Brothers MCA/MCA/IT 124 (F)
- 52** **DOCTOR IN THE TARDIS**
The Tardis WEA T218170 (W)

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SINGLES

1*	DIRTY DIANA, Michael Jackson	Epic
2	FOOLISH BEAT, Debbie Gibson	Atlantic
3	THE FLAME, Cheap Trick	Epic
4	MAKE IT REAL, The Jaxx	MCA
5	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
6*	MERCEDDES BO, Pebbles	MCA
7*	10 FOUR SOME SUGAR ON A Trif Leppard	Mercury
8	NO 'NUTS' BUT A GOOD TIME, Def Jam	Enigma
9*	NEW SENSATION, INXS	Atlantic
10	TOGETHER FOREVER, Rick Astley	RCA
11*	NITE AND AN'Y, Bill Sure	Warner Bros
12	ALPHABET ST, Prince	PosiPLY
13	I STILL BELIEVE, Brenda K. Starr	MCA
14	KISS ME DEADLY, The Jaxx	RCA
15*	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
16	ONE MORE TRY, George Michael	Cap/CBS
17	BEDS ARE BURNING, Midnight Oil	Cap/CBS
18*	LOST IN YOU, Rod Stewart	Warner Brothers
19*	RUSH HOUR, Joni Mitchell	Manhattan
20*	HANDS TO HEAVEN, Eireas	Virgin
21	ROLL WITH IT, Steve Winwood	Mercury
22*	MAKE ME LOSE CONTROL, Eric Carmen	Arista
23	CIRCLE IN THE SAND, Belinda Carlisle	MCA
24	PARADOXE, Soda	MCA
25	TALK COOL ONE, Robert Plant	Epic
26	PARENTS JUST DON'T ... DJ Jazzy Jeff & The Fresh Prince	Jive
27	SIGN YOUR NAME, Tenacious D/Arby	Cap/CBS
28*	4-1-2-3, Gloria Estefan & Miami Sound Machine	Epic
29	EVERYTHING YOUR HEART ... Daryl Hall & John Oates	Arista
30*	THE COLOUR OF LOVE, Billy Ocean	Jive
31*	JUST GOT PAID, Johnny Kemp	Cap/CBS
32	SUPERKING, J.J. Fad	Ruffless
33*	DO YOU LOVE ME, The Contours	Motown
34	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
35	ISHOLD ON SO LOUCKY, Kyle Minogue	Geffen
36*	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
37	NAUGHTY GIRLS [NEED LOVE], Samantha Fox	Jive
38	LOVE CHANGES [EVERYTHING], Clime Fisher	Capitol
39	TROUBLE, No Nudes	Mercury
40	HEART OF MINE, Boz Scaggs	Cap/CBS

A&R LP REVIEWS

STOCK IT
JETHRO TULL: 20 Years Of **CHRYSALS T BOX 1**. Twenty years and 65 tracks of one-legged whimsy, extracts, live, and unavailable from an enduring best, often vilified, but always popular. Bombastic, "veneracular and verbose," but full-time for the fans on this should be an essential purchase. Make sure they know about it, as it's an excellent collection. **BN**

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. Strongly seductive. **NR**

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

BILLY IDOL: Idol Songs, 11 Of The Best. **Chrysalis CHR 11VD1**. 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 receding hairs from last year's *Whiplash Smile* album. With a special limited edition including 12 different versions of selected tracks, this should sell admirably to both *Idol* devotees and fringe followers. **SW**

PT BENATAR: Wide Awake In Dreamland. **Chrysalis CHR 1A28**. Though her hit 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 wide 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 Forsyth (MKS), and like Barnes (as Oz) and Huey Lewis make this a notable album for which great commercial success can be clearly predicted. **JT**

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

Of *Life* proved to be a fine companion 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: Vermilion. **Paradey Park 925 717-1**. It was inevitable that these US psychedelic moodists would bump into Prince eventually. Vermilion is a splash of love explosions, nearly the Sixties' fascination has an Eighties' application, so don't be too flabbergasted if the *Three Strike* oil is a butch Bangles. Shamesless re-echoes prog 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-bratting prog from the 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 *My Admiration For You*, as a showcase for new Blitzkrieg Boppers, it's a healthy wealth of grinding, short sharp shocks. *Go!* How time flies. **BNH**

THE LILAC TIME: Phonogram/Fantasia SLP 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 folk-mesh of twangs and strums, all gelled with pristine production and an often churning beat. More subdued than Duffy's *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. Along the guitars are up-front twanging the joyous tones of the songs led by Burgess' driving but commanding vocals. But this time the emphasis is more on songs than mood, 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 apace by a death march beat and deep, droning vocals complemented by delicate acoustic guitar and haunting keyboard sounds. The momentous, unwavering 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 Gowan, Dave E. Heenderson, Duncan Hollander, Dave Laing, Nick Robinson, John Toller and Selma Webb.**

ALBUMS

1	OUR2, Joe Hahn	Warner Brothers
2	FAITH, George Michael	Cap/CBS
3	HYSTERIA, Def Leppard	Mercury
4	DIRTY DANCING, Original Soundtrack	Enigma
5	OPEN UP AND SAY... AHH! Prince	RCA
6	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
7	STRONGER THAN PRIDE, Soda	Epic
8	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
9	TOUGHER THAN LEATHER, Run-DMC	Profile
10	SAVAGE AMUSEMENT, Scorpions	Mercury
11	NOW AND ZEN, Robert Plant	Epic
12	INTRODUCING THE ... Tenacious D/Arby	Cap/CBS
13	MORE DIRTY DANCING, Original Soundtrack	RCA
14	LET IT GOOSE, Gloria Estefan Miami Sound Machine	Epic
15	BAD, Michael Jackson	A&M
16	TRACY CHAPMAN, Tracy Chapman	Epic
17	KICKS, Pebbles	MCA
18	PICNIC, Pebbles	MCA
19	LOVESEYF, Prince	PosiPLY
20	OUT OF THE BLUE, Debbie Gibson	Arista
21	LAP OF LUXURY, Cheap Trick	Epic
22	DISEL AND DUST, Midnight Oil	Columbia
23	CONGUS PARTY, Jazzy Magy	Virgin
24	WHENEVER YOU SAY "SOMEBODY", Rick Astley	Capitol
25	IN EFFECT, MODE, B.J. Surf	Warner Brothers
26	MAKE IT LAST FOREVER, Ash Smead	Yantracoustic
27	EVEN WORSE ... "Weed" Ash Yankovic	Rock 'N' Roll
28	PRIDE, White Lion	Arista
29	H'E'S D.I., I'M THE RADIO, DJ Jazzy Jeff	Jive
30	SEVENTH SON OF A SEVENTH SON, Von Morden	Capitol
31	RAM IT DOWN, Judas Priest	MCA
32	LITA, Lita Ford	RCA
33	RICHARD MARX, Richard Marx	Manhattan
34	ODD THRESHOLD & Codes	Arista
35	OUT OF ORDER, Rod Stewart	Geffen
36	PERMANENT VACATION, Aerosmith	Geffen
37	MAGNY, The Jaxx	MCA
38	TIFFANY, Tiffany	MCA
39	COLORS, Original Soundtrack	Warner Brothers
40	HEAVEN ON EARTH, Belinda Carlisle	MCA

Chart courtesy Billboard, July 2, 1988 * Bullen are awarded to those products demonstrating the greatest airplay and sales gain.

HEAVY METAL ALBUMS

The Month	Title, Artist	Label, Catalogue No.
1	AIN'T COMPLAINING (Sister Sue)	Varèse VRS 587
2	OUR2 Joe Hahn	Warner Brothers W0727 04
3	TOYDOG Tye Dillinger & Malmgren	Capitol C0232 07
4	SURVIVE Nadav Averbach	Under One Flag UFG 21
5	SEVENTH SON OF A SEVENTH SON Von Morden	EMI EMP008 08
6	HITS OUT OF HELL Hell Metal	Epic 45044 01
7	RAM IT DOWN Lita Ford	CBS 461108 01
8	OPERATION MINDCRIME Queensrÿche	Mercury M01023 01
9	SAVAGE AMUSEMENT Scorpions	Mercury S0412 01
10	HYSTERIA Def Leppard	Paradey P0252 01
11	OPEN UP AND SAY ... AHH! Prince	Capitol 52509 09
12	SECOND SIGHTING Iron Maiden	Mercury/Atlantic HR 1862 01
13	WHITESNAKE 1987 Whitesnake	Liberty M0235 01
14	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen W0123 00
15	RECKLESS RAIN Def Leppard	A&M A0503 01
16	WINGS OF HEAVEN Megadeth	Paradey P0252 01
17	BAT OUT OF HELL Hell Metal	Clivedon International P0241 01
18	ALL SYSTEMS GO Van Halen's Invasion	Columbia CBS 4733 02
19	BLOW UP YOUR VIDEO x00C	Arista W014 00
20	SO FAR SO GOOD ... SO WHAT! Megadeth	Capitol 52503 01
21	THE NUMBER OF THE BEAST Iron Maiden	Fama EVA 317 01
22	SLIPPERY WHEN WEET Jon Lord	Varèse VRS 587
23	TIME ODYSSEY Vaino Malmgren	Sirena Varèse VRS 587
24	KINGDOM COME England Came	Falco F 020 01
25	PIROGAMMA Def Leppard	Mercury VRS 577 04
26	THE NEW ORDER Testament	Capitol 52503 01
27	POWERSLAVE Judas Priest	Mercury/Atlantic HR 1862 01
28	THE BEST OF DISGONER Eaten & Johny	Backbone B0541 01
29	NO PLACE FOR VAMPIRES Vandenberg	ABC 39203 01
30	STAND IN LINE Ingham	Mass For Nations MNT 37
31	LITA Lita Ford	RCA R05317 04G
32	SKYSCRAPER David Laib	Warner Brothers W0727 04
33	PEEK OF BLOOD Iron Maiden	EMI EMP008 08
34	TRIFLE DENIED Megadeth	Epic 46081 1 0
35	WHITESNAKE/NORTHWINDS David Coverdale	Compass/Columbia VRS 571 01
36	DESTINY Saxon	Capitol 52503 01
37	KILLING IS MY BUSINESS ... AND BUSINESS IS GOOD! Megadeth	Mass For Nations MNT 37
38	TELEMANOR 2 Def Leppard	Warner Brothers W0727 04
39	MAKES OF PUPPETS Megadeth	Mass For Nations MNT 37
40	PERMANENT VACATION Aerosmith	Geffen W0123 00

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

Reviewed by Jerry Smith

TOP 40 SINGLES

1	DOCTOR!N THE TARDIS	R&L Communications (R) (R)
2	CHAINS OF LOVE (REMIX)	Mute (M) (R) (R) (S)
3	EVERY DAY IS LIKE SUNDAY	His Master's Voice (M) (R)
4	LUCYFITA MY REFLECTION	Merch/Red Bull (M) (R)
5	YOU DON'T CALL ME BABY	London (L) (M) (R)
6	ATMOSPHERE	Factory (A) (R) (S)
7	BLUE MONDAY 1988	Factory (A) (R) (S)
8	WALK YOUR LOVE	Polygram (P) (R)
9	MOONCHILD	Situation Two (S) (R) (S)
10	THE MERCY SEAT	Mute (M) (R) (S) (R)
11	MAYFAIR	Sirebird (S) (R) (A)
12	LOVE WILL TEAR US APART	Product Inc (P) (R) (S) (R)
13	IT'S ALL UP TO YOU	Native (N) (V) (S) (R)
14	ESCAPE FROM NEW YORK	ZTT (M) (R)
15	SOMEWHERE SOUTH	Virgin (V) (M) (R)
16	MY GIRL AND ME	London (L) (M) (R)
17	AMERICAN BOYS	Red Rhino (R) (R) (S) (R)
18	THE BUBBLIN' ARE COMING	Beggans Banquet (B) (R)
19	LITTLE 15	Mute (M) (R) (S) (R) (S) (R)
20	CRYSTAL PALACE	Chrysalis (C) (R) (S)
21	FALL DOWN (LIKE THE RAIN)	Blue/Globe/Chrysalis (A) (R) (S)
22	PEEL SESSIONS VOL 2	Sirebird Fruit (S) (R) (S) (R)
23	CAT HOUSE	Awesome (A) (R) (S) (R)
24	JESUS LOVES AMERIKA	Edwards (E) (M) (R) (S)
25	STRAP DOWN	Swanston (S) (R) (S) (R)
26	MIRROK PEOPLE	Beggans Banquet (B) (R) (S) (R)
27	CHURCH OF NO RETURN	Jump! JUNGLE (J)
28	AMERICA	EG/Virgin (E) (R) (S)
29	HIGH RISE LOW LIFE	Chrysalis/EG (C) (R) (S)
30	SIN BIN	Virgin (V) (S) (R) (S)
31	INDIGO EYES	Beggans Banquet (B) (R) (S) (R)
32	GIVE GIVE GIVE ME MORE MORE MORE	Polygram (P) (R) (S)
33	JEIS	One Little Indian (T) (P) (S) (R)
34	OUT OF REACH	RCA (R) (A) (S) (R) (S)
35	EVERY ANGEL	Eden (E) (V) (R) (S)
36	SUEDEHEAD	HMM/EMI (P) (R) (S) (R)
37	BEYOND THE PALE	Mercury (M) (R) (S)
38	THE COLOURS	Mute (M) (R) (S) (R) (S)
39	PEEL SESSIONS VOL 2	Sirebird Fruit (S) (R) (S) (R)
40	PEEL SESSIONS VOL 1	Sirebird Fruit (S) (R) (S) (R)

THE PSYCHEDELIC FURS: All that Money Wans (CBS FURS) (T) 4). After the disappointing Midnight 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 Elby 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.



CRAZYHEAD: Time Has Taken Its Toll On You (Food/Parlophone) (Z) (T) (R) (S) (R) 12). Dirty grob 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.

MELISSA MORGAN: Good Love (Capitol/EMI) (Z) (C) (R) 483). The delectable Mell's 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) (V) 447). Four-piece Minneapolis outfit churn out a strikingly fresh and riveting 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) (G) (O) (B) (T) (Z) 12). Go! Discs favourite Demis revisits/delivers 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 has suddenly, after all this time, picked up plenty of acclaim and its haunting track should reinforce this renewed attention.

CROWDED HOUSE: Better Be Home Soon (Capitol/EMI) (Z) (C) (R) 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 year 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 under a monotone vocal dig in while the skin. Gigantic pop for alternative people!



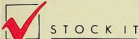
THE CHAIRS: Size 10 Girlfriend (Pink Halo PHO 02). The Chairs are gradually making a name for themselves with their bright, lively songs and this is no exception as it's delivered with cutting guitars and a punchy rhythm.

TOO MUCH TEXAS: Hurry On Down (Ugly Man UGLY 1). Charmingly catchy number from this Manchester band with an engagingly sing-along style melody beefed up by a stiff rhythm and some rawsousing 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 homey number is at least a vast improvement on his awful last single.



LIGHTNING STRIKES: rebel rockers



LIGHTNING STRIKE: Beat Street (RCA PB 49553) (P) 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 Lona Justice's Maria McKee, it should launch their career chartwards from the beginning.

WIRE: Silk Skin Pains (Mute) (Z) (M) (E) 84). The wonderfully intricate 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 (Rockitz 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) (S) (R) (S) 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

the psychedelic furs - all that money wans

THE PSYCHEDELIC FURS: back on top form

21	¹⁴ PROVISION CD Scream Point	Virgin V2315
22	²⁸ JACK MIX IN FULL EFFECT CD Mirog	Shink! Shink! BSA
23	²⁰ THE INNOCENTS CD Erosive	Mesa STUMM 55
24	¹⁸ LOVE CD Alicia Compton	Warner Brothers WM 138
25	¹³ BROTHERS IN ARMS ***** CD Dire Straits Virgin/Phonogram VEH 35	Virgin/Phonogram VEH 35
26	¹⁷ EVERYTHING CD Cliffie Fisher	EMI DMG 5338
27	^{NEW} OUTRIDER CD Jimmy Page	Geffin WM 155
28	³³ SAVAGE CD The Eurythmics	RCA R 11555
29	²¹ SUR LA MER CD The Moody Blues	Polygram POL 42
30	²⁴ HEART CD Heart	Capitol EC303271
31	²⁵ THE CHRISTIANS CD The Christians	Island ILPS 9878
32	³⁹ BRIDGE OF SPIES CD T'Pol	Sweet/Virgin SNE 18
33	²⁶ THE FIRST OF A MILLION KISSES CD Foreigner	RCA R 11494
34	²⁹ BACK ON THE ROAD CD Voronus	Shink! Shink! BSA
35	⁶¹ TUNNEL OF LOVE CD Bruce Springsteen	RCA 840273-1
36	³¹ HEARSAY CD Alexander O'Neal	Island 45919-1
37	²⁷ PET SHOP BOYS, ACTUALLY CD Pet Shop Boys	Parlophone FCDD 194
38	¹⁹ SIXTIES MIX 2 CD Voronus	Shink! Shink! BSA
39	^{NEW} OPEN ALL NIGHT CD The Georgia Satellites	Elektra EKT 47
40	⁶² KICK CD INXS	Mercury/Phonogram MEBH 114
41	³⁴ SCENES FROM THE SOUTHSIDE CD Bruce Hornsby & The Range	RCA R 15494A
42	²⁷ I'M REAL CD James Brown	Scoti Brothers/World JORD 5230

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 ● **GOLD** (500,000 units) ○ **SILVER** (250,000 units) ★ **RE-ENTRY**
 (100,000 units) (100,000 units) **NEW ENTRY** **RE-ENTRY**



43	³⁶ THE CREAM OF ERIC CLAPTON CD Eric Clapton/Dream	Polygram ECTV 1
44	³⁵ THE BEST OF OMD CD OMD	Virgin OMD 1
45	¹⁶ REMEMBER YOU'RE MINE CD Foster & Allen	Shink! Shink! BSA
46	⁴² BAD ***** CD Michael Jackson	Epic 45279-1
47	⁴³ STAY ON THESE ROADS CD A'Ho	Warner Brothers WM 164
48	⁴⁴ NOW! 11 CD Voronus	EMI/Virgin/Phonogram NOWM 11
49	⁷² AIN'T COMPLAINING CD Sister Sledge	Virgin/Phonogram VEH 38
50	⁴⁵ RUMOURS ***** CD Fleetwood Mac	Warner Brothers K 5834
51	³⁰ OUT OF ORDER CD Red Stewart	Warner Brothers WM 130C
52	^{NEW} THE REAL CHUCKERBOO CD Loose Ends	Virgin V528
53	⁴⁷ DISTANT THUNDER CD Awards	Meridian 4519995
54	⁴¹ LOVESEY CD Prince	Falmer Punk WM 164
55	⁵³ WILL DOWNING CD Will Downing	4th & W/World REC 538
56	⁵⁵ INTRODUCING THE HARDLINE CD Terence Trent D'Arby	RCA 591911-1
57	³⁸ THE COLLECTION CD Frankie Valli/Four Seasons	Talwar S104 2200
58	⁴⁶ VIVA HATE CD Morrissey	HMV/EMI CD0207

79	⁶⁸ FLOODLAND CD The Sisters Of Mercy	Mercury/VEVA WM 411
80	⁶⁰ TOUGHER THAN LEATHER CD Run-DMC	Parlo/Capitol CDM 28
81	⁸² THE CIRCUS CD Erosive	Mesa STUMM 35
82	⁹⁵ HISTERIA CD Dire Straits	Meridian REF/Phon 91519 1
83	^{NEW} BORN IN THE USA CD Bruce Springsteen	RCA 84031
84	⁵⁴ ALCHEMY - DIRE STRAITS LIVE CD Dire Straits	Virgin/Phonogram VEH 11
85	⁶⁶ HOUSE HITS CD Voronus	Nesdel/Verano HCH088
86	⁷² WHITNEY HOUSTON CD Whitney Houston	Arista 265973
87	^{ED} JOY CD Taddy Readergrass	Elektra EKT 48
88	⁹⁰ INVISIBLE TOUCH CD Genesis	Virgin GDM 2
89	⁶⁷ OOH YEAH! CD Dorothy Hall & John Oates	RCA 32885
90	⁷⁷ BAD ANIMALS CD Heart	Capitol ECU 2022
91	⁸⁹ SEVENTH SON OF A SEVENTH SON CD Iron Maiden	EMI BMD 106
92	⁷⁶ LIVE IN THE CITY OF LIGHT CD Simple Minds	Virgin SMOL 1
93	⁹⁷ WOW! CD Benedictino	London EAMA 4
94	⁹⁷ WHENEVER YOU NEED SOMEBODY CD Rick Astley	RCA R 1259
95	⁸⁷ ODYSSEY CD Yngwie J. Malmsteen	Polygram F02D 524
96	⁷³ BY ALL MEANS NECESSARY CD Boogie Down Productions	Jam HR 43
97	⁹⁴ TURN BACK THE CLOCK CD Johnny Hates Jazz	Virgin V2125
98	⁷⁰ CLOSE CD Kim Wilde	MCA/MCA 4038
99	⁷⁵ MAKING MOVIES CD Dire Straits	Virgin/Phonogram 45304
100	^{NEW} TOP GUN (OST) CD Voronus	CBS 1024

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Classical

- 1 ELGAR CELLO CONCERTO/SEA PICTURES HMV
Jacqueline Du Pré/Janet Baker ASD655/TCASD655 (E)
- 2 VIVALDI FOUR SEASONS Deutsche Grammophon
Herbert Von Karajan/BPO 4194881/4194884 (E)
- 3 ELGAR CELLO CONCERTO Philips
Julian Lloyd Webber/Menahim RP 4163541/4163544 (E)
- 4 VIVALDI FOUR SEASONS L'Oiseau Lyre
Hogwood/Academy Ancient Music 4101261/4101264 (E)
- 5 ALBINONI/PACHELBEL Deutsche Grammophon
Herbert Von Karajan/BPO 4190461/4190464 (E)
- 6 SIBELIUS SYMPHONIES HMV Reflexe
Simon Rattle/CBSO EL7497171/EL7497174 (E)
- 7 ELGAR CELLO CONCERTO/ENIGMA VARIAT CBS
Jacqueline Du Pré/Baranbunh CS576529/4076529 (E)
- 8 ANDREW LLOYD WEBBER REQUIEM HMV
Domingo/Brightman/Moazell/ECCO ALW1/TCALW1 (E)
- 9 HOLST THE PLANETS Deutsche Grammophon
Herbert Von Karajan/BPO 2532019/3302019 (E)
- 10 MOZART SYMPHONIES 35, 36 & 32 Virgin Classic
Jukka-Pekka Saraste VC7907021/VC7907024 (E)
- 11 BAROQUE MUSIC FOR TRUMPETS CBS Masterworks
Wynton Marsalis/ECCO IM424781/4042478 (E)
- 12 ELGAR ENIGMA VARIATIONS Decca Classical
Andrew Previn/CSO 4168131/4168134 (E)
- 13 TIPPETT CONDUCTS TIPPETT Virgin Classics
Sir Michael Tippett/SCO VC7907011/VC7907014 (E)
- 14 VIVALDI FOUR SEASONS Argo
Academy of St Martin in F ZRG654/KZRC654 (E)
- 15 SIBELIUS SYMPHONY NOS 4 & 6 HMV
Simon Rattle/CSO EL747111/EL747114 (E)
- 16 SCHUBERT SYMPHONY NO 9 IN C MAJOR Virgin Classics
Sir Charles Mackerras/ADEO VC7907081/VC7907084 (E)
- 17 VAUGHAN WILLIAMS CONCERT Deutsche Grammophon
Neville Martinelli/AS M F ZRG696/KRZC696 (E)
- 18 BEETHOVEN SYMPHONIES 5 & 6 Deutsche Grammophon
Herbert Von Karajan/BPO 4139322 (E)
- 19 DVORAK & HAYDN CELLO CONCERTOS HMV
J. Du Pré/D. Sternheim CDC74761/472 (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*.

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 Bohème*.

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



LEONARD BERNSTEIN: birthday groundswell

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 other 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.



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 Giovanni Mercantoni, accompanied by I Solisti Veneti (RD.RLK 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 — is the Pled Piper of Hamelin — was made with the Eastman Philharmonic, conducted by David Effron (RD.RLK 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.RLK 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.

● A NEW classical label, AVM Classics, is being launched by Ultra Classics, its first six titles coming in August. Part of a general release policy, classical material is expected to reach 40 per cent of the Ultra Prime releases, with up to 36 titles in the first 12 months.

Although the company is not yet releasing details of the product or the distributor, it has disclosed that the classical operation will be masterminded by Robert Matthew-Walker, recently of Trax Classique.

=NOT TO BE MISSED=

James Galway's Greatest Hits

20 TRACKS INCLUDING:

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- MEMORY (FROM 'CATS')
- DANNY BOY
- PERHAPS LOVE
- THE PACHELBEL CANON

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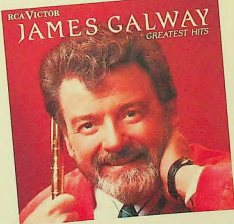
ALSO RELEASED THIS MONTH:

- JAMES GALWAY - MERCANTONI FLUTE CONCERTOS RL 87781 RK 87781 RD 87781
- JAMES GALWAY - CORIGLIANO FLUTE CONCERTO RL 86602 RK 86602 RD 86602

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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, and a studio recording of *Mahler's Symphony No 5*, with the Vienna Philharmonic Orchestra (423 608-2 and on tape/LP).

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 left a single 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 left a single 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 left a single 70-minute work.

Also on Telarc is a Gershwin album including the great pops of *Rhapsody in Blue* and the Piano Concerto and other works played concertly by the Cincinnati Jazz Orchestra, and Cincinnati Pops Orchestra conducted by Erich Kunzel (CD 80154).

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.

CROSSOVER CLASSICS

- 1 THE PAVAROTTI COLLECTION Styka
Luciano Pavarotti SBR601/SAC601 (E)
- 2 THE ESSENTIAL KARLHAN Deutsche Gramm
Herbert Von Karajan MCHV1040 (E)
- 3 GREAT LOVE SYMPHONIES CBS
Ricardo Domingo SBR4701/404701 (E)
- 4 THE LOVELY SYMPHONIES Styka/RCA
Ricardo Domingo SBR452/SAC452 (E)
- 5 THE MARIA CALLAS COLLECTION Mene Callas Styka SBR732/SAC732 (E)
- 6 SYMPHONIC ROCK VOL 2 Yehudi
Styka SBR851/SAC851 (E)
- 7 HOOKED ON CLASSICS K&L
Lionel Clark & RPO DNPI146/OCE2146 (E)
- 8 VOLARE Decca
Luciano Pavarotti 4210251/4210254 (E)
- 9 MY FAIR LADY Decca Classic
Kiri Te Kanawa/Jeremy Huns KML10 (E)
- 10 A PORTRAIT OF MARCO LONZA Marco Lonza Styka SBR741/SAC741 (E)

Tchaikovsky Symphonies on Chandos

"A clear first choice" Gramophone for any collector

Oslo Philharmonic Orchestra Mariss Jansons



CHAN 8402 CD
ABRO 1139 LP
ABTD 1139 Cass

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



CHAN 8460 CD
ABRO 1173 LP
ABTD 1173 Cass

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



CHAN 8463 CD
ABRO 1179 LP
ABTD 1179 Cass

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 unselfish, which yet convey the warmth as well as the exuberance of Tchaikovsky's inspiration. - *Gramophone*



CHAN 8361 CD
ABRO 1124 LP
ABTD 1124 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*



CHAN 8351 CD
ABRO 1111 LP
ABTD 1111 Cass

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



CHAN 8446 CD
ABRO 1158 LP
ABTD 1158 Cass

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-merged, yet idiomatically Russian too. - *Gramophone*



CHAN 8535 CD
ABRO 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/Barnert
CHAN 8619 - CD, ABRO/ABTD 1308 - LP & Cassette
- Copland/Nielsen:** Clarinet Concertos
Lutoslawski: Dance Preludes
Janet Hilton/SNO/Barnert
CHAN 8618 - CD, ABRO/ABTD 1307 - LP & Cassette
- Virtuoso French Flute Repertoire**
Susan Milan - flute; Ian Brown - piano
CHAN 8609 - CD, ABRO/ABTD 1242 - LP & Cassette

- Hommages to Haydn, Rousset and Faure**
Works in dedication by Ravel, Debussy, Poulenc, etc.
Margaret Fingerhut - piano
CHAN 8578 - CD, ABRO/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, ABRO/ABTD 1296 - LP & Cassette
- Štěpán Rákos:** Remembering Prague
Virtuoso guitar recital
CHAN 8622 - CD, ABRO/ABTD 1310 - LP & Cassette

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Tel: (0689) 73144

VIOLIN CONCERTO, Elgar and other works. Kyung Wha Chung, LPO, Soli. 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*, Tippet. 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 Soli 10 years ago and a little overshadowed by Nigelsa's recording on EMI, retains its vigour and oomph, as does Soli'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 covil I have is the somewhat short playing times — under 50 minutes for the Elgar Serenade tape, and not much over 50 for the rest. In 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, NI 1405. *The Authentic Oravens, Beethoven, The Hanover Band, Roy Goodman, Nimbus Classic Single, NI 1404.* *Italian Trumpet Soloist, 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 marketed separately and while they will inevitably be regarded as impulse purchases, the price may put them a little too close to £3.99 from Contax, 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 420 855-2. *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 Montevaux'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?



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) had participated in 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, often 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. Concerto 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, of 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 Pré's historic recording of Elgar's Cello Concerto (CD 7 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 Tirmo's recording on the budget label Classics for Pleasure (CFP4383) has been elevated above strong competition. However, prominent names are generally the safest bet — it is hardly possible to go wrong with John Williams' recording of Rodrigo's Concerto de Aranjuez (CBS MK 37848).

THEN THERE WERE 40

- GALEWY PLAYS BACH**
Flute Concerto in E Minor
Suite No. 2 in B Minor
Sonata No. 2 in G - Sonata No. 4 in C Minor
LINDA GALWY
KING'S COLLEGE, PHILADELPHIA
ZALMAN ARONSON
- GERSHWIN**
ARTHUR FIEDLER Conducts
Rhapsody in Blue - Concerto in F
Variations on "Gee Rhythm"
An American in Paris
New York Philharmonic
FRED WILLIAMS
- GERSHWIN**
ITZHAK PERLMAN
LALO: Symphonie Espagnole, Op. 21
SIBELIUS: Violin Concerto
RAVEL: L'Españole
London Symphony Orchestra, EUGENE O'BRIEN
London Symphony Orchestra, ANNE LEEVIN
- GIACOMINI**
MOZART
Piano Concerto No. 22, K. 466 - No. 21, K. 467
Don Giovanni Overture
Vienna Symphony Orchestra, GIULIA ANTONI
Vienna Symphony Orchestra, RITZ REITER
- GIACOMINI**
RAVEL
Ballet: Rhapsodie Espagnole
Pavane for a Dead Princess
La Valse - "Mother Goose" Suite
Boston Symphony Orchestra
CHARLES MUNCH
- GIACOMINI**
RACHMANINOFF
Piano Concerto No. 3
Rhapsody on a Theme of Paganini
The Philadelphia Orchestra, EUGENE O'BRIEN
HUNGARIAN RITE
- GIACOMINI**
JULIAN BREAM
RODRIGO: Concerto de Aranjuez
VILLALBA: Concerto for Guitar
Five Preludes
London Symphony Orchestra, JOHN ELLIOTT GARDNER
London Symphony Orchestra, ANDREW PAULSON
- GIACOMINI**
VERDI
Aida and Don Carlos
KUBERICK: Carilli
FLORIAN SCHEFFNER
- GIACOMINI**
MOZART
Requiem - Ave, verum corpus
J. HAYDN
Te Deum
The Vienna Chamber Orchestra
- GIACOMINI**
TCHAIKOVSKY
Piano Concerto No. 1
Violin Concerto
Mikhail Glinka (Tchaikovsky)
Boston Symphony Orchestra, EUGENE O'BRIEN
- GIACOMINI**
TCHAIKOVSKY
Symphony No. 6 ("Pathétique")
Romeo and Juliet
Boston Symphony Orchestra, CHARLES MUNCH
- GIACOMINI**
SIBELIUS
Symphony No. 2, Vale Triste
The Swan of Tuonela - Pohjola's Daughter
The Philadelphia Orchestra, EUGENE O'BRIEN
- GIACOMINI**
STRAVINSKY
Le Sacre du printemps - Petronkka
FERRI MONTALE
Boston Symphony Orchestra
- GIACOMINI**
DVOŘAK
Symphony No. 9 ("From the New World")
Carnival Overture - Humoresque
ENESCO: Romanian Rhapsody, No. 1
Boston Symphony, Pop. Orchestra, ARTHUR RITZ REITER
- GIACOMINI**
DVOŘAK
Cello Concerto
SCHUBERT
"Arpeggione" Sonata
LYNN HARRELL
London Symphony Orchestra
JAMES LEVINE Conducts Piano
- GIACOMINI**
BETHOVEN
Symphony No. 8 ("Choral")
FIDELIO (with FLORENCE ROSSINI)
BOSTON SYMPHONY ORCHESTRA
Chicago Symphony Orchestra
FREDERICK FENNER
- GIACOMINI**
CARMINA BURANA
OH!
Boston Symphony Orchestra
STEFANOS
- GIACOMINI**
VERDI
Aida and Don Carlos
KUBERICK: Carilli
FLORIAN SCHEFFNER
- GIACOMINI**
MOZART
Requiem - Ave, verum corpus
J. HAYDN
Te Deum
The Vienna Chamber Orchestra
- GIACOMINI**
BETHOVEN
Symphony No. 5
Violin Concerto
Alto Rhapsody
Haydn Variations
HAYDN: SPERUNG
London Symphony Orchestra, FERRI MONTALE
MORRIS STRAUSS
The Philadelphia Orchestra, EUGENE O'BRIEN
- GIACOMINI**
DEBUSSY
L'Éclaircie
Prélude à l'après-midi d'un faune
Nocturne - Fêtes - Printemps
Boston Symphony Orchestra, CHARLES MUNCH
- GIACOMINI**
BERLIOZ
Symphonie Fantastique
Roman Carnival and The Corsair Overtures
Boston Symphony Orchestra
GREGORY YIP (with CHARLES MUNCH)
- GIACOMINI**
MUSSORGSKY
Pictures at an Exhibition
A Night on Bald Mountain
PROKOFIEV
Classical Symphony
BORODIN
Polovtsian Dances
The Philadelphia Orchestra, EUGENE O'BRIEN
- GIACOMINI**
STRAUSS
Also sprach Zarathustra
Four Last Songs
The Transilvania Schottet Act II (except)
London Symphony Orchestra, FREDERICK FENNER
LONDON SYMPHONY ORCHESTRA, FREDERICK FENNER
- GIACOMINI**
TCHAIKOVSKY
Swan Lake - The Sleeping Beauty
Highlights
The Philadelphia Orchestra, EUGENE O'BRIEN
- GIACOMINI**
VIVALDI
Le Quattro Stagioni - The Four Seasons
Three Flute Concertos
La Petite Bande, SIGISMOLO DI BONO
Conductor of the Royal Concerto, TRUSSARDI, L'Espresso
- GIACOMINI**
BRAMMS
Violin Concerto
Alto Rhapsody
Haydn Variations
London Symphony Orchestra, FERRI MONTALE
MORRIS STRAUSS
- GIACOMINI**
MOZART
Masses
Concertation - Trinitatis
PENTECOSTE
Die Sinfonia Concertata
London Symphony Orchestra
- GIACOMINI**
MOZART
Violin Concerto No. 3
Concertos for 2 Violins
LEOPOLD MOZART
A Violin Diva
GRONINGER, HANNA (LINDENBAUM)
Vienna Symphony Orchestra
- GIACOMINI**
MEYNDL LISOHN
Symphony No. 4 "Italian"
Symphony No. 5 "Reformation"
SCHUMANN
Manfred Overture
Boston Symphony Orchestra
André Minkus
- GIACOMINI**
JULIAN BREAM
ROMANTIC GUITAR
Paganini - Mendelssohn - Tarrega
Albini - others
- GIACOMINI**
JOHANN STRAUSS II
Waltzes
The Philadelphia Orchestra
EUGENE O'BRIEN
- GIACOMINI**
BRAMMS
Lindensiedel Requiem
Nachtigall (with "Swan Lake")
New York Philharmonic, Charles Klein
London Symphony Orchestra
Fred Linder
- GIACOMINI**
SHOSTAKOVICH
Symphony No. 5
RACHMANINOFF
Fantasy for Orchestra "The Rock"
London Symphony Orchestra, THE ARCADE
André Previn
- GIACOMINI**
COPLAND
Appalachian Spring - The Tender Land
Billy the Kid
Boston Symphony Orchestra
London Symphony Orchestra
Eugene Ormandy
- GIACOMINI**
BETHOVEN
Symphony No. 5
Leonore Overture No. 3
SCHUBERT
Symphony No. 8 "Unfinished"
Boston Symphony Orchestra
Charles Munch
- GIACOMINI**
SVIATOSLAV RICHTER
BETHOVEN
Piano Concerto No. 1
Sonata in Nos. 12 and 22
London Symphony Orchestra, CHARLES MUNCH
- GIACOMINI**
FRANCK
Symphony in D Minor
BERLIOZ
Bizarre and Bessard Overture
L'ENFER
Boston Symphony Orchestra, PHILIP MONTALE
New York Philharmonic, Charles Klein
Boston Symphony Orchestra, CHARLES MUNCH
- GIACOMINI**
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Brandenburg Concertos 1-3
Flute Sonata, No. 1
Overture on the Flute
GUSTAV FUNKHARDT
FRANZISKA GLENN, Flute
- GIACOMINI**
J.S. BACH
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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 Caporaso 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, Tartier'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 VC 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, Minneapolis 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 Alderburg, spot 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 capella work written during the war. They are performed by the London Sinfonietta Chorus directed by Terry Edwards (CD VC 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 IPO under Leonard Slatkin (VC 90715-2 and on tape/LP), and Songs Of The Auerwege sung by the American soprano Arleen Auger (VC 90714-2 and on tape/LP). Authentic music enthusiasts will be delighted by two additions to the Venias 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 (VC 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 (VC 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 Wotock's Capricol Suite.

Directed by Robert Sailer, the GSE follow the English tradition with the Concerti Grossi Op. 6 by Handel, and longer-term plans include composers ranging



THE GUILDHALL String Ensemble

from Corelli and Elgar to Stravinsky. The Endymion Ensemble, directed by bassoonist John Whiffell, 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 Six. Secretum 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 Rameau'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 £2.65 which should result in a rrp of around £6. Enclosed in the case is a rrp Harmonia Mundi France colour catalogue (HMA290.1100). A similar promotion, with Organ Concertos by Corelli was launched successfully last year.

Harmonia Mundi has also got taken on a new label, Disques Celler, 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 ballet system. The successful release Le Mystere de la Voix Bulgare was licensed by 4AD from Disques Celler.

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 Kodolphe series of historic mono recordings on extended play CDs. Herbert von Karajan's 1963 live recording of Puccini's La Boheme with Rainald, Taddei, Vinco and Franz (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.

ins 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 Folk songs 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).



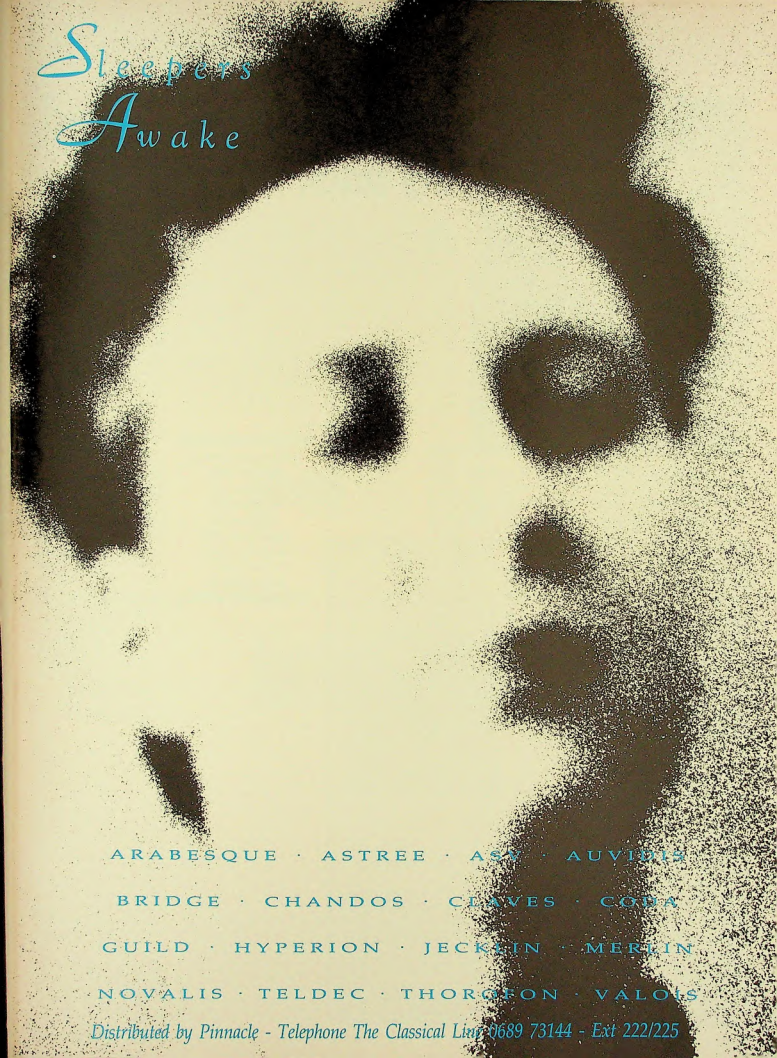
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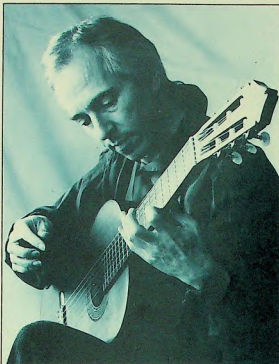
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Ever ready to pursue his own ideas and ideals, John Williams (above) is one of the few leading artists to return to analogue recording techniques

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 Ravel'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 readily 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 Slavrou 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 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 Inlilillanti 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 Felias, 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 details of 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 Barris 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 same manner with which he organises his live recitals is exceptional among top artists in the UK, Australia or the US. But equally important for Williams is the freedom to be able to drop 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 John Cleese film A Fish Called Wanda, or Stanley Myers' The Boat.

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 distorted is false."

The Baroque Album (CBS 44518 CD/ape/LP) is now Williams' first return to analogue. The Inlilillanti 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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"Although the single parts of this performance are all admirable, the sum of them is what makes it so enjoyable. I don't think anyone can fail to be as thrilled by it as I was — and I am a veteran indeed in listening to the piece. And let me end by praising again the superbly integrated, spacious yet immediate recording."
Alan Blyth, Gramophone



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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 Akerl 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 Republicy 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 humpback guitar version of The Beatles, to 450 crowns for Eric Burdon's Greatest Hits. But the official Supraphon shop at Republicy does not sell compact discs.

The reason is simple. The average monthly income is about 2,000 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 Akerl and Talich? And what about the famous recording by Akerl of Prokofiev's Romeo and Juliet?

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



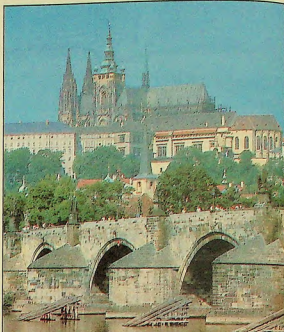
coupled with the Tchaikovsky score. And, remarked Dr Smola, the company was now ensuring a far better playing time, with duration of 60 minutes becoming the norm.

But price was undecisive 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 Behloshlovek (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 Elia, Jiri Behloshlovek, 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 rarely 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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DOVONIAN WORLD PROJECT *Manga/Lionel* **ARC 999/CT 999** "CM" (A) **Rock**

DUNBAR, Deanna *FAVORITES* **Memor MOIR 204/CMHC 204** "CM" (A) **Rock**

GADD GANG, The *HERE & NOW* **CBS 46101/1-46101/4** "CM" (A) **61/011-4** "CD" (E) **03/79** (7/29) **Pop**

GAELIC ORCHESTRA, The *MELODIES OF IRELAND* **Lunar LRB 300/LCD 300** "CM" (E) **04 (GD/HC)** **Irish**

GAELIC ORCHESTRA, The *SCOTLAND AGAIN* **Lunar LFL 516/LCD 516** "CM" (E) **04 (GD/HC)** **Scottish**

GARY STEPS *THE BOOK OF IRISH* **ALMA 5196/ALMA 5196** "CM" (C) **51/96** "CD" (E) **03/87** (7/29) **Soul**

GONNELLA, Ray *BURNS NIGHT* **Lunar LMS 507** "CM" (E) **04 (GD/HC)** **Scottish**

GONNELLA, Ray *SCOTTISH FOLK MASTER* **Lunar LMS 509** "CM" (E) **04 (GD/HC)** **Scottish**

GONNELLA, Ray *TURBULENCE* **GOV Lunar LMS 505** "CM" (E) **04 (GD/HC)** **Scottish**

GRANT, Andy *LEAD US ON* **ALMA 5196/ALMA 5196** "CM" (A) **51/96** "CD" (E) **03/87** (7/29) **Rock**

HAYWARD, David *THE MAN'S MUSIC* **Meridian MSL 1433/ALMA 143** "CM" (E) **14/143** (E) **Big Band**

HEATH, Tex *ORCHESTRA TIE-UP* **Caroline H&M Memor MOIR 132/CMHC 132** "CM" (A) **MOR**

HOLIDAY, Michael *MIKE MEMOR MOIR 204/CMHC 204 "CM" (A) **MOR***

HOTMISTY SOUND *THE PRIZE WAZ* **BMG 52824/1-52824/4** "CM" (A) **KG 52824-2** "CD" (A) **MOR**

JAZZ RENEGADES, The *A SUMMER TO REMEMBER* **Real President Kennedy 2/CARTER 2** "CD" (E) **33/57** (5) **Rock**

JOY, Gene *COUNTRY 'N' BISH* **FORGET THE NOTES** **Emerald GSC 1239/KGSC 1239** "CM" (E) **45** (A) **Rock**

JOY DIVISION *SUBSTANCE* **Factory FAC 250/FAC 250** "CM" (A) **250** "CD" (E) **03/85** (P) **Rock**

KEENE, Little *THE NIGHT CATS* **Disturbing The Peace Alligator/Sound AL 4761/LCD 4761** "CM" (A) **Blues**

LONG TALL SHORTLY *BOY AT THE SAVORY LOTS* **800**—**1**—**(E)** **Blues**

MACAULEY LEWIS *LO'LOCHNAN* **Lunar LMS 505** "CM" (E) **04 (GD/HC)** **Scottish**

MACDONALD, The SISTERS *SONS OF THE ISLANDS* **Lunar LMS 503** "CM" (E) **04 (GD/HC)** **Scottish**

MACLEOD, Donald *The NEW YORK SESSION* **Lunar LML 806** "2 LP" (A) **LDIC 804** "2 LP" (E) **04/64** (GD/HC) **Scottish**

MCN, Donald *HEBREW JAZZ* **Lunar LMS 507** "CM" (E) **04 (GD/HC)** **Scottish**

MCN, Donald & PAPAUFLOUT, PHILLIPS, GILMAN, DOCHERTY **Connoisseur VSOPDF 119/VSOPMC 118** "CM" (A) **Rock**

VSOPDF 118 "CD" (E) **03/65** (7/29) **Rock**

MARLEY, Bob *THE WALLERS **Soul REVOLUTION TRIPS** **464/CTRA 464** (E) **84/01/09** (A) **Pop***

MARLEY, Bob *THE BEGINNING* **Trojan CDTL 221** "CD" (E) **7/29** (A) **Pop**

MARLEY, Bob *THE REVOLUTION* **Trojan CDTR 89** "CD" (E) **7/29** (A) **Pop**

MARLEY, Bob *AFRICAN HEROSMAN* **Trojan CDTR 62** "CD" (E) **7/29** (A) **Pop**

MARSHALL, Robert *SONS OF A SMOKE* **Lunar LMS 507** "CM" (E) **04 (GD/HC)** **Scottish**

MATTHEW, Robert *GARAGE NOTES* **Lunar LMS 517/LCD 517** "CM" (E) **04 (GD/HC)** **Scottish**

MAX *Express* **UNADVERTISED** **KOOLCE 6/607/6-1-6/607/6-1-6** "CM" (E) **607/6-1-6** "CD" (A) **MOR**

MCNALLY, Mac *FINISH LINES* **Gelba E 92419/1-1/1-92419/4** "CM" (E) **92419/1-4** "CD" (A) **Country**

* **Import listed in alternative format**

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Mon 4 July-8 July

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Artist Title Label "LM" "CM" "Cat Nos Dealer Price (Distributor) Music Category

MAMARAS BAND *COMING INTO THE PARLOUR* **Lunar LRB 300/LCD 300** "CM" (E) **04 (GD/HC)** **Irish**

MCRAE, Corrina *TORCH* **Lunar MOIR 204/CMHC 204** "CM" (A) **MOR**

MIDDLE, Mike *THE ALBUM* **BMG 52824/1-52824/4** "CM" (A) **KG 52824-2** "CD" (A) **Rock**

MORRIS, Alan *LATE SHOW* **Memor MOIR 204/CMHC 204** "CM" (A) **MOR**

MORGAN, Russ & His ORCHESTRA *Golden FAVORITES* **Memor MOIR 204/CMHC 204** "CM" (A) **MOR**

NICOLE JAMPAKED **EPIC 46044/1-46044/4 "CM" (A) **64/043-2** "CD" (E) **03/79** (7/29) **CD** **Dance/Disco****

NICHOLS, Rex & MIM MOLE *GREAT ORIGINAL PERFORMANCES 1925-30* **BBC REC 864/2/3-864** "CM" (C) **64** "CD" (A) **Jazz**

ONGALA, Renay & ORCHESTRA SUPER MATIMBA **MAIMBA MINANA** **Womad 010/WOMCAS 010** "CM" (E) **03** **World Music**

ORIGINAL SOUNDTRACK *HELL AGAIN* **Sire Screen CD 1000** "CD" (E) **7/29** (A) **Rock**

ORIGINAL SOUNDTRACK *ROMAN* **Sire Screen CD 1000** "CD" (E) **7/29** (A) **Rock**

ORIGINAL SOUNDTRACK *TRULY SILENT SCREAM* **Sire Screen CD 1000** "CD" (E) **7/29** (A) **Rock**

ORIGINAL SOUNDTRACK *THE ROSARY* **Mirage Screens Screen CD 1000** "CD" (E) **7/29** (A) **Rock**

ORIGINAL SOUNDTRACK *THE BURNING* **Mirage Screens Screen CD 1000** "CD" (E) **7/29** (A) **Rock**

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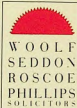
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Woolley's

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 hero. 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 **D&E** Ex-Pinnacle MD Trevor Eyles is now a marketing consultant to Robin Barret's 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 sold by president David Rushworth to have been invited for his composing and xylophony rather than his televisive, astronomical punditry. The only pity was that the incredible hulk didn't play...

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AMONG FRIENDS: 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 BRUAMIE: PolyGram's Maurice Oberstein receives thanks for making an appearance of a music business studies course at Handsworth College in Birmingham.



BLUE MERDER: PolyGram executives help the Moody Blues with the luncheon 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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