

MUSIC WEEK



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Officials probe Virgin deal

THE PROPOSED acquisition of 74 Virgin stores by Our Price is under investigation by the Office of Fair Trading.

As part of the inquiries, the BPI has been asked for its opinion and the organisation has expressed concern of "some potentially damaging trends".

Four trading officers decline to reveal who asked for the investigation but MW understands that the

matter was referred by staff connected with the Virgin subsidiary Ames chain. The Ames operation has always been proud of its profitability within the Virgin group and has retained a large measure of independence in the five years that it has been under Richard Branson's banner.

It now lies with those officers to decide whether to recommend an inquiry into the acquisition by the Monopolies and Mergers Commission. To assist them, they have asked the BPI for its opinion.

The BPI comments: "We estimate that the market share attributable

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McGuinness attacks rock sponsorship

NEW YORK: U2 manager Paul McGuinness has launched a bitter attack on rock sponsorship, describing Papsi's backing of the Michael Jackson tour as "embarrassing".

To applause from delegates at the ninth New Music Seminar in New York, McGuinness commented: "I think it is embarrassing to see a major star endorsing a product like Pepsi. It offends my

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First gathering of the retailing clans

THE LARGEST gathering of record retailers for many years is due to take place in October with one overriding aim: to help all sectors of the industry shift more product.

The event will be the first members' conference of the British Association of Record Dealers and is intended to establish a dialogue

between manufacturers and retailers.

To encourage as many interests as possible to take part, BARD has created an associate member category which anybody with a stake in the music industry is eligible to apply for. Says chairman Steve Smith: "BARD wants to represent

all the retailers and wholesalers currently doing business in the UK; but in order to create the right formula we also need the manufacturers and trade organisations as well as radio to join. Only then are we truly representative of the industry and in a position to consolidate."

The conference will include presentations by record companies as well as seminars on shop design and security and current events in the music industry. Smith comments: "We want to deal with the issues that have been brought up in '88, like radio, the dismal state of the chart, the evaporating singles market and the threat to compact disc through false information."

"I can't remember a year that has been more controversial and we want to be able to consider all those elements and make sense of it."

"What we're looking to do with this event is create an incredible buzz and excitement about the music that we are going to sell and

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MCA MANAGING director Tony Powell (left) throws in his lot with PolyGram chairman Maurice Oberstein (right). With them is David Simome who took part in the negotiations to represent MCA Inc.

MW survey: fair shares for all

THE HONOURS are being spread evenly in the latest MW retail share survey. In the second quarter of the year, the six top places have been claimed by five companies, with only PolyGram coming out on top of two categories.

PolyGram was leading singles company and leading singles distributor. Among the distributors, PolyGram and WEA were the only majors to increase their share of the singles market compared with the first quarter of the year. The other majors all fell, the shortfall being made up by increases for the indies. Top indie was the Cartel

with a 6.6 per cent share.

In albums distribution, EMI was top with 20.4 per cent but again the leading three companies had their lead cut.

Leading labels in singles and albums were Virgin and CBS. Virgin pipped CBS at the top of the singles category by 0.1 per cent but CBS took the albums section by a comfortable 2.3 per cent.

Top albums company was WEA which saw a 4.1 per cent rise in its market share compared with the first quarter.

● For full details and MW's comprehensive survey results — p30.

MCA sticks with PolyGram

MCA HAS renewed its pressing and distribution deal with PolyGram, despite what MCA managing director Tony Powell describes as "other serious contenders for the contract".

Powell says he is unconcerned that all PolyGram's vinyl products are being pressed by EMI's Hayes factory.

"So long as they do the job, I'm

not going to worry," he comments.

He continues: "It was a difficult decision at the end of the day. The other contenders had very strong credentials, but keeping continuity at an important period in MCA's development was a factor."

"I suppose, ultimately, I have been impressed by the enthusiasm with which all the parties come looking for MCA."

CHRIS REA

on the beach

SUMMER '88

Easy RIDING

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Easy RIDING



ROGER WHITTAKER

FEATURING
THE LAST FEATHERS FROM BOTH SIDES WITH
STREETS OF LONDON HEARTY FELS
I DON'T BELIEVE IN A FUTURE
HEAVEN WHOLESALE DRUGGAIN TOWN

ROGER WHITTAKER
KNMC T1001

Easy RIDING



ROCK AND ROLL KINGS

FEATURING
JOEY LEE LEVINI FATE BOAZING
FRIDAY AND THE BLUE EYES
HARRY WILDE

ROCK AND ROLL KINGS
KNMC T1002

Easy RIDING



GLADYS KNIGHT & THE PIPS

FEATURING
BABY THING THAT EVER HAPPENED TO ME
HIGHTWAY TRAIN TO HEAVEN
BABY DON'T CHANGE YOUR MIND
COME BACK AND BRING ME THE STRAIGHT

GLADYS KNIGHT &
THE PIPS
KNMC T1003

Easy RIDING



COUNTRY AND WESTERN

FEATURING
JOEY LEE LEVINI CHAGAN BOY
KINGA WEAVER HONEY PITCH
TODD I SHALL NOT BACKBIT

COUNTRY AND
WESTERN
KNMC T1004

Easy RIDING



GHEORGHE ZAMFIR

FEATURING
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JUST THE WAY YOU ARE YESTERDAY
FUGAL SOURCE FROM "FORMER OF 42"
THE EDGE

GHEORGHE ZAMFIR
KNMC T1005

Easy RIDING



FATS DOMINO

FEATURING
SLEAZEBY BELL AND RAIN (ON THE BAYBAY)
BURN BURN BURN THE HOLLOID
WALKING TO NEW ORLEANS
AHTY THAT I SHAME

FATS DOMINO
KNMC T1006

Easy RIDING



MELANIE

FEATURING
WHAT HAVE THEY DONE TO MY SOUL
LAY DOWN (LARGER IN THE RAIN)
SLEEPING WITH AN ANGEL
BURY TOMORROW BEARD NEW KEY

MELANIE
KNMC T1007

Easy RIDING



MUSIC AFTER MIDNIGHT

FEATURING
DANIEL HOLLANDER & LARRY HANCOCK
MORNING MORNIN THE PLAYERS
HELP GUSTAVE BARRY WALKER

MUSIC AFTER
MIDNIGHT
KNMC T1008

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DUNDEE DANCE & BARRY ARNOLD
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A FEAST OF IRISH FOLK
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AIR ON A "4" STRING GOOD DRUMMING PROCEED
WOODFORD

JOHN WILLIAMS
KNMC T1010

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Majors 'treat music like cans of baked beans'

UK MAJORS have been bitterly criticised for treating records "like cans of baked beans" and ignoring creativity when making marketing decisions.

Rhythm King's Martin Heath was applauded by delegates when he claimed that majors had "no respect at all" for music and treated consumers as "deafheads to sell records to".

"How can they talk about 'product'? I don't know how you can sell music like baked beans, make up ad slogans and have pop-out Rick Astley's in Music Week," he said. "Coming to America and seeing people who are supposed

to be special and important in Pepsi Cola ads is terrible. I hate the thought of grinding it all into markets."

Peter Robinson from Chrysalis Records replied with a comment that Heath was "in the first flush of success" and would hold different views in 10 years, to which the Rhythm King director retorted that he would "never lose that edge".

He added: "I'm not criticising individuals. It's the structure that's of fault. The individuals are powerless within these huge machines."

Earlier in the debate the UK independent sector was highlighted as a valuable source of new music,

particularly in the dance category. Heath put the inclination down to both commitment to creativity and the marketing restraints which face a small company, forcing it to come up with something different from the other labels.

Robinson said he shared Heath's enthusiasm for dance music but commented that majors have to produce album-selling artists. "Dance records are not necessarily career-building records but they do have a place — more of a place for indie because they don't have the overheads of the majors who need albums to sustain their business," he said.



THE ENGLISH McCoys release their debut single

MUSIC WEEK



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BRIEFS

● **CHINA RECORDS** is releasing an album from Dogs D'Amour, The (Un) Authorised Bootleg, to tie in with the band's 18-date UK tour which runs until September 16.

● **THE DEBUT** single from The English McCoys, Give Me Something to Believe In, is to be promoted on an eight-date UK tour. The record is on the Nowyorktalking label distributed by PRT.

● **LIGHTNING DISTRIBUTION** is launching its own brand of blank video tape, each cassette carrying a dealer price of £1.75.

● **CAPITOL IS** releasing the eponymous debut single from Goodbye Mr McKenzie on August 13 to coincide with the band's UK dates.



New CD range from Pickwick

PICKWICK IS launching a new range of classical compact discs with a dealer price of £2.43.

The PWK Classics range is being aimed at a retail price of £3.99 and is being backed by a press advertising campaign. The series, available from Friday (29), is being targeted towards the uncommitted classical consumer.

Breaking the Euro language barrier

AS NATIONAL barriers are broken down, opportunities for crossing over more unusual non-English tracks are opening up, but important obstacles remain, a panel on the internationalisation of music concluded.

Rolling off a series of recent "Euro-crossover" examples and showing a Mary Kante video, panel chairman Polydor France's Michael Wynan talked of the "dissolving language barriers". And citing an ad in Music Week for a Guesch Ptath record which ran the copyline "No 1 in France", he said: "Something like that would have been unheard of 10 years ago."

There was said to be a new generation of music business management in Europe that is more open to what is happening at street level and more adventurous, but it was suggested that the US market is still difficult to crack open because of conservative radio management and policies.

The picture painted was not all rosy for fresh sounds in Europe. A more pessimistic Emanuel de Buretel of Virgin France pointed out that the most significant successes have been singles only, with few examples of albums breaking through any language barriers.

Chris Gorfond of the appropriately named Un-American Activi-

ties company was scathing about most attempts at original output from European countries, particularly after the major labels. Most are just "recycling American and British ideas", he said.

MTV Europe programmer Brian Diamond (an American) had this advice: "You've got to give people

a hook, a good beat, something to tap your foot to."

Diamond's advice was reinforced by comment from the floor and some pointed out that few ballads, for instance, have crossed over when sung in a foreign language. "If it cross over if you can dance to it," was the conclusion.

CD developments 'now a reality'

NEW TECHNOLOGY tied to the compact disc format is no longer a pie in the sky dream but a practical reality, according to delegates at NMS 9.

The future of the three-inch CD, CD graphics, CDV and CD Midi were all viewed in an optimistic light by new technology pessimists who saw all the developments as potentially lucrative for both the record and hardware industries.

Communication researcher Marc Finer described the three-inch CD, already widely used, as an ideal singles format, an exciting promotional tool and an affordable addition to his full-sized cousin.

The CD graphics facility currently features on new albums by Talking Heads and Anita Baker — although the necessary hardware is only just available — and Warner New Media president Stan

Cornyn said he saw his company's project as a useful visual tool for displaying lyric translations, guitar chords and real-time commentary for records on video. He estimated that the CD graphic players could be available for less than \$400 within a year.

Gwanther Hensler of PolyGram Records bled the delay in arrival of CDV on the "manufacturing people biting off more than they can chew", but predicted that by 1992, 25 per cent of all CD players would have the CDV facility and cost no more than an ordinary mid- to high-range CD player.

CD Midi (musical instrument digital interface) was described by Cornyn as a "music processor" with its consumer crossover potential extending to sale in instrument, sheet music, record and electrical shops.

BRIAN SPENCER

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THE NEW SINGLE taken from the album 'reputation'

THE FOLLOW UP TO BRIAN'S RECENT AIR PLAY HIT 'REPUTATION' 7" PO 12/12 PZ12/CD SINGLE PZCD12 ORDER FROM POLYGRAM 01 590 6944

Objections raised as MRS and MCPS prepare to exchange marriage vows

THE CRITICS of the proposed merger between the Mechanical Rights Society (MRS) and the Mechanical Copyright Protection Society (MCPS) have been joined by a former leading member of both bodies and an ex-president of the Music Publishers Association.

Pointing out that MCPS is a wholly-owned subsidiary of the MPA, Leslie Avenell of Alfred Lengnick argues that "MRS should retain its independence until such time as mechanical rights in this country are administered by a truly independent, organisation whose

directors can only be hired and fired by the members for whom it collects fees," says Avenell. "I wonder what the reaction of composers and publishers (let alone the Government) would be if it was suggested that the PRS should become a wholly-owned subsidiary of any writer, publisher or record organisation," he adds.

In preparation for the extraordinary general meeting of the MRS which takes place tomorrow (July 27) to vote on the merger, the Composers Joint Council (CJC) met last week to consider the response

of MPA council members to writers and composers' requests that an enlarged MCPS board should provide parity between publishers and writers and that composers should be able to receive their mechanical royalties directly from MCPS rather than via their publishers.

While acknowledging that a reply had been received from the MPA, a spokesperson for the CJC remained lightighted about the attitude of composers' representatives to the merger. "We will wait until after the EGM before making any statement" she said.

Last stand for tape levy as Copyright Bill goes to Lords

THE BIGGEST copyright battle the music industry has faced for more than 30 years is effectively over today.

MPS debated the new Copyright Bill into the early hours of this morning (26) and, although it now has to be sent to the House of Lords, both sides in the tape levy debate do not expect it to change

further before being made law.

Home Taping Rights Campaign co-ordinator Mari James, speaking before the Commons debate, said she was confident that the proposed levy would be deleted. She felt that, at the prompting of trade and industry minister Kenneth Clarke, Conservatives would vote out the levy amendment.

Retailing

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the new artists we are going to help break. The main aim of the event is to help everyone sell a lot more records and to come away more informed and with better contacts within the industry."

The conference is due to take place at the Hilton National Hotel, Wembley, on October 6 and 7. Applications for membership and requests for further information should be addressed to Julie Mackey, BARD membership secretary, BARD, 62-64 Kensington High Street, London W8 4PE.



STEVE SMITH: "We want to deal with the issues"

Cream curdles

ADVERTISING AGENCY Cream, which handled accounts for EMI, Polygram and A&M, has been put into receivership.

Key directors left the company, taking the music industry accounts with them, shortly before the agency ceased trading.

Receivers at Leonard Curtis & Co say they are currently appraising the company in the hope of selling it as a going concern.

Castle acquires Masterpiece

CASTLE COMMUNICATIONS has acquired music production company Masterpiece Music.

Plans by Masterpiece to set up several new line-up back catalogue product will now be developed and Castle Communications will also be launching new recordings, low price classical, country, MOR and various artist compilation product.

Black music seminar set

THE BLACK Music Association is holding a music business seminar at Britton Village Cultural Centre, St Matthews Meeting Place, Britton Hill, London SW12, on Sunday (31).

The programme will cover issues such as copyright, contracts and publishing and speakers include Brian Engel (PRS), Claire Sugrue (BPI), Alastair Blazier (MCPS), Melvin (MLM) and John Love (PPL).

Hip-hop gets own magazine

A NEW specialist magazine *Hip-Mag* New Connection is being launched with a national advertising campaign involving press and radio.

The magazine will concentrate on the UK and US rap and hip-hop scenes and contacts for the Music Maker subsidiary publisher are Chris Hunt and Simon Trask on 0353 665577.

Glossies and Q head upturn in ABC figures

MUSIC PRESS sales over the past year indicate a general upturn in popularity particularly for the adult music magazine Q and the weekly glossies.

According to the latest figures from the Audit Bureau of Circulation, the monthly Q rose to 79,713 for the first six months of 1988 compared to 48,140 for the same period last year.

Smash Hits also rose, over the same period from 51,231 to 62,156 and *Just 17* increased to 285,428 from 278,036.

IPC refuses to release figures for *No 1*, *Melody Maker* and *NME* until August but *Sounds* fell from 107,770 to 92,212 and *m* dropped from 50,198 to 44,923.

Meanwhile, heavy metal magazine *Kerrang!* has seen its figures go from 68,559 to 63,577. The new figure is the magazine's first since changing from fortnightly to weekly.

Virgin deal

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to the new grouping will be at least 26 per cent nationally. In many regions the figure is considerably higher. Concern is expressed at the consequences of such a retail development on record companies and the consumer.

"We have taken the opportunity of drawing the OFT's attention to some potentially damaging trends. We are aware that record companies are most concerned at the attitude of major retailers in relation to stocking new product or product by unproven artists."

"Where two groupings (the proposed W H Smiths/Our Price/Virgin chain coupled with Woolworth) accounts for nearly 50 per cent of the market, there is always a risk that there will be abuse of such a dominant market position."

However, Our Price managing director David Clipham says referral to the OFT was only to be expected in such a large merger. In the meantime, he adds, business is continuing as normal at both Our Price and Virgin.

McGuinness

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aesthetic taste and everything I believe in. What is the point of being Michael Jackson when you present all that credibility to a manufacturer for a fee?"

The seminar, which attracted more than 7,000 delegates ranging in stature from college radio kids to record label presidents, took on an enhanced international dimension this year. In the words of regular visitor, Peggors Banquet managing director Martin Mills, it has "now achieved a format that will sustain it for several years".

In his keynote speech, McGuinness also stressed the importance of clubs and street-level opinion to new artists in a climate where radio and big concert promoters both seem unwilling to take a plunge with new acts.

"The dates change but the attitudes do not," he said. "I believe that speed metal thrash is one of the most interesting things around and these bands only break because they understand that it is the audience who determines whether you will succeed or not. They understand that in order to make their music heard, the public you must have been seen to have rejected the music of everyone else."

McGuinness drew a negative picture of some aspects of what he described as "1988's bleak musical landscape", commenting on the "utter awfulness of so much current black music", and the "wasteland" at UK rock.

"I always thought that U2 would be just one of many great rock bands, but unfortunately we seem to be alone," he said.

A more optimistic note was sounded, however, when he described music as "an image of freedom" and one creative field in which it is still possible to start from scratch and succeed without the constraints of their labels.

"If an artist has talent he or she can go anywhere. Nothing can stop a good song except the most fundamental laws of the music industry: only the fit survive and people vote with their feet."

"There's a lot of mediocrity but there's enough excellence to make this the most worthwhile creative medium of our age," he said.

PWL goes for DAT with Kylie album

THE DEBUT album from chart-topping Kylie Minogue being released on digital audio tape next week despite the industry's concerted opposition to the format. PWL, which is releasing the album on August 1, says it is not deliberately flying in the face of opinion and is simply supplying a demand for the product.

"We had a certain demand for the album which we just satisfy. We don't see anything revolutionary in that, we are just putting out a record in every format available," says PWL managing director David Howells.

"I am vaguely aware that there is a general feeling against DAT but I am not sure that that is going to stop it."

WORLD BRIEFING

PARIS: As British MPs decide the future of copyright in the UK, the French authors' society SACEM has been reaping revenue from the country's blank tape levy. Revenue from levy, private television stations and overseas royalties increased income by 9.5 per cent to 1.84b francs last year.

NEW YORK: Warner Communications has cited strong international demand for recorded music as contributing to a 22 per cent increase in net profits for the second quarter of 1988 — \$127.6m. Recorded music operating profits rose 48 per cent to \$72.7m from \$49.1m for the same quarter last year. Compact disc sales doubled for the company and worldwide cassette unit sales rose more than 20 per cent.

MINNEAPOLIS: Mickey Elflein, newly named president of K-tel International, the appointment was made by K-tel chairman Philip Kives. Elflein, who has been with the company for 19 years was most recently executive vice-president. K-tel has recently inaugurated a policy of signing new artists and producing original material to augment its sales of compilation albums. According to Kives, Elflein has been instrumental in developing the new strategy for K-tel.

NEW YORK: Gene Simmons of Kiss, and a solo artist and manager in his own right, has formed Simmons Records to be distributed by RCA Records in the US and BMG Music International. The label hopes to release four to six albums in its first year. Among his management clients are Liza Minnelli who was recently signed to Epic. Simmons was also in Europe with Kiss in mid-August as part of the Monsters of Rock tour.

ANTWERP: MTV Europe has been granted authorisation by the Flemish Government for MTV to be distributed in Flanders. This will become the first MTV city in Flemish-speaking Belgium. Meanwhile, the company has announced an expansion into a third German city — Frankfurt.

OTTAWA: Publishers and record companies are negotiating a new mechanical royalty rate agreement. General terms are set for inclusion of a 5.25 cent rate per track for all records sold after October 1. But according to both sides, there are still many outstanding issues.

DIVIDE & RULE



but

TOGETHER FOREVER

wea

No.1 Albums Company

No.2 Singles Company

U.K. Aztec Camera Everything But The Girl The Jesus And Mary Chain Matt Bianco The Men They Couldn't Hang Ofra Haza The Pogues
The Pretenders The Sisters Of Mercy Chris Rea U.S. AC/DC Adventures A-ha Bee Gees Tracy Chapman Cher Fleetwood Mac
Debbie Gibson George Harrison Madonna Joni Mitchell Jimmy Page Robert Plant Prince David Lee Roth Taja Sevelle Paul Simon

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- INSTORE POSTERS
- EXTENSIVE ADS:
KERRANG
METAL HAMMER
SOUNDS

THE PROFILE:

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– HEADLINING
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DONINGTON PARK
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- TAKEN FROM THE No 1 ALBUM*
'SEVENTH SON OF A SEVENTH SON'.
- PREVIOUS SINGLE
'CAN I PLAY WITH MADNESS'
DEBUTED AT No 4 IN GALLUP CHART.
- COLLECTORS ITEMS
– EXCLUSIVE SINGLE
TRACKS FOR BOTH 7" & 12"

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- ▲ SOMEWHERE IN TIME
- ▲ LIVE AFTER DEATH
- ▲ POWER SLAVE
- ▲ PIECE OF MIND
- THE NUMBER OF THE BEAST
KILLERS
IRON MAIDEN
- ▲ BEASTLY VALUE PRICE ATTACK
FOR A LIMITED TIME ONLY

THE VIDEOS:

12 WASTED YEARS
LIVE AFTER DEATH
BEHIND THE IRON CURTAIN
VIDEO PIECES
IRON MAIDEN

EMI

EMI
CLASSICAL
COLUMBIA

MUSIC VIDEO

MUSIC VIDEO

R E V I E W S

Rank	Description (tracks) Format/Dealer	Price
1	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/35 min/EA 95	Video Collection A2 1000
2	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 20 min/EA 10.42	PolyGram Music Video 041 6842
3	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40 min/EA 7.80	WEA 9381 413
4	NOW THAT'S ... MUSIC VIDEO 12 Compilation/1hr/EA 95	PMI/Virgin MVP/NOV 72
5	MICHAEL JACKSON: Making Thriller Compilation/1hr/EA 95	Vestron MA 11000
6	WET WET WET: The Video Singles Compilation (5 tracks)/25 min/EA 95	Channel 5 CFV 05662
7	MAGNUM: Wings Of ... Live (12 tracks)/1hr 04.2	PolyGram Music Video 041 6982
8	EURHYTHMICS: Savage Compilation (12 tracks)/45 min/EA 95	Virgin VVD 340
9	U2: Under A Blood Red Sky Live (11 tracks)/1hr 1 min/EA 95	Virgin VVD 045
10	SIXTIES MIX II Compilation (25 tracks)/1hr/EA 95	Stylus SV 0855
11	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/EA 5.55	PMI MVR 99 0075 3
12	T'Pau: View From A Bridge Compilation (5 tracks)/20 min/EA 5.56	Virgin VVC 335
13	GENESIS: VOL 2 Compilation (2 tracks)/37 min/EA 95	Virgin VVD 320
14	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34 min/EA 95	WHV PES 34073
15	GENESIS: VOL 1 Compilation (11 tracks)/55 min/EA 95	Virgin VVD 329
16	WHITESNAKE: Trilogy Compilation (4 tracks)/20 min/EA 5.55	PMI MVS 99 0073 3
17	DAVID BOWIE: Glass Spider ... Live (45 min)/EA 95	Video Collection VC 4043
18	LED ZEPPELIN: The Song Remains ... Live (9 tracks)/2hr/EA 95	WHV PEV 61389
19	W.A.S.P.: Videos ... In The Raw Compilation (8 tracks)/1hr/EA 50	PMI MVP 99 1161 3
20	PRINCE: Purple Rain Music Drama/1hr 47 min/EA 95	Warner Home Video PEV 61398

Compiled by Gallup for Music Week © 1988

ROD STEWART AND THE FACES: Video Biography 1969-74. Video Collection VC 4053. Running time: 58 minutes. Dealer price: £6.95.

Comment: The video biog. series (the ones with the words running across the foot of the picture) continues, through a different label. This is a welcome reminder of one of the most popular live bands of its era. The footage includes the Top Of The Pops version of Maggie May with a hirsute John Peel plunking away on mandolin and a moving I'd Rather Go Blind from The Faces final tour. Keith Richards plays on this one and Rod never sang better. There are one or two weak points (The Valentines are miss-spelled Valentines, and one track has no proper visuals to go

with it), but this is a very worthwhile release.

Sales forecast: With 18 songs, very good value. Should sell well to the vast reservoir of fans of the band and of Rod Stewart. **DL**

NO-ONE HERE GETS OUT ALIVE — A TRIBUTE TO JIM MORRISON. Warner Home Video PES 84044. Running time: 60 minutes. Dealer price: £6.95.

Comment: A prosed TV documentary from earlier in this decade makes it to video, and with the continuing popularity of a group which made its last real record nearly 20 years ago, why not? With spoken contributions from Manzarek, Kreiger, Demarsore, Jerry Hopkins, Danny Sugerman (who wrote the big sell-

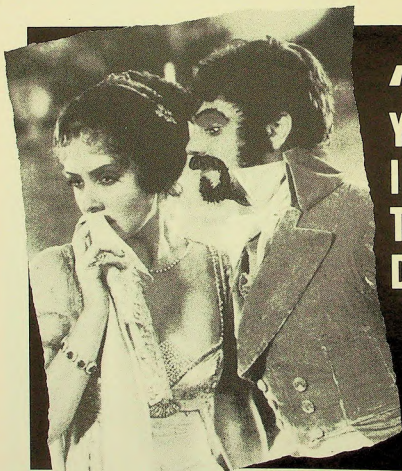
ing Morrison biography of the same title) and producer Paul Rothchild, who says of The Doors 'They were the brightest band I ever worked with', plus parts of about 10 songs, this provides an idea of why Jim Morrison is still revered. **Sales forecast:** As other Doors video releases have charted in recent times, there is no reason why this should not do the same. However, some may feel that it contains too much talk and too little music. **JT**

INXS: Kick The Video Flick. Channel 5 CFV 07452. Running time: 30 minutes. Dealer price: £6.95.

Comment: This band's rise to fame in the UK over the last 12 months has been staggering. That success is due not only to the Aussie outfit's ability to write simple melodies with distinctive hooks but also to the sex appeal of vocalist Michael Hutchence. His energetic and sensual live performance is matched on the six videos taken from their best-selling Kick album. None of them are particularly inspiring and only Need You Tonight manages to impress in technical terms thanks to some clever camera trickery. **Sales forecast:** Anyone with a stereo TV will enjoy this one thanks to its powerful guitar rhythms and bright images but otherwise it seems like an excessive amount to pay for just 30 minutes of promo. **NR**



THE DOORS: still influential after all these years



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No 1 IN MUSIC VIDEO



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DISTRIBUTION TOP INDIE SINGLES

- 1** **NEW** **SUPERFLY GUY**
S-Express
Rhythm King/Mute LEF728(T) (U/R)
- 2** **NEW** **THE ONLY WAY IS UP**
Yenza & Plastic Population
Big Life BLR4(T) (U/R)
- 3** **NEW** **DOCTORIN' THE TARDIS**
Time Lords
KLF/KLF093 (U/R)
- 4** **NEW** **DEF CON ONE**
Pop Will Eat Itself
Chapter 22 PWE1(12)001 (U/M)
- 5** **1** **GOT TO BE CERTAIN**
Kyle Minogue
PWL PW1(T)12 (P)
- 6** **2** **CHAINS OF LOVE (REMIX)**
Erosione
Mute 12(MUTE 83 (U/R)SP)
- 7** **3** **BLUE MONDAY 1988**
New Order
Factory FAC732(12)-FAC 738 (P)
- 8** **7** **THEME FROM S-EXPRESS**
S-Express
Rhythm King/Mute LEF721(T) (U/R)
- 9** **4** **ATMOSPHERE**
Joy Division
Factory FAC2137 (P)
- 10** **3** **HARD TO THE CORE**
London Rhythia Syndicate
Abstract (12)LR5001 (P)
- 11** **3** **BAMBOLEO**
Cops Kings
A1 (12)A1305 (A)
- 12** **6** **PUSH THE BEAT**
Mirage
Debut DEBT(2)350 (A)
- 13** **1** **ANYONE**
Smith & Mighty
Beat Master BEAT M2(12)A
- 14** **15** **YOUR LOVING DRIVES ME CRAZY**
DeVive
Unique TUNQ2 (SP)
- 15** **18** **I SHOULD BE SO LUCKY**
Kyle Minogue
PWL PW1(F)18 (P)
- 16** **14** **ALL THIS LOVE THAT I'M GIVING**
Gwen McKee
Flame/Mute MELT(T) (U/R)

- 17** **12** **MOONCHILD (SECOND SEAL)**
Fields Of The Nephim
Situation Two SITS2(T) (U/R)
- 18** **24** **THE MERCY SEAT**
Nick Cave & The Bad Seeds
Mute 12(MUTE52 (U/R)SP)
- 19** **NEW** **SUNSHINE SUPERMAN**
Sativation
Karbon KAR609(T) (P)
- 20** **NEW** **FRIDAY NIGHT & SATURDAY MORNING**
Einstein
Music Of Life (12)NOE13(T)
- 21** **18** **LET'S ALL CHANT**
Pat & Mick
PWL PW1(T)10 (P)
- 22** **25** **TRUE FAITH**
Factory FAC 1837(12) - FAC 183 (P)
- 23** **NEW** **THE LOVE I LOST**
Seventh Avenue
Nightmare MARE55 (A)
- 24** **NEW** **LOCK, STOCK & BARREL**
Star Turn on 45 Plots
Pacific DRINK2 (T) (PAC)
- 25** **11** **WILLIAM, IT WAS REALLY NOTHING**
The Smiths
Rough Trade RT(T)166 (U/R)
- 26** **12** **ARE YOU LONELY?**
Randy Brown
Three Way - (WAX)037 (CH)
- 27** **13** **WHAT DIFFERENCE DOES IT MAKE**
The Smiths
Rough Trade RT(T)166 (U/R)
- 28** **1** **AMERICAN BOYS**
Rhythm Sisters
Red Rhino RED(T)92 (U/R)
- 29** **12** **BAD MOON RISING**
Creedence Clearwater Revival
Big Beat NS(T)124 (P)
- 30** **13** **THE CIRCUS (REMIX)**
Erosione
Mute 1(MUTE66(T) (U/R)SP)
- 31** **17** **POP MUZIK**
All Systems Go
Unique (12)N1003 (A)
- 32** **24** **SHIP OF FOOLS**
Erosione
Mute 12(MUTE74 (U/R)SP)
- 33** **26** **DO YOU WANNA FUNK**
Sylvester with Patrick Crowley
Domino - (DOMAT) (CH)
- 34** **19** **ASK**
The Smiths
Rough Trade RT(T)194 (U/R)

- 35** **41** **THE ONE GAME**
Soylon Dole
Fly EAGLE3 (P)
- 36** **10** **PANIC**
The Smiths
Rough Trade RT(T)193 (U/R)
- 37** **3** **MAYFAIR**
Kitebays
Survival SUR1(2)043 (U/BK)
- 38** **37** **INTRODUCTION**
Gold Fire
Gee Streets - (GOLDM01) (U)
- 39** **25** **WE WILL TEAR US APART**
LOVANS
Product Inc/PWE PROD23(T) (U/R)
- 40** **24** **LITTLE 15**
Depeche Mode
Mute (Import) 12(LITTLE 15 (U/R)SP)
- 41** **NEW** **FRANK SIDEBOTTOM SALUTES THE MAGIC**
Frank Sidebottom
In Tape ITT1(045) (U/R)
- 42** **11** **IT'S ALL UP TO YOU**
The Daring Buds
Native 12(NTV33) (U/R)
- 43** **11** **BANGO (TO THE BATMIBOLE)**
The Terry Project
Sleeping Bag HAK(T)16 (A)
- 44** **NEW** **LET IT LIKE IT IS**
Aaron Neville
Charly CV72124 (CH)
- 45** **NEW** **SOMETHING NICE**
R. Lloyd & New Four Seasons
In Tape ITT(1)056 (U/R)
- 46** **23** **SILK SKIN PAWS**
Wire
Mute 12(MUTE44 (U/R)SP)
- 47** **27** **WE WILL TEAR US APART**
Factory FAC232(12) (P)
- 48** **13** **PUMP UP THE BITTER**
Star Turn on 45 Plots
Pacific/(MUSIC) DRINK 1 (P)
- 49** **27** **THE TOYS TAKEOVER**
Captain Sensible
Delic DEL(T)1 (P)
- 50** **49** **LET'S START IT! DANCE AGAIN**
Hamilton Bohannon
Domino-DOM3T (CH)

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TOP 25 ALBUMS

- 1** **1** **KYLIE - THE ALBUM**
Kylie Minogue
PWL HF3 (P)
- 2** **NEW** **1977-1980: SUBSTANCE**
Joy Division
Factory FAC7250 (P)
- 3** **NEW** **TOMMY**
Wedding Present
Reception LEED52 (U/R)
- 4** **2** **THE INNOCENTS**
Erosione
Mute STUMM 55 (U/R)SP)
- 5** **4** **THE CIRCUS**
Erosione
Mute STUMM 35 (U/R)SP)
- 6** **5** **UPFRONT 11**
Various
Serious UPFT11 (A)
- 7** **5** **ACID TRAX VOL 2**
Various
Serious DRUG2 (A)
- 8** **9** **SUBSTANCE**
New Order
Factory FAC200 (P)
- 9** **12** **WONDERLAND**
Erosione
Mute STUMM25 (U/R)SP)
- 10** **NEW** **LOVE IS A RHAPSODY**
General Lafayette
Plaza PZA001 (SP)
- 11** **11** **HATFUL OF HOLLOW**
The Smiths
Rough Trade ROUGH76 (U/R)
- 12** **11** **HOUSE HITS**
Various
Needle/Serious HOH18B (A)
- 13** **15** **LES MISERABLES**
Original London Cast
First Night ENCORE1 (P)
- 14** **12** **LIFE'S TOO GOOD**
The Sugarbabes
One Little Indian TPL9 (U/M)
- 15** **8** **BEST OF HOUSE VOL 1**
Various
Serious BEHOS (A)
- 16** **13** **THE B BOY SAMPLER**
Various
B Boy/Westside B BOY1 (A)
- 17** **NEW** **GEORGE BEST**
Wedding Present
Reception LEED51 (U/R)
- 18** **15** **SURVIVE**
Nuclear Assault
Under One Flag FLAG21 (P)
- 19** **14** **JACK TRAX THE FIFTH ALBUM**
Various
Jack Trax TRAX5 (A)
- 20** **16** **MEMORY OF A MAN AND HIS MUSIC**
Scott La Rock & KRS-One
B Boy/Westside B BOY2 (A)
- 21** **NEW** **DAWNRAZOR**
Fields Of The Nephim
Situation Two SITUP18 (P)
- 22** **3** **JAZZICE 8**
Various
Streetsounds SOUND 11 (A)
- 23** **2** **THE MONA LISA'S SISTER**
Graham Fenton
Demon FIEND122 (P)
- 24** **25** **KICKED OUT OF HELL**
Demanded A Go
ID NOSE 21 (U/R)
- 25** **19** **THE LAST WILL AND TESTICLE**
King Kart
GWR GWR124 (A)

REGGAE DISCO CHART

- 1** (1) **TELEPHONE LOVE!** Lonnie
Crescencio CRE232
- 2** (2) **RUMORS** Gregory Isaacs
GreenJamaica REGG 221
- 3** (4) **LET ME LOVE YOU NOW** Sanchez
Charm Records CR18
- 4** (3) **CALL ME** Courtney Melody
Charm Records CR16
- 5** (5) **KUFF SKIFF** Thunder
Blue Ties RECORD 134
- 6** (7) **WOMAN OF MOODS** Laverne Dixon
Groove And CH CRO 004
- 7** (9) **MAN UP** Superstar
Stargazer Records SAG 071
- 8** (6) **DIET** Tuff
Ariwa Records AR 73
- 9** (8) **SAY YOU** John McLean
Ariwa Records AR 76
- 10** (11) **SENORITA** Dennis Brown
J & W Records JW 595
- 11** (12) **SPECIAL** Dennis Brown
Serious Records SV 14
- 12** (14) **I WANT TO BE WITH YOU** Houston
London Records L2D 061
- 13** (20) **HOLDING BACK THE YEARS** Sinessem
Rock Star RS 001
- 14** (13) **TAKE TIME TO KNOW HER** Tingo Stewart & Nings Men
Household HD 88
- 15** (19) **ROUND AND ROUND** Dave Phoenix
Sun Spar SP006

REGGAE ALBUM CHART

- 1** (1) **REGGAE HITS VOL 4** Various Artists
Jet Star JETP 1004
- 2** (2) **LONELINESS** Sanchez
Technique Records TRMP 17
- 3** (3) **CONSCIOUS PARTY 2** Muley & The Melody Makers
Virgin Records REGV 2506
- 4** (16) **MAN UP** Superstar
Fem Records FER 64
- 5** (17) **MISTERS MUSIC** Burning Spear
GreenJamaica REGG 116
- 6** (14) **RUNNING BACK TO ME** Cultural Bots
Mantra Records MTR 887
- 7** (6) **CASANOVA** Freddy Paul
Universal UMS 1407 2
- 8** (5) **BAD BOY** Courtney Melody
Technique Records TRMP 14
- 9** (8) **ONE STEP** Junior Delgado
GreenJamaica REGG 1903
- 10** (15) **MUSIC WORKS SHOWCASE '88** Various
GreenJamaica REGG 117
- 11** (13) **PUNCHERS WITH FLIERS** B Scorpion
BSP 001 (P)
- 12** (7) **NALFE JAMAICA** Joe Higgs
Mantra Records MTR 256
- 13** (17) **REGGAE CLASSICS VOL 3** Various
Universal UMS 1407 2
- 14** (14) **COOL OUT** Various
Universal UMS 1407 2
- 15** (10) **COME ALONG** Gregory Isaacs
London/Love LAD 232
- 16** (12) **FOUR SEASONS** Loverly Collins
Super Music SPS 6
- 17** (18) **CRY FOR YOU MORE** Kelly Kelly
Blue Moon BMLP 007

NEW RELEASED DISCO RECORD OF THE WEEK

SO MANY WAYS Dennis Moulton
Charm Records CR119

NEW RELEASE DISCOS

- FOUR THE HARD WAY** London Slicks
Sirena One S10005
- ALL NIGHT** Tanya Spinks
Sirena One S10004
- TO THE FIRE** Freddie Fall
Sirena One S10006
- PUT YOUR HEAD ON MY SHOULDER** Jont
Hollywood Reg HD 07

ALBUM OF THE WEEK

TURBO CHARGE Frankie Paul
Pinnacle Supreme Reg SUP 1

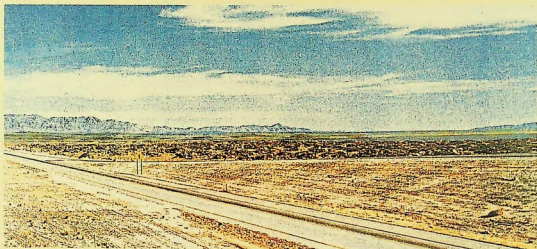
NEW RELEASE ALBUMS

- BLACK WOMAN** Judy Mowatt
GreenJamaica REGG 111
- I REMEMBER** Showcase
GreenJamaica REGG 110



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by Dave Henderson

HANY THOMAS is in the making, the **Johny Thunders** and **Patti Palladin** team effort featuring love cover versions is finally out and billed, simply, **Copy Cats**. An eclectic overview of contemporary music, it features **The Seeds** ("Can't Seem To Make You Mine," **The Chambers Brothers** "UpTown To Harlem," **Diana's** **Born To Cry** and the bizarre **Let Me Entertain You**, which was performed by **Natalie Wood** as **Gypsy Rose Lee**. Quite a remarkable listen, with musical accompaniment from **David Cunningham**, **Charlie Hymas** and a whole lot more, it's on **Jungle** and available through the **Cartel**.

WITH GLASS switching distribution to **Red Rhino**, its whole back catalogue now becomes available through the distributor and there are some worthy plastic delights waiting to be sampled there. There's a wodge of **Jazz Butcher** albums and singles (the **Butcher** now having moved on), material from **Love And Rockets**, **David J**, **The Membranes**, the ever-effervescing **Pastels**, LPs covers **The Replacements**, **Mayo Thompson**, **The Space Negroes** and the always endearing **Spacemen 3**. Something for everyone without a doubt.

TUMBLING BACK towards the dancefloor, **Marshall Stretch** and **The Brothers Of Justice** launch the new **Shek** label, with no distribution yet but a tele-sales contact on 01-7341 1452. It's a simple-frenzy cut-up catalogue called **Cut The Music Again**, featuring a repetitive chorus line melody that might catch on, it's one to be checked. The man from **Nurse With Wound** insisted that their new single, with a side epiece by **Nurse** and **Current 93** would also be waving

TRACKING

them on the dancefloor, but I feel the world isn't quite ready for them yet. Instead, **Nurse's** **Swamp Rat** is a floating misano punctuated with detuned guitar and tin-lid drums, while **Current's** wave of acoustic strum and **Barry McGuire**-paced sincerity continues on **Ballad Of The Rule Girl**. On the **Faith's** **Favourites** label, it's available through the **Cartel**, as is the new single from **Screaming Trees**, which certainly is dancefloor fodder. **Tangerines** is a sultry trip into a brosy, rhythmic land that throbs and battles with the best intentions on **Naive**, through **Red Rhino**. The news is that this release will be followed by a reissue of the group's excellent **Iron Guns**, so expect a sweaty summer.

AIMING FOR total "wacky" status on a level not attempted since **The Larks** "had a go", **The Three Little Piggies** sent a record wrapped in a pair of frozen to impress the **Tracking** dept. Sadly, they did not fit and one of the A&R teamsters contacted on intriguing rash from the offensive objects. The record is one of those "jolly" **Nigrons**-paced singalongs that might just launch the **Piggies**, there are five of them, into a commercial success situation. Pop music with a buff and puff, billed **The Fabulous Frolics EP**, available through the **Cartel**. On a more culturally offset beam, great name for a new major label, **DO Misiari** and **Shirazi Jazz** have a new LP called **My Life And Loves** on **Discafrica** through **Revolver** and the **Cartel**. **Shirazi Jazz's** LP of two years ago was recorded without any leader Misiari and this more complete anthology of the group's work — taken from their six albums and

numerous singles — puts their sweet, minimal sound into perspective. As a fashion note, Misiari has two wives and 13 children, so buy this record, he needs your support!

BLUTH POWER follow their recent independent short album, **The Barman And Other Stories**, with a three-track, 17-inch featuring **Goodbye To All That** from the LP and two previously unreleased tracks. The disc is on **Midnight Music** through **Rough Trade** and the **Cartel**, and the group will be playing a short promotional tour to coincide. Also through **Rough Trade**, the **Republic** label has its second release with **Kiki's** **Love Fixation** kickin' it onto the dancefloor yet again. **Boys Wonder** have signed a label deal with **Rough Trade** distribution and have the debut release on their own **Boys Wonder** label, the excellent **Goodbye** **Jimmy Dean**. Ignoring for a second, the group's wanton fashion pose, there's some really excellent music lurking here and a highly-charged, potential pop smash too. Best single for ages (etc. etc.).

LETHAL AGGRESSION, from **New Jersey**, release their debut album, the 21-track speed lightning **Life Is Hard** on **Funhouse**, through **Revolver** and the **Cartel**. Also from **Revolver** there's two **Dollar Brand** releases on the **Kaz** label — both available in LP, cassette and CD formats. **Voice Of Africa** is the first double set and **African Sun** is the second — which is likely to confuse orders as both are selective best-of compilations which are just the beginning of a series of **Kaz Africa** releases. The **World Circuit** label

offers a compilation filled, simply, **Beat Apartheid**, with an international cast of thousands raising their voices for the cause. From **South Africa** there's **The Kalahari Surfers**, from **Ghana** there's **Kanfano**, from **Zimbabwe** there's **Oliver Mutekuzi** and **The Black Spirits** and from **God**, know where there's **3 Mustaphas 3**.



BLUTH POWER order another round from the barman

THE GENE Syndrome are ingenious bods! After two singles they wanted to record an album but the costs were too much, the answer was to sell the reverse of the record sleeve for advertising and, in doing so, they managed to raise £2,000 to complete the production job. It may lead to a shoddy back sleeve, but the music inside of **Delicious** is certainly worth investigation as it rolls along in a pop-rock guitar style with more than a hint

of a commercial edge. On the **Gene** label, it's through **Pinnacle**. No such problems for **Situation Two!** It follows the release of **King Blank's** **Red Die** album by lifting **Blind Box**, the 12-inch version of which features two tracks which have only previously been available on additional tracks on the CD version of the LP. New from **Alternative Tentacles** is **The Beatnigs'** first European release, the well-titled **holocaustic** blast of the same name. Also from the States, LA's **Shiv** **Burlesque** have their excellent satirical debut LP on the new **Nate Starkman/Fundamental** tie-up

through **Red Rhino** and the **Cartel**. Theatrical, ethereal, flowing and assertive, it's certainly been worth the wait. Similarly entertaining is **Soft Machine's** **Live At The Proms, 1970**, a vinyl and CD artefact, on **Reckless** through **PRT**, of the group's cross-cultural exchange as the first (and last) rock group to be invited to play at the event. Fusing jazz, classical, avant-garde and rock influences into a giant sound piece.

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TOP 75 SINGLES

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Week	Low	High	Wks on Chart	Title	Artist	Label	7" 12" Number	Distributor
1	1	1	1	NOTHING'S GONNA CHANGE MY LOVE... (feat. Glenn Medeiros)	Cher	W7796/1/CD	WEA	WEA
2	2	2	2	PUSH IT THROUGH	Cher	W7796/1/CD	WEA	WEA
3	3	3	3	EVERYBODY BUT THE GIRL (feat. Tom Tomitani)	Janet Jackson	W7796/1/CD	WEA	WEA
4	4	4	4	DIRTY DIANA	Janet Jackson	W7796/1/CD	WEA	WEA
5	5	5	5	I WANT YOUR LOVE	Janet Jackson	W7796/1/CD	WEA	WEA
6	6	6	6	YOU CAME	Janet Jackson	W7796/1/CD	WEA	WEA
7	7	7	7	SUPERLY GUY	Janet Jackson	W7796/1/CD	WEA	WEA
8	8	8	8	ROSES ARE RED	Janet Jackson	W7796/1/CD	WEA	WEA
9	9	9	9	FOOLISH BEAT	Janet Jackson	W7796/1/CD	WEA	WEA
10	10	10	10	THE ONLY WAY IS UP	Janet Jackson	W7796/1/CD	WEA	WEA
11	11	11	11	LET IT BE	Janet Jackson	W7796/1/CD	WEA	WEA
12	12	12	12	FAST CAR	Janet Jackson	W7796/1/CD	WEA	WEA
13	13	13	13	THE TWIST (You Twist)	Janet Jackson	W7796/1/CD	WEA	WEA
14	14	14	14	MONKEY	Janet Jackson	W7796/1/CD	WEA	WEA
15	15	15	15	REACH OUT, I'll BE THERE	Janet Jackson	W7796/1/CD	WEA	WEA
16	16	16	16	I LOVE YOU NOTHING	Janet Jackson	W7796/1/CD	WEA	WEA
17	17	17	17	BREAKFAST IN BED	Janet Jackson	W7796/1/CD	WEA	WEA
18	18	18	18	WAP-BAM-BOO-GIE-DON'T BLAME IT ON ME	Janet Jackson	W7796/1/CD	WEA	WEA
19	19	19	19	CROSS MY HEART	Janet Jackson	W7796/1/CD	WEA	WEA
20	20	20	20	TRIBUTE (Right On)	Janet Jackson	W7796/1/CD	WEA	WEA
21	21	21	21	HEAT UP	Janet Jackson	W7796/1/CD	WEA	WEA
22	22	22	22	I NEED YOU	Janet Jackson	W7796/1/CD	WEA	WEA
23	23	23	23	ALL FIRED UP	Janet Jackson	W7796/1/CD	WEA	WEA
24	24	24	24	TOMORROW	Janet Jackson	W7796/1/CD	WEA	WEA
25	25	25	25	SO WHAT (SUMMERTIME LOVE)	Janet Jackson	W7796/1/CD	WEA	WEA
26	26	26	26	FEEL THE NEED IN MY VEIN	Janet Jackson	W7796/1/CD	WEA	WEA
27	27	27	27	WHAT CAN I SAY TO MAKE	Janet Jackson	W7796/1/CD	WEA	WEA
28	28	28	28	RIEM	Janet Jackson	W7796/1/CD	WEA	WEA
29	29	29	29	FLAM & GUM	Janet Jackson	W7796/1/CD	WEA	WEA
30	30	30	30	PEEK-A-BOO	Janet Jackson	W7796/1/CD	WEA	WEA
31	31	31	31	IN THE AIR (TIGHT)	Janet Jackson	W7796/1/CD	WEA	WEA
32	32	32	32	FIND MY LOVE	Janet Jackson	W7796/1/CD	WEA	WEA
33	33	33	33	TOUCHER THAN THE REST	Janet Jackson	W7796/1/CD	WEA	WEA
34	34	34	34	I'M TOO SCARED	Janet Jackson	W7796/1/CD	WEA	WEA
35	35	35	35	HUSTLE! (TO THE MUSIC...)	Janet Jackson	W7796/1/CD	WEA	WEA
36	36	36	36	MARTHA'S HARBOUR	Janet Jackson	W7796/1/CD	WEA	WEA
37	37	37	37	IS ANYTHING	Janet Jackson	W7796/1/CD	WEA	WEA

TITLES A-Z (WRITERS)

A	1	1	1	NOTHING'S GONNA CHANGE MY LOVE... (feat. Glenn Medeiros)	Cher	W7796/1/CD	WEA	WEA
B	2	2	2	PUSH IT THROUGH	Cher	W7796/1/CD	WEA	WEA
C	3	3	3	EVERYBODY BUT THE GIRL (feat. Tom Tomitani)	Janet Jackson	W7796/1/CD	WEA	WEA
D	4	4	4	DIRTY DIANA	Janet Jackson	W7796/1/CD	WEA	WEA
E	5	5	5	I WANT YOUR LOVE	Janet Jackson	W7796/1/CD	WEA	WEA
F	6	6	6	YOU CAME	Janet Jackson	W7796/1/CD	WEA	WEA
G	7	7	7	SUPERLY GUY	Janet Jackson	W7796/1/CD	WEA	WEA
H	8	8	8	ROSES ARE RED	Janet Jackson	W7796/1/CD	WEA	WEA
I	9	9	9	FOOLISH BEAT	Janet Jackson	W7796/1/CD	WEA	WEA
J	10	10	10	THE ONLY WAY IS UP	Janet Jackson	W7796/1/CD	WEA	WEA
K	11	11	11	LET IT BE	Janet Jackson	W7796/1/CD	WEA	WEA
L	12	12	12	FAST CAR	Janet Jackson	W7796/1/CD	WEA	WEA
M	13	13	13	THE TWIST (You Twist)	Janet Jackson	W7796/1/CD	WEA	WEA
N	14	14	14	MONKEY	Janet Jackson	W7796/1/CD	WEA	WEA
O	15	15	15	REACH OUT, I'll BE THERE	Janet Jackson	W7796/1/CD	WEA	WEA
P	16	16	16	I LOVE YOU NOTHING	Janet Jackson	W7796/1/CD	WEA	WEA
Q	17	17	17	BREAKFAST IN BED	Janet Jackson	W7796/1/CD	WEA	WEA
R	18	18	18	WAP-BAM-BOO-GIE-DON'T BLAME IT ON ME	Janet Jackson	W7796/1/CD	WEA	WEA
S	19	19	19	CROSS MY HEART	Janet Jackson	W7796/1/CD	WEA	WEA
T	20	20	20	TRIBUTE (Right On)	Janet Jackson	W7796/1/CD	WEA	WEA
U	21	21	21	HEAT UP	Janet Jackson	W7796/1/CD	WEA	WEA
V	22	22	22	I NEED YOU	Janet Jackson	W7796/1/CD	WEA	WEA
W	23	23	23	ALL FIRED UP	Janet Jackson	W7796/1/CD	WEA	WEA
X	24	24	24	TOMORROW	Janet Jackson	W7796/1/CD	WEA	WEA
Y	25	25	25	SO WHAT (SUMMERTIME LOVE)	Janet Jackson	W7796/1/CD	WEA	WEA
Z	26	26	26	FEEL THE NEED IN MY VEIN	Janet Jackson	W7796/1/CD	WEA	WEA

VAN HALEN

THE NEW SINGLE - W7816W/TW/CD
WHEN IT'S LOVE

INITIALLY AVAILABLE AS 12" WITH FREE PATCH, SPECIAL MIRROR-GLASS 7" GATEFOLD PACKAGE & 3-INCH COMPACT DISC SINGLE

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Week	Low	High	Wks on Chart	Title	Artist	Label	7" 12" Number	Distributor
1	1	1	1	WHEN IT'S LOVE	Van Halen	W7816W/TW/CD	WEA	WEA
2	2	2	2	HAPPY EVER AFTER	Van Halen	W7816W/TW/CD	WEA	WEA
3	3	3	3	LIKE DREAMERS DO	Van Halen	W7816W/TW/CD	WEA	WEA
4	4	4	4	SOMEWHERE DOWN THE CRAZY RYER	Van Halen	W7816W/TW/CD	WEA	WEA
5	5	5	5	BEAT IT	Van Halen	W7816W/TW/CD	WEA	WEA
6	6	6	6	THE HARDER THEY FALL	Van Halen	W7816W/TW/CD	WEA	WEA
7	7	7	7	A WISH AWAY	Van Halen	W7816W/TW/CD	WEA	WEA
8	8	8	8	VOYAGE VOYAGE (Remix)	Van Halen	W7816W/TW/CD	WEA	WEA
9	9	9	9	LOVE IS THE GUN	Van Halen	W7816W/TW/CD	WEA	WEA
10	10	10	10	HOLD ON TO WHAT YOU'VE GOT	Van Halen	W7816W/TW/CD	WEA	WEA
11	11	11	11	WILD WORLD	Van Halen	W7816W/TW/CD	WEA	WEA
12	12	12	12	ANYTHING FOR YOU	Van Halen	W7816W/TW/CD	WEA	WEA
13	13	13	13	HOW SHE TWEAK IT ALL AWAY	Van Halen	W7816W/TW/CD	WEA	WEA
14	14	14	14	MANNISH BOY	Van Halen	W7816W/TW/CD	WEA	WEA
15	15	15	15	I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN	Van Halen	W7816W/TW/CD	WEA	WEA
16	16	16	16	CHOCOLATE GIRL	Van Halen	W7816W/TW/CD	WEA	WEA
17	17	17	17	I WILL BE WITH YOU	Van Halen	W7816W/TW/CD	WEA	WEA
18	18	18	18	AIN'T NO STOPPIN' US NOW (PARTY FOR THE WORLD)	Van Halen	W7816W/TW/CD	WEA	WEA
19	19	19	19	YE YE KEE	Van Halen	W7816W/TW/CD	WEA	WEA
20	20	20	20	DOCTOR IN THE TARDIS	Van Halen	W7816W/TW/CD	WEA	WEA
21	21	21	21	PERFECT WORLD	Van Halen	W7816W/TW/CD	WEA	WEA
22	22	22	22	TURN IT UP	Van Halen	W7816W/TW/CD	WEA	WEA
23	23	23	23	THERE'S MORE TO LOVE	Van Halen	W7816W/TW/CD	WEA	WEA
24	24	24	24	FOLLOW THE LEADER	Van Halen	W7816W/TW/CD	WEA	WEA
25	25	25	25	HANDS TO HEAVEN	Van Halen	W7816W/TW/CD	WEA	WEA
26	26	26	26	GOT TO BE CERTAIN	Van Halen	W7816W/TW/CD	WEA	WEA
27	27	27	27	DEF. CON. ONE	Van Halen	W7816W/TW/CD	WEA	WEA
28	28	28	28	GOOD TRADITION	Van Halen	W7816W/TW/CD	WEA	WEA
29	29	29	29	IT'S NATURE'S WAY (NO PROBLEM)	Van Halen	W7816W/TW/CD	WEA	WEA
30	30	30	30	ANYTHING CAN HAPPEN	Van Halen	W7816W/TW/CD	WEA	WEA
31	31	31	31	OFF ON YOUR OWN (PART I)	Van Halen	W7816W/TW/CD	WEA	WEA
32	32	32	32	EVERLASTING	Van Halen	W7816W/TW/CD	WEA	WEA
33	33	33	33	HEY MANHATTAN!	Van Halen	W7816W/TW/CD	WEA	WEA
34	34	34	34	YOU HAVE BELIEVED A CHILL IN MY HEAR	Van Halen	W7816W/TW/CD	WEA	WEA
35	35	35	35	DON'T BELIEVE THE HYPE	Van Halen	W7816W/TW/CD	WEA	WEA
36	36	36	36	MAYBE WE SHOULD CALL IT A DAY	Van Halen	W7816W/TW/CD	WEA	WEA

THE NEXT 25

26	26	26	26	MAAD ABOUT YOU	Van Halen	W7816W/TW/CD	WEA	WEA
27	27	27	27	THE FLAME	Van Halen	W7816W/TW/CD	WEA	WEA
28	28	28	28	DOCTOR'S ORDERS	Van Halen	W7816W/TW/CD	WEA	WEA
29	29	29	29	FLIRE THERE	Van Halen	W7816W/TW/CD	WEA	WEA
30	30	30	30	EAT	Van Halen	W7816W/TW/CD	WEA	WEA
31	31	31	31	ALL THE BTIME	Van Halen	W7816W/TW/CD	WEA	WEA
32	32	32	32	DON'T BE CRUEL	Van Halen	W7816W/TW/CD	WEA	WEA
33	33	33	33	SOLDIER ON	Van Halen	W7816W/TW/CD	WEA	WEA
34	34	34	34	PARTY	Van Halen	W7816W/TW/CD	WEA	WEA
35	35	35	35	CHARLOTTE	Van Halen	W7816W/TW/CD	WEA	WEA
36	36	36	36	THEME FROM	Van Halen	W7816W/TW/CD	WEA	WEA
37	37	37	37	THE BURNING	Van Halen	W7816W/TW/CD	WEA	WEA
38	38	38	38	RETURN TO VERBODEN	Van Halen	W7816W/TW/CD	WEA	WEA
39	39	39	39	STREETS OF YOU	Van Halen	W7816W/TW/CD	WEA	WEA
40	40	40	40	NO ONE TEMPTATION	Van Halen	W7816W/TW/CD	WEA	WEA
41	41	41	41	FLY AWAY TO YOU	Van Halen	W7816W/TW/CD	WEA	WEA
42	42	42	42	BEAT HEART WORKER	Van Halen	W7816W/TW/CD	WEA	WEA
43	43	43	43	THE BURNING	Van Halen	W7816W/TW/CD	WEA	WEA
44	44	44	44	THE BURNING	Van Halen	W7816W/TW/CD	WEA	WEA
45	45	45	45	DON'T GO	Van Halen	W7816W/TW/CD	WEA	WEA
46	46	46	46	DREAMING AGAIN	Van Halen	W7816W/TW/CD	WEA	WEA
47	47	47	47	MY LOVE OF THIS LAND	Van Halen	W7816W/TW/CD	WEA	WEA
48	48	48	48	PLATINUM	Van Halen	W7816W/TW/CD	WEA	WEA
49	49	49	49	GOLD	Van Halen	W7816W/TW/CD	WEA	WEA
50	50	50	50	SILVER	Van Halen	W7816W/TW/CD	WEA	WEA

75 Top chart entries to date (29 weeks) - 393
 Panel Sales last week - 11%

Sackful of talent that won't be caught napping!

by Barry Lazell

SLEEPING BAG Records, for several years one of the leading independent dance labels in the US, and licensor of many UK dancefloor hits to a variety of labels here (most notably with its leading act Joyce Sims, who has had several major pop crossovers and a big-selling album), is due to set up its own UK operation in London during August. Moreover, the label is also on the lookout for British rap and soul talent to fuel its artist roster from this side of the Atlantic.

The label's president Will Socolov and vice president Ron Resnick are both due in the country imminently to personally organise the establishment of Sleeping Bag UK. They will be recruiting personnel for the operation, as well as sorting out the mechanics of offices and so on. Morgan Khan of Westside, a longtime acquaintance of Socolov and Resnick, will be providing guidance in these areas, though his involvement is in a purely advisory

capacity. ("A good friend who will provide an honest opinion," says Resnick.)

Resnick explains the company's philosophy behind the setting up of the UK operation: "Sleeping Bag has always been a cutting edge label. One of the main purposes of the new office is to show the British our New York talent, particularly that which the majors feel 'may be ahead of its time', and are therefore reluctant to pick up. An artist like Just Ice can sell over 150,000 albums in America with Kool And The Generators, and yet major record companies in the UK won't touch him. But that's not our only reason for Sleeping Bag UK, we also want to pick up on the hip-hop and club explosion that is happening in London at the moment."

Apart from Joyce Sims and Just Ice, the label's US roster also features rap crew EPMD, Cash Money, Naccara, Hanson and Davies, and Todd Terry. It is hoped to augment this with at least two suitable UK acts in the near future, and specifically, Sleeping Bag is

looking on one hand for a rapper or rap posse of a standard to rival its New York stars, and on the other for a pop/soul group with something special to offer (as the label puts it, "stylish white soulboys who know how to strike a groove").

In the meantime, Sleeping Bag, and more specifically EPMD, have a new UK 12-inch release this week via CoolTempo, in the form of Strictly Business, the title track from the current EPMD album in the US (currently in the top 40 there, and heading for 400,000 sales).

EPMD, along with other Sleeping Bag acts Just Ice and Cash Money, had been confirmed for UK Fresh '88 in London on August 6, but the sudden cancellation of this event would now seem to make imminent visits for these artists unlikely.

● Until the UK office is actually functioning, the Sleeping Bag UK contact is via Tracie Bretelle at the Press Office: Tel: 01-434 1378.

James Brown

C O L U M N

IT IS with great pleasure and sadness that I can reveal **STEVE WALSH** Ain't No Stoppin' Us Now (Par/Far For The World) (A1 Records 12A1 304) is a truly excellent and surprisingly subtle long smoothly flowing revival of **McFadden & Whitehead's** singalong soul anthem—complete, of course, with some of Steve's inimitable "you yot, you yot" call and answer crowd interaction, the whole thing being presented as a supposedly live performance. It really is so good that it would have been a smash regardless of the tragic circumstances surrounding its now posthumous release.

Other obvious Gallup chart contenders are **RUN-DMC** Mary Mary (London LONX 191), raucously shouting and scorching rap treatment of an old **Monkees** song: **JOYCE SIMS** Love Makes A Woman (London LONX 183), **Bernara Adkins** A glorious 1968 soul swinger revived in similar style on the LP version flip but given, I'm afraid to say, an atrocious and widely condemned remix by **Phil Harding & Ian Carmow** on the all important A-side;

B.V.S.M.P. I Need You (Debut DEBTX 3044), German smash **LL Cool J**-inspired rap ballad that was never for the hardcore crowd here but it's getting radio reaction now it's being reissued on the heels of its Continental success: **WOMACK & WOMACK** Teardrops (Extended Remix) (Fourth & Broadway 128RW 101), backbeat bashing frantic though soulfully sung bouncer aimed at their Love Wars pop audience; **CURTIS MAYFIELD** Move On Up (Curton 12CUR 101, via Ichiban/PRT), reissued and always popular squeakily whined frantic banger; pattered old floorfiller from 1970, **FIVE STAR** Rock My World (Extraterrestrial Mix) (Tant PT 42146), fairly unexceptional jujuery plaintively squeaked jittery strictly for fans; **BILLY OCEAN** The Colour Of Love

(Jive BOST3), yet another US-aimed big ballad, coupled here as if in desperation by his three biggest recent hits (which surely potential buyers must already have).

Less obvious though worthy Gallup contenders include **SYN DEE** It's Best To Be A Girl (Virgin MCT 1), particularly strong jaunty English girl rapped bouncy bumper, already getting lots of attention on promo; **JO ANN James** Share My Joy (Champion CHAMP 12-B1), superb soulfully unharmed bubbly tender produced by **James Brutton** (of Sybil fame), from a various artists performed album that will soon be released as **Jellybean & Hurby's Machine** style under his own name; **RICK CLARKE** Get Busy (IWA Records, WAT 2, no Jet Star), another beauty from London's under-rated soul singer, a tenderly muted and crowned gentle attractive swayer just crying out for radio play.

More straightforward-sounding pop style, keep an eye also on the **Stoak Aikhen Waterman**-created breezily swinging **BROTHER BEYOND** Harder I Try (Paraphone 12R 6184), a tribute to late **Motown** that actually includes a (credited) drumroll sampled from the **Jakey Beebeater** "This Old Heart Of Mine, While I Can't Help Thinking that the **Time Tornadoes** like he should be **THE FEDERATION** 'Takin' Umbrage (Club GROWX 1), a routine Latin groove volume pumping through dialogue and music samples from radio; **The Archers** (Umbrage being a pun on Ambridge), crazed brilliant!

Also, although I don't often single out remixes in this column, be aware that the new **Fully Bogal Mix** of **S'XPRESS** Superfly Guy (Rhythm King LEFT R281) is a totally different fatter "cass" mix that the hardcore dance market looks like preferring.

Only a couple of hot imports surfaced prior to my deadline last week, **JAMES BROWN** Static: FF (Remix) (Scott Bros 429 07863), his album's purposefully surface noise filled biggest dance hit in two new **Full Force** remixes, due in the UK next week hopefully not copped up like his last UK single, which left off the best version!; and **JUSTICE** No Touch Da Just (Fresh FRE B01 122). New York City's top scene funkily lips over into pure reggae with this (originally tested as disjointedly strung together medley of well known rhyddims).

Abstract art

EDWARD CHRISTIE of Abstract Records, who had significant success in the dance field three years ago with the Abstract Dance label and particularly the Coolnotes, has launched a new dance subsidiary, Rhymer's Reason Records, distributed through Pinacle.

First signing is the London Rhymer Syndicate (pictured right), three north-west London rappers known individually as KC Demo, The Play-boy Prinz and Dee J. Dee, whose debut 12-inch Hard To The Core (12 LRS 001) is bubbling under **MW's** dance top 50.

Says Christie of Rhymer's Reason: "Dance music has diversified and moved on so much over the last few years, that we thought our new dance label should have a totally different brief and outlook." The philosophy was established, but the label yet named when the London Rhymer Syndicate were signed. However, the posse were in Hollywood Stu-



dias mixing Hard To The Core on Grand National Day, so when Christie decided to place a bet, it seemed appropriate to go for the horse Rhymer's Reason in the light of the band's name. When it won, Rhymer's Reason also became the label name.

Further signings and developments will be announced in due

course, and the label is based at 10 Tiverton Road, London NW10 3HL. Tel: 01-969 4018.

● LAST WEEK'S article on Tack-head was inadvertently illustrated with a picture of Basil Gabbidon of Bass Dance, who will be performing at a London showcase at Nomis Studios on August 15.

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Larry Heard and Harry Dennis
BLMK 001



ADONIS : H.O.U.S.E.
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BLMK 002

TOP DANCE SINGLES


30 JULY 1988

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

THIS WEEK	LAST WEEK	TITLES ON CHART	WEEKS
1	4	PUSH IT/TRAMP Champion/HFF (CHAMP) 5/1 Salt 'n' Pepo FFR 2 (12)-CHAMP 1251/FFRX 2 (BMG/FF)	11
2	4	ROSES ARE RED Mac Road Featuring McCampbell Bros. MCAMCA(NT) 1284 (F)	12
3	2	DIRTY DIANA Michael Jackson Epic 6515467 (12)-6515468 (F)	13
4	NEW	I NEED YOU B.V.S.M.P. Debut/Skatech DEB(X) 1049 (A)	14
5	2	SUPERFLY GUY S-Egress Rhythm King/Mute LEFT 28(T) (U/RT)	15
6	2	THE ONLY WAY IS UP Yots & The Pleasure Population Big Life BLR 4(T) (U/RT)	16
7	NEW	HUSTLE! (TO THE MUSIC) Funky Worm FON/WEA FON15(T) (W)	17
8	4	TRIBUTE (RIGHT ON) Pasadenas CBS PASA(T) 1(C)	18
9	12	WHAT CAN I SAY TO MAKE YOU LOVE ME Alexander O'Neal ABC 6528527 (12)-6528526 (F)	19
10	20	REACH OUT I'LL BE THERE ('88 REMIX) Four Tops Motown 28.41943 (12)-21.41944 (BMG)	20
11	5	HEAT IT UP Wee Papa Girl Rappers Jive JIVE(T) 174 (BMG)	21
12	6	THE TWIST 'YO, TWIST! Fat Boys & Chubby Checker Urban/Polydor URB(X) 20 (F)	22
13	8	WAP BAM BOOGIE Matt Bianco WEA TZ 188R (W)	23
14	12	GLAM SLAM Prince Paisley Park/WEA W 7806(T) (W)	24
15	7	MONKEY George Michael Epic EMU(T)6 (C)	25
16	13	TOMORROW PEOPLE Zoggy Marley & The Melody Makers Virgin VS(T) 1049 (E)	26
17	14	CROSS MY HEART Eight Wonder CBS 6515527 (12)-6515526 (C)	27
18	20	HOLD ON TO WHAT YOU'VE GOT Evelyn 'Champagne' King Monahan/EMI (12)MT 49 (E)	28
19	18	IN MY DREAMS Will Downing 4th & B'Way/Island (12)BRW 104 (F)	29
20	NEW	OFF ON YOUR OWN (GIRL) A & Sirel Warner/Brothers W7870(T) (W)	30

21	12	FOLLOW THE LEADER Eric B & Rakim MCA MCA(T) 1256 (F)
22	NEW	AIN'T NO STOPPIN' US NOW Steve Walsh A1 (12A)1304 (A)
23	11	I LOVE YOU NOTHING Richie Rich CBS ATOM(T) 4 (C)
24	34	I'M TOO SCARED Steven Dante Cooltempo/Chrysalis DANTE(X)1 (C)
25	30	BEATIN' THE HEAT Jack 'N' Chiz 10/Virgin TEN(X)234 (E)
26	16	BREAKFAST IN BED UB40 & C Hynde Dep International/Virgin DEP29(12) (E)
27	24	NICE 'N' SLOW Freddie Jackson Capitol (12)CL502 (E)
28	NEW	THE HARDER I TRY Brother Beyond Parlophone/EMI (12)R6184 (E)
29	NEW	SO MANY WAYS Dennis Malcolm Charm... (CRT 19) (JS)

30	38	YOUR LOVING DRIVES ME CRAZY Deluxe Unique 7UNQ2 (12)-UNQ2 (SP)
31	22	DON'T BELIEVE THE HYPE Public Enemy Dal Jam CBS 6528337 (12)-6528336 (C)
32	13	TURN IT UP Richie Rich Club/Phonogram JAR(X)68 (F)
33	7	SENORITA Lena Horne J&W JW(T) 59 (JS)
34	NEW	LIKE DREAMERS DO Alice Cooper/Capricorn Pine 4th & B'way/Island (12)BRW108 (E)
35	21	WILD WORLD Musi Priest 10/Virgin/Ten (12)X1221 (E)
36	41	YE KE YE KE Mary Kant London LON(X) 171 (F)
37	37	LOVE IS THE GUN Blue Marauders MCA BONA(T) 3 (F)
38	26	RUMOURS Gregory Isaacs Greenleaves... (GRED 221) (BMG/JS)
39	24	IT'S NATURE'S WAY (NO PROBLEM) Dexter London LON(X) 179 (F)
40	NEW	DON'T BE CRUEL Bobby Brown MCA MCA(T)1268 (F)
41	NEW	AS THE RHYME GOES ON Eric B & Rakim 4th & B'way/Island (12)BRW106 (F)
42	25	BOYS (SUMMERTIME LOVE) Salsito Ibiza/London IB(Z)X 1 (F)
43	NEW	TELEPHONE LOVE J'Clodge Greenleaves... (GRED 222) (BMG/JS)
44	NEW	I'LL WAIT FOR YOU (TAKE YOUR TIME) Bernell 10/Virgin/Ten (12)X18 (E)
45	NEW	SURE BEATS WORKIN' Becks Workin' 10/London FTR(O)8 (F)
46	NEW	NOBODY (CAN LOVE ME) Tanique Criminal BUS(T)6 (E)JS
47	29	RIGHT BACK TO YOU/ONE KISS WILL... Dexter Atlantic A 9088(T) (W)
48	NEW	DOCTOR'S ORDERS Lisa Carter Parlophone/EMI (12)NHS 1 (E)
49	15	EVERLASTING Natalie Cole Manhattan/EMI (12)MT 46 (E)
50	NEW	HARD TO THE CORE Rhyne 'N' Reason Abstract (12)R5001 (F)



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SULPHUR**

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HOUSEMASTER BALDWIN

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(KOOL T21)

TOP 10 ALBUMS

1	NEW	IT TAKES A NATION OF MILLIONS Public Enemy 12/ABC CBS 66261 51/48234 (C)
2	NEW	DON'T LET LOVE SLIP AWAY Freddie Jackson Capitol ECT2067/TCES2067 (E)
3	9	BAD Michael Jackson Epic 4502701/4502704 (C)
4	2	KYLIE — THE ALBUM Kylie Minogue PWL HF3/HFC3 (F)
5	1	WHAT YOU SEE IS WHAT YOU GET Glen Goodman RCA PL 21750/21751 (BMG)
6	3	THE COLLECTION Beazy White Mercury/Phonogram BWT(V)1/BWTVC1 (F)
7	6	ACID TRAX VOL 2 Various Serious DRUG2/2CUG2 (A)
8	NEW	OFF THE WALL Michael Jackson CBS 4500861/4500864 (F)
9	8	NITE FLUTE Various CBS MOOD4/MOODG4 (C)
10	NEW	THRILLER Michael Jackson Epic EPC85920/4085930 (F)

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2. DO YOU WANNA DANCE
3. I HAVE A DREAM

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TOP 10 BUBBLERS

1	1	I GOT YOU/NOWHERE TO RUN James Brown/Martha Reeves A&M AM(T)444 (F)
2	NEW	AIN'T NO SUNSHINE Sydney Youngblood Circa/York YR(T)12 (E)
3	NEW	FLESH OF MY FLESH Lionie Hudson Virgin VS(T)1096 (E)
4	NEW	OOCHY' KOOCY' (I.U. BABY YEAH) Baby Ford Rhythm King/Mute (BFORD) 1 (U/RT)
5	NEW	WHAT MY LOVE CAN BRING Carol Cayne Syncopate/EMI (12)S1512 (E)
6	NEW	SALLY'DBC LET THE MUSIC PLAY Stetsonic A&M USA(T)638 (F)
7	NEW	I WANT YOUR LOVE/THE ART OF ACID Victor Roma Dance Mania (DMO)3 (IMP)
8	NEW	SLEAPHEAD Musi Buzz B Play Hard (DECP) (I)
9	NEW	INTRODUCTION Goldtop GEE ST GOLD(00)1 (I)
10	NEW	I AIN'T STOPPIN'/CAN'T GET ENOUGH Sindera Featuring DJ Fingers & MC Boad (B077) (I)



BILLY OCEAN

NEW SINGLE

THE COLOUR OF LOVE

LIMITED EDITION 12" INCLUDES
"GET OUTTA MY DREAMS, GET INTO MY CAR"
"WHEN THE GOING GETS TOUGH, THE TOUGH
GET GOING" AND "SUDDENLY"
7" — BOS 3 12" — BOST 3

CURRENT USA
TOP 20 SMASH

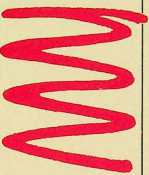


TOP 100 ALBUMS

30 JULY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



No 1	1	NOW! 12 <small>CD</small>	EMI/Virgin/Phonogram/Now 12
		HITS 8 <small>CD</small>	CBS/WARNER/HITS 8
2	2	TRACY CHAPMAN * <small>CD</small>	Echigo EEC 44
		Tracy Chapman	
3	3	BAD * <small>CD</small>	Elek-EMI/201
		Michael Jackson	
4	4	KYLIE <small>CD</small>	Y&N HP 3
		Kylie Minogue	
5	5	IDOL SONGS: 11 OF THE BEST * <small>CD</small>	Capitol BILT 11
		Billy Idol	
6	6	PUSH * <small>CD</small>	CBS 446291
		Bros	
7	7	IT TAKES A NATION OF MILLIONS... <small>CD</small>	S&W/Janus CBS 454151
		Public Enemy	
8	8	DIRTY DANCING (OST) * <small>CD</small>	RCA R 64488
		Original Soundtrack	
9	9	TUNNEL OF LOVE * <small>CD</small>	CE 442071
		Bee Gees/Springsteen	
10	10	TANGO IN THE NIGHT * <small>CD</small>	Warner Brothers WBS
		Fleetwood Mac	
11	11	THE COLLECTION * <small>CD</small>	Mercury/Phonogram BMT 1
		Berry White	
12	12	KICK * <small>CD</small>	Mercury/Phonogram MSH 114
		INXS	
13	13	US40 * <small>CD</small>	DEF HD/Virgin UDRT 13
		US40	
14	14	POPPED IN SOUL'D OUT * <small>CD</small>	Priority/Phonogram JMWK 1
		Wet Wet Wet	
15	15	1977-1980 SUBSTANCE <small>CD</small>	Fantasy FACT 750
		Joy Division	
16	16	WHITNEY * <small>CD</small>	A&M 303 11
		Whitney Houston	
17	17	JACK MIX IN FULL EFFECT * <small>CD</small>	Sly & SMI 856
		Mirage	
18	18	HEAVEN ON EARTH * <small>CD</small>	Virgin V 2486
		Bethove Corisla	
19	19	THRILLER * <small>CD</small>	Elek-EMI 53330
		Michael Jackson	

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59	40	FACE VALUE * <small>CD</small>	Virgin V 7185
		Phil Collins	
60	50	SIXTIES MIX 2 * <small>CD</small>	Sly & SMI 855
		Various	
61	43	MAXI <small>CD</small>	10/Virgin DIX 44
		Max Frost	
62	62	RUMOURS * <small>CD</small>	Warner Brothers WBS 14
		Fleetwood Mac	
63	54	THE BEST OF OMD * <small>CD</small>	Virgin OMD 1
		OMD	
64	53	HEART * <small>CD</small>	Capitol E226271
		Heart	
65	55	WILL DOWNING * <small>CD</small>	4th - 8/Warner/EMI RBZ 518
		Will Downing	
66	83	BORN IN THE USA * <small>CD</small>	CBS 8304
		Bruce Springsteen	
67	23	SOUTH OF HEAVEN <small>CD</small>	London DOL 43
		Slyer	
68	38	BACK ON THE ROAD <small>CD</small>	Sly & SMI 854
		Various	
69	41	HEAVY NOVA * <small>CD</small>	EMI EMD 107
		Robert Palmer	
70	43	EVERYTHING * <small>CD</small>	EMI EMC 3258
		Celine Fisher	
71	78	PHANTOM OF THE OPERA * <small>CD</small>	Polygram POLY 9
		Various	
72	64	B SIDES THEMSELVES <small>CD</small>	EMI EMS 1795
		Morrison	
73	95	CLOSE <small>CD</small>	MCA/MCG 609
		Kim Wilde	
74	97	FROM LANGLEY PARK TO MEMPHIS * <small>CD</small>	Elek-EMI CBS 45415 2
		Predko Sprout	
75	69	ROACHFORD <small>CD</small>	CBS 4464801
		Koochford	
76	59	IRISH HEARTBREAK <small>CD</small>	Mercury/Phonogram MSH 124
		Van Morrison/Chieftains	
77	42	TOMMY <small>CD</small>	Reception IIE05 2
		The Wedding Present	
78	74	TURN BACK THE CLOCK * <small>CD</small>	Virgin V 2075
		Johnny Hates Jazz	



CRAZYHEAD eye the biscuit market

Beat crazy

by Ian Watson

"I HAVE this great vision of a biscuit factory. Crazyhead Bands Ltd in South Wigston and that's what spurs me on. All the records and tours are just leading up to that."

It's hard to tell whether Anderson (vocals) is being serious. Since their beginnings in 1986 and their part in the so-called 'grebo uprising' in 1987, Crazyhead have been surging forward rapidly. With the highly acclaimed *What Gives You The Idea That You're So Amazing Baby?*, on Food, they have made steady progress, accumulating a considerable following. But something marks them apart from the usual groups retreading rock 'n' roll steps. Although they confess that their sound is nothing particularly new, they care about the music and the possibility of its extinction.

Vom (drums), "There's no need for bands now. People like Bros aren't really bands, they may do a show with 10 backing musicians and come out with a nice record that will sell and the record company likes that. They don't care if it's a million records by a real band or by something created in a studio, to them it's just a million units. They're the people who are killing music."

However, they aren't naive. "We can't change things," says Vom. "If we can get a couple of records into the charts and prove to people that there is another kind of music then that's half the job done."

Their new single, *Time Has Taken Its Toll* On You has begun to do the trick. Still on Food but through Parlophone, it's entered the sensibilities of Britain's youth. The song is a glorious mix of blazing guitars and pop harmonies

which borrows slightly from The Monkeys' *Stepping Stone* but maintains Crazyhead's underlying humour.

With the follow up single (*Rags*) and album (*Desert Orchid*) in the can, the group can look forward to a healthy future.

Who knows? Perhaps one day you could be eating those very same Crazyhead jammy dodgers. Then again, maybe he was joking.

Pig in a poke

by Nick Robinson

FORMING A band with three drummers is not the easiest of tasks. Oleh Witer who set up Australian group Big Pig explains: "The drummers were the main problem because they became very competitive. When you're so used to being a time-keeper and then have to integrate with two other drummers it is hard. I had to show them what parts to play so that they matched. It took a while but now everyone has got a firm grasp on the idea."

When he returned to Melbourne he met up with some old friends and began work on Big Pig mark two. A three track demo tape was recorded, followed by a few successful gigs and a single on their own label. It wasn't long before record companies were knocking on their door.

Big Pig continue to rely on a simple drum, keyboard and horn-musical sound with no guitars—a line-up that Oleh does not find restrictive. "It means we're totally open-ended. There's no rules and you can do anything you like. Our sound is self-perpetuating. I really think we can write much better songs than the ones on the album." The curiously-titled Bank (A&M) is the album in question and it gives

some indication of the areas Big Pig might explore further. From the harmonious jibe of *Hungry Town*, to the rhythmic and blues of the new single *Big Hotel*, it's full of catchy, rhythmic tunes.

And with the useful promotion of the recent UK tour with INXS and some headlining dates during July, it seems Bank could well become the word on everyone's lips!

Run for the hills, now it's Balearic beat

by Andy Bevers

IT HAPPENS every year. Holiday-makers return from the Med and rush out and buy a record that sounded great in some dodgy disco of four in the morning after consuming countless bottles of Sangria. Of course in the cold light of day these records sound like a pretty awful: *Una Paloma Blanca*, *Viva Espana*, *Agadito*, *The Birdie Song*, *Shaddup Your Face*, need I go on?

This summer things will be different. 1988's post-holiday sounds are hip and trendy and are dominating London's club scene. We are talking about Balearic beats. The name describes an eclectic mixture of Eurodisco and uptempo alternative and electronic pop/rock which embraces tracks by The Residents' *Woodentats* and Manly Smith! This mix was originally played by DJ Alfredo in the Amnesia club in Ibiza town and later spread to other clubs on the island. Last year the English club scene during the summer months working in these clubs, including Paul Oakenfold, Danny Rampling and Nicky Holloway, returned home and started playing the same mixture of music alongside acid house records in the capital.

Now the DJs are starting to make records specifically for London clubs, mixing up the different elements of Balearic beats to come up with purpose-built hybrids. Nicky Holloway has taken Stone Fox Chase (better known as the Old Grey Whistle Test) theme and added a Eurodisco/house type rhythm plus some samples and some neat organ. The resulting records, *Sure Beats* (making by Working) was released on London Records' *fff* dance label on July 18 and looks like a certain hit. This week the label releases a version of the Ibiza-based *Libro theme* by Electra, branched off from Oakenfold and Bob D'Amico (ex-Mud). The same pair have also teamed up to create the rockier *Dance With The Devil*. For this single, due out on Supreme in mid July, they have the adopted name, Project Club, which is both an Ibiza bar and the Streamouth club in London to Balearic beats. On August 29, *fff* is releasing the first Balearic beats compilation LP, and label chief Peter Tong believes that "the scene is going to explode nationally."

These records are just the beginning. Other DJs will double make Balearic beat records and it will be interesting to watch record companies scramble to produce Balearic remixes and license the obscure German, Italian and Spanish records, as well as the house sounds, which are dominating the scene.



A FAN goes wild for Carter The Unstoppable Sex Machine

Get Carter

by Sarah Davis

THIS BAND is amazing. Whenever they play live, whatever the audience, by the end of the set everyone is transfixed. Why? A combination of immediately singable yet haunting melodies and some of the toughest lyrics ever. Name another band that covers itself in people into homes to die (Granny Farming in the UK) or a song based on a true story of a tramp being torched to death in Fulham by some yobs. You get the picture.

Record companies were immediately interested, but Carter The Unstoppable Sex Machine (otherwise known as Jimbob and Fruitbat) liked the offer from Abba Cat & Mouse because they felt the label was deeply committed to their music. Abba, who couldn't afford to release *The Supercubes* Birthday and had to let it go to One Little Indian, has an equally strong bond here. He has started a new label for the band called Big Cat UK, it features another interesting drum machine duo, two girls called The Popinjays.

"Vocalist and lyricist Jimbob says, "We're music depression. We're not happy. We write songs about death and murder and depressing things because we have a black view of the world. But I've also led a sheltered life, I haven't seen these things at first hand. This is why I wrote the single, *Sheltered Life*."

Break for the border

by John Tobler

THE CELEBRATED Tex-Mex accordion player Floci Jimenez is just winding up his ninth UK tour. He first came in the late Seventies with Ry Cooder and has been the close associate of the master guitarist ever since.

"It'll be on my next Arholie album and so will Peter Rowan, whom I've played with a lot. We toured here as the Free Mexican Airforce, and he has helped me a lot over the years — I've come to be the record's going to be called Floci Jimenez And His Amigos, and it'll be like a bouquet of roses — it's just one colour with my accordion playing and my music, but these other people make it a multi-coloured bouquet with all the colours of the rainbow. I will be fortunate this year — when I go back, I'm also recording two tracks with Dwight Yoakam for his new album, which was as much of a surprise as when Ry called me last time. You work for local labels, and then people like that call up and ask me to sit in with

them. Of course, I don't refuse."

Several of Jimenez' recent albums have been distributed by Southend-based Waterfront Records and he has also recorded this year with Carlos Santana and Willie Nelson on a Santana album titled *Havana Moon*. How many albums does he estimate he's played on? "I've been recording since I was 15, and now I'm 49," he says. "That means constantly making records since there were only 78s, no 45s, and no recording facilities, no four-track, no 16-track, just a small room with one microphone. I've probably made about 40 albums. In Tex Mex music, you tend to forget the mistakes, because the small local labels don't care about quality. They just release a record, because they know it will sell to the masses, so you put on their jukeboxes, and that way they'll get their money back."

Stories of the rich and famous

by Dave Laing

ALTHOUGH they are handled by the former manager of Wham!, Japan and The Yardbirds, the only blue Mercedes could be a record deal was to keep that fact a secret.

"When I went to record companies first of all, they were all expecting a finished Wham! record." Currently, David Tilson and Duncan Millar of Blue Mercedes are chatting with their third single *Love Is The Gun*.

Tilson emphasises the fact that they're "not just a dance act", even though "our first single [*I Want To Be Your Property*] was a strong club record which made number one in the US dance chart". The duo met as members of Luck You Sucker and while the overall sound of their debut album *Rich And Famous* is electronic, Millar says that "we would like to get out and play live."

The group is signed to MCA, whose David Simone "has a natural power and status" according to Napier-Beal who adds that "America, it's a big company and if MCA, here was the same, it would be great". Outside Europe and America, Napier-Beal deals directly with international licences such as WEA in Australia. He's not doing any more records, but he's had immediate success for Blue Mercedes: "You can't do it now in under a year. The business gets slower and slower."



BIG PIG: three drummers drumming



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MUSIC WEEK

W



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

- No 1** NOTHING'S GONNA CHANGE MY LOVE FOR YOU
Glen Medeiros
London LON1184 (F)
- 2** PUSH IT/TRAMP
Salt 'n' Pepa
Champion CHAMP12053 (Mer/London FRKX1) (RMG) (F)
- 3** I DON'T WANT TO TALK ABOUT IT
Erasure
Banco 7 Negro/MCA/NEC 5401 (W)
- 4** DIRTY DIANA
Michael Jackson
Epic 651947 117 451548 (C)
- 5** I WANT YOUR LOVE
Transvision Vamp
MCA TVMT11 (F)
- 6** YOU CAME
Kim Wilde
MCA GINT1 (F)
- 7** SUPERLY GUY
S-Express
Brylcrem King/Mer 1477 (BET) (U&T)
- 8** ROSES ARE RED
New Band Lead The McCampbell Brothers
MCA MCA111184 (F)
- 9** FOOLISH BEAT
Debbie Gibson
Atlantic 4 WSP11 (W)
- 10** THE ONLY WAY IS UP
Yaz & The Plastic Population
Z-N
Big Lit/BLK47 (UKP)
- 11** LOVE BITES
Def Leppard
Bludgeon & Rife/Phonograms (EPV) (F)
- 12** FAST CAR
Tracy Chapman
Elektra ER 211 (W)
- 13** THE TWIST (YO, TWIST)
Fair Boys/Chubby Checker
In Par Apple/Urban/Polydor URBX1 2R (F)
- 14** MONKEY
George Michael
Epic EMU1118 (C)
- 15** REACH OUT, I'LL BE THERE (88 Remix)
The Four Tops
Motown ZL 01451117 71 511441 (RMG)
- 16** I LOVE YOU NOTHING
Bios
CBS ATOM111 (C)
- 17** BREAKFAST IN BED
UB40 (with Christie Hynde)
DIP International/Virgo DEP 2911 (E)
- 18** WAP-BAM-BOOGIE/DON'T BLAME IT ON ...
Miami Blanco
WEA T1 188111 (W)
- 19** CROSS MY HEART
Eighty Wonder
CBS 54315927 112 451552 (A) (C)
- 20** TRIBUTE (Right On)
The Posse/Donna
CBS SAT111 (C)

- 53** CHOCOLATE GIRL
Dreazon Blue
CBS 604C11 (C)
- 54** I WILL BE WITH YOU
I-poo
Sire/Virgo/SMD17 (E)
- 55** AIN'T NO STOPPIN' US NOW (PARTY FOR THE ...)
Steve Walsh
A.1.122A (USA) (A)
- 56** YE YE YE KE
Mary Kamie
London LON101 11 (F)
- 57** DOCTORIN' THE TARDIS
The Time Lords
KLF Communications KLF 601111 (UKT)
- 58** I'M SORRY
Hobhouse Flowers
London LON101 18 (F)
- 59** PERFECT WORLD
Hury Lewis & The News
Orpheus HUR101 10 (C)
- 60** TURN IT UP
Richie Rich
Club/Phonogram ABP11 (A) (F)
- 61** IN MY DREAMS
Will Downing
4th + B Way/Island 1218W1 (U) (F)
- 62** THERE'S MORE TO LOVE
The Commodores
London LON101 123 (F)
- 63** FOLLOW THE LEADER
Eric S. & Robin
MCA MCA111259 (F)
- 64** HANDS TO HEAVEN
Breathe
Sire/Virgo/SMD17 (A) (E)
- 65** GOT TO BE CERTAIN
Kylie Minogue
PWL PWL1112 (F)
- 66** DEF CON ONE
Pop Will Eat Itself
Capitol 22 0221121 001 (J) (NM)
- 67** GOOD TRADITION
Tania Tickeram
WEA T1 19011 (W)
- 68** IT'S NATURE'S WAY (NO PROBLEM)
Dollar
London LON11 179 (F)
- 69** ANYTHING CAN HAPPEN
Was (Not Was)
Fantasia/Fonogram WAS 51121 (F)
- 70** OFF ON YOUR OWN (GIRL)
A.B. Siro
Upstart/Warner Brothers W170111 (W)
- 71** EVERLASTING
Herald Cole
Meridian M1121W1 44 (E)
- 72** PRELUDE TO A MANHATTAN!
Patti LaBelle
Epic 651947 117 451552 (A) (C)
- 73** YOU HAVE PLACED A CHILL IN MY HEART
Koolhaas
Meridian M1121W1 44 (E)

JULIO IGLESIAS

WITH

STEVIE WONDER



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



Prestwich: mother of a precocious brood

Prestwich Holdings encompasses some of the UK's most active companies, and the group has set itself an impressive target of growth, both organically and through acquisition. Robin Cobb takes an overview of the Prestwich phenomenon

AS THE entertainment industry's leading edge in innovation and versatility, Prestwich encompasses several of the UK's most active companies. This versatility embraces virtually all forms of recorded activity, from the acquisition of rights to the marketing of the finished product.

Prestwich has set itself an impressive course of growth, both organically and by acquisition, within selected sectors aspects of the entertainment and leisure market.

The group's capitalisation has increased from £4m to £50m in the four years since present chairman Paul Levinson acquired a principal stake. Last year alone its pre-tax profit went up by 51 per cent to £4.9m, on sales of just over £42m.

"Principally, we are an entertainment company," says Paul Levinson. "We see ourselves developing our own product and distributing it to the major stores and outlets throughout the UK and, ultimately, throughout Europe. We are also prepared to distribute other people's products where they lend themselves to our own and where we can build a long-term relationship."

"A major part of the group business is video, in all its aspects," says Levinson. "And this will continue to be developed with all our available resources."

The Prestwich company which acquires and markets video, theatrical, television and other associated rights is Braveworld.

As its managing director, Warren Goldberg naturally has a divisional co-ordinating role within the group's video companies. Films acquired by

Braveworld, may be marketed through cinemas and then used successively in video rental and video sell through.

"Having the initial knowledge of what is going on, it is then part of my brief to harmonise the marketing of products within the group. I am a director of some Prestwich companies and a consultant to others," he adds.

A shining example of Prestwich's innovative style is seen in recorded videos, where it created a whole new market — that of sell through, the sale of videos through retail outlets. Four years ago this market did not exist and the pre-recorded video market consisted entirely of the renting of tapes from video libraries. Prestwich's "invention" of the "for-sale" video, and the character and spread of the products it marketed, did much to restore the tarnished image of an industry suffering from a reputation for

"naasties" and "soft porn."

"When we started sell through, we were warned of competition as and when the majors came in to compete with us," Levinson recalls.

"What actually happened is that we became the major. We are now market leader with a 30 per cent share and are now selling nearly four million cassettes a year."

The group benefits from its diversity of sourcing of its video material, which covers not only feature films but children's programmes, music, sport, keep-fit, DIY and other special interest subjects.

"The children's and all the other special interest products have grown significantly and movies now account for only about 30 per cent of a still-growing market," says Levinson.

In its pricing structure, Prestwich believes in value for money. Looking ahead, Levinson sees opportunities in the music field for a £1.99 video single. "We are not too far away, either, from the video EP, which we have investigated."

Although the group now has

Prestwich's 'invention' of the 'for-sale' video, and the character and spread of its products did much to restore the tarnished image of the industry

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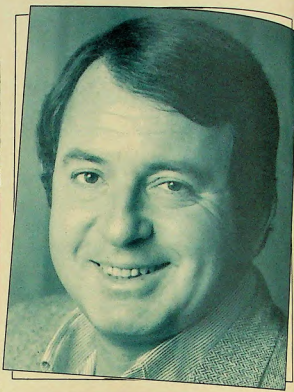
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CHAIRMAN PAUL Levinson (right) has pursued a policy of big volumes at reasonable prices



rights to such stars as Michael Jackson and David Bowie, it does not have a large catalogue in the music field. This he admits is an obstacle in the production of singles on any scale. Levinson says: "I do not envisage we would ever need a big catalogue of artists. In music, whether it is as distributor handling other people's products, or exclusive arrangements, on a distribution basis, the margins

available generally are limited. Historically, the music wholesalers in this country are seldom of any size and very few make a significant income. Our objective is to have our own product and be in control. This is what the company is all about."

Instead, the group will continue to concentrate on its vertical operation of sourcing, duplicating and distributing, all through its own

resources — "so that it can reach the store and be sold at a price that is acceptable to the consumer", adds Levinson.

He sees few exceptions to the concept of seeking big volumes of his group's products, which can be sold at reasonable prices and still provide a satisfactory margin. "The £14.99 video, apart from the titles and during a very few weeks in the year, is a dismal failure.

Some operas, for instance, may be exceptional items but by and large less than £10 is going to be where sales of video are seen."

Prestwich was also early to recognise the significance of compact discs. Its Object Enterprises, acquired in September 1986, is at the budget end of the market, which Levinson forecasts will be the major growth area.

"The costs of manufacturing a CD are steadily reducing," he says. "The original retailing of CDs at about £14 was unreasonable, even though one accepts that in the initial stages, where volumes were not great, the manufacturer had to justify and amortize the cost of machinery. But that time has long gone. The fact that we are shifting upwards of 1 1/2m CDs in the current year, retailing at between £3.99 and £5.99, shows that there are reasonable volumes to be achieved at reasonable prices."

Other important areas of activity are the merchandising of character dressed and household textiles through Mobile Merchandising and Hayjax merchandising.

Wynd Up, which is a wholesaler and distributor of records, CDs, video tapes and audio accessories, came under the Prestwich wing about a year ago and has increased its turnover from just under £1.5m to £20m. This acquisition was a departure for the group in that Wynd Up is its only operation which handles other people's products almost totally. "It shows," comments Levinson, "that not only do we get it right with our own goods but also in handling those of others."

Most of the group's products are enjoying increasing sales in continental Europe. The video selling operation, by Video Collection International, has been particularly successful on the Continent.

It has launched a company in France — "not an easy market but we have persevered" — and a recent launch in Spain has been successful. So much so that Levinson is now planning to expand its

operation so that it becomes a "mini-Prestwich".

"We have also had numerous approaches from Germany and Scandinavia to partner other companies in sell through video and general entertainment covering our sphere of operations," Levinson reveals. "During the next year we will probably take some of these opportunities to expand our horizons."

Other recent acquisitions include the purchase in Biarritz of a tape winding company, which will also be developed into a duplication operation.

This dovetails with Strand Magnetics, purchased in 1987, which produces finished blank video tape for both duplication and the retail market. Strand also duplicates tapes for Video Collection and the video industry generally.

Paul Levinson attributes much of the success of Prestwich to the management of its component companies. "The managing directors of our subsidiaries and their senior staff are among the best in their particular fields," he says. "They respond, because as well as financial incentives, we give them the opportunity of being creative and innovative in the operation of their companies."

In acquisitions, he says, he looks first at the management. "We look for good management who will benefit from our distribution and other group facilities and from having more capital available to expand their business."

The link-up between the group's companies also extends to its customers. "We are not the biggest supplier to any customer but are certainly the whole group, we are certainly an important supplier. We may well be the biggest video supplier to many, and the biggest CD supplier to some but it is even more important that we are seen as a group totally involved in entertainment and when all the parts of Prestwich are added together, we offer a very significant package to all the outlets we serve."

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| 450g (1lb) of icing sugar | 2 mixing bowls |
| 1 egg | Sieve or strainer |
| half a lemon | wooden spoon, lemon squeezer |
| peppermint essence | teaspoon, small cutters or a knife |

- Sift the icing sugar through the sieve or strainer into the bowl.
- Separate the egg yolk and white. Put the white in the bowl with the sugar
- Mix with the wooden spoon.
- Then knead strongly with your hands until the egg white and sugar are thoroughly blended.
- If mixture is stiff and crumbly, instead of pliable and bendy, squeeze the half lemon on the lemon squeezer and add the lemon juice drop by drop, until the mixture seems to bind together comfortably.
- Now add enough peppermint essence drop by drop to give the strength you like (about 1 teaspoon is right for most people).
- Press out with the fingers on a cold surface (a plastic table top will do).
- Cut into shapes. If you have special cutters use them. If not, cut into squares and triangles with the knife.
- Leave in cold, airy place to set.

MMMMM scrummy!

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Come 1992, Prestwich will be poised to become a major player in the European market. Robin Cobb finds out how

WHEN THE remaining trade barriers in the EC are dismantled in 1992, Prestwich will be poised to be a major player in the pan-European entertainment market.

Major moves are already taking place. The sell through operations of Video Collection International have been expanded through the creation of subsidiaries in France and Spain and other distributor arrangements are planned in West Germany, Austria, Holland, Belgium, Italy and Scandinavia.

Other Prestwich activities already have their established markets in continental Europe. Mobile Merchandising, for instance, already Europe's largest pop and character merchandising licensee for T-shirts has doubled its

capacity in printing and warehousing facilities, partly to enable it to increase its international sales.

But the most exciting current plans are for the Spanish company, Video Coleccion SA. It is proposed that this should increase the range of its operations to embrace virtually all of the group's activities, to become, as chairman Paul Levinson puts it, "a mini-Prestwich".

Braveworld, the subsidiary which specialises in the acquisition and marketing of video, theatrical and television rights from the US and other parts of the world, as well as from the UK, is increasingly acquiring pan-European rights to products.

Its managing director, Warren Goldberg, says: "We have 15 theatrical releases over the next 18 months with people like Rank and other major companies."

Cinema distribution is just the first step in a chain of exploitations carried out by Braveworld. After cinema release — and not all films have cinema releases — the same products go out on the video rental market. Then they may also be placed on the sell through market, via Video Collection.

"We are positioning ourselves as probably the largest independent distributor in the rental market in the whole of Europe," adds Goldberg. "We will continue to concen-

trate on the quality end of the market."

Major films acquired for the UK include the \$1.4m production Return From The River Kwai, chosen for the Royal Premiere.

When a film is not released in the cinema and goes straight on to the video market, there are innovative campaigns to ensure that the dealer and consumer are aware of them. As well as posters, advertising and other visual promotions, attention is now being attracted to market product with uniquely designed video sleeves.

One, for the film Pinocchio, is a piece of touch-sensitive electronic wizardry which, when handled, lights up and plays a tune.

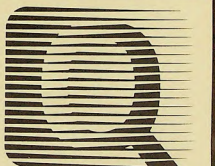
"Where we differ from our competitors in the market is that we can focus promotion on every film with every distributor, while our competitors focus on only one film per month," says Goldberg. "By having three or four distributors we will be able to give each one individual attention to get the most out of the film."

While the international activities of Braveworld are centred primarily on the importing of product rights from abroad, the Prestwich company now spearheading the group's export drive is Video Collection International, where earlier this year an international manager was appointed.



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Steve Ayres, managing director, comments: "Our strategy is to establish operating companies to take the concept of sell through video as developed in the UK, and introduce it to new markets as and when they are at a sufficient stage of growth and maturity to accept this new business." The "receptiveness" of a market is judged by the penetration of video recorders and the sophistication of the distribution and retail bases in the country.

UK experience has shown that sell through video performs best when it can be positioned in a high traffic area as an impulse purchase. The first two markets identified as meeting these criteria were France and, perhaps less obvious, Spain. It was found that the spread of hypermarkets lent itself particularly as a base from which sell through video be positioned.

Where other European countries are not considered sufficiently developed in terms of video population and retail structure, the alternative strategy is to use exclusive distributors.

"We are increasingly acquiring our titles on a pan-European basis," says Ayres. "And we are now seeking interested parties to join us in our venture into the open European marketplace of 1992. We have identified potential candidates in the key German-speaking territories, and we see this as being the next most interesting and exciting opportunity."

"Also, we are working very actively in Holland, Belgium and Italy, to bring the Video Collection concept to those markets."

In France and Spain, it as been



WARREN GOLDBERG: "We are positioning ourselves as probably the largest independent distributor in the rental market in Europe"

found that Prestwich is the only video sell through company to have introduced the range of choice which parallels its UK policy. "In the same way that we are leading the market in the UK, we are leading the markets in France and Spain," he adds.

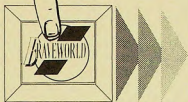
In order to succeed in continental Europe, the company has had to familiarise itself with, and conform to, the myriad of national regulations and requirements. There was also the added complication of the different TV systems and languages.

"These have required us to tailor each product carefully for the market in which we are releasing it," Ayres points out. "We have now built up an understanding and expertise which is second to none in developing products for these mar-

kets. In doing so we have become the leading sell through operation in the whole of Europe."

Another international company is Palan Entertainment, the original vehicle that Levinson reversed into Prestwich in 1984.

This division, led by Nicholas Moncreiff, is the international "broking" arm for the film and video rights. It acquires these rights at world media shows and also through Braveworld. It markets them worldwide. Moncreiff says: "There has been a substantial upturn in this market as both the producers and acquirers recognise our professionalism and know-how as brokers. We are investing heavily in this market sector and the quality of our product is dramatically improving as the end-user becomes more sophisticated."



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Three years ago, the concept of buying a video did not exist. But Video Collection pioneered the sell through market and has now sold its 10 millionth cassette. By Robin Cobb

Video Collection: author of the sell through story

BEFORE THE autumn of 1985 the pre-recorded video market consisted of rental business only. The concept of buying a video outright did not exist. Three years later, Video Collection International is celebrating the 10 millionth cassette it has sold in the UK.

The rental business, where the consumer hires a cassette for a night from a video library, is still thriving. But alongside it has grown up the sell through market.

As well as the basic difference between rental and purchase, there are other contrasts between the two markets. The rental market was, and still is, dominated by feature films; in the sell through market films account for only about 30 per cent of purchases with the remainder being taken up by music, children's programmes, sport, fitness tapes, educational tapes and many other special interest programmes. It caters for a much more diversified audience.

Another difference is that the retail outlets for sell through are equally diversified. Sports and keep-fit tapes, for instance, are sold through sporting goods shops as well as in more general outlets. Similarly, educational and special interest programmes are displayed in bookshops, children's programmes in toyshops, medical tapes in chemists and pharmacists, DIY and gardening in DIY stores, etc.

All this was created and pioneered by Video Collection

when it launched in October 1985. At that time the video market was going through a flat period and that year, according to BVA figures, the value of trade shipments was around £80m.

While the rental market has continued its steady growth, the infant sell through market has rocketed to an annual retail value of £100m and grows unabated. And while the rental industry is still dominated by the Hollywood majors, the greater diversity of demand in sell through has enabled independent companies to play a far greater role.

Video Collection has a commanding lead in the market, offering videos to the consumer at unbelievably low prices.

"The industry around us has been conditioned to believe that video cassettes would only ever be rented and very few people in the industry could envisage sales of cassettes on the scale we achieved," says Steve Ayres, managing director. "The sales results in the final quarter of 1985 — our first three months — were absolutely spectacular and the industry very quickly set up and took notice."

What made Video Collection's success all the more noticeable was the fact that in that period the video industry was going through troubled times. Piracy was still rampant and the industry had an unwholesome image because of video "nasties" and the cowboy

distributors.

Since then there has been considerable improvement in that image, thanks partly to the effects of the Video Recordings Act. But Ayres also believes that another significant reason for the improvement has been the availability of family-orientated — programming available through respected High Street multiples.

"After all, if Woolworths, Smiths and Boots stock a product, then it has to be good in the eyes of the consumer," he says.

Despite efforts by the Hollywood majors and others to establish their position in this new market, Video Collection leads, with a market share of about 30 per cent against its nearest competitor's 17 per cent.

"According to Ayres, Video Collection has maintained its position largely because of its aggressive acquisition policy. Its catalogue of feature films performs well, despite the product strength of its Hollywood competitors.

Its children's catalogue is the strongest in the industry, with the most extensive range of contemporary and traditional cartoon characters; its lead in the music sector is likely to be increased with the release of brand new products from both Michael Jackson and David Bowie.

It can also boast the biggest selling cassette in the history of the video industry business in the UK — Jane Fonda's New Workout —

now approaching its 300,000th UK sale.

There are major licence agreements with EMI, Thames Television, Rank, Linnor, ITN, IMG, the Mark McCormack Organisation and World Vision, plus many other smaller and more specialist licensors. "We are a product-rich company," Ayres summarises.

Its product range has assisted the company in building up what is also the industry's largest retail base. Its products are carried in more than 4,000 multiple outlets nationally and some 6,000 independent retailers via the company's appointed wholesalers.

As well as its retail coverage, Video Collection has also been prominent in mail order catalogues and credit card magazines. Yet another outlet has been in premium promotions, such as on-pack offers.

"Our marketing approach, therefore, is not just putting 10 releases a month on to a conveyor belt into the conventional trade," says Ayres. "We have developed a sales and marketing sophistication way beyond that and the targeting of our catalogue to appropriate outlets is a demonstration of this."

Other factors in Video Collection's success are its emphasis on quality and value for money. "Our objective now is to stay firmly in the head of the way for the industry to make a further quantum leap,"

Ayres declares. He predicts that within the next three or four years the market will have trebled to a value of £300m.

He believes his company's track record, positions it to take advantage of and enjoy this incredible growth curve. "Our licensors are satisfied that they have benefited from having their titles released as part of the Video Collection and this guarantees us an ongoing flow of top-quality programming. We have satisfied retailers because they are stocking a product that sells from a supplier which fulfils its commitments in terms of service and quality."

The track record is also about experience. "We have learned a great deal about the sell through business in the past three years, a level of experience unmatched by any of our competitors."

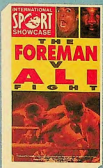
The company has also invested in its back-up equipment. For instance, its salesman are all equipped with hand-held computer modems and light pens that read barcodes, so that stock in hand can be quickly checked and orders processed. At the end of each day, the system transmits the orders directly to the mainframe computer at the company's distribution centre in North London, enabling most orders to be delivered within 24 hours.

"At the start, the video industry was almost unanimous in saying 'we were crazy,' remembers Ayres. "It hasn't taken long for that view to change."

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Strand Magnetics is now the largest and most successful independent video tape processor and duplicator in Europe. Robin Cobb finds out how it was done

Strand gets it taped

IN 1985 from offices in the Strand, London, Mike Campbell, managing director and his brother Richard, technical director, launched Strand Magnetics. Now, three years later, it is the largest and most successful independent video tape producing and duplicating company in Europe.

With heavy investment in state of the art machinery and modern spacious factory facilities, Strand Magnetics now successfully operates on an international basis with expensive premises in the UK, US, Hong Kong and France.

The main production plant is in the south of England and provides a complete professional video production and duplication service for its many customers.

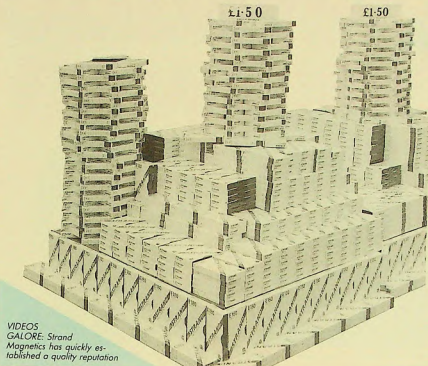
Strand Magnetics produces customised lengths of video tape, loaded on to VHS format housings. These tapes are loaded by twin winding mechanism machines, designed and produced in-house by Strand Precision Technology. The tapes are then duplicated on the premises — over 200,000 tapes a week are duplicated on over 3,000 video recording units which can be operated 24 hours a day, seven days a week. Professional high grade tape is used for all

duplicating ensuring a superior quality result.

Brian Atkinson, production and duplication sales manager, believes that Strand Magnetics will continue to dominate the market by offering a complete professional package which is flexible enough to suit the needs of any customers.

Strand Magnetics Consumer Products Division was launched in December 1987, spearheaded by Bernie Fairhurst as sales and marketing manager. In the first seven months of operation, the combination of innovative promotional packs and use of the well-respected brand name "Bush" have together proved to be a successful formula in breaking into the highly-competitive world of retail-branded blank videos.

Strand Magnetics has also quickly established a quality reputation within the growth market of own-label video tapes. By offering a complete in-house service — including tape production, sleeve design, packaging, warehousing and distribution combined with flexibility, quality, speed and efficiency — Strand Magnetics can supply own-label videos on a very cost effective basis.



VIDEOS GALORE: Strand Magnetics has quickly established a quality reputation

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Object lesson...

A COMPANY with a team of just six people is Object Enterprises, headed by joint managing directors Phil Robinson and Mark Frey. The duo identified an opening in the CD market two years ago, rather in the vein of Video Collection's combination of opportunism

and marketing skills. It perceived that despite the decreasing production costs of CDs, they were still being marketed at £11.99 and £10.99.

"We decided we could bring out a budget range which would be considerably less expensive and would attract people who were

trying to replace their catalogue after buying a CD player," says Phil Robinson. "With the support of Woolworths, we released 24 titles which retailed at £5.99. The sales were absolutely immense."

The titles, a mix of both pops and classics, were launched in February 1987 and by June sales had top-

ped the half-million mark. In the following 12 months, Object sold more than one-and-a-half million CDs, through Woolworths, W H Smith, HMV, Virgin, Our Price and Menzies. The strongest sellers were a range of digitally recorded classics.

Not content with virtually halving the price of CDs, in February this year Object entered into an arrangement with four other CD production companies and Woolworths to introduce compacts at £2.99 and £3.99.

These five suppliers co-operated in contributing to an ambitious advertising campaign, which included television. "It was an amazing success," comments Robinson. This followed the company's Christmas campaign, in which it offered a four CD pack, retailing at £19.99. This range is now being extended. Each pack will contain a minimum of 80 tracks retailing at the reduced price of £14.95.

Under yet another arrangement with Woolworths — this time on an exclusive basis — Object is now supplying a "long box" package containing both a CD and a tape cassette of the same recording. Provisionally titled One For The Road, it will offer both the CD perfection of fidelity for playing in the home, and the cassette for use in

the car — all for the price of £3.99.

This will be launched by Woolworths in August and Robinson predicts that, once again, it will give the CD world an "Object lesson".

"This arrangement represents a major coup for us," he says. "The arrangement will be kept exclusive between Woolworths and Object right through to next February."

Meanwhile, through the rest of the distribution, largely handled by sister company Wynd Up, Object is in the process of expanding its catalogue, mainly in the classics. It is releasing a further 50 of the digitally recorded product.

Before the entry of Object, the CD market was perceived as being composed mainly of wealthy middle-class males. By bringing the cost of software down to more generally affordable levels, coupled with its positive marketing strategies, Object has broadened the market and added impetus to the sales of CD hardware.

The company intends to remain one step ahead. Having proved that CDs can be viably retailed at prices below £3, Object has identified numerous other applications — outside, as well as within, the music field — which it will shortly be announcing and marketing.



MARK FREY (left) and Philip Robinson, aimed their range at people replacing their catalogue after buying a CD player

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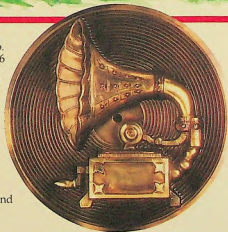
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Wynd Up: run

Wynd Up already has a reputation as one of the top record wholesalers. Now, as Chris White discovers, it is pushing into the CD juke box and public library markets

now services the entire UK. Reilly sold the business to NSS Newsagents, which had 500 retail shops, back in 1978. He then moved out of the industry for a while, but when Prestwich decided to buy Wynd Up, Reilly returned as the managing director. "Paul Lennon had been keeping an eye on the operation and realised that it fitted in with Prestwich's expansion plans. He asked if I would be prepared to come back and run the company, which I have been doing since last September."

Around 100 people are employed at the 27,000 square foot warehouse and office premises and a further 5,000 square foot office accommodation which are based in

THE LAST 12 months have seen Wynd Up adapt a more aggressive stance in the marketplace, and this has shown through in our turnover figures which, in the first five months of 1988, were double those for the same period last year," says Colin Reilly, managing director of Wynd Up Distribution, which became part of Prestwich in May 1987.

Reilly founded Wynd Up back in 1967 and he quickly built a reputation as one of the top record wholesalers in the north of England. Then, as now, the business was based in Manchester but there is one important difference: Wynd Up



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Manchester's Trafford Park area. "We've upgraded the computer systems and there are an additional 35 telephone sales lines into the building. There is also an increased number of people on the road (a total of 22) servicing the whole country, from Land's End to John O'Groat."

Reilly adds: "They carry all the major record lines, as well as sell through and rental video lines, and

an extensive range of accessories including audio and video tapes, record, video, tape and CD cleaning kits, storage boxes, T-shirts, carrying cases ... you name it."

Wynd-Up operates a 24-hour delivery service and has 2,000 nationwide accounts including all the major multiples like Virgin, W H Smith, Menzies, Our Price and Andy's Records as well as many

independent shops.

"This autumn will see or biggest ever trade competition with 36 lucky dealers being flown to Florida for a week's holiday next spring," says Reilly. "Since Prestwich took over Wynd-Up, the company has really got its act together — and the turnover figures prove it."

Wynd-Up is also currently making a massive push into the juke box market. This particular area of the business is going through a dramatic change in that it is swinging from vinyl to compact disc, consequently leading to a tremendous opportunity to expand sales in this area.

Says Reilly: "With 100 compact discs on a Juke Box the choice available to the consumer is dramatically increased and the takings from site machines improve accordingly. It is therefore Wynd-Up's intention to push heavily into this market and become top supplier of CD to the Juke Box market."

Wynd-Up is also making a big effort in the servicing of public libraries. Each year the libraries spend hundreds of thousands of pounds on LPs, cassettes, CDs and videos and it is Wynd-Up's aim to obtain as large a share of this market as possible. George Turner, a representative of Wynd-Up with many years experience, is heading this division.



RUNNING THE Wynd Up machine are director Bob Lewis (far left), managing director Colin Reilly (left) and financial director Harry Richbell



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SP&S handles the deletions of all the major record labels — and it has been going for an incredible 20 years. Chris White discovers the secret of its success

Expanding on deletions!

THE ORIGINAL SP&S company, specialising in the wholesaling of deletions, was started over 20 years ago by George Harris, the father of the present managing director, Peter Harris. "The deletion business was very new then, none of the companies were actually selling off their deletions," recalls Peter Harris. "Then someone decided 'Let's try to sell this deleted stock' and gradually it has become part of the industry norm that deletions can be sold without affecting the general record market."

Harris continues: "SP&S was gradually built up to become the biggest company of its kind in the UK. We have handled the deletions of all the major record companies like CBS, EMI, PolyGram and RCA as well as many of the independent labels. But while we have expanded, the principles have remained the same. We have regular van service 'mobile showrooms' which travel around the UK so that independent dealers can buy, and literally be selling the product within half an hour."

"SP&S now supplies deleted product to accounts ranging from street market traders to the big multiples. We recently supplied the Woolworths half-price sale, and we have also supplied product for the HMV summer sale."

Harris adds: "Because we are

buying new product all the time, the titles are always changing and so we can offer the widest selection of product. The public get a bargain and there is a good margin for the dealer.

"The product that has always been the easiest to sell is classical,

because of its very nature, the music doesn't date.

The rapid change from vinyl to CD has, however, made us rather cautious now. People are becoming more choosy because of the benefits of the improved sound carrier but I'm confident that for the next couple

of years at least there is still good business to be done on deleted vinyl."

Harris predicts that it won't be too long before there is regular business in deleted CDs. "At the moment the split between vinyl and tape in the SP&S deletion business is about 50/50 but it won't be too long before we see regular CD deletions and obviously as this market grows we are going to see more and more LPs deleted. We, therefore, predict business will continue to be good."



HARRIS: "It won't be too long before we see regular CD deletions"



HANKS: THE deal with RCA/Columbia was very important to us'

by Chris White

PRESTWICH OPERATIONS, which was set up earlier this year, is based in a 75,000 square foot warehouse and office complex at Brunswick Industrial Park, New Southgate in North London.

Terry Hanks, former joint managing director of SP&S Leisure,

Service with a smile

and now managing director of Prestwich Operations, says: "The centralisation of all our resources means greater efficiency which will allow companies under the Prestwich Operations umbrella to expand into non-specialist outlets such as supermarkets."

The warehouse operation is fully computerised and a 20-strong team of tele-sales operators can accept orders for delivery anywhere in the UK within 24 hours.

Prestwich Operations handles the distribution of products from Video Collection, pioneers of sell through video, SP&S, Counterpoint Distribution and Palan Electronics, the computer software and hardware wholesalers. The company has recently concluded a major deal with RCA/Columbia Pictures whereby Prestwich Operations will distribute 100 major film titles.

Hanks says: "We have been

operating here since February with audio products, and since March with video product when Video Collection came 'in-house'. Our target is to become number one in video distribution.

"Since we've had Video Collection up and running, other video companies are acknowledging our know-how and efficiency in distribution. The deal with RCA/Columbia reinforces this and is obviously very important to us. We are looking to strike other similar deals in the near future."

Hanks also reports: "We have recently opened a 7,000 square foot trade counter so anyone can come and buy on an over-the-counter basis."

"We also operate a sales and merchandising force selling out customers' product which we handle, specialising in servicing the non-traditional outlets."

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Small is beautiful

And a small catalogue of artists means they get all the individual attention they need from Legend Music, Warren Goldberg tells Christ White

A MAJOR coup for Legend Music in its first year was to sign up Elkie Brooks. Within two months the release of No More The Fool in November 1986, was in the top five.

A new Elkie Brooks single will be brought out in early September, when Legend will be looking for similar success.

Legend, headed by Warren Goldberg, was set up at the beginning of 1986 and in the style of most of the Prestwich Group's activities, it is a lean and efficient company operated by five people, utilising group resources and know-how. Its twin objectives are to sign up established artists and to seek out new talent.

"It is a company we shall continue to promote, although we do not expect this to be at the pace of some of our other companies," says Goldberg. "Producing records is a very high-risk area and in every case we want to feel that we have got it right. When the right artist, either unknown or established, comes along we will take them forward."

Using the theme of small is beautiful, Legend prefers to handle a small catalogue of artists rather than a large one, so that they receive individual attention and benefit from the innovative marketing which is the Prestwich hallmark.

As well as records, Legend has a publishing division which has steadily acquired copyrights from established and new songwriters for recording and release.

Legend last year acquired the full catalogue of Showaddywaddy, talking in all their hit singles and LPs.



ELKIE BROOKS was a major coup for Legend Music

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Prestwich

Counterpoint grew out of the SP&S deletions arm. Now it has its own range of classical, MOR and pop titles. By Chris White

COUNTERPOINT WAS launched just over three years ago as a natural development of the SP&S deletions wholesale business. Managing director, Peter Harris, explains: "It was an obvious move because we already had the distribution and accounting facilities and had acquired knowledge of the marketplace, with a wide customer base. We realised that we could put all this to good use and started Counterpoint to handle third-party distribution and to market or own licensed product."

One of Counterpoint's first big successes was the Czech label Supraphon which features a wealth of classical repertoire all recorded in that Eastern Bloc country.

One licensed label is the Supraphon Gems mid-price CD collection. With a dealer price of £3.91, this collection retails for around £5.99 and has been very well received by the retailer. A further 12 titles were released in May which now brings the catalogue to 36 titles. Counterpoint is very proud of this range which has been



SOME OF THE Supraphon and Deja Vu range on display at Prestwich Operations' headquarters

Natural development

acclaimed by many as the best designed mid-price classical product in the market.

Another Counterpoint/Supraphon Gem cassette collection. This catalogue of over 100 titles has a dealer price of £1.21 and retails for £1.99.

Outside of classical music, Counterpoint's most successful label to date is the Deja Vu catalogue which currently comprises 120 titles on LP and cassettes and 40 titles on CD.

"It is a fast seller in all the major chains as it covers a wide area of popular music from MOR, jazz and blues to Hollywood films, all of which is packaged in distinctive black and gold sleeves."

Other Counterpoint labels include the cassette and CD-only Homeland label featuring Scottish and Irish music and the successful Cruisin' series which has 14 LP and tape releases covering 13 of the

classic years of American rock 'n' roll radio (1955-67). The fourteenth title is a "Best Of" compilation. Four of the titles are now available on CD.

The Cruisin' series was originally put together in the late Sixties, but has only been sporadically available in the UK until Counterpoint acquired the European distribution rights at the end of 1987.

Harris continues: "Prestwich saw a lot of potential in both Counterpoint and SP&S. We had an efficient distribution service and as Prestwich were looking to do their own video and audio distribution it was a natural marriage."

"Prestwich is very much an entrepreneurial organisation and we have the freedom to go on with our plans without interference. We are still very much the same Counterpoint and SP&S team here with Malcolm Mills as sales director, and Peter Stack as commercial director."

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CHARACTER TEXTILES

THE APOLLO racking system displays Hayjax's character textiles to their best advantage

Hayjax cleans up faster!

by Chris White

HAYJAX MANUFACTURING Company Ltd, acquired by Freshwick in June 1987, originally began operations as a household textile company supplying the wholesale and cash and carry trade. In 1982 its first licence, Star Wars, was purchased for bedlinens, which proved extremely successful.

The business is now exclusively in character merchandise. "The range grew in size and by 1986/87 we ended up carrying well in excess of 25 children's properties — we expanded the product ranges within these properties to include co-

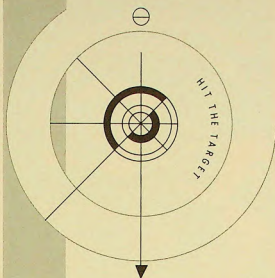
ordinating items such as curtains, bedspreads and beanbags," says marketing director Amanda Lewis. "We also began producing character printed and woven towels, which were immediately accepted, and this range now covers all licences matching the bedlinens."

"In addition, we now cater for the teenage/young-adult market with licences such as Marilyn Monroe and James Dean, and cater for sports enthusiasts with the American NFL programme, which is an area with great potential."

Lewis adds: "Due to the recent change in direction of the licensing market, which seems to be more cautious now with regard to heavily

TV-typed characters, our new ranges will feature characters which we term 'solid/state', having parental acceptance. These characters have greater longevity, such as Disney, Looney Tunes, etc, and this will be reflected in the launch of our new ranges at the Home Interiors Exhibition at Olympia in October."

In January 1988, Hayjax took on the sole UK distribution rights for Spring Industries (USA)'s revolutionary "Fellow People". This confirms its commitment to the future and exemplifies its reaction to opportunities in the marketplace — "Over eight million pieces were sold in US last year," says Lewis. "We hope for great things here as well."



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Upwardly Mobile

Mobile Merchandising is probably the biggest printer of pop T-shirts in the UK, with licences for the likes of Michael Jackson and Bros. Chris White reports on how the company continues to expand, with a new range of co-ordinated clothing

MOBILE MERCHANDISING Company Ltd was founded in 1976, initially selling T-shirts to the promotional and university markets, and over its first nine years the company grew steadily. In 1985, it became probably the biggest printer and distributor of rock and pop T-shirts in the UK, with a turnover of £4m per annum.

In 1985 the company also joined Prestwich. "There was an obvious synergy between the two leisure-based businesses," says Mobile managing director Roger Head. "The result has been a dramatic growth in both Mobile's traditional music-based business and also in sales of printed clothing to the High Street multiples."

Mobile's turnover leapt to nearly £9m in 1987 and to £11m in 1988. Since joining Prestwich, the company has moved strongly into the use of licensed characters like Disney and Garfield, as well as increasing its licensing of the latest and strongest music acts, like Bros and Michael Jackson.

To augment its return from this considerable investment in these licences, Mobile is now developing

ranges of co-ordinated clothing as well as its traditional T-shirts.

One of the key elements in Prestwich's strategy for developing Mobile to be the biggest force in character clothing merchandising in Europe, has been the implementation of a strong management team. Roger Head joined the company as MD in December 1987, having had 20 years' experience in textiles and clothing, including being MD of Britannia Sportswear. Commercial director Peter Bennett joined Mobile in October 1987 and has had wide international experience in many manufacturing industries. Brian Wilson, as sales director, takes responsibility of all Mobile products and has had many years working in the garment industry.

Head says: "Mobile's manufacturing unit in South London is already equipped with the very latest garment-printing machinery capable of printing up to 10 colours. Sophisticated new packing and labelling machinery is being installed to give faster turnaround of orders and better product presentation. A new IBM computer system will be in place in July 1988

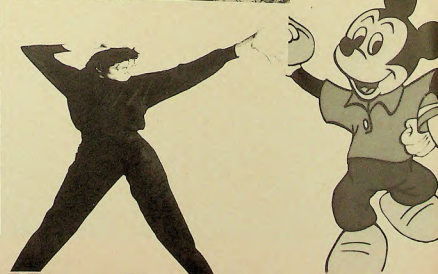
to offer our customers an even better service."

He adds: "Mobile's field sales, telesales and merchandising teams are being strengthened to give better service to existing retail outlets and to cope with an ever-increasing list of new customers. By the end of 1988 we will be merchandising our product to over 1,000 record retailing outlets, as well as selling a wide range of garments to the cream of the High Street multiple clothing retailers."

Mobile's portfolio of licences is continually being strengthened and now includes over 100 pop acts including Michael Jackson, Bros, Iron Maiden, Def Leppard and AC/DC, as well as more than 10,000 licensed characters including Garfield, Mickey Mouse, Daffy Duck, Top Cat, Beano and Dandy comic stars, and James Dean.

"A team of 10 graphic artists with clothing and textile designers will ensure that whatever the trends are in music, cartoon characters and clothing in the Nineties, Mobile will be in the forefront," Head asserts.

MOBILE'S PORTFOLIO of licences includes over 100 pop acts, such as Michael Jackson and Bros, plus characters like Mickey Mouse and Daffy Duck.



From its beginnings as a company specialising in distributing home computer product, Palan Electronics has now moved into software publishing through the Big Apple Entertainment Company. By Chris White

Palan's user-friendly ideal

of games for the Atari VCS 2600 Console and is also a major supplier of media product like blank diskettes, cassettes and lockable diskette storage boxes.

Prestwich has recently moved into the computer software industry in a big way with the launch of The Big Apple Entertainment Company which started trading from the beginning of July as part of Palan Electronics.

With the company's expansion into software publishing, new titles have been sourced in both the UK and the US. Says Big Apple Entertainment MD Terry Ashton: "There should be some very interesting, innovative and original material appearing soon which will tip the scales in favour of Big Apple."

During 1988 Big Apple plans to release at least four full-price and 20 top-quality budget titles on two separate labels. The release schedule has already started with the title OOPS!, a strategy game. Terry Ashton adds: "I'm confident that by the end of the year we will be reaping big rewards."

Lou Fine, managing director of

Palan Electronics, says: "Palan has for the last two-and-a-half years been heavily involved with all production aspects of VCS 2600 cartridges. Large sales successes, with a prediction of 500,000 units for the year, have vindicated this investment which was prompted by the awareness of hardware penetration without software support. Around 50 per cent of sales go for export to France, Germany and Italy."

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I NEED YOU	ALL FIRED UP	TOMORROW PEOPLE	BOYS (SUMMERTIME LOVE)	FEEL THE NEED IN ME	WHAT CAN I SAY TO MAKE YOU LOVE ME	FIESTA	GLAM SLAM	PEEK A BOO	IN THE AIR TONIGHT (88 Remix)	FIND MY LOVE	TOUGHER THAN THE REST
B.V.S.M.P.	Pat Benatar	Ziggy Marley & The Melody Makers	Subtrina	Shakin' Stevens	Alexander O'Neal	The Pogues	Prince	Siouxsie & The Banshees	Phil Collins	Fairground Attraction	Bruce Springsteen
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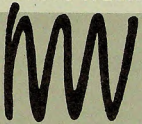
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Public Enemy
Herald/Dan
- 75** 32 **MAYBE (WE SHOULD CALL IT A DAY)**
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37 52 **I SAY NOTHING**
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38 **NEVER TEAR US APART**
INKS
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39 47 **HAPPY EVER AFTER**
Julie Fordham
Green/Virgin (V) (1) (F) (E)

40 **MICA DREAMERS DO**
Mica Paris feat. Courtney Pine
4th + 5th/Island (1) (2) (R) (W) (F) (E)
Giffels GFF (R) (W)

41 69 **SOMEWHERE DOWN THE CRAZY RIVER**
Robbie Robertson
Oval/100/Virgin (EVEN) (2) (E)

42 **BEATIN' THE HEAT**
Jack 'N' Chill
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43 **THE HARDER I TRY**
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44 46 **A WISH AWAY**
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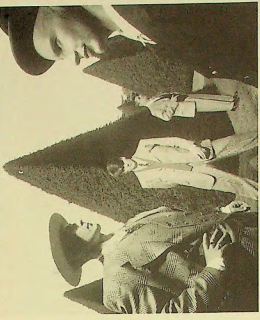
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FAT BOYS: Coming Back Hard Again. Polydor/Tin Pan Apple URB1 13. Following last year's surprisingly varied *Crash*, the Wobblies stick much closer to basic rap, making it far less digestible for listening rather than stomping. Aside from *The Truth*, there's more of the affectionate fun reconstructing the Sixties with Louie, Louie, but in spite of an enormous list of writers and producers, the feeling of "talking loud" saying nothing pervades much of the original material. The wide-a-way toon-soon deadline. The Wobblies look likely to maintain their one-hit-per-album average and their charm is in danger of wearing thin. **RM**

JOY DIVISION: Substance. Factory FACT 250. Joy Division's influence on hundreds of post-punk bands is obvious. What is less clear is whether this compilation is a greatest hits or an observation of the band's development. Either way, the omission of songs like *Decades* and *The End of the World* marks their brooding, hypnotic sound — makes this a less than definitive collection. **NR**

HUEY LEWIS AND THE NEWS: Small World. Chrysalis CHR 1622. More understanding adult-oriented pop from the band that does its best. As for Huey is concerned, it certainly is a small world and he resists broadening his horizons on the straightforward to some simple, catchy songs that is bound to sell well in its market. Buoyant in the mainstream. **NR**

SLAYER: South of Heaven. Def Jam/London LONL9 43. Once again, this crazed thrash metal band drags the listener through a phantasmagoria of sick, images and finger-bleeding guitar work. It seems someone has mentioned the word melody to them since the last album and many of the tracks actually come closer to becoming tunes before careening off the grooves. **NR**

PATTI AUSTIN: The Real Me. Qwest Records, via Warners 925 696-1. A joy. Austin revamps the classics and then some. Cole Porter, Jerome Kern, Duke Ellington — she takes them all on. Anyone who attempts Mood Indigo better know what they're doing, and she does. The new, crazy arrangements and the flawless vocals should make the kids flip just as much as the connoisseurs. **DC**

BIG STICK: Crack 'n' Drag. Blast First BFFP 25. This is a bizarre collection of totally unpredictable beatbox-powered songs. One minute you want to get it, the next you hear noise off your record deck, the next you feel faint mesmerized by its buzzing guitars and thudding beat. It's not clear how few listeners to convince most ears.

DR1: Four of A Kind. Roadrunner RR9558 1. With their third RLP, DR1 generally being regarded as a hardcore classic, this third release continues DR1 continuing the crossover theme of their last album. Fans will not be disappointed by the intensity of the heavy riffing despite this illustrating that perhaps progression within even the most limited of genres is possible after all. **KB**

SAVAGE PENCIL PRESENTS: Angel Dust — Music For Movies. Brix. Further/Blast First FU JLP. A bizarre collection of psych/surf tracks by nine acts (says the sleeve) and (presumably) sampled dialogue from old movies of the wonderfully tasteless variety. Take a bite out of either side of this album and you'll visit other planets, but don't expect too much of the **JT**

VARIOUS ARTISTS: An Introduction to Latin Hip Hop. Rhythm King Records LEFF LP6. Six of last year's best New York hip-hop 12-inches are contained on this new dance compilation. Released by the discriminating and sometimes-inspired Rhythm King label (through Mute), those songs are modern beat-box rhythms, Joyce Sims-style vocal workouts and a jinking solo percussive flourish. If it sounds a mess, it isn't. Critics who scoff at anything hip-hop, modern beat-box rhythms and forced down their throat until they eat their words. Music for young people.

REISSUES

THAT TIRELESS evangelist for Fifities music, Charly, has a new play to attract the masses. AJE 99 for a 16-track LP and 52 CD issue for a 2-disc CD. *The Sound Of Sun* and *Chick: The Rhythm and The Blues* are excellent value samplers. On the soul front, Polydor's Urban label neatly cashes in on this year's James Brown revival with *James Brown's Funky People* (Part 2) which includes mid-Seventies tracks from Bobby Byrd, Monk Ballard and others. Nothing but the Truth (Atlantic) is the best of *Mighty Sam*, a contender for the king of deep soul, while King Albert (Capitol) is a 1977 album from blues wizard Albert King. A wider shade of blues comes from Lonnie's Request album which revives Stonehenge's 1968 album from *Ten Years After* and John Mayall's contemporaneous *Blue Morn* with Mick Taylor on guitar. Request's third reissue is *Cuning Stunts* by Caravan, the Merzbow UK whimsy equivalent to *Magma*, the cult French band from Christian Vander and beloved of Steve Davis whose Live (Decca) claims to be "music which defies time". In a different corner of the psychedelic field comes the enjoyable *Julia* by the original *Beach Boys* Vol. 1 Down To Middle Earth (Big Beat). Among these treasures from the MCA group of labels are tracks from *The Beatles* and *Fever Tree*. For those with stronger stomachs, there is *Big Of The Woods* (Decca), the latest instalment of the collected works of Texas group 13th Floor Elevators. Surfer's Storm (Decca) offers light relief through 20 tracks from Hollywood's Challenge label. Jan & Dean are among the featured artists from 1961-3.

For Night Records has made available four of Norman Newell's productions of West End shows from the early Sixties. There is *Laurence Lawrence* and *Elizabeth Lames* (Columbia), *Shirley Bassey* in *Showboat*, *Frankie Howard* in *A Funny Thing... etc* and a 1961 version of *The Sound Of Music* with Jean Boylston in what is probably the *Julia* advertisement. The same label has also issued *Another Opening Another Show*, a selection of highlights from 18 London productions of the Eighties. Two Amos UK folk catalogues have made a welcome reappearance this month. Special Edition has reactivated nine titles from *Free Reed*. They include the *Yip Harburg* collection *The Tale Of A Ham*, *John Kirkpatrick's* album of morris dance tunes *Plain Copiers* and *The Transpoms*. This "lost record" by Peter Bellamy features virtually the whole of the folk establishment of the Seventies — **Martin Carthy, Dave**

Swarbrick, June Tabor etc. Damon has licensed albums from Transatlantic and the first batch of four releases include *Bill Amis's* debut album and a *Garry Rafferty* compilation *Blood And Rain*. The other titles are *The Folk Blues Of John Renbourn* and *The Sound Of Sunday's*. *Men*, a selection from the 1966-9 recordings of the prototype blues folk rock band.

Folk blues of a more traditional kind is available on *Bluesville* Volume 12: *Folk Blues* (A&R), taken from the Prestige catalogue and featuring such figures as *Blind Willie McTell* and *Furry Lewis*. Other August releases from the Ace Beatup include *Penny Arcade* — Dunhill Folk Rock Vol 2 (Cap Beat) with more from *Barry McGuire* and the Grass Roots, another set from cool R&B stylist *Gene Phillips* (A&R) (Ace) and two more albums from the Kent catalogue. Sophisticated Sounds: Soul For The Connoisseur is a batch of obscurities not familiar with Soul Train but more similar names like *Jackie Wilson* and *Ike and Tina Turner*.

On the American rock front, See For Miles has been plundering the Riverside Vault to compile the *Best Of Jesse Winchester* and *A Young Rascal*, solo work by Felix Cavaliere. The label also has *The Seventies*, a selection from the later work of Gene Vincent. In each case, the equivalent CD contains extra tracks. There are also CDs containing material from See For Miles' previously issued *Sixties Compilations*. The new titles are *The Great British Psychedelic Trip* (Vols 1 & 2), *The Sixties Explosion* and the *British RnB Explosion*.

The latest crop from Edsel includes the classic *Notorious Byrd Brothers* (also on CD for the first time), and *Roger McGuinn's* eponymous solo album (both CBS). Disappointing that the latter doesn't include the lyric sheet with personalizing (all the original Byrds are here, for example, though you'll never know it) — and what happens to the single with the original issue of the Rockpile LP? For more obscure/collectable are *Auto Salvage*, whose solo album from RCA is released probably for the first time in Britain. Notable other releases musically for featuring the brother of a Lovin' Spoonful member, is this 20 years old and interesting. *The Insect* is a jazzy rock out, also cut their eponymous LP for Capitol in 1968, and it has become collectable both due to its content (not good) and because Robert Palmer, the rock owl, was a group member — not the chap from Vinegar Joe. **Q.**

HEAVY METAL ALBUMS

This Month	Title, Artist	Label, Catalogue No.
1	NEW SOUTH OF HEAVEN Silver	London LONP43 31
2	NEW WIDEAWAKE IN DREAMLAND Parlaneer	Chrysalis CML 428R CD
3	NEW LONG COLD WINTER Colorado	Yerkes YER99 91
4	NEW 7 SIDES THEMSELVES Australian	EMI EMI 295 12
5	NEW HYSTERIA The Japan	Big Top BTT 001 01
6	NEW NORODY'S PERFECT Deep Purple	Capitol C 40355 06
7	NEW OUTRIDER Iron Maiden	Fame EMI 620 312 02
8	NEW SOMEBODY IN TIME Iron Maiden	EMI EMI 600 054
9	NEW SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMI 600 056
10	NEW OUBZ 2 Van Halen	Warner Bros WM 177 00
11	NEW OPEN ALL NIGHT Georgia Bulldogs	Bama BAMA 001 01
12	NEW LIT'S COMPLAINTS Cuba Gooding	Yerkes YER99 91
13	NEW WINGS OF HEAVEN Moscow	Polydor PCD 5272 31
14	NEW OPEN UP AND SAY... AHH! Poison	Capitol C 40359 01
15	NEW FOUR SYMBOLS Led Zep	Affric AFK00 020 08
16	NEW SLEEPY WHEN WE'VE	Yerkes YER99 91
17	NEW APPEETIE FOR DISTENTION Guns N' Roses	Geffa GEF 10125 01
18	NEW DYSSESY Twisted Sister/Bony Fate	Polydor PCD 5272 31
19	NEW SAVAGE AMUSEMENT Scorpions	Hemsel HSP 125 02
20	NEW PYROMANIA Def Leppard	Yerkes YER99 91
21	NEW OPERATION: MINDCRIME Queensrÿche	Meridian MML 1023 03
22	NEW UNDER THE INFLUENCE Overkill	Alamo ALA 711 540 01
23	NEW WHITESNAKE 1981 EMI	EMI EMI 9253 08
24	NEW LOW UP YOUR MUCK ACAC	EMI EMI 9253 08
25	NEW BAT OUT OF HELL Meat Loaf	Cleveland International PCE 821 01
26	NEW RECKLESS Bryan Adams	A&M A&M 013 31R
27	NEW POWERSLAVE Iron Maiden	EMI EMI 600 051
28	NEW SKYSCRAPER David Lee Roth	Warner Bros WM 42 00
29	NEW HITS OUT OF HELL Meat Loaf	EMI EMI 9253 08
30	NEW PILE OF MIND Iron Maiden	EMI EMI 600 051
31	NEW THE HITS 800 Soundwave	Uni Uni 400 041
32	NEW LIVE AFTER DEATH Iron Maiden	EMI EMI 821 01
33	NEW SURVIVE Nuclear Assault	Under One Flag UOFG 21 01
34	NEW ELIMINATOR 21 Top	Warner Bros WM 724 00
35	NEW SO FAR, SO GOOD... SO WHAT! Wenged	Capitol C 40377 02
36	NEW HITA Live in Japan	RCA RCA 8377 02
37	NEW LAP OF LUXURY Cheap Trick	EMI EMI 607 01
38	NEW RAM IT DOWN John Peel	EMI EMI 607 01
39	NEW SLIDE IT IN Anthrax	Fame EMI 620 312 02
40	NEW IRON MAIDEN Live in Moscow	Fame EMI 621 311 01

Compiled by Music Week Records/Gulp from a nationwide panel of 366 shops.

STOCK IT

BRENDA COCHRANE: The Singer. Dazzle Records DAZL 201. Distribution: PRT. A rather pretentious title, one might think, for a debut album but Cochrane does possess an outstanding voice which should auger well for her future recording prospects. Cochrane is accompanied by the London Chamber Orchestra and producer Nigel Warner. Green enters that the results aren't over the top. The Singer has already been reviewed in this column and this week by Brenda Cochrane should find, and certainly deserves, an even wider audience than the MOR tag suggests. **CW**

ANTHONY AND THE CAMP: Suspense. Warner Bros 92564-8. Prince meets imagination in Jellybean-sponsored shenanigans. Get a little closer to your love, girl, and you can bet your sweet bippy you'll learn something to your advantage. Sounds ultra characterless, but that never stopped anyone before. Twenty bopping vocalists include Jocelyn Brown and Siedah Garrett. Musicians include Douglas C. Grady III. **DC**

GROUPIES: Kirk Blows, Dick Cavannah, Julian Henry, Nick Robinson, Rob Mackie, John Tobler and Chris White



TEN YEARS AFTER: reactivated goodies on *Conifer*, 20 years after

Reviewed by Jerry Smith

TOP 40 SINGLES

1	I DON'T WANT TO TALK ABOUT IT	Blondie w/ Megaforce	NECA 1024
2	I WANT YOUR LOVE	Intersection	MCA TV92 (2)
3	PISTA	The Pizans	Capitol/Motown 1027 (06)
4	A WISH AWAY	Wendell	Polygram 1004 (4)
5	I SAY NOTHING	Wendell	London 109 (19)
6	TIME HAS TAKEN ITS TOLL	Catanzaro	Ford/Parlophone 1000 (12)
7	DEF CON ONE	Exp. M.I. and Bull	Capitol 72 000 1391 (10)NR
8	DOCTORIN' THE TARDIS	Tim Lince	KIP Communications K1993 (19)
9	CHAINS OF LOVE (REMIX)	Mute	MUTE2 (2) 415 (2)
10	EVERY DAY IS LIKE SUNDAY	Wendell	His Master's Voice 1004 (8)
11	MY LOVE OF THIS LAND	Killing Joke	EG/Virgin 1064 (8)
12	RETURN TO YESTERDAY	The Living Colour	Fantasia 114 (2) 3 (2)
13	HERE COMES TROUBLE	The Smiths	Reprise/Romance 856275 (2)
14	CHARLTON HESTON	Enigma	ENT 418 (10)
15	DIAMONDS	Mad Max	London 108 (8) (2)
16	SOMEWHERE IN MY HEART	Alvin Curran	WEA 9218 (2)
17	BLUE MONDAY 1988	The Cure	Fantasia 104 (2) (2)
18	THE MERCY SEAT	Nick Cave and The Bad Seeds	Mute 1015 (1) (2) (2)
19	SUNSHINE SUPERMAN	Scorchers	Worship 1008 (2) (2)
20	ATMOSPHERE	Disturbed	Fantasia 103 (2) (2)
21	MY GIRL AND ME	London	London 108 (2) (2)
22	AMERICAN BOYS	London	London 108 (2) (2)
23	GLAMOUR BOYS	Living Colour	Red House 3009 (1) (8)
24	CALL ME BLUE	A House	CRS 18 (2) (2)
25	JUST PLAY MUSIC	Big Audio Dynamix	Motown w/epic 1002 (1) (2)
26	LOVE WILL TEAR US APART	SWANS	Product Inc. PRO021 (1) (2)
27	BEAT STREET	Laughing Gales	ICA 1945 (2) (2) (2)
28	MAYTAIN	The Chokinators	Sevinel/SUB905 (2) (2)
29	FRANK SIDEBOTTOM SALUTES THE MAGIC OF FREDDIE MERCURY	Frank Sidbottom	10 Tapes 117 (1) (5) (1) (5)
30	THE CREST	Tim Lince	WEA 12 (2) (1) (2)
31	IT'S ALL UP TO YOU	The Bad Livers	Harmon 1002 (1) (8) (8)
32	SOMETHING NICE	Robert Taylor and The New Four Seasons	10 Tapes 117 (1) (5) (1) (5)
33	SOMEWHERE IN THE SOUTH	Robbie Williams	Virgin 103 (8) (1) (2)
34	PEEL SESSIONS	The Cure	Shanachie 102 (2) (2) (2) (2)
35	JACK THE TAB	Swampers	Capitol 1001 (1) (2) (2)
36	APPLES AND ORANGES	Cal Dixon	Gal Discs 1008 (2) (2)
37	LUCRETIA MY REFLECTION	London	Merciful Release 1008 (1) (2)
38	LITTLE 15	Duquenois, Merle	Mute 117 (1) (1) (2) (1) (2)
39	AMERICA	Living Colour	EG/Virgin 1064 (8) (2)
40	NOBODY'S TURNING YOUR ARM	The Wedding Present	Reception 1000 (1) (8) (8)

STOCK IT

THE CARETAKER RACE: Anywhere But Home (Roustabout BST 004(T)). More superb jangly pop fun from the very wonderful Caretaker Race and with Anywhere But Home's more polished approach and sparkling infectious chorus they are certainly on their way to big things.

POP WILL EAT ITSELF: Def Con One (Chapter 22 PWEI (12/CD) 001). The Foppies get stroppy over the threat of nuclear war with this fresh blast of cut-up, hip-hop rock which, with its samples from the Streets to the Twilight Zone, could surprise with a high chart position.

STOCK IT

THE BLOW MONKEYS: This Is Your Life (RCA PB 42149/PT 42150). The Blow Monkeys breeze in with their first release of the year and with the slick Stephen Hague production and sharp melodies, it forms an unforgettable song that should conquer all opposition.



MICA PARIS: dreaming with Courtney Pine



GANG GREEN discuss the implications of spill drink, vis-a-vis Led Zepplin

MICA PARIS FEATURING COURTNEY PINE: Like Dreamers Do (4th & Broadway/Island (12)BRW 108). Having made her name with the excellent hit My One Temptation, Mica Paris follows it up with another, even smoother soul track, featuring top sax Chop Courtney Pine and destined to bring yet more success.

CHAPTER AND THE VERSE: All This And Heaven Too (Rham RS 8801). Another fine British soul find is this catchy track on a new independent dance label. Superbly sung and dynamically produced, it should make itself known.

ALL ABOUT EVE: Martha's Harbour (Mercury/Phonogram EVEN 8(12)). In keeping with their character, All About Eve issue a striking, if hippy-dippy, ballad of the sort they do best and with a spine tingling vocal and sensitive backing it should do very well.

THE BIG DISH: European Rain (Virgin V5(T) 1102). The Big Dish team-up with producer Bruce Lampcov for this strong, dramatic number and its smooth Americana-style sound gives them a good opportunity to break through this time.

STOCK IT

INSPIRAL CARPETS: Keep The Circle Around (Playtime AMUSE 2(T)). This five-piece Manchester band lovingly recreate the swirling Sixties organ sound in fine style with this totally captivating and engagingly spell-binding number. The week-end starts here!

BRADFORD: Skin Storm (Village VILT(T) 101). Previously only available as a CD single, this much acclaimed band entrust this punchy ballad to vinyl, with its chiming guitars and enticing hooks sure to gain yet more converts to the Bradford cause.

STEVE EARLE & THE DUKES: I Ain't Ever Satisfied (MCA MCA(T) 1249). With country rock gaining an ever growing audience, this competently-performed and expertly-arranged track from the much acclaimed singer/songwriter should make yet more progress.

JJ: If I Never See Sunday Again (Square One SQR 003). First release from this Manchester duo, but already showing another potential with this striking, if low budget

recording. Marked by a great vocal, this memorable song should be the start of something big.

LISA CARTER: Doctor's Orders (Parlophone (12)NHS 1). This old disco standard reappears as the debut single from the young singer and with its Pete Hammond remix, this effervescent pop number looks like gaining another hit for PWL.

STOCK IT

THE GODFATHERS: 'Cause I Said So (Epic GFT(T) 2). South London's shortest rocking sons lift this raucous (and extremely well executed), anthem from their brilliant Birth School Work Death album.

NOVEMBER ONE: Get Closer (Epic NOV 2). On a much more stylish note, the curiosity-titled November One issue another slick and soulful dance track which hopefully will pick up more attention than their sadly ignored debut single.

THE RAY BRYANT COMBO: The Mad Day (MCA MCA 1258). John Walkers' latest fab movie Hairspay has instigated the revival of this classic old swinging Sixties dance tune and who knows, these crazes could start off all over again!

MORRIS MINOR and THE MAJORS: This Is The Chorus (10/Virgin TEN(T) 229). Just to show that one novelty hit doesn't make a musical career, this comedy troupe issue this heap of drive, weakly linked around a sNocking Aching and Watergnapp song. Cringing-ly bad, they should stick to cabaret.

GANG GREEN: Living Loving Maid (Roadrunner RR 2463). Top speed metal thrash merchants make short shrift of this Led Zeppelin classic, although fans will no doubt prefer the all out mayhem of 'We'll Give It To You'.



TOP 20 ALBUMS

1	1977-1980: SUBSTANCE	John Dikson	Fantasia FACT28 (2)
2	TOMMY	The Who	Reception 1000 (1) (2)
3	THE INNOCENTS	The Innocents	Mute 1010 (1) (2) (2)
4	LET IT BEE	Various	London 104 (2) (2)
5	VIVA HATE	Wendell	His Master's Voice 100 (1) (2) (2) (2)
6	TIGHTEN UP VOLUME 88	Big Audio Dynamix	CRS 40 (1) (2) (2)
7	SUBSTANCE	New Order	Fantasia FACT28 (2)
8	NOW THAT'S WHAT I CALL QUITE GOOD	Gal Discs AG001 (1) (2)	
9	FLOODLAND	The Who	Merciful Release 1001 (2)
10	BARBED WIRE KISSES	The Jesus and Mary Chain	Motown w/epic 8711 (2)
11	THE LIFE'S TOO GOOD	Living Colour	One Little India 17 (1) (2) (2)
12	ALL ABOUT EVE	All About Eve	Mercury 1004 (1) (2)
13	RAMONES MANIA	The Ramones	10 Tapes 117 (1) (2)
14	LAUGHTER, TEARS AND RAGE	Act	ETI 001 (1) (2)
15	GEORGE BEST	The Wedding Present	Reception 1000 (1) (2) (2)
16	LOVELY	The Wedding Present	RCA 17 (1) (8) (8) (8)
17	OUTSIDE THE GATE	Killing Joke	EG/Virgin 106 (2) (2)
18	VIVID	Living Colour	Epic 1007 (2) (2)
19	69	Kena	Rough Trade 100 (1) (2) (2)
20	THE LAST WILL AND TESTICLE	King Kurt	CWR 019 (2) (4)

21 ¹⁴ **Green Goddess** **LET GO** CD RCA R 17330

22 ¹⁸ **Wide Awake In Dreamland** CD Orpheus COL 1428

23 ²² **More Dirty Dancing (OST)** CD RCA R 89855

24 ¹⁰ **Don't Let Love Slip Away** CD Capitol EST 5202

25 ²³ **Faith** CD Epic 4690001

26 ²⁹ **People** CD London LOND 38

27 ²⁰ **Roll With It** CD Virgin V1252

28 ²¹ **Stronger Than Pride** CD Epic 4694971

29 ³³ **Love** CD Warner Brothers WY 128

30 ⁵² **The First Of A Million Kisses** CD RCA R 17186

31 ⁵⁴ **Hysteria** CD Budgeta/Bell/Hearts 1

32 ²⁷ **Brothers In Arms** CD Virgin/Phonogram VERN 25

33 ²⁴ **Bridge Of Spies** CD Swan/Vergo SWV 8

34 ²⁸ **Nite Flute** CD CBS MCD 84

35 ³⁹ **Hearsay** CD Telco 459283-1

36 ⁵⁷ **Off The Wall** CD Epic 450884-1

37 ⁶⁵ **The Michael Jackson Mix** CD Synta SMR 76

38 ³² **Indigo** CD WEA WY 181

39 ⁴⁵ **Out Of The Blue** CD Atlantic WY 139

40 ⁴⁰ **Savage** CD RCA R 7355

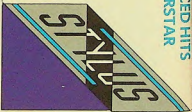
41 ⁵⁸ **LoveSex** CD Fresh From WY 184

42 ³⁵ **The Innocents** CD MCA 51104A55

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43 ⁴⁸ **Let It Be** CD London LOND 57

44 ⁴⁹ **The Christians** CD Island IJPS 8976

45 ⁷⁶ **Reg Strikes Back** CD Raster/Phonogram ELP 9

46 ⁴⁶ **Pet Shop Boys, Actually** CD Polygram PCSD 104

47 ³¹ **The Hits Of House Are Here** CD K-Tel NE 119

48 ³⁴ **Motown Dance Party** CD Motown ZL 27200

49 ⁵¹ **The Cream Of Eric Clapton** CD Polygram ICTV 1

50 ³⁶ **The Shouting Stage** CD A&M A&M 5271

51 ⁴⁴ **Venice In Peril** CD Fenlon RON 1

52 ⁶⁶ **I'm Your Man** CD CBS 46842-1

53 ⁴⁷ **Fearless** CD CBS 4682801

54 ³⁰ **Long Cold Winter** CD Virgin/Phonogram VERN 9

55 ⁶¹ **Introducing The Hardline** CD CBS 459111-1

56 ^{NEW} **The Greatest Ever Rock 'N' Roll** CD Synta SMR 838

57 ⁷⁵ **Rainbow** CD CBS 45958-1

58 ⁷⁰ **The Joshua Tree** CD Island UTS

79 ^{NEW} **Julia Fordham** CD Green/Vergo CDCK 4

80 ⁸² **Give Me The Reason** CD Epic 49134-1

81 ⁸⁷ **The Circus** CD MCA 51104A55

82 ⁷⁹ **Scenes From The Southside** CD RCA R 86466

83 ⁸⁵ **Hello I Must Be Going** CD Virgin ORB 212

84 ⁸⁶ **Disco** CD Polygram MEG 101

85 ^{NEW} **18 Greatest Hits** CD Motown WJ 72679

86 ⁹¹ **No Jacket Required** CD Virgin V1245

87 ⁷³ **The Singing Detective** CD BIC BEN 408

88 ⁶⁷ **Provision** CD Virgin V 2515

89 ⁸⁰ **The New Pavarotti Collection Live!** CD Synta SMR 857

90 ⁷² **Outrider** CD Geffen WY 155

91 ^{NEW} **Singles Souvenir Pack** CD Epic M45

92 ⁸¹ **Viva Hate** CD HMV/EMI CSD 2787

93 ⁹² **Nothing Like The Sun** CD A&M A&M 4082

94 ⁹⁰ **Now That's What I Call Good!** CD Capitol ACQU 11

95 ⁸⁹ **The Sea Of Love** CD EMI EMI 85

96 ^{NEW} **Whitney Houston** CD Arista 280782

97 ⁹⁸ **The Best Of UB40 Vol 1** CD Virgin UBT 11

98 ^{NEW} **Coming Back Hard Again** CD Island/Polygram IJPS 121

99 ^{RE} **If I Should Fall From Grace** CD Polygram MEG 101

100 ^{RE} **Top Gun (OST)** CD CBS 20308

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All for
the sake
of art

THE FACTS that the organisers of InFacts At The Palace (a benefit for the Institute of Contemporary Arts) managed to pull both David Bowie and David Byrne on a British concert hall stage for the first time in many years is a tribute to the respect that the ICA commands.

The first night at the **Dominion Theatre** began with a disturbing but powerful set from **Microworld**, followed by the contrasting, calming strings of the **Kronos Quartet** and their intelligent interpretations of works by Philip Glass and Jim Hendrix.

The **Woodentops** engaged some of the rather subdued audience to get up and dance to their rollovercast rhythms, but when **David Bowie** walked on stage, everyone was on their feet with the majority shouting and screaming in anticipation. His performance began with a set piece dance movement with the female folk of La La Human Steps. He then burst straight into a raucous version of Louie Louie in anger while the two dancers jumped over and bounced off each other wildly. It was all over in a few minutes—but it was worth it.

The second night at the **Cambridge Theatre** began with the gentle yet bizarre sound of American band **Hugo Largo**, with Mimi Gosses's haunting, sometimes shrieking vocals. **Darius Column** provided the most complete performance of the two days with a stunning display of beautiful, relaxing guitar work from Yon Reilly's.

The final set featured the **Les Misérables** brass ensemble who eased their way through music from The Knee Plays, a colourful collection of jazz and blues pieces. They were accompanied by the deadpan and slightly dozed voice of narrator **David Byrne**. His delivery of the simple yet very funny scripts was often reminiscent of his Talking Heads role and the set made a cheerful climax to two nights of eye-opening entertainment.

NICK ROBINSON

Cowboy
outfit

REGULARLY ATTRACTING attendances of over 1,500, **The Fleadh Cowboys** (pro-FI-oh) have gained a reputation as the Irish equivalent of the Band or the E-Streeters. In short, the band's bona fides are high.

The Fleadhs have been whipping it up every Friday night for almost a year in the **Dublin's Olympia Theatre**, attracting special guests such as The Waterboys, The Pogues, Howlhouse Flowers, and countless more individual artists.

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THE FLEADH COWBOYS: songs, skill and showmanship

just released by EMI's Irish label for the Emerald Isle only and an album in the can it's notable how self-penned tunes like Johnny Da Vinci and Call The Captain sound so comfortably at his gig beside Dylan's *When The Night Comes* and Terry Allen's *Spanish Garden*. Throughout, the rhythm section of Fran Breen (drums) and Tommy Moore (bass) was a source of increasing fascination and admiration. Keyboard player John Ryan was, to put it mildly, quite outstanding.

The prime focus, however, is the alternating vocals of Pete Cummins and Frankie Lane who are also the main songwriters. Cummins tended to sing the more rock-oriented numbers, with great force, while Lane offers a more courtly approach that gives him considerable scope as the satirised showman, hip-swiveller, and audience rouser.

Song, skill, showmanship. Important attributes that The Fleadh Cowboys possess in abundance.

PAUL O'MAHONY

Bible
belter

IN THE altogether too civilised surroundings of London's **Cambridge Theatre**, **Shack** reaffirmed their position as a top-notch guitar band, delivering their socially-aware songs with calm confidence and a heady repertoire of searing twangs, strums and crescendoes.

Headliners **The Bible** may be more of a band these days but they remain as difficult as ever to fathom. Often obtuse lyrics coupled with Bob Hewardine's weird lunk postures suggest something more mystical than the swoony love affairs and pondering loneliness which lie at the roots of their songmanship.

With a generous complement of percussion, saxophone, keyboards and guitars, the vocal was sublimely smooth and undulating, moving from plane to plane as easily as the songs which slip by. The top of Crystal Palace, gentle chords and Bubblehead and angrish of My

Old Friend stood happily next to songs from the magnificent indie debut *Walking The Ghost Back Home* (Groceland, Mahalia and King Chicago are still exquisite and it's arguable whether the latest major-produced material matches their fresh-faced charm.

A scan of the Theatre revealed Bible followers who support these jazzy / bluesy / folkly / poppy melodic concoctions as if they could indeed be religious. Others may miss the point completely, but for me they remain just about the most... pleasant band around.

SELINA WEBB

Musician's
re-union

WYNTON MARSALIS' credentials as a jazz and classical trumpeter did not ensure a thrilling performance with his quintet at the **Royal Festival Hall**. Looking cool and immaculate, Marsalis delivered clinical, modern jazz that perfectly matched his office.

Members of the audience, no doubt expecting more than a nod towards some of his spellbinding LPs such as *Standard Time* and *Hot House Flowers*, were heard to mutter "laxious" in the interval. Marsalis proved himself capable of playing with immense clarity and control—but where was the soul? His was the sort of performance to die down well with musicians, who could most fully appreciate his technical brilliance.

Spirits soared, however, with the appearance of the star-struck, showy haired **Gerry Mulligan** and his **Concert Big Band**. Mulligan proved he can still play bite-size sax with unique flair and his impossibly timed band fit him like a glove.

Alternating between an urban, evocative feel and big, nostalgic sound, Mulligan went through his paces with such numbers as *Another Kind Of Sunday*, *A Gift For Dizzy* and *Forty Second And Broadway*. It was a shame he didn't play for very long.

KAREN FAUX

Rushian
revolution

THE PRE-PUBLICITY for **Otis Rush's** engagement at London's **Town And Country Club** heralded him as probably the greatest exponent of Chicago's *West Side Blues* alive; "no hyperbole in this case. Rush is a guitarist whose approach is that of a bluesman's man, a wrecked and calescent artist, who frequently sounds like an angst-ridden BB King.

Not only is he an abundantly blessed guitarist and singer, he has elements of the showman about him too. His four-piece band, led by guitarist Dave Wheeler, a man who could comfortably lead his own blues band, did a few numbers before his Otisness decided to check out the stage. *And All Your Love*, arguably his most famous song, an Eric Clapton showcase on John Mayall's seminal *Bluesbreakers* album, was tantalisingly withheld until Otis felt the time was right.

DAVE CAVANAGH

★ ★ ★ ★ ★	SINGLES	Label
1	4 ROLL WITH IT, Steve Winwood	Virgin
2	1 ON TO THE NIGHTS, Richard Marx	Manhattan
3	6 HOURS TO HEAVEN, Breake	ABM
4	2 POUND SOME SUGAR ON ME, Def Leppard	Mercury
5	7 MAKE ME LOVE CONTROL, Eric Carmen	Anita
6	9 SIGN YOUR NAME, Terence Trent D'Arby	Cap/CBS
7	3 NEW SENSATION, INXS	Affinity
8	11 T-3, Gloria Estefan & Miami Sound Machine	Cap/CBS
9	10 RUSH HOUR, Jonny Lee Miller	Cap/CBS
10	14 DON'T WANNA LIVE ON WITH YOU LIKE THAT, Elton John	Epic
11	11 THE FLAME, Cheap Trick	MCA
12	12 PARENTS JUST DON'T... DJ Jazzy Jeff & The Fresh Prince	Jive
13	18 I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
14	17 DO YOU LOVE ME, The Contours	Motown
15	15 JUST GOT PAID, Johnny Kemp	Cap/CBS
16	21 MONKEY, George Michael	Cap/CBS
17	20 THE COLOUR OF LOVE, Billy Ocean	Epic
18	22 THE TWIST, The Fat Boys	Tin Pan Apple
19	8 MERCEDS BOY, Puff Daddy	MCA
20	27 FAST CAR, Tracy Chapman	Epic
21	26 LOVE WILL SAVE THE DAY, Whitney Houston	Anita
22	18 RAG DOLL, Aerosmith	Geffen
23	14 LOVE CHANGES (EVERYTHING), Clancie Fisher	Capitol
24	16 PARADISE, Sade	Epic
25	34 SWEET KRISTIE O' MINE, Guns N' Roses	Manhattan/EMI
26	32 SIMPLY IRRESISTIBLE, Robert Palmer	Zynga
27	13 NITE AND DAY, All 4 One	Warner Bros
28	36 PERFECT WORLD, Heavy D & The New	Chryslis
29	35 WHEN IT'S LOVE, Van Halen	Warner Bros
30	19 LOST IN YOU, Kid Stewart	Warner Bros
31	23 FOOHAY BEE, Debbie Gibson	Affinity
32	39 I'LL ALWAYS LOVE YOU, Taylor Dayne	Anita
33	38 I KNOW YOU'RE OUT THERE SOMEWHERE, The Moody Blues	Polydor
34	— IF IT ISN'T LOVE, New Edition	MCA
35	— ALL FIRED UP, Pat Benatar	Chryslis
36	25 NOTHING BUT A GOOD TIME, Poison	Enigma
37	— NOBODY'S FOOL, Kenny Rogers	Cap/CBS
38	40 IN YOUR SOUL, Great White	Manhattan
39	— MAKE WITH ME, Jco Speedwagon	Epic
40	29 HATE TO REAL, The Jets	MCA

★ ★ ★ ★ ★	ALBUMS	Label
1	1 HYSTERIA, Def Leppard	Mercury
2	4 APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3	2 OUBT, Van Halen	Warner Bros
4	3 DIRTY DANCING, Original Soundtrack	RCA
5	6 ROLL WITH IT, Steve Winwood	Virgin
6	7 TRACY CHAPMAN, Tracy Chapman	Epic
7	5 FAITH, George Michael	Cap/CBS
8	9 OPEN UP AND SAY... ABHI! Poison	Enigma
9	8 STRONGER THAN PRIDE, Sade	RCA
10	11 MORE DIRTY DANCING, Original Soundtrack	Epic
11	12 LET IT GO, Gloria Estefan/Miami Sound Machine	Epic
12	17 HE'S THE DJ... I'M THE RADIO, DJ Jazzy Jeff	Jive
13	10 SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
14	14 INTRODUCING THE... Terence Trent D'Arby	Cap/CBS
15	15 KICK, INXS	Affinity
16	15 NOW AND THEN, Robert Plant	Esporasno
17	16 SAVAGE AMUSEMENT, Scorpions	Mercury
18	19 OUT OF THE BLUE, Debbie Gibson	Affinity
19	23 RICHARD MARX, Richard Marx	Manhattan
20	24 REG STRIKES BACK, Elton John	MCA
21	18 LAF OF LUXURY, Cheap Trick	Epic
22	25 IN EFFECT MODE, All 4 One	Warner Bros
23	20 TOUGHER THAN LEATHER, Run-DMC	Profile
24	22 BAD, Michael Jackson	Epic
25	— LONG GOLD WINTER, Cinderella	Mercury
26	27 UNDERMINE JAY-Z	Geffen
27	28 CONSCIOUS PARTY, Ziggy Marley	Virgin
28	24 DIESIE AND DUST, Midnight Oil	Capitol
29	21 PEBBLES, Pebbles	MCA
30	36 HEART BEAT, New Edition	MCA
31	32 OUT OF ORDER, Rod Stewart	Warner Bros
32	31 IN GOD WE TRUST SWEET	Enigma
33	29 WHENEVER YOU NEED SOMEBODY, Rick Astley	Capitol
34	— HEAVY NOVA, Robert Palmer	EMI-Manhattan
35	31 MAKE IT LAST FOREVER, Keith Sweat	Vivertainment
36	34 FERMANKYATKAN, Aerosmith	Geffen
37	27 COMING BACK HARD AGAIN, The Fat Boys	Tin Pan Apple
38	38 LITA, Lita Ford, The Moody Blues	Polydor
39	33 LUR, La Mer	RCA
40	35 LOVESEXY, Prince	Paisley Park

Charts courtesy Billboard, July 30, 1988
 ★ Bullets are awarded to those products demonstrating the greatest appeal and sales gain.

Classical

1	ELGAR CELLO CONCERTO/SEA PICTURES Jacqueline Du Pre/Janez Baker	HMV ASD655/TCASD555 (E)
2	VIVALDI FOUR SEASONS Hogwood/Academy Ancient Music	4101261/4101264 (F)
3	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS CBS Jacqueline Du Pre/Saraham	CBS75629/4076529 (C)
4	ANDREW LLOYD WEBBER REQUIEM Domingo/Brightman/Moazze/ECO	HMV ALW17CALW1 (E)
5	SIBELIUS SYMPHONIES Simon Rattle/CBSO	HMV Reflexe EL7497171/EL7497174 (E)
6	ELGAR CELLO CONCERTO Julian Lloyd Webber/Menunim/RP	Philips 4163541/4163544 (F)
7	THE CLASSICAL WORLD OF EMI Various	EMI Studio CMD7690632 (E)
8	HOLST PLANETS Grieg Solis/LSO	Decca Classical 4172681/4172684 (F)
9	MEYERHOLZ/BRUCH VIOLIN CON. Anne Sophie Mutter/Karajan/BPO	Deutsche Gramm 2532016/6330201 (F)
10	ARIAS BY VERDI & DONIZETTI Luciano Pavarotti	Decca Classical 4170011/4170014 (F)
11	MOZART MASS IN C MINOR Gardiner/MonteVerdi Choir/EBS	Philips 4202101/4202104 (F)
12	BEEHOVEN STRING QUARTETS Baronid String Quartet	Virgin Classics VC7907131/VC7907134 (E)
13	RACHMANINOV PIANO CON. NO. 1 Bernard Haitink/CO	Decca Classical 4176131/4176134 (F)
14	GRIEG PEER GYNT/SIBELIUS PELLEAS Herbert Von Karajan/BPO	Deutsche Gramm 2532068/3302068 (F)
15	VERDI AND PUCCINI ARIAS Kiri Te Kanawa	CBS Masterworks CBS37298/4037298 (C)
16	PORTRAIT Kiri Te Kanawa	Decca Classical 4176451/4176454 (F)
17	ALBINONI ADAGIO/PACHELBEL CANON Herbert Von Karajan/BPO	Deutsche Gramm 4133091/4133094 (F)
18	ELGAR AND DELIUS CELLO CONCERTOS Du Pre/Barbieroli/Sargent/EC	HMV ASD2764/TCASD2764 (E)
19	BEEHOVEN SYMPHONY 9 Herbert Von Karajan/BPO	Deutsche Grammophon 4109872 (F)
20	MOZART PIANO CONCERTO IN C Jeffrey Tate/ECO	Philips 4163811/4163814 (F)

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CLASSICAL

Thames in video pilot

WITH THE launch of PolyGram's compact disc video just over a couple of months away — October 3 is the scheduled date — the selection of classical material on VHS continues to expand.

Last week's announcement of Virgin Video's initial entry into the market with four opera and two ballet titles is followed this week by the first venture from Thames Television.

The Thames TV catalogue covers classical dramas and the In Search Of Wildlife series, but there are also three classical tapes in the first block release, which are retailing at £12.99. Thames has decided to run its pilot scheme with an exclusive WH Smith distribution initially, but national distribution is expected to follow, though it is not yet known whether this will be in time for Christmas.

The titles are Berlioz's L'Enfance du Christ, in the spectacular dramatic production by Anthony Burgess Swan Lake with Natalia Makarova and Anthony Dowell; and what will probably prove the most popular of all, Verdi's Rigoletto in the widely praised Jonathan Miller production with Jonathan Rowsley, Arthur Davies and Marie McLaughlin performed at the English National Opera's home, the London Coliseum.

The impetus to the classical video medium given by its £12.99 range continues with two further addi-

tions to the Historic Opera Performances range, featuring the great Italian baritone Tito Gobbi in performances recorded in black and white in the Forties.

Gobbi sings the role of the jester in Verdi's Rigoletto in the performance recorded at the Rome Opera House in 1946 conducted by Tullio Serafin (SL 1056), and Rossini's The Barber Of Seville recorded in Rome also in 1946 but with Giuseppe Morelli conducting (SL 1057).

The Gobbi Historic Performances series has a retail tag of £9.99 which takes into account the monochrome presentation and mono sound.

But there is full colour and stereo sound in the other Pickwick release of the week, Verdi's La Traviata, in the Glyndebourne production directed by Peter Hall, with Marie McLaughlin as Violetta and Walter MacNeil as Alfredo.

It is conducted by Bernard Haitink and was originally screened by TVS (SL 2006).



JOHN RUTTER, his Collegium label is growing rapidly

Harmonia takes on Collegium

COLLEGIUM, THE record label of the English composer and conductor John Rutter, which has been distributed by Gamut, is also now being handled by Harmonia Mundi.

Rutter is best known as a composer for his choral music and Christmas carols which have a clearly traditional English character. But he is increasingly known as a conductor, directing the Cambridge Singers and the City of London Sinfonia.

He had a major success with one of his first recordings, the original version of Faure's Requiem which he licensed to Conifer because his own recording label was not then big enough to handle such an important release. In fact, the Requiem was highly praised by critics and is now generally regarded as the top recommendation — quite a feat for such a popular work.

But with Collegium growing rapidly — there are now eight titles — Rutter has decided to take back the recording of Faure's Requiem, and there have been shortages of supplies for some months now, according to Richard Harrison. He hopes that it will be available again on all four formats by November.

Among the eight titles are two new recordings. Poulenc's Gloria is coupled with the 4 Motets, the Liberales and performed by the City of London Sinfonia and the Cambridge Singers directed by Rutter (COLC 108, tape and CD), and will benefit from being the only CD

German shops 'ahead of UK'

THE AVERAGE German record retailer is far ahead of his British rival in the level of classical awareness and the general calibre of staff, according to Bill Holland, marketing manager of Deutsche Grammophon back from a tour of outlets in West Germany.

"I am not talking about the British classical specialists because they do know their music," he says, "but in the multiple stores and the non-specialist classical shops I am sure we are losing turnover hand over fist because it is not recognised how specialist the classical music is."

Even in German stores with a fairly small classical section, there could be someone who always gave classical advice, adds Holland. In the UK this is not often the case, especially outside London and the major cities. "The calibre of staff seemed so much higher in Germany."

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3	THE ESSENTIAL KARAOKE Herbert Von Karajan	Orion HKV11/MKV12 (F)
4	GABRIELI LOVE SONGS Paolo Donaggio	CBS CBS47011/404701 (C)
5	THE MARIA CALLAS COLLECTION Maria Callas	Sony SMR325/SME323 (57)
6	THE COLLECTION Paolo Donaggio	Sony SMR25/SME25 (57)
7	SOUTH PACIFIC Te Kaniwha/Carmen/Naipha	CBS CBS42255/SME4225 (57)
8	HOOKED ON CLASSICS Louie Clark & The Royals	4-tape ONE1146/ONE1149 (C)
9	MY FARE LAUT Kiri Te Kanawa/Barry Black	Decca MPS11/MPS12 (F)
10	A PORTRAIT OF MARCO LONZA Marco Lonza	Sony SMR741/SME741 (57)

REPERTOIRE GUIDE



Claude Debussy (from a drawing by Jean Dulac)

PUT A crack British orchestra on the stage in a packed Royal Albert Hall on a warm summer evening in the middle of the BBC Proms; put in front of them a choralistic and flamboyant conductor like Simon Rattle, and a wild and extravagant piece like Mars from Holst's *The Planets*; and you have lift-off. The ranks of cellos and double basses create the groundswell of urgency, the flutes and clarinets act as heralds to the big tune which arises from the massed violins, and finally, the gleaming brass let everything rip with a glorious climax.

This is what the orchestral showpiece is about. Faced with ideas for a work for such an occasion, composers put aside their most profound thoughts and write something deliberately flashy — generally testing the individual capabilities of the orchestral players while at the same time striving to create a piece which is more than the sum

of its parts.

The term orchestral showpiece is not so much a precise musical form like a symphony or a concerto as a convenient pigeonhole for record companies and audiences alike. While musicians have always enjoyed showing off, it was the expansion of the orchestra in the 19th century that really provided the composers with the vehicle for a work such as *The Planets* or Tchaikovsky's 1812 or, in the 20th century, Ravel's *Bolero* or Stravinsky's *Firebird*.

As the Top 20 shows, the composers generally started with an extra-musical idea. They had a programme in mind — a story, an incident, or a vision which fired their romantic imagination. It existed in earlier times — composers used to love writing music that pictured the clash of battle or the chaos before the world was formed. But the rise of virtuosity both of the instruments and players and the sheer size that the orchestra had reached by the late 1800s allowed greater possibilities.

It appealed to all nationalities. The Russians revelled in these showpieces. The ballets of Tchaikovsky (1840-93) proved as effective in concert in the 19th century as did the ballets of Stravinsky (1882-1971). The French could be very sophisticated, with a work such as *La Mer* by Debussy (1862-1931), or more blatant, as Ravel (1875-1937) undoubtedly was with *Bolero*.

Even the English took to it, with *The Planets* by Holst (1874-1934) resulting in a remarkable popularity, while Elgar's (1857-1934) *Enigma Variations* was taken more warmly to the British heart.

Every few years tends to produce an orchestra which revels in the often theatrical nature of the orchestral showpieces. While there is little doubt that Karajan's recording of *The Planets* with the Berlin Philharmonic Orchestra (400 028-2) is the best-selling of the current versions, the Montreal Symphony Orchestra conducted by Charles Dutoit and recorded with clarity by Decca is particularly highly regarded in the orchestral showpiece repertoire at the moment. So all their recordings can be ordered with confidence, including Ravel's *Bolero* coupled with *La Valse*, the *Daphnis And Chloe Suite No 2*, and the *Pavane for a dead infant* (410 010-2).

Paradoxically, orchestral showpiece recordings are perhaps less

Gustav Holst



2. ORCHESTRAL SHOWPIECES

Top 20 Orchestral Showpieces

1. *The Planets*, Holst.
2. *Bolero*, Ravel.
3. 1812 Overture, Tchaikovsky.
4. *Rhapsody in Blue*, Gershwin.
5. *Pictures At An Exhibition*, Mussorgsky.
6. *Firebird*, Stravinsky.
7. *Nutcracker/Swan Lake*, Tchaikovsky.
8. *La Mer/Prelude de l'après midi d'une femme*, Debussy.
9. *Rite Of Spring/Petrushka*, Stravinsky.
10. Also Sprach Zarathustra, Richard Strauss.
11. *Finlandia*, Sibelius.
12. *Fountains Of Rome/Pines Of Rome*, Respighi.
13. *Sabra Dance/Adagio from Spartacus*, Khachaturian.
14. *Young Person's Guide To The Orchestra*, Britten.
15. *The Sorcerer's Apprentice*, Dukas.
16. *Scheherazade*, Rimsky-Korsakov.
17. *Daphnis And Chloe Suite*, Ravel.
18. *Peter And The Wolf*, Prokofiev/Carnival Of The Animals, Saint Saëns.
19. *Carmin Suite*, Bizet.
20. *Enigma Variations*, Elgar.



Igor Stravinsky (from a drawing by Pablo Picasso)

dependent upon named orchestras and conductors than concertos or symphonies. So mid-price, and even budget, recordings can often be quite safe investments.

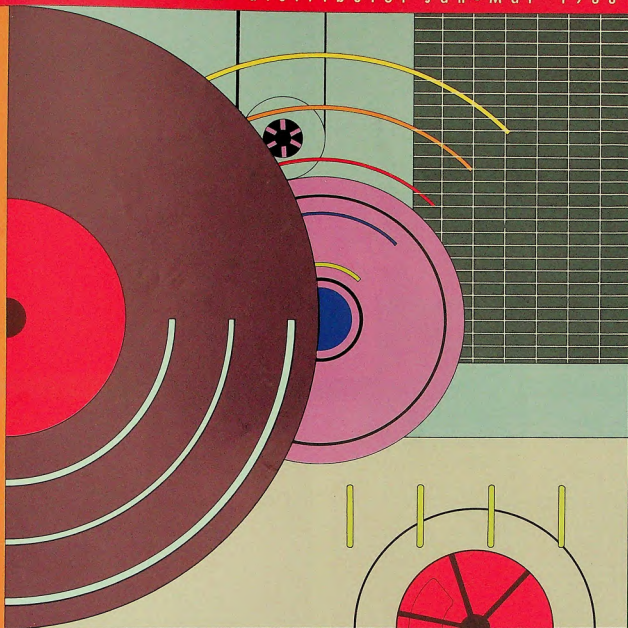
Couplings are important too. The maze of showpieces on record is lessened somewhat by the host of alternative couplings. By a little careful selection, it is possible to stock twice as many popular pieces than simply the suggested Top 20 by going for useful couplings. There are also many collections of a wide range of shorter works; a typical example is a recent *Classics for Pleasure* budget price reissue which contains the *Fantaisie For The Common Man* by Copland, Sate's *Gymnopédies Nos 1 and 3*, Barber's *Adagio*, Khachaturian's *Adagio from Spartacus* (The Onedin Line theme), MacCann's *Land Of The Mountain and the Flood Overture* and other works (CD-CFP 4543).

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MARKET SURVEY

APR-JUNE '88

PolyGram, EMI carve a slice of the market cake

THE SECOND set of figures for the new distributor categories finds PolyGram and EMI maintaining their dominance in the singles and album markets respectively. However, while PolyGram's share of singles distributors showed a significant increase, EMI fell back to 20.4 per cent from 23.8 per cent in the albums sector.

Despite having only one of its labels (London) in the top 10, PolyGram nevertheless retained its number one slot among leading singles companies. WEA moved up from fourth last quarter to second in April-June while the success of Bros' I Owe You Nothing helped CBS to hold on to third position, albeit with a lesser market share.

Among the independents, Mute continued its strong showing thanks primarily to its Rhythm King subsidiary and the current S-Express hit. In doing so Mute overtook PWL; although Kylie Minogue's *Gol To Be Certain* was one of the quarter's leading singles, the Stock-Aitken-Waterman company fell back from fourth per cent to 3.3 per cent.

In the leading labels category for singles, Fairground Attraction's position as top-selling artist enabled RCA to move into the top three after lying fifth last month. Virgin now take top spot after a creditable all-round display from a label without a single in the top 10 listing for April-June. The consistent CBS dropped only slightly in market share, but this was enough to lose the company first position. Purely on the strength of the Wet Wet Wet/Billy Bragg charity chart-topper, the Chameleon label took 3.3 per cent of the singles market, tying for seventh place with PWL.

WEA can thank the power of live performance for its move from fourth place to top spot in the albums

companies listing. Fleetwood Mac were the top-selling band while Tracy Chapman's appearance at the Nelson Mandela concert led to strong sales for her debut LP. Holding on to second slot thanks to Bros, CBS will be hoping to go top of the end of September as the sales of Michael Jackson product come through. The company, however, held on to first place in the labels category where Warner Bros and RCA moved sharply forward at the

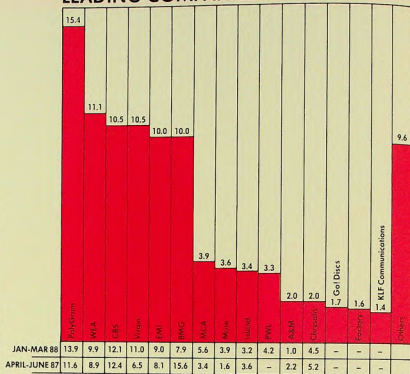


Bros' success helped CBS retain third place, singles companies, and second position for albums

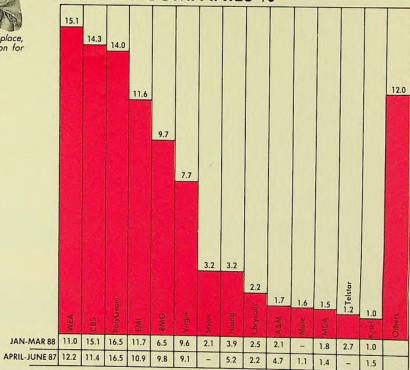
expense of Virgin and EMI. The biggest leap in this category came from Styks, whose 3.2 per cent was the result of the label's two top-selling compilations.

Among album distributors, market share was gained by WEA and BMG, while the leading three companies all registered a drop from their January-March figures. Among the independents, PRT lost ground to The Carpet while Pinnacle maintained its fourth position. Over the second quarter, the independents as a whole took 15.5 per cent of the album market, an increase of nearly four per cent over January-March.

LEADING COMPANIES %



ALBUMS LEADING COMPANIES %



The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £1.82 and over. The 1988 market survey marks the seventeenth year since these were introduced.

SINGLES CHART PERFORMANCE

ARTISTS

- Fairground Attraction
- Kylie Minogue
- S-Express
- Bros
- Wet Wet Wet
- Billy Bragg
- Pet Shop Boys
- Hazell Dean
- The Timelords
- Bananarama

PRODUCERS

- Stock Aitken Waterman
- Fairground Attraction/Kevin Maloney
- Mark Moore/Pascal Gabriel
- Nicky Graham
- Stephen Hague
- John Porter/Kenny Jones
- Wet Wet Wet
- Andy Richards/Pet Shop Boys
- The Timelords
- New Order

TOP 10 SINGLES

- Wish A Little Help From My Friends/She's Leaving Home, Wet Wet Wet/Billy Bragg, Chameleon CHLD 1
- Perfect, Fairground Attraction, RCA PB 41 B45
- Theme From S-Express, S-Express, Rhythm King/Mute LEFT 21
- Gol To Be Certain, Kylie Minogue, PWL PWL 112
- Heart, Pet Shop Boys, Parlophone R 6177
- I Owe You Nothing, Bros, CBS ATOM 4
- Doctors/The Tardis, The Timelords, KFL Communications KFL 003
- I Want You Back, Bananarama, London NANA 16
- Blue Monday 1988, New Order, Factory FAC 737
- Who's Leaving Who, Hazell Dean, EMI EM 45

Irish ways for

From U2 and beyond, Ireland has established itself as a regular hotbed of creative activity. Add in the emergence of quality studios like Windmill Lane and the legal and financial bodies finally getting their act together then it becomes clear that the Republic should be doing it for itself, rather than being just another UK region. Paul O'Mahony talks to one of those who is are doing just that

DEBATE IN Irish music circles over the past year has centred particularly on the need to develop a bona fide native industry to counter the current position where the Republic is seen in business terms as a UK region.

Already, the Arts Council has made the unique appointment of a popular music officer, Keith Donald backed by The Popular Music Industry Association. Given the general level of creative activity at present, the emergence of top class studios like Windmill Lane, expert legal and financial services, plus a realisation that the structures and elements necessary for an indigenous industry are rapidly shaping-up, the focus is turning to the functions and responsibilities of record companies currently operating in Ire.

The Dublin offices of MCA, BMG/RCA, A&M, EMI, PolyGram, and Virgin are primarily distributive and promotional. While K-tel and WEA (Ir) function likewise, they have a strong commitment to native talent, though only CBS employs an A&R person. Within a long term perspective, this is being seen by the Irish music community

as grossly insufficient for the future health of the industry in a situation where Irish bands are being signed to international deals by offices outside the country. In the last few years Aslan have signed to EMI (UK), Tuesday Blue to EMI (America), Holtheus Flowers to London (UK), In Tua Nua to Virgin (UK), and so on. On the publishing front, the story repeats itself. The major deal is once abroad.

In an attempt to change this situation, U2's Mather Records is at present in transition from a label offering one-off-single deals to a fully-fledged international independent label based in Dublin. Side-by-side with Mather's grand plans exist a small number of indie labels who hustle and bustle to the benefit of local talent and consumers alike. From the rootsy folk and traditional rosters of Tara Records, Claddagh, Dolphin, Dara, and Gael Linn to the more mainstream Mystery Records (responsible for Mary Coughlan's recent success), the MOR of Harmoc, and the new wave broverly of Comet and Danceline Records, the Irish indie scene is thriving.

One of the most consistently active indie labels is Solid Records run since June 1986 by one of the most respected figures in the business, Oliver Walsh.

"We started when we took over the licensing of a label that went bust (Staic), and that covered Rough Trade, Factory, Mute, and others", explains Walsh. "Since then we've added Supreme, PWL, Cooking Vinyl, and various others. We also decided to promote Irish bands in the hope that we could break them here in Ireland and also attract international attention to them. We haven't yet set up a distribution deal in the UK because what we want to do is establish a catalogue of Irish product and discuss licensing and production with UK companies. To start with, we'd like to take the singles we've done by Irish bands, put them on a Solid sampler, and offer that to the UK and European territories. Some of the bands, though, have been licensed separately already.

"Predator, one of our top home-grown metal acts, have an EP on Solid that's been licensed to the US. The main success, however,

has been with Aslan. We released their single and subsequently they signed to EMI. At the moment they have their album out and are doing very well on the Continent". As well as the singles and EP's, Solid has had a Cypress, Minel album in Ireland and Blue In Heaven are currently putting the finishing touches to a forthcoming album for the label.

For distribution Solid use WEA (Ir). Doesn't that compromise the label's independent status? "Well, the market in Ireland is small", says Walsh, "and all the major labels here share distribution facilities. WEA has an efficient distribution system, so it makes sense to use it. At the moment, though, there are changes happening in WEA here so we'll have to wait and see that happens with the new people coming in". What, then, are the unique advantages and disadvantages of an indie operating in Ireland? "The main disadvantage is that there's only one pressing plant here. It's a monopoly situation, so I have to press a minimum quantity of every record which, for a lot of UK indie bands that I'd like to license, would be too much. For finished product from the UK, the import duty is 40 per cent, so by the time I import for distribution, the major retail chains can get them almost as cheap as I can. As a result, a lot of the acts on Rough Trade or Mute that I would like to take in and who I think would do the business eventually, and who should be on the market, aren't available to me. Also, the huge import prices on CDs means I can't sell them to the shops and that's cutting my margins. Advantages? The main advantage of being an indie here is simply that we can make our own decisions and are not guided by a UK or US office."

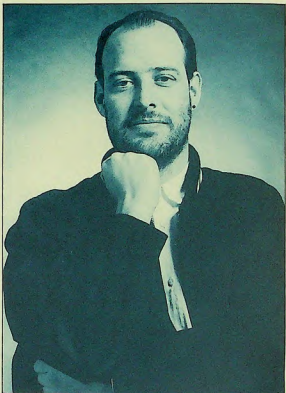
The other arm of Solid is Evolving Publishing. "We do take the publishing on some of the Irish releases", states Walsh, "but by no means is it a question that they have to give us the publishing on a song released on Solid. Obviously it's nice for us because it enables us to recoup our money on a release".

It is typical of the Irish market that, out of necessity and ambition people busy themselves



ASLAN. STARTING small, then signing to EMI

Irish lores



OLIVER WALSH: 'we feel we're providing a service for Irish bands'

with several activities and Walsh is no exception. He began, and continues, with his own PR company Lip Service. "Publicity is still the area I enjoy the most. I started doing PR for Denis Desmond's MCD Concerts here who have done everything from Spandau Ballet to Anthrax, with an average of four international acts per month. I don't think Denis gets enough credit for what he does in Ireland. He's more appreciated and better thought of by UK agents than he is in Ireland. He's always had a policy of taking on acts and breaking them. Simple Minds and Big Country were just two acts promoted here well before they gained success world-wide. He's also very good to local acts, giving them prime support slots wherever

possible".

Walsh himself will be busy towards the end of this year doing publicity for Denis Desmond's new multi-faceted entertainment complex in the Dublin docklands. Selling roughly 10,000, with superb acoustics, and facilities galore, the Point looks set to be Ireland's premier rock venue in '89. For the sort of acts on Solid Records, and Dublin bands generally, it will be a welcome venue to build audiences. Meanwhile, Solid plans its sampler album at year's end and Oliver Walsh is optimistic.

"We feel we're providing a service for Irish bands", he concludes, "and hopefully if they get major deals we can hold onto the license for Ireland, and the label will gain more prestige".

'We decided to promote Irish bands in the hope we could break them here in Ireland and also attract international attention to them . . . we want to establish a catalogue of Irish product'

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ALL SYSTEMS GO POP MUSIC (REMIX)/Boyz n the Lap 12NIX3 12" (A)
ASHTON, Tony SATURDAY NIGHT AND SUNDAY MORNING (Version) TNA TRAI (BMG) Hi-NRG

BAND AKA JOY/Groove Old Gold OG 4070 12" (C)/A/LG) Dance/Disco
BELFONTE, Harry DAY-D/Where It Hurts/Geffen 42 FC Pkg. GEF 427 12" Pkg. incs Jump in the Wet (E)

BELVA IET ME KISS IT (MOM IT HURTS) (Version) Supreme SUD 127 12" Pkg. SUPET 127 12" Pkg. Dance/Disco
BERNE, Jacqui (NO DOUBT ABOUT IT) CELEBRATE/Hove Can Go On Without You Hi-Hat 17 (A) Hi-NRG

BIG BARTY, The WOMMA'S SHOE/Prisoner Of Love President PT 571 (SP) House
BLOOD! MARYS, The MORE SWAMP THAN ELVIS/Bo Mass JESS 003 12" Pkg. (J/R) Reggae
BLOW MONKEYS, The THIS IS YOUR LIFE/Tha Today RCA BR 42149 Pkg. BOZ FT 2150 12" Pkg. Reggae

BROKEN ENGLISH DO YOU REALLY WANT ME BACK/ (Version)/Runnin' Out Emi CDEM 49 Pkg. 49337 Pkg. (BMG) Dance/Disco
BROTHER BEYOND THE HARDER I TRY/Remember Me Emi RS 6184 Shrink Wrapped Pkg. "Slicker" 12X81 6184 12" Pkg. (E)

CANDI, ERN SHAME SHAME SHAME/ (In) Benjymone BONT 112" Pkg. (A) Hi-NRG
CHU CHU CHU THE BIZARRE ROSE EP/Bo Subway 20T 12" Pkg. (A) Hi-NRG
COCO SODA LONESOME SIDE/ADMIRAL TERRY—REALLY TIME Live & Love/Greenvelves LLD CD 70 Pkg. (Double A) (J)

CONLEY, Eel THINGS WHAT SHE IS, IS A WOMAN IN LOVE/No Chance To Dance RCA BR 49337 Pkg. (BMG) Reggae
CURRENT 93 HAPPY BIRTHDAY POGFACE CHRISTUS/Bo L.A. L.A.H. LAY 018 12" (J/R) Dance/Disco

DAMIAN TIMEWARP 2/Bo Jive 140 Pkg. JIVET 140 2" Pkg. (BMG) Hi-NRG
FRIDMAN, Ross THE SUMMER HOLIDAY/Did Not Mean To Make You Cry Enterprise/RCA 11624 Pkg. (A) Dance/Disco
RANGERS LIVE TERMINATOR/Vino La Dudes Stress STRESS 1 Pkg. STRESS 1 12" Pkg. STRESS 1 CD "CD" (A)

DAVID, Joel CD BONES/Bo My Valentine Old Old 1 OLD CD 1 (C)—0254-77850 (J) Reggae
DEE, Sugar & THE OFFBEAT POSSE WORKS IN THE DANCE/LADY VAD 0125 AA Pkg. (A) House
DIX, The THE UNDERNATION/ (A) Cut Deep Cut CD, C011 121 (J/R) Reggae

DUR, THE THE BEL ME WHY LOVE DIES/International Anthem Tent TENT 7 Pkg. TENT 7 12" Pkg. TENT 7 CD "CD" (C)

EVA A BOY, A Girl AND NEW YORK/Bo In Tape IT 055, ITT 055 12" (J/R) Dance/Disco
FIVE STAR ROCK MY WORLD/Sweetest Night RCA BR 42145 Special Edition Pkg. Dance/Disco
FRIEDMAN, Ross SUMMER HOLIDAY/Did Not Mean To Make You Cry Enterprise/RCA 11624 Pkg. (A) Dance/Disco

FULL FORCE ALWAYS I WANT YOU JUST FOR MELISA/LISA & CLUT JAM WITH FULL FORCE — 1 Wonder If I Take You Home Old Gold OG 4082 12" (C)/A/LG) Dance/Disco
GOODBYE MR. MACKENZIE/GOODBYE MR. MACKENZIE/Green Tam Red Capitol CBSR 1 Pkg. 12CJ501 Pkg. incs Knacker/On Jax 12CJ49501 12" Goldated Steve incs Stars And Bars Correction to Previous Listing

GOVHE, How GUITAROPHILIA/Bo Esque ENIB 001 Pkg. (J/R) House
HEART OF ICE DELVING AWAY (Version) Virgin VS 120 Pkg. VST 1120 12" Pkg. (E) Dance/Disco
HINES, Gregory THAT GIRL WANTS TO DANCE WITH ME/Bo Esque 6528127 Pkg. 6528128 12" Pkg. (A) House

HOUSEMASTER BALDWIN DETI/HOUSE DO YOU WANNA DANCE/Have A Dream! House
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HOUSE ENGINEERS, THE THE HOUSE (ROYAL B&B Box) Edition Synchrate/EMI SY 14 Pkg. BR 1291 14" Pkg. (E) House

HYMAN, Phyllis YOU KNOW HOW TO LOVE ME/DON'T Tell Me Tell Her Old Gold OG 4067 12" (C)/A/LG) Dance/Disco
ICE COLD IN ALICE WHEN THE RAIN COMES DOWN/Tomorrow Never Comes Revelation REVA 2 Pkg. (A)

IMAGINATION BRASS ZOOM ZOOM/ (Version) Bumble Bee 78UMB 107 BUMB 107 12" (A/C/S) Hi-NRG
IRON MAIDEN THE EVIL THAT DROPS/Provier 88 EMI EM 64 Pkg. EMG 64 Goldated Steve
EMP 44 Cut to Stage Pkg. Disc (E)

ISLET BROTHERS HARKNEY FOR THE WORLD/Who Loves You Better Part 1 & 2 Old Gold OG 4069 12" (C)/A/LG) Dance/Disco
JET VEGAS LONDON/Bo MCA 1266 Pkg. MCA1 1266 12" Pkg. (E) Hi-NRG
JO JO BRANDON/Bo A GIRL'S BEST FRIEND/Bo Takes Two Zebra International ZBR 3 Pkg. (A) Hi-NRG
JONES GIRLS NIGHTS OVER EGYP/ (Version) Coni Art Home Old Gold OG 4071 12" (C)/A/LG) Hi-NRG

KAMEN, Nick BRING ME YOUR LOVE/Quilly WEA YZ 202 Pkg. YZ 202T 12" Pkg. YZ 202 CD incs Nobody Else/War Your Love (W)

KICK THE CAN HERE YOUR FEELINGS/Searching For The Secret Love Oyster OYS 1 Pkg. (A) House
KINGDOM COME WHAT LOVE CAN BE/The Shuttle Polydor KCS 2 Pkg. KCS 2 Coloured vinyl Pkg. KCS 2 12" Pkg. KCS 2 12" Pkg. KCS 2 12" Pkg. KCS 2 CD "CD" (E)

KT MY DISCIPLINE/Play Have DEC 010 12" (J/R) House
KAY, A Girl And New York/Bo In Tape IT 055, ITT 055 12" (J/R) Dance/Disco
LIVE STAR ROCK MY WORLD/Sweetest Night RCA BR 42145 Special Edition Pkg. Dance/Disco
LIVE FRIEDMAN, Ross SUMMER HOLIDAY/Did Not Mean To Make You Cry Enterprise/RCA 11624 Pkg. (A) Dance/Disco
LIVE RANGERS LIVE TERMINATOR/Vino La Dudes Stress STRESS 1 Pkg. STRESS 1 12" Pkg. STRESS 1 CD "CD" (A)

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

LA CAMPANILE CREOLE LA MACHINE A DANSER/Mon Amour O. Sweet SON 5 12" (A) Hi-NRG
LAHRI, Boppy HARRY/ (Version) HI Hat 17 Pkg. HYMC "MC" (B/R)

LEE, Mr. MUMP UP LONDON/ (Version) Breakout/A&M USA 639 Pkg. USA 639 12" Pkg. (E) Dance/Disco
LEE, Robert LOVE ME STYLE/DEVON LUNTON — I AM LOU! CAN YOU LIVE & Love/Greenvelves LLD 84 12" Pkg. (A) House

LESTER, Graham FEET 'N' CHIPS IN SPAIN/Private Eye Book SPAIN 1 (A) Reggae
LOGAN, Jayson LYING FOR LOVING/ (Version) Plaza PZA 036 (SP) House
LYNN, Barbara YOU MAKE ME SO HOT/ (Version) Sugar/Columbia ICHT 704 12" (A) Soul

MARTINI RANCH REACH/ (Version) Warner Brothers W785 Pkg. W 785T 12" Pkg. (W) Hi-NRG
MASSIVE ATTACK ANY LOVE/ (Version) Massive Attack MASS 001 12" Pkg. (B/E) Dance/Disco
McADDEN & WHITEHEAD ANY NO STOPPIN' US NOW/Go The Love Old Gold OG 4072 12" Pkg. (C)/A/LG) Reggae

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OSLIN, K.T. YOUNGER MEN/Always Come Back RCA BR 49331 Pkg. (BMG) Dance/Disco

PAUL, Frankie COME ON GIRL/MAJOR WORRIES — DONE NOW Live & Love/Greenvelves LLD 82 12" Pkg. (Double A) (J) Reggae
PELLAY, Louis PESTO IN MY POCKET/ (Version) E & FILMET 101 12" (E) Hi-NRG
PINK NOISE EVERYTHING/Bo Reasonable RR 006 12" (J/R) House

POLES, The GROW OLD WITH ME/Now You See Me (Now You Won't) Warm WARM 1 A Pkg. (E) Reggae
PRECIOUS METAL MOVING MOUNTAINS/Passion's Fire Stage 7VAG 1 Pkg. (A) Band
PROJECT CLUB, The THE AMNESIA-DANCE WITH THE DEVIL Supreme SUPET 131 12" Pkg. (E) Reggae
PSYCHIC TV I'm Looking JACK THE TAB LUNE (ON TO THEE) ACID HOUSE (Version) Temple Top 037 12" Pkg. (J/R) House

RAILWAY CHILDREN OVER AND OVER/A Gentle Sound Virgin VS 1115 Pkg. VST 115 12" Pkg. (A) Hi-NRG
ROSE ROYCE I WANNA GET NEXT TO YOU/Bo MCA MCA 1274 Pkg. MCAT 1274 12" Pkg. (A) Soul

ROSE ROYCE I WANNA GET NEXT TO YOU/Bo MCA MCA 1274 Pkg. MCAT 1274 12" Pkg. (A) Soul
SHOOTING PARTY SAFE IN THE ARMS OF LOVE/ (Remix) (Version) Lison DOLER 9 12" Pkg. (A) Hi-NRG
SHUG THE NEVIL WANNERS EP/Bo Our Mums MAM 001 12" (J/R) Dance/Disco

SIMS, Joyce LOVE MAKES A WOMAN A CHANGE In You London LON 183 Pkg. LONX 183 12" Pkg. (A) Dance/Disco
SIOUXSIE AND THE BANISHES PEEK A BOO/SILVER DOLLAR REMIX/ (Version) Wandersland! Polydor SXER 1 12" Pkg. (E) Reggae

SKANKAN HAY RED YOU'RE A SUNBED/Feeling Inside CSA 12CSA 511 12" (A/C/S) Reggae
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SWAY HANDS UP/GIVE ME LIGHT/ (Version) Virgin VS 1184 Pkg. (E) House

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TIMBLK 3 REVEREND JACK & HIS ROAMIN' CADILLAC CHURCH/Bo I.R.S. IRM 169 Pkg. IRMT 169 12" Pkg. (E) House

WALSH, Steve AINT NO STOPPIN' US NOW/PARTY FOR THE WORLD/IT Keep On At 1 304 Pkg. 12A1 304 12" Pkg. (A) House
WALTONS, The SPELL IT OUT/Bo Medium Gold MC 011, MC 011T 12" (A/C/S) House
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WILD FRONTIERS, THE THE BALL AND CHAIN/Yes, It's True Virgin VS 1103 Pkg. VST 1103 12" Pkg. (W) House
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Always I Want You Just For Melisa	1
Ashton, Tony	1
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Blood! Marys	1
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Full Force	1
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Imagination	1
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Islet Brothers	1
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Jones Girls	1
Kamen, Nick	1
Kick The Can	1
Kingdom Come	1
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La Campanile	1
Lahri, Boppy	1
Lee, Mr. Mump	1
Lee, Robert	1
Lester, Graham	1
Logan, Jayson	1
Lynn, Barbara	1
Martini Ranch	1
Massive Attack	1
McAdden & Whitehead	1
Mck Bugin' Out	1
Minoque, Peter	1
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O'Jays	1
O'Jays Summer Fling	1
Oslin, K.T.	1
Paul, Frankie	1
Pellay, Louis	1
Poles, The	1
Precious Metal	1
Project Club	1
Psychic Tv	1
Railway Children	1
Rose Royce	1
Rose Royce	1
Shooting Party	1
Shug	1
Sims, Joyce	1
Siuksie	1
Siuksie	1
Skankan Hay	1
Stop The World	1
Sway Hands	1
Talking Heads	1
T-Coy Night	1
Terejacks	1
Think Twice	1
Timblk	1
Walsh, Steve	1
Walton	1
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Wilson, Ernest	1
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Diary

DIARY

ALTHOUGH Mark Booth has been named as MD of the new Maxwell Entertainment Group, Cap'n Bob's office says Booth will continue to run MTV Europe "for the foreseeable future" ... Another scoop for the soaraway Sun. On Wednesday it exclusively revealed that the men in Epic's Michael Jackson dinner would live under liver pate and lamb. The sinners actually had soup and beef ... In a night of adulatory speeches, the prize went to Paul Russell for saying of Jacko that "he brings out the best in everybody else" ... Meanwhile at Wembley, eight-year-old Benjamin Simone was among the children who danced on stage with Jackson. "It was the highlight of my entertainment career" says dad David ... Simone senior has settled his dispute with PolyGram out of court. A public hearing would have done nobody any good, he says. "The Sun would have loved it". Simone adds that, despite their differences, he wants to congratulate Obie for maintaining the quality of MCA's distribution ... Despite the MCA takeover of Motown, Jobete Music's Ivan Chandler wants you all to know that it's business as usual at Berry Gordy's publishing company ... There's still no announcement on the sale of Island Music but we hear that taxation problems are holding up the transfer to Mike Stewart's Evergreen company ... Jeff Gilbert says that at present he is only managing Catherine Buchanan but "plans are under discussion for various projects".

NEW YORK. Jostling with the throng at the Marriott Marquis hotel in the revolving bar (which seemed to revolve a bit faster as the week went on), it was easy to forget the New Music Seminar's genesis when no more than 200 people turned up to discuss how new music could change the face of the music industry. These days NMS serves more to soften people to the shock of largely unchanging realities of the business, attracting thousands of delegates and showcasing dozens of bands, but the organisers are somewhat shy of their commercial success, it appears. Opening his keynote speech (see p1), U2's manager Paul McGuinness told how he had been asked by the now sadly deceased NMS director Joel Webber to contribute a comment about the seminar for an ad campaign. "I sent back 'I think the New Music Seminar is great and over the years it has been a big success and has made a lot of money for my friend Joel Webber'. He sent it back saying that he couldn't use it. Everyone knows they make a lot of money out of it, it really is time someone said so" ... The event has no recognised central meeting point for business contacts and PRT's Richard Lim said he had managed to successfully complete one appointment in three, which seemed a fair average under the circumstances ... A session on the ethics and legality of sampling revealed that MCPS is likely to step in as a clearing house for such music usage once the Pump Up The Volume case goes through the courts later this year.

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QUICK SINGLE: Cricket team from EMI and MW before a match in aid of Sport Aid 88.



INNOCENTS IS no excuse: Erasure show their pleasure at signing copies of The Innocents at HMV Oxford Street.



BIG BILLS: Pickwick presents Chrysalis with BVA silver performance awards for sales of Billy Connolly Blues Yarn and Billy Idol's More Vival Idol.



GOOD AS Gold: Harvey Goldsmith with representatives of Radio Vision International after receiving \$1.3m for the Prince's Trust, the proceeds of international TV sales of the Wembley concert for the charity.

Nico

THE SINGER Nico died of heart failure on July 18 in Ibiza. The chanteuse, who came to fame through her work with the Velvet Underground in 1967, was 44. Born Christa Paffgen in Berlin she appeared in Fellini's La Dolce Vita and Andy Warhol's Chelsea Girls before making her recording debut with Jimmy Page for Andrew Oldham's Immediate label in 1965. Through Warhol Nico joined the Velvet Underground, contributing deadpan vocals to the group's first album. Her reputation as a stylish, cult performer led to solo albums for Elektra, Reprise and Island in 1969-74. Nico later went into semi-retirement and in 1980 moved to the Lancashire countryside near Manchester. She recorded three solo albums in the Eighties and made her final concert appearance in Berlin in June. Nico is survived by a son, Ari.



GOOD EXAMPLE: Dennis Colley gets a warm welcome to his new chair at EG Music.



QUAY MOVE: K-tel and Record Services celebrate their joint occupancy of new business premises of Sir John Rogerson's Quay, Dublin.



NO ARM in it: Gary Hailes at Pinnacle Records where he signed copies of his new single an Arm Records.



WINNING TRIO: Deke Arlon and Roger Waters celebrate their winnings with Chris Wright at Chrysalis's race day.



CASTLE TAKES Knight: Castle Communications cements a sales and distribution deal for the Knight label with PolyGram.

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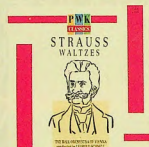
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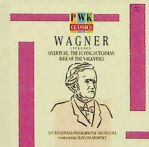
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SUPPLEMENT

Dancing to the pre-war beat

BBC RECORDS has released a pair of CDs which capture the sound of pre-war British dance bands and celebrate one of the least commonly used instruments in jazz — the violin.

The discs — Dance Bands UK and Hot Violins — join a series which now includes product from Bing Crosby, Al Bowlly and Fred Astaire, as well as compilations of Love Songs, Silly Songs and several others. Dance Bands UK features The Savoy Hannah Band, The Fred Elizade Orchestra, The Arcadians, and even Billy Cotton with his first recording of what was to become his theme tune, Somebody stole My Gal.

The disc is the latest in a series digitally re-mastered by Robert Parker, and Parker's innovative

techniques have also been put to good use on Hot Violins. Recordings range from Chicago and Paris to London and New York, with the mid-Thirties influence of Stéphane Grappelli's Quintette of the Hot Club of France coming over very clearly.

Grappelli features with Eddie South on Fiddle Blues, while other artists include Joe Venuti, Stuff Smith, Reg Loopold, and even Hugo Rignold, leader of the Liverpool Philharmonic Orchestra at the time. Other musicians represented on the album include Frankie Trumbauer, Django Reinhardt, Bill Coleman and Buster Bailey.

Dance Bands UK is available on cassette and LP as well as BBC CD 681, and Hot Violins on cassette and LP plus BBC CD 680.

Pickwick: colouring in the CD spectrum

PICKWICK IS emphasising the broad spectrum of its CD catalogue which features music for all tastes from Abba to the LSO and from Bob Marley to BBC Themes.

Most of the discs are at mid-price and have been digitally re-mastered; there are over 60 titles altogether, with recent releases in-

cluding Matt Webb Sings Small Screen Hits, and The Wanderers (Like Box Classics) by various artists including Ben E. King, The Four Seasons and Smokey Robinson.

Piccadilly is the follow-up to the 1/4m selling The Magic Of Piccadilly Domingo and is selling well, including as it does some popular pieces such as extracts from Rigoletto. Rock'n'Roll Classics includes tracks from Carl Perkins, Little Richard, Fats Domino and Gene Vincent as well as coming more up to date with Shakin' Stevens.

Hits Of The '50s was originally released on Ditta and features Petula Clark, Chris Barber and many other artists, while John Dankworth's Innovations sees Dankworth accompanied by the LSO on a selection of late-night ballads.

On the classical side Pickwick has launched the PWK Classics label which will include "easily recognisable well-known classics at an attractive price. Beethoven Piano Concertos, Mozart, Strauss Waltzes, Handel, Mendelssohn and Schubert, Wagner, Grieg and several others are represented, with running times of 50-70 minutes and selling price of £3.99. There'll be four releases per month until the end of the year.



PATTI SMITH and band, back in the original days, now back on CD

Don't spare the Horses for Patti Smith

BMG HAS released the complete works of Patti Smith on CD to coincide with the release of her comeback album. One of the albums, Easter, is on CD only, with catalogue number 251 118. The others are also available on LP and cassette; Horses has CD number 251 112. Waves is 251 139, and Radio Ethiopia is 251 117; the

discs have all appeared on the mid price £7.99 label.

Release date is August 8 and two new albums in Cod's New Age Landscape series appear on the same day. Love In The Afternoon comes from vocalist Claire Hamill, who has played several dates in London recently, and Bow Of Burning Gold is an instrumental

album from Stephen Gandel. Catalogue numbers are 834 135-2 and 834 134-3 respectively.

On a completely different tack, new CDs are also available from Sham 69 and from Uriah Heep, both on Legacy Records. The Sham album is The Volunteer (LLCD117) and Heep's outing is Live In Moscow (LLCD118).

Mancini magic transfers to CD

TWENTY GRAMMYS, seven gold albums and four Oscars later, Henry Mancini appeared on Denon CD with an album titled Premier Pops. An all-digital recording, the disc features the RPO Pops and was recorded at London's CTJ Studios.

Produced by John MacClure, who has worked with Bruno Walter and Leonard Bernstein, the album features all Mancini compositions including Moon River, the suite from The Thorn Birds, Sunflower, Inspector Clavous, Glass Menagerie, Sons Of Italy, a selection of TV themes, and many others. Mancini conducted a Barican concert featuring much of this material a few days before the

recording last November, and took the solo piano parts. The concert was the debut of the Royal Philharmonic Pops Orchestra, which operates independently of the RPO itself, taking its members from the ranks of London-based session musicians.

Denon has released the disc, in a jewel case, in association with Nip-

pon Columbia, and emphasises its running time over 61 minutes — and extraordinary clarity. Many of the pieces, such as the Thorn Birds suite and the TV theme medley including Hotel and Newhart, have never been recorded before.

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INSIDE

CD stompin'; the little silver discs have given new life to jazz, both for the experts and the newcomers **Starts 2**

Good old Frankie and Nat; that's Sinatra and King Cole, back doing the business on CD, giving jazz to new ears **6**

The concept's new, so the selling has to be different. Retailers explain how they attract a sophisticated audience to a sophisticated genre, even by going back to the reliable old listening booths **Starts 8**

Stompin' to the CD beat

JAZZ ON CD is being forgotten with increasing success these days, with all styles from scat vocal and experimental to big band and ragtime more than adequately covered.

Companies such as Target are emphasising mid-price jazz releases, as its sales manager Jeremy Elliot confirms; Target is now one of the most active importers in the field and as well as handling the Denon lines (including the Henry Mancini orchestral album, mentioned elsewhere) is distributing the Delta Live And Rare series.

There are now seven albums in the Live And Rare series, featuring Count Basie, Ella Fitzgerald, Woody Herman, Harry James, Jimmy Lonsford, Nat King Cole and Billie Holiday. Released around a month ago, the CD versions are proving popular even at a dealer price of £6.90.

Most of the Live And Rare albums date from the late Thirties and early Forties and consist of carefully "cleaned up"

CD HAS breathed new life into jazz — reaching the most sophisticated consumers and capturing new enthusiasts. Mark Jenkins feels both the quality and width of what's new on offer

radio performances. More up to date is a new release on the American Music Masters label; it's Peggy Lee's first album for around eight years, and is entitled Peggy Lee Sings The Blues. It is set to retail for £9.99. The DRT label is also American and features Julie Wilson Sings The Steven Sondheim Songbook, which fits neatly into the big

band/show category. DRT is also releasing the Pathe Marconi catalogue from September, largely featuring French artists.

But in the budget categories, Target also handles the Bescol lines which retail at just £4.9. Currently included are CDs from Dianne Warwick, Chuck Berry and many others — the label claims to offer good quality recordings at a more than reasonable price.

Denon's jazz label includes several newer, young artists as well as a good selection of re-releases. Recently the label has launched Short Stories by Bob Berg, Transition by drummer Peter Erskine which features guitarist John Abercrombie, Cross Currents by Elaine Elias, and In The Idiom by Randy Brecker. That's in complete contrast to a set of seven ballroom dancing CDs digitally recorded by the Columbia Ballroom Dance Orchestra and released in the mid price Invitation To Dance series.

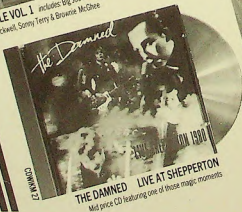
Target is also handling some



BOBBY McFERRIN: *Good Loving* on CD

DAT product, and while this is likely in the not-too-distant future. Meanwhile companies like the Capriccio Delta series, some jazz product is TO PAGE FOUR

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short a career which saw him hailed as the new Miles Davies, also has his Blue Note album released on CD and Gil Evans' New Bottle, Old Wine should generate some interest considering Evans' death not so long ago. Art Blakey and many other top names are included on the album.

Gerry Mulligan and Chet Baker have their Reunion album on CD as well, and Mulligan's solo album California Concerts Vol 1 recorded in 1954 will shortly be joined by a second volume. Mulligan, who arranged Miles Davies' Birth Of The Cool, is one of very few baritone sax players to come into the public eye, and his album like the others has attracted some attention from dealers who were particularly pleased to find it released at a mid-price of £4.85 (£7.99 or £8.50 retail).

From Charly there's the latest pair of releases from the Sun and Chess labels, respectively The Sound Of Sun with 22 tracks, six more than the LP and cassette and The Rhythm & Blues again with six extra tracks.

The Gun album features Carl Perkins, Jerry Lee Lewis, Junior Parker, Charlie Rich and many others, and acts as a "brief history of a legendary record

label". It's coming out at an astonishing dealer price of £1.90 (retail £2.99) for a limited period, and so should convert many non-jazz/blues fans. The Chess album features Chuck Berry, Muddy Waters, Howlin' Wolf and many others, and has similar dealer and retail prices.

'Jazz on CD is being targeted with increasing success these days, with all styles covered'



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More rich pickings from Capitol vaults

STAN BRITT weighs up the value of Sinatra and Nat Cole CD re-issues

Capitol/EMI's Sinatra on CD series continues with *The Capitol Years Part II*, including *Songs For Swingin' Lovers*, *The Wee Small Hours*, *Close To You & More and Sinatra's Swingin' Session!* — all of which make this volume as strong in sales potential as its predecessor. The perennial *Swingin' Lovers*, of course, has long since attained some kind of well-deserved immortality. Francis Albert at his peak, rhythmically, assisted by some of Nelson Riddle's finest-of-all charts in this vein. Listening to the digitally-remastered CD, over 30 years since its first-time release, it is perhaps not quite as

bewildering as it was in mid-'50, when it peaked at twelfth place in the singles chart. Each of the *Swingin' Lovers* tracks speaks for itself, including the likes of *You Make Me Feel so Young*, *Too Marvelous For Words*, *Anything Goes*, and probably the piece de resistance, *I've Got You Under My Skin*.

Still, for the true FS buff, both *The Wee Small Hours* and *Close To You* achieve at least comparable status, in terms of artistic endeavour. The former — an obiding favourite among musicians and singers, particularly those from the world of jazz — find the Guv'nor in wholly marvellous form, handling another superb selection of material, this time concerning unrequited or lost love. Riddle switches to strings-and-things and his contributions are complementary to the kind of vocalising Sinatra seldom surpassed, before and since. The unique phrasing, the real depth of expression, and the over-

all masterful lyric-interpretation skills are all in evidence.

The title track, plus *I Never Entered My Mind*, *I Get Along With- out You Very Well*, or *Glad To Be Unhappy* receive definitive treatments — but, then, so too do the rest. Only disappointment here — and a major disappointment it is — is the exclusion of *Last Night When We Were Young*, possibly the single most outstanding track of all.

Sadly, *Close To You* never has managed to approach the popularity of either *Swingin' Lovers* or *Wee Small Hours* over the years. So, because as time goes by its greatness seems to become more manifestly obvious, Sinatra has often been called the great conversationalist in popular song. *CTY* is the personification of that quality. *Riddle* — again — excels, this time writing for the Hollywood *Swing Quartet*.

Definitive, it is only word to describe succinctly Sinatra's performances of such as *Blame It On My Youth*, *It's Easy To Remember*, *With Every Breath I Take*, and the magically phrased, genuinely



COLE and Sinatra: timeless class now digitally remastered for CD

poignant *PS I Love You*. Three tracks which failed to gain inclusion on the original 12-inch release, round off yet another remarkable series of performances — although it's obvious why one of these was omitted. Revealed, finally, in daughter Nancy's admirable biography of her father, published three years ago, there's a *Flaw In My Flue* (the title itself is the give-away) it's a highly-developed joke conceived by the singer and composers Jimmy Van Heusen and Sammy Cahn. And Sinatra handles the rogue lyric as earnestly as elsewhere. Even though, of course, the song's inclusion represents something less than welcome in an otherwise *Flawless* set.

Swingin' Session is a different ball-game. Recorded at a time (1960) when Sinatra wanted out, and relations with Capitol were becoming increasingly strained, it contains mostly well-below-par, 'swingin'-type' performances — only the more sedate *September In The Rain* escapes criticism. The short duration of the sides from the original LP is explained by the fact that Sinatra asked Riddle to up the tempos (confirmed by the late, great arranger-conductor years ago).

The original album is rounded out for CD release by the addition of three items recorded at two of the three sessions needed to complete *Swingin' Session*. Of which *Sentimental Baby* is archetypal FS balladery, the jazzed-up *Oh MacDonald* (reaches eleventh place on the singles charts) is fun, and no more; *Hidden Persuasion*, a typical Sinatra-Riddle mid-tempo swinger, beats everything else in sight.

Digitally-remastered for CD, making these Sinatra classics (and otherwise) sound even more appealing and bonus marks go to Pete Wilding, for another set of superior notes.

Running parallel to EMI's Sinatra-on-CD series, is an equally important CD reissue series, focusing attention on the vocal artistry of Nat Cole. And EMI has been astute in selecting the three Cole CDs — like the Sinatra, originating from Capitol — with which to open his account.

After *Midnight* is something special in the Cole discography insofar as it represents one of the sadly, precious few occasions when Cole the Great Popular Singer temporarily returned to the days when his registering had been firmly established as the Great Jazz Pianist (who also sang).

Recorded over four sessions, in August-September 1956, Cole took into Capitol Tower his own regular rhythm section, plus on each separate date four distinctive solo jazz instrumentalists: Harry Edison, Willie Smith, Skiff Smith, and Juan Tizol. The result? A marvellously relaxed series of performances — with Cole at the top of his game, both vocally and pianistically — and with its eminent guests contributing excellently to proceedings.

For the CD release, along with long-established tracks from the original analogue issue such as *Sometimes I'm Happy*, *Blame It On My Youth*, and *When I Grow Too Old To Dream*, are a further quintet of goodies which had to be omitted first time around: *What's There To Say?*, *You Can Depend On Me*, *I Was A Little Too Lonely*, *Two Loves Have I*, *Candy*.

The *Very Thought Of You* taping in May '58, represented a reunion for Cole and arranger/conductor Gordon Jenkins, whose lush string-based charts had proved to be an enhancement to Cole's superb singing on *Love Is The Thing*. Like its predecessor, *Thought Of You* presents the considerable talents of Cole the ballad singer in what remains the ideal setting for this type of album. For this reissue, both *Don't Blame Me* and *There Is No Greater Love* are added to an already formidable, 14-track collection that retains its magic 30 years later. Among the original selection of mostly first-class standards, particular stand-outs include *But Beautiful*, *This Is All I Ask*, *The More I See You*, and the title tune.

The self-explanatory *Not King Cole Sing!* (The George Shearing *Quintet Plays* is another long-time favourite, both with aficionados and casual Cole buyers, alike. Primarily, because of individual tracks such as *Serenata*, *Fly Me To The Moon*, and, of course, *Let There Be Love* (a hit single in the summer-autumn of '56). The combination of the distinctive Shearing *Quintet* sound, backed-up by Ralph Carmichael-arranged string choir, as well as Cole's velvet-smooth vocal tones is a winner.

And if Shearing's own keyboard contributions tend towards light weight, the *Quintet Formula* is sadly out-dated — the majority of CD buyers will probably consider their presence a bonus. Hopefully, too, they will expect *Pete Wilding's* play card to note a further bonus. As with his expert analyses for the Sinatra CDs thus far, they are far superior to those produced for the UK digital reissues. LP and cassette, of both artists.

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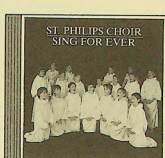
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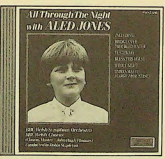
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RECORDS AND TAPES

Birth of the CD specialist

When CD was first introduced, it was very much as a third — albeit revolutionary — format. But such strides have been made over the last five years that more and more retailers are specialising in CDs, often to the exclusion of the two more traditional music formats. Rosie Horide looks at three who have chosen unusual bedfellows for CD — hardware, sell-through video and books respectively — and how they have solved the various problems which have arisen

SIMON HOSEIN is general manager of London's Covent Garden Records. When the store first opened it stocked classical music in various formats, plus CDs. But soon it became one of the first CD only specialists, with all kinds of audio hardware as a companion product.

Hosein explains the rationale: "After the first year it had become obvious where the customers' interest lay, and in view of our strictly limited floorspace we decided to concentrate on CDs. We have two floors, so we completely reorganised the store with hardware on the ground floor and CDs upstairs.

"As far as the hardware is concerned, CD is software led. People need to see there's plenty of software available before they'll buy a player, so the two complement each other nicely.

"We also pride ourselves on offering a service with our hardware, including installation. This encourages customers to come back to us when they need software. We also offer listening facilities, which customers really like.

"Because of our small amount of floorspace we simply rack sleeves — they're thinner, so we can get more in. We've installed the Hados system, German racks which we bought from Ateka. They suit our purposes quite well.

"We're reasonably pleased with our set-up, which we see as offering a complete 'CD Centre'. It's difficult to get a formula right, so that's not to say we wouldn't consider other

things as they come along."

That's one approach to CD retailing — adapting a shop to trends. But one chain has gone even further. Peter Myson has a chain of video rental stores, but was so impressed with the potential of CD that he decided to open new stores in order to stock the product. The first, called CeeDee Vids, opened in Kingston, Surrey last year, and there's now another in Wallon.

In these stores, CD is stocked alongside sell through video, with such obvious accessories as racks and cleaners as ancil-

lary products. In these ultra-modern stores Myson and his colleagues have added one old-fashioned facility (in common with our previous shop) — headphones for listening to product. In fact they've gone one step further in the Kingston store, and added a coffee bar — positively encouraging people to come in for a cup of coffee and listen to something at the same time (there are also video viewing facilities over the bar).

'CD customers still tend to be in the 18-35 age range, while video buyers cover a much wider range'

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lan Collett is a director of CeeDee Vids, and runs the Kingston store. He says they decided on CD "because it was a basically new but obviously expanding market, and because we believe that eventually it will take over from vinyl." Sell through was chosen as a partner for similar reasons — it was the expanding part of a market they knew very well, where they saw enormous potential.

"Initially we also stocked audio music cassettes, but we've stopped that now because it simply didn't seem to sell well, and didn't fit in with the other product."

Currently the two main lines are attracting two different customers, although there's an increasing cross-over, especially when it comes to the purchase of music video. CD customers still tend to be in the 18-35 age range, while video buyers cover a much wider age range,

from small children to old people.

Collett says: "When we were fitting out the shop, we chose Lift racking, because it looks the smartest, and I believe their presentation is second to none.

"We display face-on, in a flip system. It's a 'live' display — although we do have some stock loss because of that, it's a much quicker system from the sale point of view, as well as requiring less storage space. And we do try to minimise theft by a security tag system.

"We have an unusual combination of product, but as the customers get more and more used to it we find business for all our stock increasing. People do pop in for coffee, listen to a CD, and maybe browse through the videos — which promotes in increasing cross-over of trade.

"We believe service is important, and make a real effort to ensure that both our service and our selection is second to none. Once people get used to this approach, we find they really appreciate it.

"At the moment we are happy with the combination as it is, although I might change the layout of the Kingston shop a bit. So far we've kept it very open, without any window displays. But I might get a display just to make it more obvious that we sell CDs.

"As far as new product is concerned, if CDV takes off (which I doubt) I might stock it, and the same goes for DAT. But at present we are happy — and I'm delighted with the Lift displays. Their stuff may be pricey, but I believe it's second to none."

So CeeDee Video is experiencing some success with its unusual choice of product, and if the experiments prove successful after a longer trial period, Peter Myson plans to open further similar stores.

The third rather unusual combination of product which may be of interest to other

'People do drop in for coffee, listen to a CD, and maybe browse through the videos'



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THE
BLUES

1923
TO
1933

'We don't stock ordinary records at all, mostly because all the figures show record sales declining'

retailers is stocked by Trax in Bournemouth. Apart from CDs and audio cassettes, the shop sells books. This has come about, as one of the partners Nigel Brewer explains, because they already own a bookshop and decided to experiment in their music store with relevant product — Michael Jackson's Moonwalk being one example Brewer cites.

"At the moment we have around 3,000 CDs in stock, and still have some space to fill. Eventually we want to expand to around 4,500 — with 9,000 generally reckoned to be available, that will mean that we have every other one available in stock!

"We don't stock ordinary records at all, mostly because all the figures show record sales declining, whereas CD sales are increasing rapidly, and the sales of music cassettes are stable and still increasing steadily.

"At the moment we are in advance of the great British public, and I'd say we lose about a third of all the customers who walk into the shop. They look round, say 'Don't you stock records then?' and leave when the answer's no. But we are steadily acquiring a reputation as a CD specialist



CeeDee VIDEO: experiencing success with an unusual choice of product

instead.

"We find there's a considerable overlap between the CD and music tape buyers. Often someone will buy a CD for the home and a tape for the car, or a CD of something they know they want top quality with, but a cassette of something where perhaps the reproduction is less important, or they're less sure they'll like it and are not prepared to splash out the ex-

tra money.

"Our racking is lift, and we're very pleased. I think its superb. At the moment we have a 'dead' display, which contains only sleeves. This does give us a problem with retrieval time, especially when we're busy, but obviously helps with security. I'm currently in the process of trying to overcome the retrieval time problem by writing a programme for the computer which will eliminate the need to use the till, and thus cut down service time.

"As far as the books go, we decided to experiment with them here because of the bookshop, and while the trial is still in its early days I'm sure that as people browse the other stock they will look at the

'We have an unusual combination of product, but as the customers get more used to it we find business for our stock increasing'



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More and more stores will specialise in CD, often to the exclusion of more traditional music formats

books. I see no reason why particularly relevant books shouldn't sell."

Of the three shops featured here, Trax is the third to say "We've introduced a listening facility, and although you have to re-sell the concept to people who've got used to not having it, once you've done so they prefer it."

With the book experiment in its infancy, Trax will not be trying out anything else yet. But Brewer says he will continue to endeavour to make buying easier for his customers, with carefully categorised product, explicit signs, and racking that enables effortless browsing.

In fact all three stores emphasised the importance of easy browsing, whether the system be "live" or dead. They also stressed the need for versatility, and for the protection of sleeves whether they carried product or not.

Three of the main suppliers of relevant racks are Lift, Spong and Ateka. Lift has long stressed the versatility of its range, with Robert Walker citing as a particular example the "pods" whereby retailers can increase their ratio of one product to another. Customers also praise the speed with which the company responds to their needs, such as the replacement of damaged sections.

Spong boasts a very wide range of racks in stock, and the company's Delia Blackman confirms that the company offers a consultancy and de-

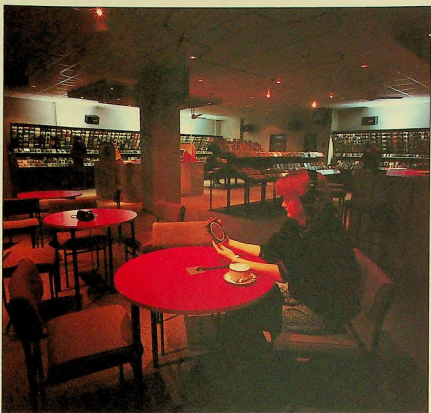
sign service whereby any permutation of products can be catered for, either from stock or by special design.

Ateka also stresses the versatility of its products, with founder Günther Willamowski adding that one special advantage of the company's system is that it enables the dealer to start with a limited amount of product and build up slowly, without having racks which look half empty.

In fact, he says biggest demand is currently for "live" lockable displays, which are better for the smaller stores. He finds the company increasingly being approached to rack CD and video side by side, and says Ateka aims to supply any requirement, to reflect the market forces that are different in every area.

Whatever the retailer's choice of display and racking, two things seem certain. One is that more and more stores will specialise in CD, often to the exclusion of more traditional music formats. And the second is that those specialists may often choose unusual bedfellows for CD, often with considerable success.

'We've introduced a listening facility and although you have to re-sell the concept to people who've got used to not having it, once you've done so they prefer it'



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