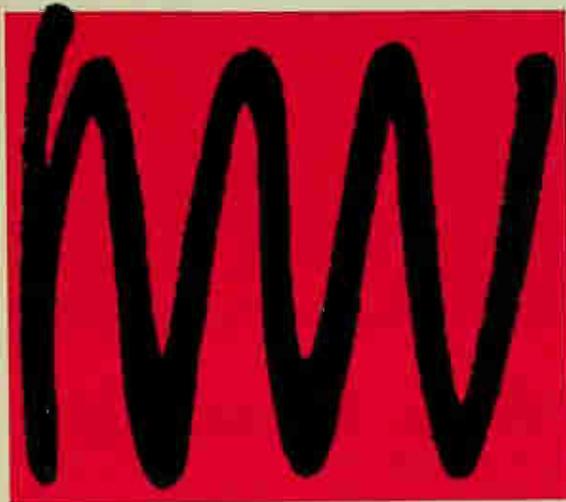


MUSIC WEEK



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THURSDAY MORNING in HMV Oxford Street and standing proudly with the display of albums are head of BBC Records Humphrey Wolwyn (centre), BBC sales and marketing manager Fred Faber (right) and HMV West End manager David Terrill.

Honeymoon sales period

BBC RECORDS is optimistic for a major sales success with its Royal Wedding album which was available in London and Home County shops less than 24 hours after the event, and in most other parts of

the country by Friday (25). Production of the LP and cassette started almost immediately the Westminster Abbey ceremony finished — the actual pressings started late that night, and the first copies were at HMV's Oxford Street store by 8.30am the following morning. Similarly BBC Video had a 100-minute tape commercially available the following morning. "HMV sold out within two hours — it was their fastest selling video since Michael Jackson's Thriller — and we're frantically re-duplicating to meet the enormous demand," says David Risner, head of BBC Video. "We had some initial hiccups but met all the deadlines," adds Humphrey Wolwyn, head of BBC Records. "EMI Distribution has been absolutely marvellous and all major retail orders had been met by Friday."

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Folk and Roots supplement: from Suzanne Vega, Brass Monkey (pictured) to Clannad, the new and traditional folk music 28-32
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"Joke" island aims to franchise three stations

Radio revolution

THREE NEW radio stations could be broadcasting music across the UK and Europe by this time next year if plans for the commercialisation of a small "island" six miles off the Essex coast come to fruition.

The stations will be licensed by the "principality" of Sealand — claimed to be an independent sovereign state in international waters with its own constitution, laws, stamps, passports and currency. Sealand — originally a war-time gun emplacement — is a man-made platform ruled for the last 20 years by "prince" Roy and "princess" Joan (Bates). The shallow depth of the sea in the area makes

reclamation of the seabed feasible and there are proposals to build a small island to provide a service harbour and base for commercial activity.

A 200-foot aerial will broadcast a 50kW signal for each of the three medium frequency stations reaching as far as Plymouth in the west, Nantes in the south, Calogne in the east and Skogen (Denmark) in the north. The licences will be administered by the Sealand State Corporation which has the Bates family, businessman John Addie and Sparta Florida Music Group chairman Hal Shaper as its principal shareholders.

"I realise that many people so far see Sealand as an eccentric English joke but we couldn't have raised the finance for the whole project if it weren't a serious commercial venture," says Shaper. "I believe it could become one of the most successful maritime developments ever."

Shaper stresses that Sealand is not a pirate operation and intends that all music broadcast should be properly licensed and royalties duly paid. The broadcasting franchises will be carefully awarded with the hope of expand-

TO PAGE FOUR ▶

Nimbus drops CD direct sales

CLASSICAL COMPANY Nimbus Records has dropped its direct sales operation after dealers, complaining they were being undercut, refused to stock the label's product.

Nimbus has switched its UK distribution from Harmonia Mundi to Target and part of the reason for that was a disagreement between the companies over mail-order.

Says Harmonia Mundi general manager Scott Butler: "We have had complaints from dealers over

the offer Nimbus has been making in advertisements to supply its CDs direct from the factory at £9.95 with postage and packing free when dealers have to sell at somewhere between £10.99 and £11.50. I have had dealers who have begun to refuse to stock the product at all while this was going on."

Catherine Moore, Nimbus' marketing manager, admits the label has received complaints from

dealers but adds: "Our records show that the system has been used by customers who do not live near a record shop and the numbers have been so small that it has not been cost effective. In any case, it has been under review for some time and we are now going to discontinue it because we do not want to antagonise the dealers."

Nimbus owns and runs its own CD manufacturing plant in Worcester-shire.

EMI assures: Stiff product as normal

AN ASSURANCE that Stiff product would be available as normal was issued by EMI this week in the wake of the recent upheavals in Stiff's ownership.

The label's parent company, Elcotgrange, has ceased to trade and a new company, Stiff Records Ltd, has been set up (MW July 26). Elcotgrange has substantial debts but EMI, which presses and distributes Stiff product, says this will not affect supplies to dealers.

No date has yet been fixed for an informal meeting of creditors called by accountants Cape & Dalgleish.

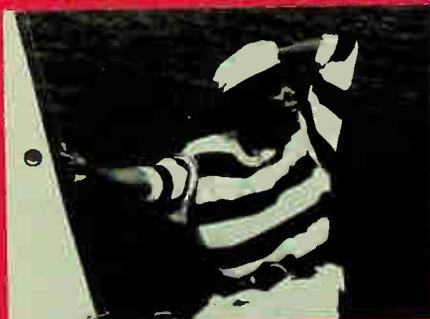
NARM asks: interested in a UK branch?

NARM, THE American record retailers association, is to conduct a survey of all UK dealers to establish if they are interested in and would be prepared to finance a British branch of the organisation.

NARM executive vice-president Mickey Granberg announced in March that the association was looking to set up here, and she says: "We will be getting in touch with the retailers in the UK. We want to hear from the chains and the independent dealers to determine their interest in developing a UK subsidiary."

"We need to survey the industry and see what projects they feel we ought to instigate."

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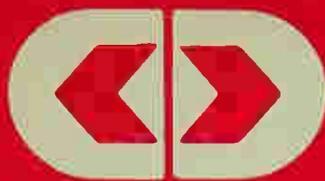
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COUNTERPOINT DISTRIBUTION

August New Releases

- DEJA VU — Dealer Price £1.50
MC
DVMC2071 DVLP2071 Frank Sinatra — The Unobtainable
DVMC2072 DVLP2072 Leadbelly — The Collection
DVMC2073 DVLP2073 Blind L. Jefferson — The Collection
DVMC2074 DVLP2074 Sonny Boy Williamson — The Collection
DVMC2075 DVLP2075 Memphis Slim — The Collection
DVMC2076 DVLP2076 George Benson — The Collection
DVMC2077 DVLP2077 Eric Dolphy — The Collection
DVMC2078 DVLP2078 Bing Crosby — The Christmas Album
DVMC2079 DVLP2079 Frank Sinatra — The Christmas Album
DVMC2080 DVLP2080 Various — The Christmas Album
- LDTUS — Dealer Price £1.50
MC
LCS14116 LDP14116 Judy Garland
LCS14118 LDP14118 Mills Brothers
LCS14119 LDP14119 Marilyn Monroe
LCS14121 LDP14121 Billie Holiday 30's
LCS14122 LDP14122 Billie Holiday 40's
LCS14123 LDP14123 Billie Holiday 50's
- PICTURE DISC — Dealer Price £1.98
LP
PO30033 Nat King Cole — Sometimes
- BUTT/SHANGHAI/UPPER CLASS — Dealer Price £3.20
MC
LP
HAI1100 Mother Gong — Robot Woman 2
HAI1101 The Long Hello Vol 4
HAI1102 Hili — Moods for Mallards
HAI1103 Krieger — Versions
HAI1104 Nash The Slash — And You Thought
HAI1105 Synergy — The Jupiter Menace
HAI1106 Craft — Craft
HAI1107 Fleetwood Mac — Live In Boston
HAI1108 Janne Shaffer — Traffic
- Dealer Price £2.76
BUTT002 Bill Nelson — Northern Dream
BUTT003 Mother Gong — Robot Woman
BUTT005 Clayton & Argonauts — What a Difference A Decade Made
GP5001 Beatles — Talk Downunder
- Dealer Price £2.12
HAI200 Nashville Teens — Live At Roadhouse
HAI201 Daevd Allen — Death of Rock
HAI202 Daevd Allen — Ex
- Dealer Price £2.76
NOTT001 Electric Banana — The Seventies
NOTT002 Long Hello — Vol One
NOTT004 Long Hello — Vol Two
NOTT005 Long Hello — Vol Three
NOTT006 Phil May — Fallen Angels
ONLY 4 Winston Reidy — On De Rock II
- Dealer Price £3.45
PGLP1026 Judas Priest — Picture Disc
PGP5001 Beatles — Talk Down Pic Disc
- Dealer Price £2.76
PORK2 Pork Dukes — Pig Out of Hell
PALMTREE1 Various — Reggae Collection
- Dealer Price £5.05 (Double)
HAI300 Fleetwood Mac — Cerulean
- Dealer Price £7.29 (Compact Disc)
HAI400 Fleetwood Mac — Rattlesnake Shake
- Dealer Price £1.05 (7" Singles)
MGLS1 Nashville Teens — Tobacco Road
MGLS2 Zak Zolar — Take Me Home
MGLS3 David Surkamp — Lonie/Lonie
- SUPRAPHDN — Dealer Price £1.21 (Cassette only)
4GC2279 Various — Antar/Night on Bare Mountain etc

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NEWS

Bootleg guilt

A MAN found guilty of selling bootleg cassettes claimed he had no knowledge of copyright laws, Croydon magistrates were told. Brian Steele, convicted of seven charges of copyright infringement, said he had been collecting tapes for 20 years and sold some from a friend's market stall because he was short of money. Trading standards officers seized 221 bootlegs. The case was adjourned.



BLOWING THEIR own trumpet: Duffell, and Aiken flank another partner in the venture, Maurice Cassidy.

COMPACT disc

DIGITAL AUDIO

- | | | |
|----|--------------------------------------------------------|-------------------|
| 1 | A KIND OF MAGIC, Queen | EMI |
| 2 | REVENGE, Eurythmics | RCA |
| 3 | BACK IN THE HIGH LIFE, Steve Winwood | Island |
| 4 | INVISIBLE TOUCH, Genesis/Chaosma/Virgin | Virgin |
| 5 | SO, Peter Gabriel | Virgin |
| 6 | INTO THE LIGHT, Chris De Burgh | A&M |
| 7 | RIP TIDE, Robert Palmer | Island |
| 8 | BROTHERS IN ARMS, Dire Straits | Vertigo/Phonogram |
| 9 | STREET LIFE, Bryan Ferry/Roxy Music | EG/Polydora |
| 10 | PICTURE BOOK, Simply Red | Elektra |
| 11 | QUEEN GREATEST HITS, Queen | EMI |
| 12 | MOONLIGHT SHADOWS, Shadows | Polydora |
| 13 | THE SEER, Big Country | Mercury/Phonogram |
| 14 | NO JACKET REQUIRED, Phil Collins | Virgin |
| 15 | GO WEST/BANG AND CRASHES, Go West | Chrysalis |
| 16 | WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood | ZTT/Island |
| 17 | BRING ON THE NIGHT, Siding | A&M |
| 18 | SONGS FROM THE BIG CHAIR, Tears For Fears | Mercury/Phonogram |
| 19 | FACE VALUE, Phil Collins | Virgin |
| 20 | WORLD MACHINE, Level 42 | Polydora |

Compiled by
Music Week Research '1986

HMV's Ireland deal

HMV IS to follow Virgin Retail into the Republic of Ireland by opening two 7,500 square feet stores in Dublin during the autumn, taking the chain's total outlets to 45.

HMV has gone into partnership with Irish company Mega Music for the venture, and Mega's Jim Aiken says: "At first, we were going to try to copy HMV's formula for both

technique and looks but realised that we would be better off working hand-in-hand with HMV and so we approached them and struck the HMV Ireland deal."

HMV managing director Ian Duffell adds: "We identified a massive potential in the Irish market which appears to be under-exploited generally."

EMI, world re-shuffle

APPOINTMENTS ANNOUNCED in EMI Music's worldwide restructuring include:

Richard Burkett is appointed MD, manufacturing and operations Europe and international with responsibility for EMI Music's manufacturing and distribution activities at Uxbridge Road and Swindon in the UK, Uden in Holland, Chatou in France and Calogno in West Germany. Lee Simpson is returning to Los Angeles after his secondment to EMI Music Europe and international and will be vice-president operations Capitol/EMI, reporting initially to David Lawhon, vice-president technical resources and manufacturing operations, Capitol Industries-EMI.

Other EMI Music appointments

effective September 1 will be Guy Deluz, currently resident director Japan, to MD EMI France, and Roberto Citterio will become MD EMI Italy. Gordon Collins becomes resident director Japan, reporting to Menon who has also finalised plans to establish an "Office of the Chairman", with executives undertaking strategic responsibilities on a worldwide basis. Reporting to Menon, the following appointments have been confirmed:

Director A&R and marketing — Roel Kruse, based in London; director business affairs — Guy Marriott, based in London; vice-president finance — Colin Hodgson, based in Los Angeles; vice-president human resources and organisation — Allen Harford, based in Los Angeles; director public relations and communications — Brian Southall, based in London, and vice-president technical and manufacturing resources — David Lawhon, based in Los Angeles.

Peter Andry, president international classical division, EMI Music Worldwide and based in London will continue to report to Menon. Clive Kelly, formerly MD international, will be leaving the company.

Ron White's replacement as MD of EMI Music Publishing is Frans De Wit, currently MD EMI Music Publishing Holland. White is to retire at the end of the year.



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Stylus doubles join big TV spenders

STYLUS MUSIC is spending more than £1/2m on TV advertising in support of The Power Of Gloria Gaynor and The Pavarotti Collection.

The Pavarotti Collection is a double-album comprising 27 recordings from opera star Luciano Pavarotti. A limited edition of 100,000 is being produced and each album will be individually numbered.

A national TV campaign is due to begin in the middle of August and a further TV promotion is planned for late autumn. Press advertising has also been bought and window display and in-store material will be available. The album is dealer priced at £4.86 and the CD at £10.43



The TV campaign for The Power Of Gloria Gaynor begins in Harlech at the end of August and rolls out nationally during September. Again press advertising has been bought and in-store material will be available. Dealer price is £4.17 for the album and £8.34 for the CD.

The Power will be packaged in a gatefold sleeve which will contain a 12-inch featuring Gaynor's hit singles.



● BIG BEAT Records is recalling all compact discs of The Donned's Black Album due to a manufacturing fault. The company asks dealers to return the CDs to their suppliers immediately and hopes to replace the stocks early in August.

Reedy to re-write Elvis' Book

WINSTON REEDY, the reggae crossover crooner, releases a single version of Elvis Castella's 1983 hit *Everyday I Write The Book* on Priority Records via RCA/Ariola on August 4.

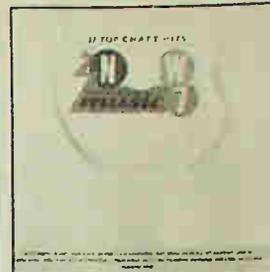
The singer, whose LP *Dim The Light* topped the reggae charts, is due to appear at Birmingham's VIVA! Festival two days before the release.

Ocean 45 from RCA

BILLY OCEAN's new single, *Love Zone*, is now available on Jive through RCA. The bulk of the Jive catalogue begins distribution by RCA on Monday.

● SEVENTH AVENUE, a four-man vocal group, have a single, *No Mon's Land*, released on August 8 to coincide with a 38-date UK tour.

● AIRWAVE JUNGLE is the title of the first EP from Timbuk 3, which is currently being promoted on a 25-date UK tour. The record is released by Illegal.



NOW 7: first from the new triumvirate.

7's big 33

A THREE-week, national TV campaign is being mounted to support *Now That's What I Call Music 7*, the first of the *Now* series produced by the new PolyGram/EMI/Virgin partnership.

The album is released on August 11 and the promotion will run in all ITV regions and on Channel Four from that date. Press and radio advertising has also been bought and in-store material will be available.

Now 7 features Wham!, Peter Gabriel, Genesis, Queen and A-Ha and includes seven of the top 10 singles from the July 25 chart. The double album has 33 tracks in all.

A video featuring the promos from many of the singles on the album is being put together by Virgin/PMI for release at the end of August.

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R&B RECORDS

EMI bitter following Beatles lager writ

EMI HAS issued an implied rebuke to brewers Whitbread after the suing of the two companies by The Beatles over a cassette promotion on Heineken cans.

The advertising for the campaign, in which Heineken drinkers are encouraged to send off for a 12-track Beatles tape, carries a

picture of the band and the words "Only The Beatles...". A writ has been issued by Apple Corps, the Beatles' company, claiming that the advertising appeared to show that the band approved the issue of the cassette.

A statement issued by EMI says: "Whitbread at no stage showed

EMI Records the advertising or promotional material intended for use in their campaign and we have therefore never given approval to this material. In any event, EMI Records at no time had either a contract nor any dealings direct with Whitbread."

A Whitbread spokesman counters: "Our contractual rights originated from EMI through Sillitto, a company experienced in record merchandising. We are assured by EMI that these contractual rights are valid. Whitbread have acted properly and in good faith and the promotion will continue."

PRS tightens up on disciplinary procedure

THE PERFORMING Right Society is to introduce a new Disciplinary Procedure following the successful criminal prosecutions of 13 writer and publishing members for offences of fraudulent activity during the last few years.

At a recent extraordinary general meeting of the PRS it was revealed that in all over 80 members had been under suspicion and while some were cleared completely, many were not actually prosecuted because of insufficient evidence. Had the proposed Disciplinary Procedure already been

established, alternative remedies would have been available.

The new independent Disciplinary Panel, consisting of a legally qualified chairman and two lay members, will hear and determine complaints against members and recommend penalties for consideration by the PRS General Council. "But it is hoped that in the majority of cases which may arise, the matter can be determined by the General Council in consultation with the member, without resorting to the formal Disciplinary Procedure," a PRS spokesman says.

Legendary deal

A BOLD claim over the scope of the new distribution deal between Legend Records and Island is being made by Legend managing director Mike Heap.

His company has yet to release a record, and he says: "No other record company of our size and artist repertoire has been able to get a situation where a sales force and strike force are freely accessible to us."



RUBBING SHOULDERS with royalty: Sparta Florida chairman Hal Shaper (left) with "prince" Roy on Sealand.

Radio

► FROM PAGE FOUR

ing the scope of music currently available to listen to and Shaper adds: "We are not interested in doing anything against the interests of Her Majesty's Government, or anything inimical to the interests of Great Britain."

Of time scale Shaper says: "We could be on air tomorrow as all the components are ready," though a more likely on-air date is around April next year. Those interested in tendering for a broadcasting licence should either contact Shaper, or write to the Sealand State Corporation, PO Box number 3, Felixstowe, Suffolk.

World BRIEFING

BONN: The head of the West German Record Retail Association has attacked multiple stores which use chart records and tapes as loss leaders for other merchandise. If the practise continues, says chairman Lutz Wentscher, then specialist stores not only in rural areas but also in densely populated conurbations may be forced to close down. The outburst comes only weeks after a near-identical warning from music publishers' association vice-president Hans Sikorski, who said economic collapse of the sound carrier market could not be ruled out, if the concentration of retail trade into the hands of a few major concerns continued.

NEW YORK: RCA's jazz/new age label will be called Novus, with the Bluebird label used for vintage jazz re-issues. Novus is to "knock down some of the boundaries that exist between jazz, new age, classical, world, ethnic and other instrumental musics," says Novus head Steve Backer.

HELSINKI: Finnish rock musicians have formed their own ROTAT union in a bid to further the cause of local music. Its major aim, at first sight paradoxical, is to reduce the level of payments made by radio and TV broadcasters for Finnish material. Current fees, collected by performance society Gramex, are almost three times higher for national repertoire than for foreign recordings. As a result, ROTAT says, radio stations are unwilling to play any local material other than hits.

NEW YORK shorts: Recent chart-topper Falco has been signed to the Sire label for the US and Canada and WEA for the rest of the world, excluding Germany, Austria and Switzerland where he will appear on Teldec. Falco was the top-selling UK singles artists for the second quarter of 1986... Anti-drug appeals by top-name musicians are being developed in several separate projects including video clip-style public service announcement... The city of Pittsburgh is instituting a 30-day deadline by which time concert promoters must apply for a licence following after-concert disturbances associated by city officials with a Run-DMC show. Mugging gangs were attracted to the event and in future extra police, firefighters and medical personnel deemed necessary by the authorities will be charged to the promoter.

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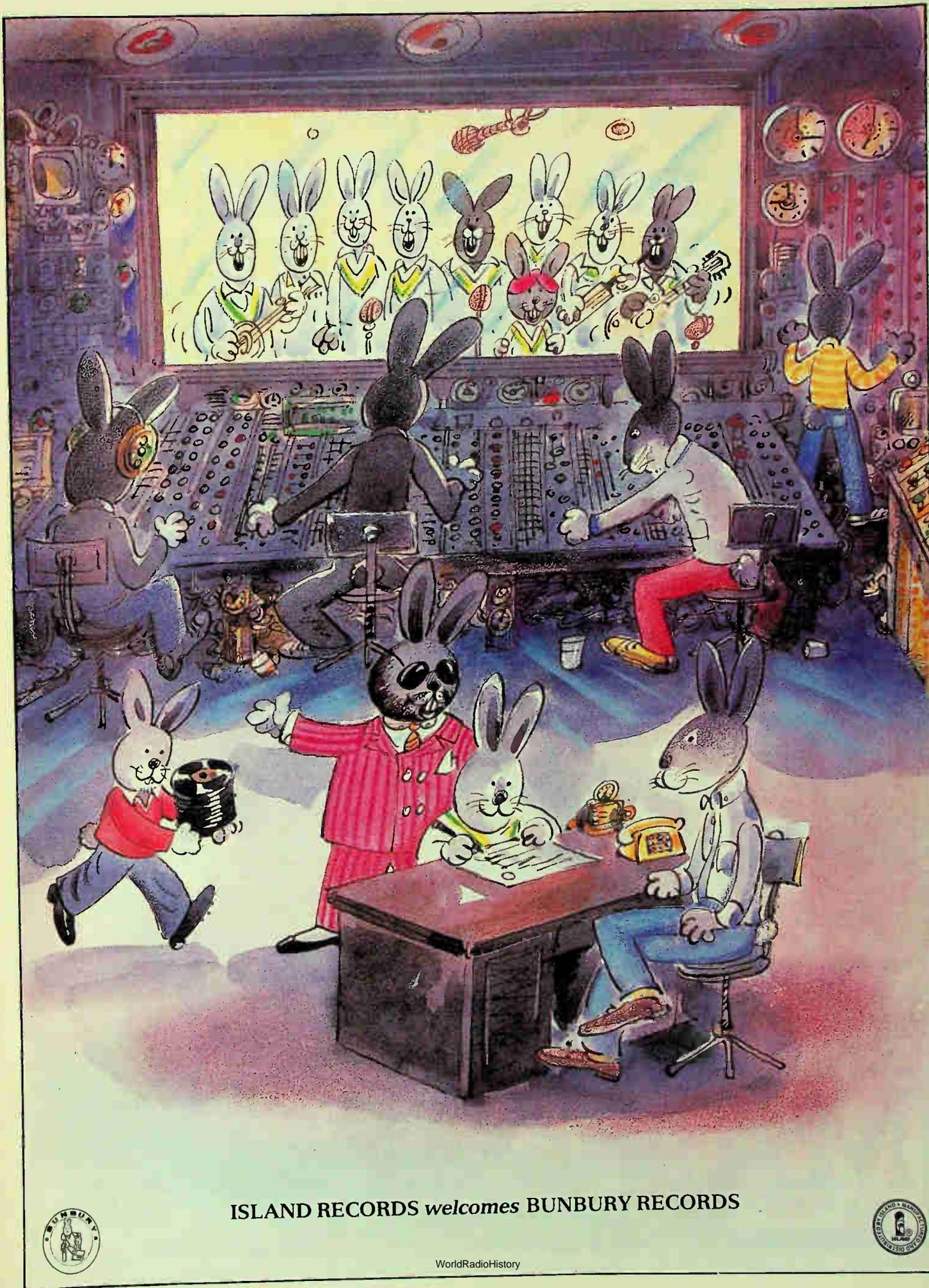
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Big boys: take risks on music — but get it right

In his recent BPI AGM address new chairman Rob Dickins delivered an appropriate rallying cry for UK record companies, pinpointing specific areas of concern on which he felt the music business should be united.

In his more recent keynote speech at the New Music Seminar in New York, Dickins was speaking more as WEA UK chairman and outlined in broader philosophical terms the approach he believes is needed to maintain and expand the popular appeal of recorded music. This is what he said.

I understand the reason that I have been invited to deliver this keynote speech is that apparently I am a walking paradox in being both a corporate man as well as a champion of new music. I really do not know why this should be so, the terms are not mutually exclusive. Whatever the corporate world any industry is in, innovation is its life blood. Where would the car industry be without new models, where would the audio hardware manufacturers be without new ways of pirating our records and the fashion business is by definition of its name based on seasonal discovery.

There is a popular perception of corporate record companies as being infested by lawyers and accountants who run their businesses with budgets and a balance sheet. Well...this is true. But if corporations do not see the need for music people — the ones who are prepared to take risks and back them all the way — then those corporations are lost, and the popular mythology of the corporate record company as a blind, stumbling out-of-date enterprise will come true.

This must not be allowed to happen — not just because of new music but for all music. Corporations must learn that talent comes with and without a law degree. Because of the international and economic power of corporate record companies, we all need to foster and develop all forms of music but because of those armies of accountants, we music people must also be right.

I think maybe the perception is not the corporate need for new acts and new music, but more that

of the corporate attitude towards such changes. I know that many independent labels for instance view the major companies with suspicion and disdain — a fact I have never felt comfortable about nor believe has any substance. A similar problem is also present within the film industry. During a recent speech by another independent film maker, David Putnam, the independent producer of such notable films as Chariots Of Fire, The Killing Fields and more recently The Mission was written off for leaving the independent world to run Columbia Studios — the implication being, no longer expect good films from this man. My belief is that this is elitist rubbish, presuming that someone with talent and ability cannot function in a corporate world. I believe that with the funds available and the certainty of a financial position Putnam will be more able to create movies for the benefit of all by being in this new environment.

I also believe this is true of the record business and if we really wish to develop new music we need people with insight and talent in all areas of our business. New music is simply not the exclusive province of the independent.

By being a corporate man of long standing, please do not feel this means I am against the independent labels. A lot of people involved in the independent area have talent, vision and enterprise and do nothing but good for the music industry. In fact my own corporation of WEA is headed by notable independents of the past, Ma Ostin who started Reprise with Frank Sinatra, Ahmet Ertegun who began Atlantic as a jazz and



rhythm and blues label, Jack Holzman who began Elektra as an esoteric independent, Asylum, an independent begun by David Geffen, Sire — Seymour Stein's own label before merging with Warner Brothers.

All of these labels originated by men of talent, vision and enterprise and yet today the biggest record corporation in the world. This illustrates to me and I hope it does to you that the worlds of independent and corporation do not have to be in different galaxies.

With the economic backing and international networks corporations have, majors can and do develop acts giving new music commercial successes on a worldwide scale. The independent labels should realise that they should encourage corporations and not iso-

late themselves from them. In Britain at the moment we have a farcical situation of an independent chart, which is meant to develop and encourage new music.

This is a form of elitism which has nothing to do with the real world. This does not further new music. It is in fact a bad form of discrimination against different artists working within the same musical fields. For instance, because my own label works with and distributes The Jesus And Mary Chain, they have become excluded from this indie chart, yet the record sells to the same audience through the same shops and for the same price as that of a high placed indie chart record. Should not the independents together with the corporate companies be working as one — is that not the point of seminars such

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MCA RECORDS

as this? That we do want to move from the eighties into the nineties and that broadcasters and to an extent retailers need a direction from all of us so as to not hold back in the seventies.

We constantly hear about the problems with American radio and new music, but we must be aware of the dangerous road we take by isolationist practices, giving a ghetto effect in radio. It is a far greater achievement to encourage new music within existing formats than it is to develop specialist stations. We can never hope to cross over new music whilst preaching to the converted and I believe even the most converted would still find it difficult to listen to Husker Du, followed by The Jesus And Mary Chain, followed by The Psychedelic Furs followed by the Violent Femmes followed by The Cult. Indeed it is the very isolationist tendencies such as rigid formats in the existing new music stations and indie charts in Britain which fail to reach the biggest audiences. A corporate record company in which new music plays an important part is a microcosm of what would be a perfect situation for new music to grow. It is important that Michael Jackson, Sade, Wham! and The Clash are on the same corporate label. It is important that George Benson, Madonna, Echo And The Bunnymen and Van Halen are on the same corporate label. Music does not have to be compartmentalised, it can live together and I would encourage the anti-corporate feelings in anyone be re-examined. This living together is also

beautifully illustrated by Britain's only national pop radio — Radio One. Although I have some problems with the station's album play — or lack of it — it does have a programming policy which I believe is one of the main reasons Britain is a breeding and development ground for innovation in music. One national station has a playlist which by necessity of its position plays all formats and — shock horror — it works. And it also leads to a constant breaking of new artists. People who tune in to hear their favourite records find out that they also like others.

Boundaries have to be broken — MTV did so when it started and has since dropped back closer to US radio formats. Instead of the switch-off factor, maybe they should try to bring in the switch-on factor. You can't please all of the people all of the time, but you can bloody well educate a few along the way.

Corporations have their problems as do independents, we should be mindful of each other's and in many cases should and in fact do work together. The important thing is not where the music comes from, but that new music succeeds and develops, whatever the best environment for the act differs from case to case, but the good thing is that acts have a choice. New music is not the property of any special breed.

The independent label will always have the advantage over the corporation by being close to the beginnings of new music. By their very nature indies are spread

throughout every city as opposed to one or two locations and the horizontal structure of most indie companies brings them closer to the roots. It was no accident that Motown became successful — they were on the spot in Detroit and close enough to the artists to read the future.

Therefore to succeed, the corporate labels have to flex their economic muscle to be in the game and in many cases do help both the original indie and the artists by being there at the right time, providing support when absolutely crucial in the next stage of the artist. Sometimes, as in the case of Motown, the indie can do it all — taking acts from first stages all the way through to international stardom. And then the label itself grows into a corporation.

That said, how then does new music work within the corporate company? And this is where I feel the role of management is of the utmost importance. A manager understands the immediate concerns of his artist and in many ways is the perfect mediator between label and act. Corporate record labels are by implication multi-faceted and departmentalised. The direction of a company is coordinated in many spheres within the company, but a manager acting independently can best coordinate the company for his specific needs and personality — he should have a relationship that develops respect on both sides. He should have immediate access to key personnel as a result of that respect and he is the one best

'It is important that Wham!, The Clash, Michael Jackson and Sade are on the same corporate label.'



(PIC: LFI)

suited to aligning the needs of artist and label to produce a successful result. The manager who best works in this way will be successful. The manager that uses himself as a wedge or is in fact used by the act as a wedge is hopefully a thing of the past. This industry is in need of new blood and new music. We

need talent right the way through from the act to management to independent labels and to corporate labels. Everybody here believes in what we are doing. Segregation is not the answer. Suspicion is not the answer. The answer is do what you do best and be right.

T Y P I C A L !



TOP 50 SINGLES

INDIES

THIS WEEK LAST WEEK WEEKS ON CHART

1	NEW	LIKE A HURRICANE/GARDEN OF . . .	The Mission	Chapter 22 (17)	(MAP 7) (14M)
2	1	HAPPY HOUR	The Ramones	Gal Discs GDD 10	11 (7)
3	3	BRILLIANT MIND	Funkadelic	SAB (MT) 251 (3)	
4	2	LEVI STUBBS TEARS (EP)	Billy Bragg	Gal Discs GDD 10	12 (7)
5	29	THIS BOY CAN WAIT	The Wedding Present	Deception REC (3) 12	(10R)
6	NEW	LIVING TOO LATE	The Fall	Beggars Banquet — (54)G 1653	(10)
7	4	SERPENTS KISS	The Mission	Chapter 22 (MAP 6) (17) — (MAP 6) (10M)	
8	NEW	UNDERSTANDING JANE	The Jack Wark	Beggars Banquet BEG 160 (1)	(10)
9	20	2 PM ON FIRE	Guests Bet	L.D. (EVE) 9 (10R)	
10	5	ALMOST PRAYED	Wendell Phipps	Crescent CRE 929 (1)	(10R)
11	NEW	PANIC	The Smells	Rough Trade RT (3) 193	(10R)
12	7	3 BABY'S ON FIRE	The Crapsters with Marc Riley	Isis (11) 023 (10R)	
13	16	WILD CHILD	Teddy Andy & The Love Troops	Food SHAK 4 (10R)	
14	6	THE SINGER	Mark Cave & The Bad Seeds	Mare WHITE 47 (17) — (ZMATE 47) (10R/SP)	
15	NEW	HOLY RACK JACK	Deceased Are Go	L.D. — (EVE 10) (10R)	
16	35	GIMME GIMME GIMME (A MAN...)	Leather Nuts	File (10) 05 307 (10R)	

17	9	3	MORNING SIR	Boghead	Half Tonsel SHEL 1 (10/10R)	
18	12	22	RULES & REGULATIONS (EP)	Ferrous	Yendo UGN 1 (10R)	
19	13	9	BIG MOUTH STRIKES AGAIN	The Slicers	Rough Trade RT (1) 192 (10R)	
20	8	7	WHOLE WIDE WORLD	The Soap Druggan	Subway SUBWAY 4 (10R)	
21	15	21	TRUMPTON RIOTS	Hell Man Hell Brawl	Probe Plus TRUM 17 (17) — TRUMP 11 (10/10R)	
22	30	173	BLUE MONDAY	New Order	Fantasy — (FAC 73) (10R/10P)	
23	28	9	CRYSTAL CRESCENT	Primal Screen	Crescent CRE (204) (10R)	
24	44	2	OI AJM'T DEAD	Condensed BA	EFB Recordings RFBM 27 (17) — (RFBM 2) (10)	
25	17	7	HEARTACHE	Gene Loves Jevah	Beggars Banquet BEG 161 (1)	(10)
26	10	5	THE DRAIN TRAIN	Celestial Volume	Doublevision — (DVB 2) (10R)	
27	23	29	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld — (DEAN 005) (10R)	
28	36	11	THE OFFICIAL COLOURBOX WORLD CUP . . .	Colourbox	4AD (4AD 45) (10R)	
29	24	12	INSPIRATION	Enterhouse	Rough Trade RT (1) 174 (10R)	
30	31	9	HOUSE OF ECSTASY	Cherry Bomb	Lob (LDB) 4 (10)	
31	18	10	E102/SAD?	Smk Beatin	Shed & 3rd AGARR 3 (10R)	
32	43	6	TRUCK TRAIN TRACTOR	The Punks	Class (17) 048 (10M)	

33	11	4	I SEE RED	Frenzy	D. (EVE) 7 (10R)	
34	40	2	SOMEWHERE IN CHINA	The Stop Assistant	Shed & 3rd AGARR (17) (10R)	
35	19	2	KEYS TO THE CITY	Prize and The Text Lab Bakers	Mare Phe (10) (10R)	
36	26	3	(WHITE NIGHTS) STARS SAY GO	Adish Hol	Beggars Banquet BEG 164 (1)	(10)
37	27	14	RIVER OF NO RETURN	Ghost Dance	Carbon — (CAR 027) (10)	
38	NEW	THE TWILIGHT WORLD OF SONIC DISCO	Age Of Chance Post Bible	BIBLE 1 (10R)		
39	33	8	GODSTAR	Prize: TV and The Angels of Light	Temple (10) 11 (10R)	
40	21	4	NATURAL KIND OF JOY (EP)	The Petrol Emulsion	Demon — (DM 37) (10R)	
41	39	1	NEW ROSE	The Damned	SAB (MT) 4 (10)	
42	34	3	MATCHLESS . . . (EP)	The Mighty Lemon Drops	Colourbox — (17) 35 (10R)	
43	38	1	BABY I LOVE YOU SO	Colourbox featuring Linda Graydon	4AD (4AD 404) (10R)	
44	37	6	KISMIASZ	The Cramps	Are NEW 71 (12) NEW 70 (10R)	
45	25	5	LOVE LASTS FOREVER	The Virgin Prunes	Baby (003) (17) — (00) (10R)	
46	45	45	ALL DAY LONG	The Stop Assistant	Subway Organisation SUBWAY 1 (10R)	
47	41	9	JUNCTION SIGNAL	Byth Power	All The Madmen MAD (1) 12 (10R)	
48	14	5	BLUE HEART	Pete Murphy	Beggars Banquet BEG 162 (1)	(10)
49	22	5	DRAG RACING (EP)	Big Spik	Blackcat — (BFC 4) (10R)	
50	32	12	GOOD THING	The Worktops	Rough Trade RT (1) 177 (10R)	



THE DEMON RECORDS ALBUM CHART

ORDER FROM PINNACLE AND MAKING WAVES

THIS MONTH LAST MONTH

1	1	'Manic Pop Thrill'	Demon FIEND 70
2	2	THAT PETROL EMOTION (Cassette)	FIEND CASS 70
3	2	'Glad 'n' Greasy'	Demon VEX 5
4	3	THE BEAT FARMERS	
5	3	'Frenzy'	Edsel EO 104
6	4	SCREAMIN' JAY HAWKINS (Cassette)	CEO 104
7	4	'Long Days Flight'	Edsel EO 179
8	8	ELECTRIC PRUNES	
9	11	'That's Cool. . .'	Demon FIEND 68
10	14	FOUR (MORE) BIG GUITARS FROM TEXAS	
11	14	'Murder In My Heart'	Edsel EO 171
12	6	MOBY GRAPE	
13	6	'Bad Influence'	Demon FIEND 23
14	6	ROBERT CRAY BAND (Cassette)	FIEND CASS 23
15	8	'Orchid In The Storm'	Demon VEX 6
16	8	AARON NEVILLE	
17	9	'The Academy In Peril'	Edsel EO 182
18	5	JOHN CALE	
19	5	'False Accusations'	Demon FIEND 43
20	5	ROBERT CRAY BAND (Cassette)	FIEND CASS 43
21	20	'Tadpoles'	Edsel XEO 186
22	13	THE BONZO DOG BAND	
23	13	'Night of 1000 Candles'	Imp FIEND 50
24	13	THE MEN THE COULDN'T HANG (Cassette)	FIEND CASS 50
25	13	'Fiyo On The Bayou'	Demon FIEND 65
26	13	NEVILLE BROTHERS (Cassette)	FIEND CASS 65
27	14	'Silver Pistol'	Edsel EO 190
28	14	BRINSLEY SCHWARZ	
29	15	'Joseph's Coat'	Edsel EO 170
30	23	BIG BROTHERS & THE HOLDING CO	
31	23	'Roadhouse'	Edsel EO 183
32	9	FLAMIN' GROOVIES	
33	9	'There's A Riot Goin' On'	Edsel XEO 165
34	9	SLY & THE FAMILY STONE (Cassette)	CEO 165
35	18	'I Go To Pieces'	Edsel EO 174
36	18	DEL SHANNON	
37	19	'Transparent Day'	Edsel EO 180
38	7	WEST COAST POP ART EXPERIMENTAL BAND	
39	7	'GT & T Ds'	Demon FIEND 59
40	7	GEORGE THOROGOOD & THE DESTROYERS (Cassette)	FIEND CASS 55
41	21	'The Gilded Palace Of Sin'	Edsel EO 191
42	21	FLYING BURRITO BROTHERS (Cassette)	CEO 191
43	22	'Truth Decay'	Demon FIEND 71
44	23	T-BONE BURNETT	
45	23	'The Autumn Records Story'	Edsel EO 145
46	24	VARIOUS ARTISTS	
47	24	'Frantic Desolation'	Edsel EO 185
48	25	SOPWITH CAMEL	
49	25	'Paradise Bar And Grill'	Edsel EO 188
50	25	MAD RIVER	

TOP 25 ALBUMS

THIS WEEK LAST WEEK WEEKS ON CHART

1	NEW	GIFT	The Sisterhood	Mercury Release S15 020 (10R)	
2	4	4	LONDON O HULL 4	The Hornsmanians	Gal Discs AGDLP 7 (1)
3	2	6	THE QUEEN IS DEAD	The Sadies	Rough Trade ROUGH 16 (10R)
4	1	2	DISCOVER	Gene Loves Jevah	Beggars Banquet BEGA 7 (10)
5	4	3	GIANT	The Worktops	Rough Trade ROUGH 8 (10R)
6	5	3	THE CAPTAIN'S BIRTHDAY PARTY	The Damned	SAB GET 4 (10)
7	NEW	7	SHOULD THE WORLD FALL TO . . .	Pete Murphy	Beggars Banquet BEGA 49 (10)
8	8	5	CONTENDERS	Enterhouse	Rough Trade ROUGH 94 (10R)
9	NEW	9	BEST BEFORE 1984	Cross	Cross CAT 40 5 (10)
10	14	5	RUM SODOMY AND THE LASH	The Poppers	SAB SEZ 38 (10)
11	7	5	BORN SANDY DEVOTIONAL	The Triffids	Mare MOTLP 1023 (10R)
12	9	15	MANIC POP THRILL	The Petrol Emulsion	Demon FIEND 70 (10R/10P)
13	10	10	ONLY STUPID BASTARDS HELP EMI	Conflict	Model Army THIS IS NOT 5 99 (10R)
14	22	9	E.V.O.L.	Some Youth	Black Fact B4 FPA (10R)
15	19	31	BACK IN THE D.H.S.S.	Hell Man Hell Brawl	Probe Plus PROSE 4 (10/10R)
16	NEW	16	UNLIMITED GENOCIDE	ADA & O'Pallu	Children Of The Revolution GURE 12 (10R)
17	17	14	VICTORIALAND	Carters Twin	4AD CAD 622 (10R/10P)
18	12	22	A DATE WITH ELVIS	The Cramps	Big Beat W114 45 (10R/10P)
19	11	5	GRAVE NEW WORLD	Challenge	Key CLAYLP 19 (10)
20	24	8	TEENAGERS FROM OUTER SPACE	The Motors	Are W18A 47 (10R/10P)
21	18	2	THE SINGLES 81-85	Depeche Mode	Mare HUTEL 1 (10R/10P)
22	13	7	LE MYSTERE DES VOIX BULGARES	Venners	4AD CAD 623 (10R/10P)
23	8	3	THE MOON LOOKED DOWN AND LAUGHED	Flyin' Burrito Bury Bury 005 (10R)	
24	21	4	THE SINGLES 82-86	Ping Pong	Key CLAYLP 204 (10)
25	16	14	WONDERLAND	Eraser	Mare STUM 25 (10R/10P)

MUSIC WEEK



WorldRadioHistory
Compiled by Music Week Research from a nationwide panel of 50 specialist shops

ADVERTISEMENT

JET STAR REGGAE CHART

TOP 20 12"

1	1	SMILE	Andrey Hall	Greenline
2	3	I WANT TO WAKE UP WITH YOU	Bain Gardner	Revue
3	2	PUSH COMES TO SHOVE	Fredde McGregor	RAS Records
4	9	IN THE SPRINGTIME	Masi Priest	10 Records
5	7	GREETINGS	Hoff Part	Poverhouse
6	8	TROUBLE AGAIN	King King	Greenline
7	4	WATCH HOW THE PEOPLE DANCING	Keray Rankh	Unity Sounds
8	5	LEAVE PEOPLE BEHIND	Adward Tabin	Techiques
9	12	ON MY OWN	Bill Campbell & Valerie Harrison	B + B
10	6	PULL UP	Aswad	Simba Records
11	15	HEARTBEAT	Tigga Lee	UK Bubbler
12	11	BOOPS	Seprett	Techiques
13	13	ON MY OWN	Mama Boney & George Fark	Joe Frenier
14	9	YOU'RE MY SUGAR	Deborah Glasgow	UK Bubbler
15	10	LOVELY PARADISE	Jody Beaches	Dry Pass
16	18	SLAUGHTER	Dave Peck	Jah Tahky
17	14	ROCK THIS YAH MUSIC	Undivided Rock	Eraser
18	16	DON'T STOP LOVING ONE BLOOD		Level Bobs
19	17	AM I THE SAME GIRL	Wanone	Fantasy
20	—	MRS BROWN	Lee Lee	Sweet Care

TOP 10 REGGAE ALBUMS

1	1	TO THE TOP	Alvoni	Simba Records
2	3	SIGN OF THE TIMES	Acta B	Active
3	2	BRUTAL	Black Uhuru	R.A.S. Records
4	5	YOU'RE SAFE	Masi Priest	10 Records
5	7	EIGHT LITTLE NOTES	Andrey Hall	Greenline
6	4	SI-BOOPS DEM	Seprett	Techiques
7	8	CULTURE AT WORK	Culture	Blue Track
8	6	ARE YOU READY	Blood Fire Pass	Synapse
9	—	ROUGH + RUGGED (PRE)	Shanhood	A.L.M.
10	—	ALL IN THE SAME BOAT	Fredde McGregor	R.A.S. Records

12" NEW RELEASES

DEAR BOOPSIE Pam H23 Release date August 12
JUST FOR A TIME Bob Andy
BE MY LADY Peter Minigale
THAT'S HOW HEARTACHES ARE MADE Trevor Walters

NEW LPs

RUGGED Skeneled COLLECTION FOR LOVERS ONLY Joe Johnson

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in their terms and conditions of
employment as a result of
the transfer have a right to termi-
nate their contract and to claim
unfair dismissal on the grounds
that the action of the employer
forced them to resign. They
were therefore dismissed 'con-
structively'.

Those, then are the basic
rules. But because they are
complicated you should cer-
tainly get your lawyer's help in
understanding and dealing
with them, before the transfer
takes place.

they may have acquired under
their contract of employment;
and the only exception will be
any occupational pension
rights. You will not be obliged
to continue with any existing
occupational pension scheme.

Neither the transferor of the
business nor you as the trans-
feree may fairly dismiss an em-
ployee because of the transfer
or any reason connected with
it, unless the dismissal is neces-
sary for an "economic, techni-
cal or organisational reason en-
tailing changes in the work-
force."



PRINCESS AND Tippa Irie were amongst the names who attended HMV Shops' Saul Day held at the flagship Oxford Street store. The day saw a schedule of in-store signings from Tippa Irie, TC Curtis, The Hardrock Saul Movement, DJ Chris Paul, and The Real Raxanne with Hitman Howie Tee.

Anabas draw

MERCHANDISING COMPANY Anabas has launched a dealer and consumer competition "to enhance both profit and sales from now until the end of the year" and the first prize will be a week's time share in a villa in Southern Spain.

Anabas licensing manager Trevor Janes says: "This is the biggest consumer competition directly related to teenagers that the rock market has seen in the UK."

Every order placed with Anabas — whose best-selling range of rock products includes posters, postcards, photos and fatfiles — between now and September 30 will qualify for a free entry in the draw.

Woolworths unveils multiple plans

WOOLWORTHS, WHICH is currently mid-way through a nation-wide modernisation programme is planning early for Christmas — the multiple unveiled plans for its festive marketing promotions at a Christmas lunch held at Limehouse Studios in London's East End on a warm summer day last week!

The modernisation plans, as reported previously in *Music Week*, involve a new specialist approach to Woolworths' merchandise and a new store format for the 800-plus High Street outlets. By concentrating on just six key departments, including home entertainment — records, cassettes, compact discs and videos —

the multiple reckons around 1m square feet of selling space is being released for new merchandise.

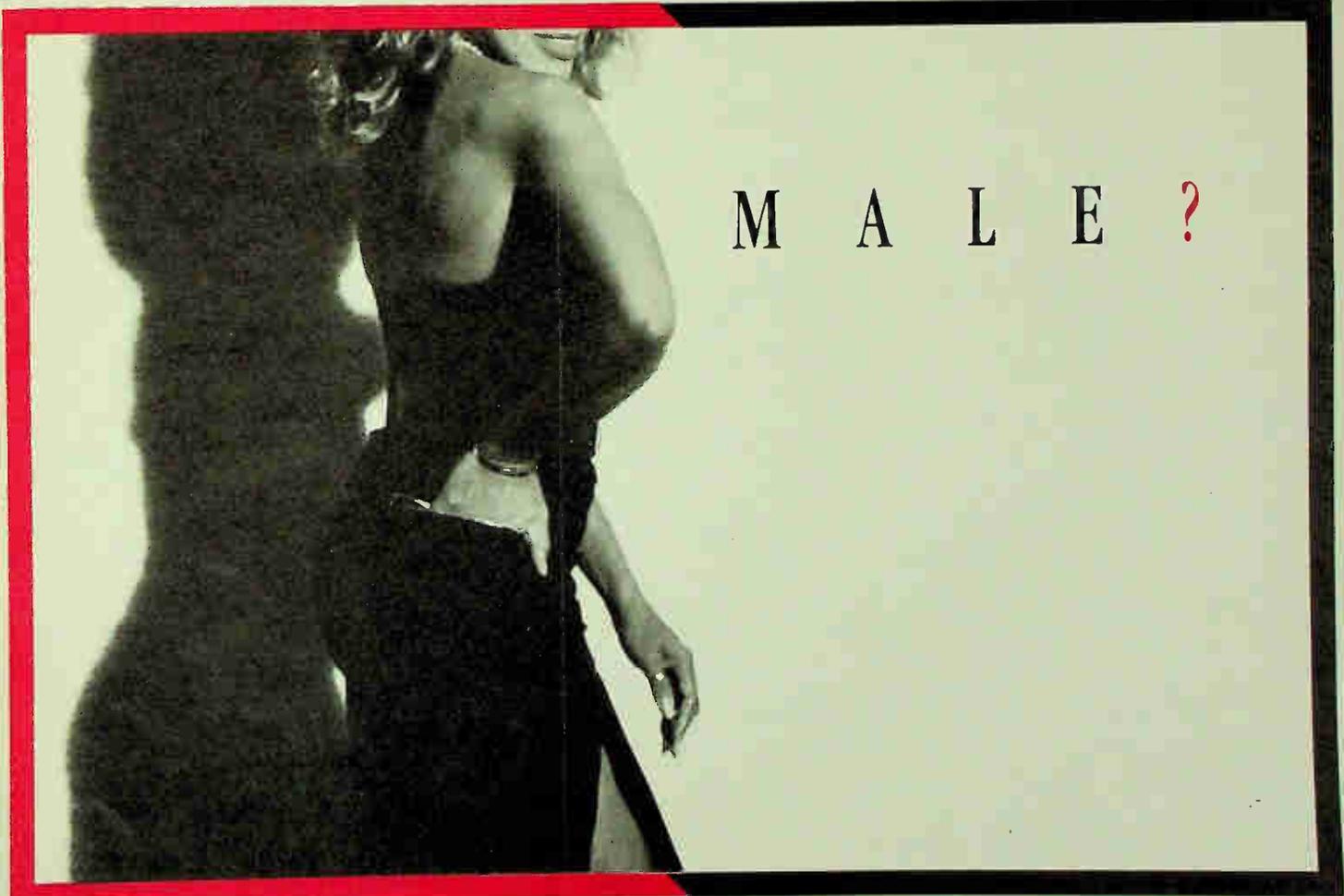
"These areas of specialisation are ones which have consistently out-performed others in the chain, and have linked together to give Woolworths a unique position — a specialist chain offering everything young families need for their home-based leisure and entertainment," says a Woolworth spokesperson.

Mike Summers, marketing director, adds: "Woolworth is a different company to what it was three years ago when we bought the UK chain from its American parents.

Some of you may have noticed a summer dispute we had with a camera shop recently but that's been settled, now our policy is to concentrate on six areas of business, and do it properly, instead of being the store used as a last resort."

Summers adds that a third of Woolworths' business will be concerned with entertainment. The store is aiming for more in-depth stocking with records — "not just the obvious chart stuff" — and some of the larger branches will be carrying up to 250 different video titles by Christmas.

Woolworths' programme has a spring completion date.



MALE?

TOP 50 SINGLES

INDIES

THIS WEEK LAST WEEKS ON CHART

1	NEW	LIKE A HURRICANE/GARDEN OF EARTHEN DELIGHTS	The Mission	Chappell 22 (17)	CLAP 7 (NEW)
2	1	HAPPY HOUR	The Housemartins	Gal Dan 60(12)	11 (17)
3	3	BRILLIANT MIND	Tenortone	S&W BUL 4(1)	251 (12)
4	2	5 LEVI STUBBS TEARS (EP)	Billy Bragg	Gal Dan 60(12)	12 (17)
5	29	THIS BOY CAN WAIT	The Wedding Present	Reception PLC 30(12)	10(18)
6	NEW	LIVING TOO LATE	The Fall	Beggans Banquet	BIG 16(18) (17)
7	4	SERPENTS KISS	The Mission	Chappell 22 (17)	CLAP 67 (17)
8	NEW	UNDERSTANDING JANE	The Ink Wicks	Beggans Banquet	BEG 16(17) (16)
9	20	2 P.M. ON FIRE	Grassie Bizz	I.D. (EDEL) 9 (10)(12)	
10	5	ALMOST PRAYED	Weather Prophets	Creation CRE 02(12)	10(17)
11	NEW	PANIC	The Smiths	Rough Trade RT(1)	193 (10)(12)
12	7	3 BABY'S ON FIRE	The Creepers with Marc Riley	Interge 1(17)	033 (10)(12)
13	14	WILD CHILD	Jedward Minderg & The Love Reaction	Food SHAK 4 (1)(17)	
14	6	THE SINGER	Rock Cave & The Red Seeds	Mate 7(MUTE 47) (17)	17(MUTE 47) (10)(12)(15)
15	NEW	HOLY NACK JACK	Disrupted Air Co.	I.D. --- (EVE) 1 (10)(12)	
16	35	GIMME GIMME GIMME (A MAN...)	Lambert & Rice	Wire REC 16(5)	029 (10)(12)

17	9	3	MORNING SIR	Boyz	Help Yourself SHELF 1 (1)(16)(17)	
18	12	27	RULES & REGULATIONS (EP)	Fearful	Vividness UGH 1(17) (10)(12)	
19	13	9	BIG MOUTH STRIKES AGAIN	The Seeds	Rough Trade RT(1)	192 (10)(12)
20	8	7	WHOLE WIDE WORLD	The Scap Dragons	Subway SUIWAY 4(17) (10)(12)	
21	15	21	TRUMPTON RIOTS	Half Man Half Biscuit	Probe Plus TRUM 17 (17)	--- TRUMP 11 (10)(17)
22	30	173	BLUE MONDAY	New Order	Factory --- (AAC) 73 (10)(17)	
23	28	9	CRYSTAL CRESCENT	Primal Screen	Creation CRE 01 (17)	10(17)
24	44	2	OI AIMY DEAD	Condensed 84	RFB Recordings RBBSH 22 (17)	--- RBBSH 21 (17)
25	17	7	HEARTACHE	Gene Loves Jevah	Beggans Banquet	BEG 16(17) (16)
26	10	5	THE DRAIN TRAIN	Cabaret Voltaire	Deathwish --- (JVR) 21 (10)(12)	
27	23	29	LIKE AN ANGEL	The Mighty Lemon Drops	Dreamworld --- (DEAN) 003 (10)(12)	
28	36	11	THE OFFICIAL COLOURBOX WORLD CUP . . .	Colourbox	440 (1)(16) 445 (10)(12)	
29	24	12	INSPIRATION	Estivhouse	Rough Trade RT(1)	174 (10)(12)
30	31	9	HOUSE OF ECSTASY	Cherry Bomb	Lock 1(17)	4 (17)
31	18	10	E102/SAD?	S&W BULL	S&W & 3rd AGARR 3 (10)(12)	
32	43	6	TRUCK TRAIN TRACTOR	The Peasants	Glass 1(17)	10(16)

TRY FOLLOWING THIS FOR YOUR OWN COPY OF MUSIC WEEK

THE DEMON RECORDS ALBUM CHART

ORDER FROM PINNACLE AND MAKING WAVES

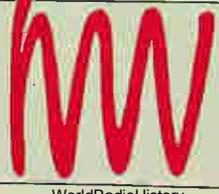
1	1	'Manic Pop Thrill'	Demon FIEND 70
2	2	THAT PETROL EMOTION (Cassette)	FIEND CASS 70
3	2	'Glad 'n' Greasy'	Demon VEX 5
4	3	THE BEAT FARMERS	
5	3	'Frenzy'	Edsel ED 104
6	4	SCREAMIN' JAY HAWKINS (Cassette)	CE0 104
7	4	'Long Days Flight'	Edsel ED 179
8	4	ELECTRIC PRUNES	
9	11	'That's Cool. . .'	Demon FIEND 68
10	5	FOUR (MORE) BIG GUITARS FROM TEXAS	
11	14	'Murder In My Heart'	Edsel ED 171
12	6	MOBY GRAPE	
13	7	'Bad Influence'	Demon FIEND 23
14	7	ROBERT CRAY BAND (Cassette)	FIEND CASS 23
15	8	'Orchid In The Storm'	Demon VEX 6
16	8	AARON NEVILLE	
17	9	'The Academy In Peril'	Edsel ED 182
18	9	JOHN CALE	
19	5	'False Accusations'	Demon FIEND 43
20	5	ROBERT CRAY BAND (Cassette)	FIEND CASS 43
21	20	'Tadpoles'	Edsel XEO 186
22	13	THE BONZO DOG BAND	
23	13	'Night of 1000 Candles'	Imp FIEND 50
24	13	THE MEN THE COULDN'T HANG (Cassette)	FIEND CASS 50
25	13	'Fiyo On The Bayou'	Demon FIEND 65
26	13	NEVILLE BROTHERS (Cassette)	FIEND CASS 65
27	24	'Silver Pistol'	Edsel ED 190
28	24	BRINSLEY SCHWARZ	
29	15	'Joseph's Coat'	Edsel ED 170
30	23	BIG BROTHERS & THE HOLDING CO	
31	23	'Roadhouse'	Edsel ED 183
32	9	FLAMIN' GROOVIES	
33	9	'There's A Riot Goin' On'	Edsel XEO 165
34	9	SLY & THE FAMILY STONE (Cassette)	CE0 165
35	18	'I Go To Pieces'	Edsel ED 174
36	18	DEL SHANNON	
37	19	'Transparent Day'	Edsel ED 180
38	19	WEST COAST POP ART EXPERIMENTAL BAND	
39	7	'GT & T Ds'	Demon FIEND 55/Cassette
40	7	GEORGE THOROGOOD & THE DESTROYERS	FIEND CASS 55
41	19	'The Gilded Palace Of Sin'	Edsel ED 191
42	19	FLYING BURRITO BROTHERS (Cassette)	CE0 191
43	22	'Truth Decay'	Demon FIEND 71
44	22	T-BONE BURNETT	
45	23	'The Autumn Records Story'	Edsel ED 145
46	23	VARIOUS ARTISTS	
47	24	'Frantic Desolation'	Edsel ED 185
48	24	SOPWITH CAMEL	
49	25	'Paradise Bar And Grill'	Edsel ED 188
50	25	MAD RIVER	

TOP 25 ALBUMS

THIS WEEK LAST WEEKS ON CHART

1	NEW	GIFT	The Slavehood	Marshall Reference	SIS 070 (10)(12)	
2	4	4	LONDON O HULL 4	The Horsemasters	Gal Dan 60(17)	7 (1)
3	2	6	THE QUEEN IS DEAD	The Seeds	Rough Trade ROUGH 16 (1)(17)	
4	1	2	DISCOVER	Gene Loves Jevah	Beggans Banquet	BEG 04(17) (16)
5	4	3	GIANT	The Woodentops	Rough Trade ROUGH 87 (10)(12)	
6	5	3	THE CAPTAIN'S BIRTHDAY PARTY	The Dervies	S&W GET 4 (1)	
7	NEW	SHOULD THE WORLD FALL TO . . .	Patric Murphy	Beggans Banquet	BEG 64 (16)	
8	6	5	CONTENDERS	Estivhouse	Rough Trade ROUGH 94 (10)(12)	
9	NEW	BEST BEFORE 1984	Crisis	Crisis CAT NO 5 (1)		
10	14	5	RUM SODOMY AND THE LASH	The Pogues	S&W SEEZ 50 (1)	
11	7	5	BORN SANDY DEVOTIONAL	The IrRude	Hot HOTEL 1023 (10)(12)	
12	9	15	MANIC POP THRILL	That Petrol Emotion	Demon FIEND 70 (10)(17)	
13	10	10	ONLY STUPID BASTARDS HELP EMI	Cashel	Model Army THIS IS NOT 5 (10)(12)	
14	22	9	E.V.O.L.	Scare Youth	Blurt FURY 81(16) (10)(12)	
15	19	31	BACK IN THE D.H.S.S.	Half Man Half Biscuit	Probe Plus PROBE 4 (1)(16)	
16	NEW	UNLIMITED GENOCIDE	ADA & Di-Pol	Children Of The Revolution	CURT 12 (1)(17)	
17	17	14	VICTORIALAND	Carvers Twin	440 CAD 607 (10)(17)	
18	12	22	A DATE WITH ELVIS	The Cremps	Big Boss WFLA 45 (10)(16)	
19	11	5	GRAVE NEW WORLD	Discharge	Clay (LATE) 19 (1)(17)	
20	24	8	TEENAGERS FROM OUTER SPACE	The Misfits	Ace NINE47 (10)(17)	
21	18	2	THE SINGLES 81-85	Devo	Mate HOTEL 1 (1)(17)(18)	
22	13	7	LE MYSTERE DES VOIX BULGARES	Various	440 CAD 603 (10)(17)	
23	8	3	THE MOON LOOKED DOWN AND LAUGHED	Virgin Friendship	BAEY 005 (10)(17)	
24	21	4	THE SINGLES 82-86	Play Dead	Clay (LATE) 20 (1)(17)	
25	16	14	WONDERLAND	Erasure	Mate SLOWA 25 (10)(17)	

MUSIC WEEK



WorldRadioHistory
Compiled by Music Week Research from a nationwide panel of 50 specialist shops

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JET STAR REGGAE CHART

TOP 20 12"

1	1	SMILE	Andrey Hall	Getston
2	3	I WANT TO WAKE UP WITH YOU	Ernie Gardner	Renal
3	2	PUSH COMES TO SHOVE	Freddie McGregor	RAS Records
4	9	IN THE SPRINGTIME	Maxi Priest	10 Records
5	7	GREETINGS	Half First	Powerhouse
6	8	TROUBLE AGAIN	King Kong	Greenhouse
7	4	WATCH HOW THE PEOPLE DANCING	Ronny Knatch	Unity Sound
8	5	LEAVE PEOPLE BUSINESS	Adrian Liban	Techniques
9	12	ON MY OWN	Bill Campbell & Valerie Harrison	B & B
10	6	PULL UP	Aswad	Simba Records
11	15	HEARTBEAT	Tippa Lee	UC Records
12	11	BOOP'S	Sapperton	Indivision
13	13	ON MY OWN	John Barnes & George Fair	Joe Frazier
14	9	YOU'RE MY SUGAR	Debraene Glasgow	UP Records
15	10	LOVELY PARADISE	Jody Boucher	Original
16	18	SLAUGHTER	Dave Peck	John Tubby
17	14	ROCK THIS YAH MUSIC	Uncle Midas Roots	Ernie
18	16	DON'T STOP LOVING	Don Blood	Level Beat
19	17	AM I THE SAME GIRL	Wynona	Finestyle
20	---	MRS BROWN	Eye Eye	Sweet Care

TOP 10 REGGAE ALBUMS

1	1	TO THE TOP	Aswad	Simba Records
2	3	SIGN OF THE TIMES	Acta B	Arise
3	2	BRUTAL	Black Uhuru	R.A.S. Records
4	5	YOU'RE SAFE	Maxi Priest	10 Records
5	7	EIGHT LITTLE NOTES	Andrey Hall	Getston
6	4	SI-BOOPS DEH	Sapperton	Techniques
7	8	CULTURE AT WORK	Culture	Blue Track
8	6	ARE YOU READY	Blood Fire Pose	Synapse
9	---	ROUGH + RUGGED (PRE)	Shabazz	A.L.M.
10	---	ALL IN THE SAME BOAT	Freddie McGregor	R.A.S. Records

12" NEW RELEASES

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JUST FOR A TIME
BE MY LADY
THAT'S HOW HEARTACHES ARE MADE

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Transfer of undertakings

by Ewan Mitchell

I AM negotiating to take over a rival music business. If I do, what will be my obligations to the staff of the other business? To what extent will they retain their previous rights?

The Transfer of Undertakings Regulations, 1981, provides that where a business is transferred from one owner to another, then the employees of the old business automatically become employees of the new owner, on the same terms and conditions as before. So when you take over the new business, it will be as if its employees had originally made their contracts of employment with you. Their continuity of employment is preserved; so are any rights they may have acquired under their contract of employment; and the only exception will be any occupational pension rights. You will not be obliged to continue with any existing occupational pension scheme.

Neither the transferor of the business nor you as the transferee may fairly dismiss an employee because of the transfer or any reason connected with it, unless the dismissal is necessary for an "economic, technical or organisational reason entailing changes in the workforce."

If there is no such reason and it is the cause or main cause of the dismissal, then it will be fair, provided that the employer acted reasonably in the circumstances in treating that reason as sufficient to justify the dismissal.

Suppose, then, that you want to dismiss employees of the old business. Take care. If you have a valid "economic, technical or organisational reason entailing changes in the workforce", then if you follow a fair procedure and act reasonably, all should be well. But if you take over a business you may not worsen the terms and conditions of any employee, without his or her consent.

Employees who can show that there has been a fundamental change for the worse in their terms and conditions of employment as a result of the transfer have a right to terminate their contract and to claim unfair dismissal on the grounds that the action of the employer forced them to resign. They were therefore dismissed 'constructively'.

Those, then are the basic rules. But because they are complicated you should certainly get your lawyer's help in understanding and dealing with them, before the transfer takes place.



PRINCESS AND Tippa Irie were amongst the names who attended HMV Shops' Soul Day held at the flagship Oxford Street store. The day saw a schedule of in-store signings from Tippa Irie, TC Curtis, The Hardrock Soul Movement, DJ Chris Paul, and The Real Roxanne with Hilman Howie Tee.

Anabas draw

MERCHANDISING COMPANY Anabas has launched a dealer and consumer competition "to enhance both profit and sales from now until the end of the year" and the first prize will be a week's time share in a villa in Southern Spain.

Anabas licensing manager Trevor Janes says: "This is the biggest consumer competition directly related to teenagers that the rock market has seen in the UK."

Every order placed with Anabas — whose best-selling range of rock products includes posters, postcards, photos and fotofiles — between now and September 30 will qualify for a free entry in the draw.

Woolworths unveils multiple plans

WOOLWORTHS, WHICH is currently mid-way through a nationwide modernisation programme is planning early for Christmas — the multiple unveiled plans for its festive marketing promotions at a Christmas lunch held at Limehouse Studios in London's East End on a warm summer day last week!

The modernisation plans, as reported previously in *Music Week*, involve a new specialist approach to Woolworths' merchandise and a new store format for the 800-plus High Street outlets. By concentrating on just six key departments, including home entertainment — records, cassette, compact discs and videos —

the multiple reckons around 1m square feet of selling space is being released for new merchandise.

"These areas of specialisation are ones which have consistently out-performed others in the chain, and have linked together to give Woolworths a unique position — a specialist chain offering everything young families need for their home-based leisure and entertainment," says a Woolworth spokesperson.

Mike Sommers, marketing director, adds: "Woolworth is a different company to what it was three years ago when we bought the UK chain from its American parents.

Some of you may have noticed a summer dispute we had with a camera shop recently but that's been settled, now our policy is to concentrate on six areas of business, and do it properly, instead of being the store used as a last resort."

Sommers adds that a third of Woolworths' business will be concerned with entertainment. The store is aiming for more in-depth stocking with records — "not just the obvious chart stuff" — and some of the larger branches will be carrying up to 250 different video titles by Christmas.

Woolworths' programme has a spring completion date.

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Table of Top 75 singles (left column) with chart positions, titles, and artists.

Table of Top 75 singles (middle column) with chart positions, titles, and artists.

PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales) Panel sales increase over last week...

TITLES A-Z (WRITERS)

Table listing song titles and their respective writers.

Panel Sales decrease over last week... Top 75 chart entries to date...

SIMPLY RED NEW 7" & 3-TRACK 12" SINGLE YZ 75/T OPEN UP THE RED BOX (Remix) OUT NOW!

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Table of Top 75 singles (right column) with chart positions, titles, and artists.

THE NEXT 25

Table of 'THE NEXT 25' singles with chart positions, titles, and artists.

James Hamilton

C O L U M N

ALTHOUGH THE recent New Music Seminar has given me many topics to mention here there just isn't room this week as the past fortnight has seen an unbelievable amount of hot releases hit the poor record shops. They may be making a mint, but unfortunately nobody can afford to buy everything as there is so much!

On import 12-inch are The Incredible Mr Freeze's Back To The Scene Of The Crime (Pow Wow PW 409), Arthur Baker-produced rappers with an MFSB-like backing, Michael McDonald's Sweet Freedom (MCA MCA-23641), Rod Temperton-created sizzling successor to Yah Mo B There; Marshall Jefferson's The House Music Anthem (Trax TX117), typical Chicago "house" bouncer (here's lots of it about!); Davis/Finckney Project's You Can Dance (If You Want To) (Studio STU-911), excellent sneakily powerful go go jiggler; Kenny G's What Does It Take (To Win Your Love) (Arista AD1-9517), only slightly modernised Jr Walker remake; BB&Q's (I'm A) Dreamer (Elektra/Pretty Pearl 0-66844), Shep Pettibone remixed oldie; Willie Collins' Where You Gonna Be Tonight? (Capitol V-15239), belated more deliberately rolling remix; Colonel Abrams' Over And Over (MCA MCA-23636), album track mixed six ways; Oran 'Juice' Jones' The Rain (Def Jam 44-05930), crossover swayer with an extemporised rap; Salin, Silk & Lace's Your Love (Prelude PRL D703), grittier slower cover by the same producer of Innerlife's current import; Farm Boy's Move (DJ International DJ-912), storming though episodic "house" bouncer with imperious vocals by mighty mouthed Dory! Pandey; Vivian Lee's Music Is So Wonderful (Jeffer Self JR-801), "house"-style exciting galloper; The Freshmen's Who Me? (Select FMS 62270), title line-repeating catchy Whistle-like rap; Fresh's Dum Dum Part Two (Trax TX115), typically bounding "house" instrumental; Bam Bam's You've Been Messin' Around (DJ International DJ-899), "house" music with a superior Farley 'Jackmaster' Funk-mixed flippside version; AM-FM's Hip-Hop (Skable-De-Whop) (TTED TDE-3009), rombling rattling go go, straight, no hip hop; Thomas & Taylor's Freedom (Thom/T/T 1029), Womack & Womack style insistent slow jitterer; Jesse's Gang's Spies (Jes Soy Records JS 9988), Hi-NRG tinged "house"; Arragance's Crazy (DJ International DJ-898), ironically comelosing "house".

On import seven inch initially is

Maze featuring Frankie Beverly's I Wanna Be With You (Capital B-5599), a fairly typical wiggly vocal shuffler, and on import LP is Melba Moore's A Lot Of Love (Capitol ST-12471), with It's Been So Long a likely favourite from the good mid-paced slowies.

UK LPs include Shirley Jones' Always In The Mood (Philadelphia International PHIL 4000, via EMI), side one's superb soul slowies being the big attraction, her magnificent US hit Do You Get Enough Love also being on 12-inch here now (12PIR 2); Pieces Of A Dream's Joyride (Manhattan MTL 1004), strong soul-jazz; Chaka Khan's Destiny (Warner Bros WYX45), the worst set from a soul standpoint she has ever made, although pop fans who know no better may love it!

UK 12-inch releases include Farley 'Jackmaster' Funk's Love Can't Turn Around (London LONX 105), the most exciting Chicago "house" hit to date, actually sung (confusingly on the "Dub" side) by the already mentioned Daryl Pandy, whose six and a half octave range, Little Richard voice, Fats Domino style, Louis Armstrong mouth, and loveable demeanour will make him a star the moment he's given full label credit (producer Farley Keith has already re-recorded Daryl's vocals for subsequent remix use); Meli'sa Morgan's Fao!s Paradise (Capitol 12CL 415), long awaited now remixed album track soul smash which could equal Ashford & Simpson's Solid; Jaki Graham's Breaking Away (EMI 12JAK1 8), vibrant vivacious spurter; Millie Scott's Automatic (Fourth & Broadway 12BRW 51), purposeful soul pusher; Billy Ocean's Love Zone (Live JIVET 124), commendably soulful swayer; Doug E Fresh & The Get Fresh Crew's All The Way To Heaven (Cool-tempo COOLX 119), catchy if now increasingly routine go go hip hop rap; UTFO's We Work Hard (Cooltempo COOLX 128), Full Force-produced Alice/Bang Zoom-style go go hip hop rap; Trouble Funk's Good To Go (Island 12GOGO 6), rambling go go title chant from Island's long anticipated movie; Beat Freaks' The National Anthem (Supreme International Editions EDITION 86-11, via Fast Forward 031-226 4616/The Cartel), Edinburgh based but US recorded tightly funky protest chant with the B-side bonus of a really brilliant James Brown pastiche; Projection's I Don't Fake My Love (Elite DAAZ 55, via PRT), tentative London soul. And that's for from them all!

Randy back in the race

by Paul Sexton

TIME WAS when Randy Crawford had a very special part of the UK easy listening-soul market absolutely to herself. Now she's making a determined effort to recreate it with her new Warner Brothers album, Abstract Emotions, and it's single Gettin' Away With Murder.

With the emergence since then of female singers at both ends of her street — high fashion (Sade) and old-values soul (Anita Baker), Crawford knows she's got some catching up to do. "But I don't think it'll be such a difficult job," she says. Why the interminable wait for new material? "I'd been touring for a long time and I was just tired, number one... and we were waiting to decide on a new producer."

In the end the LP was produced by Reggie Griffin, an esteemed soul and pop technician who's produced the first Madonna album and hits like Stephanie Mills' Never Knew Love Like This Before. "Reggie was originally confirmed to do just one side, and we had given some thought to using several different producers. I really didn't want to do that, so when he said he would like to complete the album, he had a few more projects that he was committed to doing, so we had to wait and find some more songs and it just wound up taking two years."

One song in particular on the album, Desire, sounds very much like Madonna's Borderline in arrangement, and all the more commercial for that.

But Crawford says she's been surprised to find out what her audience is. "It's amazing how many youths are really into my records and know the words, because I always thought I would have appealed to a more adult, sophisticated crowd. But how can I complain about whether they're a young crowd or an older crowd, because they're all supporting the arts."

Crawford always seems to have been more appreciated in Britain than back home. "If you compare the records saleswise, they do equally well, but the States is the biggest market. My popularity is growing there and this album is helping it tremendously. It's probably more of an R&B orientated album than I've done in a long

time."

The single Gettin' Away With Murder is already known to soul buffs here through the version by Patti Austin a while ago, a version that Crawford tactfully describes as "fair". Of her own rendition, and the rest of the LP, the verdict is: "It's quality music. And very easy to reproduce on stage." Which she hopes to do here in the autumn. Five years after her last Top 20 hit, it won't be a moment too soon.

Gloria survives

by Barry Lazell

GLORIA GAYNOR, long one of the UK's favourite American disco-styled female vocalists has now cemented that lengthy relationship by signing a recording deal with a British company, and recording in London.

She has signed to Stylus, the TV merchandising label which recently enjoyed success with a licensed compilation of classic cuts by Aretha Franklin, and which has just entered the singles market for the first time via a new subsidiary level, Honeybee Records, distributed through Pinnacle. Rather appropriately, considering that Honey Bee was also the title of one of her early singles, Gloria has the first single on the label, her own composition Don't You Dare Call It Love (HONEY 1). Produced by Steve Rowland, it has a hot remix specially created for the single by Les 'Mix Doctor' Adams of Disco Mix Club.

Recently doing club and TV spots in the UK to promote the release of the single, Gloria anticipates a return for more extensive concert dates if the album proves to be a major chart success.

DISCO TOP ALBUM

- | | | | |
|----|-----|---------------------------------------------|------------------------------------------|
| 1 | 3 | MADONNA: True Blue | Size WX 54 (W) |
| 2 | 2 | VARIOUS: Street Sounds Edison 17 | Street Sounds STSND 17 (R) |
| 3 | 11 | RUN D.M.C.: Raising Hell | Profile/London LONPH 21 (F) |
| 4 | 4 | BETTY WRIGHT: Sevens | First String 8 9644 (Import) |
| 5 | 4 | MIDNIGHT STAR: Heads vs. Sides | Solar/MCA MCF 3222 (F) |
| 6 | 3 | PIECES OF A DREAM: Joyride | Manhattan MTL 1004 (E) |
| 7 | 15 | MELI'SA MORGAN: Do Me Baby | Capitol EST 2008 (E) |
| 8 | 5 | SHIRLEY JONES: Always In The Mood | Philadelphia International PHIL 4000 (E) |
| 9 | 11 | JEFFREY OSBORNE: Emotional | A&M ARA 5103 (F) |
| 10 | 10 | JEAN CARNE: Oscar Then One | Oscar 904921 (Import) |
| 11 | 6 | THE REAL THING: The Best Of The Real Thing | West Fire/PRT NRT 1 (A) |
| 12 | RE | WHISTLE: Whistle | Champion CHAMP 102 (A) |
| 13 | 10 | WILLIE COLLINS: Where You Gonna Be Tonight? | Capitol EST 2032 (E) |
| 14 | 8 | CASHFLOW: Cashflow | Club/Phonogram JABH 17 (F) |
| 15 | NEW | RICK JAMES: The Flag | Goody 12 72443 (W) |
| 20 | 20 | RANDY CRAWFORD: Abstract Emotions | Warner Brothers WB 46 (W) |
| 17 | NEW | JEFFREY: Jeffrey | MCA MCA 3072 (Import) |
| 18 | 13 | ANITA BAKER: Exposure | Elektra EKT 37 (W) |
| 19 | 9 | THE S.O.S. BAND: S.O.S. Band | Tabu TBU 24843 (E) |
| 20 | 19 | HAYWOOD: Amiri | CBS 2504 (E) |

Compiled by MIB

RADIO LONDON

A LIST

- | | |
|-------------------------------------------------|------------------------|
| CON FUNK SHUN: B-Side Love | Club/Phonogram |
| BORIS GARDINER: I Want To Make Up With You | Revel/Circle |
| GWEN GUTHRIE: Ain't Nobody's Business Like Mine | Boiling Point/Polydor |
| AUDREY HALL: Smile | German |
| TIPPA IRIE: Heartbeat | UK Babbler/Greenleeves |
| PATTI LABELLE: On People | MCA |
| MICHAEL McDONALD: I Keep Forgettin' | Warner Brothers |
| JEFFREY OSBORNE: Sevens | A&M |
| LIONEL RICHIE: Dancin' On The Ceiling | Motown |
| LUTHER VANDROSS: Gotta Me The Reason | Epic |

CLIMBERS

- | | |
|------------------------------------------------|-----------------------------|
| ASHFORD & SIMPSON: Count Your Blessings | (US Import-Capitol) |
| PHIL FEARON: I Can Prove It | Ensign/Chrysalis |
| JAKI GRAHAM: Breaking Away | EMI |
| HOWARD HEWETT: I'm For Real | (US Import-Elektra) |
| KENNY G: What Does It Take To Win Your Love | Arista |
| MICHAEL McDONALD: Sweet Freedom | (US Import-MCA) |
| ALEXANDER O'NEAL: You Are Meant To Be My Lady | (US Import-Tabu) |
| SKIPWORTH & TURNER: Can't Get Her Up | (US Import-Warner Brothers) |
| TREVOR WALTERS: That's How Heartaches Are Made | (US Import-Tabu T) |
| LENNY WILLIAMS: Ten Ways Of Loving You | (US Import-Knobhill) |

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TOP · 100 · ALBUMS

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MUSIC WEEK



- No 1** 1 TRUE BLUE ★
Madonna Sire WX 54
- 2** 2 THE FINAL •
Wham! Epic EPC 88681
- 3** 5 INTO THE LIGHT • CD
Chris De Burgh A&M AMA 5121
- 4** 3 A KIND OF MAGIC • CD
Queen EMI EU 3509
- 5** 4 REVENGE • CD
Eurythmics RCA PL71050
- 6** 12 RIPTIDE ○ CD
Robert Palmer Island ILPS 9801
- 7** 9 BROTHERS IN ARMS ★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 8** 6 EVERY BEAT OF MY HEART •
Rod Stewart Warner Brothers WX 53
- 9** 13 PICTURE BOOK • CD
Simply Red Elektra EKT 27
- 10** 8 BACK IN THE HIGH LIFE ○ CD
Steve Winwood Island ILPS 9844
- 11** 7 NOW — THE SUMMER ALBUM: 30 Summer Hits
Various EMI/Virgin SUMMER 1
- 12** 11 HUNTING HIGH & LOW ★ CD
A-Ha Warner Brothers WX 30
- 13** 10 INVISIBLE TOUCH ★ CD
Genesis Charisma/Virgin GENLP 2
- 14** 14 THE SEER CD
Big Country Mercury/Phonogram MERH 87
- 15** 15 LONDON 0 HULL 4 •
The Housemartins Go! Discs AGOLP 7
- 16** 16 SO ★ CD
Peter Gabriel Virgin PG 5
- 17** 17 TOUCH ME
Samantha Fox Jive HIP 39
- 18** 19 STREET LIFE — 20 GREAT HITS ★ CD
Bryan Ferry Roxy Music EG/Polydor EGTV 1
- 19** 21 WHITNEY HOUSTON ★★ CD
Whitney Houston Arista 206 978
- 20** 24 DRIVE TIME USA — 22 Summer Cruising Greats ○
Various Warner Bros. K 56344

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FROM HOT-METAL
 TO HARD ROCK
 HORROR BE AHEAD

- 59** 62 BE YOURSELF TONIGHT ★★ CD
Eurythmics RCA PL 70711
- 60** 46 GTR CD
GTR Arista 207 716
- 61** RE JENNIFER RUSH ★ CD
Jennifer Rush CBS 26488
- 62** 54 LEGEND ★★★ CD
Bob Marley & The Wailers Island BMW 1
- 63** 47 CONTROL CD
Janet Jackson A&M AMA 5106
- 64** NEW THE ORIGINALS: 32 ALL-TIME CLASSIC GREATS
Various Towerbell TVD LP 14
- 65** 61 GREATEST HITS • CD
Marvin Gaye Telstar STAR 2234
- 66** 85 PRIVATE DANCER ★★★ CD
Tina Turner Capital TINA 1
- 67** RE THE SINGLES COLLECTION ★★ CD
Spandau Ballet Chrysalis SBTV 1
- 68** NEW STUTTER
James blanca y negro/Sire JIMLP 1
- 69** 84 THE WORKS ★ CD
Queen EMI WORK 1
- 70** 76 ELIMINATOR ★★ CD
ZZ Top Warner Brothers W 3774
- 71** 73 LOVE OVER GOLD ★★ CD
Dire Straits Vertigo/Phonogram 6359 109
- 72** 42 THIS IS BIG AUDIO DYNAMITE ○
Big Audio Dynamite CBS 26714
- 73** 78 LITTLE CREATURES • CD
Talking Heads EMI TAH 2
- 74** 83 BORN IN IN THE USA ★★★ CD
Bruce Springsteen CBS 86304
- 75** 80 WHO MADE WHO
AC/DC Atlantic WX 57
- 76** 59 MAKING MOVIES ★★ CD
Dire Straits Vertigo/Phonogram 6359 034
- 77** 55 TRUE CONFESSIONS CD
Bananarama London RAMA 3
- 78** 72 RUMOURS ★★★ CD
Fleetwood Mac Warner Bros. K 56344



GATECRASHING A lifestyle: Curiosity Killed The Cat

Year of the Cat

by Danny Van Emden

WHEN it comes to initiative, Curiosity Killed The Cat have it by the lorry load. Until now, though, that's just about all they had. One year into a Phonogram deal and the only evidence of the connection was one track on the label sampler Beat Runs Wild plus a welter of diary pix of the boys in the illustrious company of Andy Warhol, more of which later.

In the meantime, though, why has it taken so long to get their very late-Eighties dance fizz on to vinyl? It's a pretty well known tale that the group was signed after impressing Phonogram — and some unlucky other bidders — with their own shoestring budget vid and Wag Club showcase, but it's been a struggle to get things right since then and Curiosity are nothing if not perfectionists.

Taking a good few minutes to select the exactly the right pastries in a West End tea shop, singer Ben

and drummer Mig, explain that after a dozen months dashing the right producer, artwork — and you name it, the light at the end of the tunnel approaches.

And, as chance would have it, the man in the production chair for their first ever single — Misfit, due out on August 8 — is that most happening of producers, Stewart Levine, who has guided the quality singles of Simply Red and View From The Hill to their rightful places in the heady reaches of the national charts.

Mig: "Things are beginning to smooth over with the single in sight. We fought so much for exactly what we wanted, and now we've got a pretty smooth compromise."

One of the problems, they feel, has been the age-old one of a new band in a big company with too many people to report to: "It would be easier if there was just one person to relate to, so they could see our project separately. There's a lot more to us than sticking out a proxy single — it's a whole mood."

After a few false starts finding the right producer Ben and Mig are naturally fulsome in their praises of Levine: "He brings out all the natural feel of the band. It's like getting back to the old idea of the feeling of the music — not just

technique," says Ben. Something, which they feel reggae rhythm kings Sly & Robbie, who were originally brought in to do the honours, failed to sense. "We loved their sense of experimentalism ... but it was too polished. We thought they'd be 'feel' people, but they were more concerned with getting everything tight. There wasn't enough energy."

Energy. That would appear to be something this group has plenty of judging by all the recent consumer press snippets. Are the boys destined to become champion liggers? "We don't mind, it comes with the job. If we hear of a party we gatecrash." Of the Warhol story — in which the boys were whisked away from under the noses of various arty folk at an exhibition to be wine and dined by the legendary soup can illustrator, they are uncharacteristically reticent: "He just liked us — we were the only young people at the exhibition." [Nick Rhodes is going to love you!]

The clubby image, enhanced of course by the tight, white, and soulful sound, is something they're not desperate to promote. They've won a lot of very varied fans from the club scene, they claim, but add: "We have played a lot of clubs, but we had no choice. If you play at discos or clubs they at least appreciate it."

"People say 'play little clubs', and we have tried, but it's different from the old pub rock days: You turn up, it's a shit hole and there's no one there."

"You've got to make a name first. We want to make gigs special — a special thing people want to go to."

And a valuable key element that emerges is the masses of mutual respect within the band. There's several healthy egos at play here, but there's also high morale, enthusiasm and determination.

And just to prove the point: "We haven't got big egos — we've got high expectations," grins Ben on his way out of the cafe.

scribes. Pilkington, from Scarborough, originally trained as a classical guitarist, before plumping for pop via several groups and even busking for a while. It was his experience of the latter which eventually helped his endeavours to get a record deal.

"I'd started writing songs on my own, did a demo tape and signed a publishing deal with a company called Basement Music. From the advance they gave me I invested the money on home recording equipment, and eventually had on album's worth of material. The next step was to start playing gigs in the Chelmsford and Southend areas using the tapes as backing."

After three years he took the initiative of turning up to play at record companies and pop magazines. The buzz started getting around and Rockin' Horse Records' Jeff Gilbert signed him to the label, last summer.

The next few months are likely to see a new departure for Pilkington however: he will be working with his own band, instead of using tapes. "I'm keen to see how it will work out," he says. "When I used to play gigs with tapes I'd always get people coming up saying 'If you ever start a band, I'll come and play for you mate', so I've decided to take a few of them up on their offer!"



THE ALLURE of Rita Mitsouko is that they can be most things to most people as the video to their new single, Marcia Baila, proves quite neatly. Or perhaps quite chaotically would be a better description as the duo of Catherine Ringer and Fred Chichin parade a succession of exotic friends and images in front of the camera. Interested? Here are some even more fascinating facts about this arresting pair:

- The single, which Virgin release in the UK in 12-inch form on August 4, was a chart topper in the pair's native France
- The video has been acquired by New York's Museum Of Modern Art for its collection
- Their debut LP was produced by Euro wizz Conny Plank, their second was recorded in London with Tony Visconti
- Jean-Luc Godard filmed the sessions for the second LP for a documentary
- Their name was inspired by Guerlain's classic perfume Mitsouko.

In any event, listen to and watch the single. A million French buyers can't be wrong. **DVE**

Hello Goodbye

by Karen Faux

IT SEEMS that The Impossible Dreamers have almost succeeded in reaching the nerve endings via vinyl in the same way that they do live with their new single Say Goodbye To No One, on RCA.

One of the strongest numbers in their live set, it captures their high energy excitement carried along on an inventive thread of folk and gives some hint of their imaginative range. There's a sound which inhabits a dark and rocky terrain rather than gentle rolling hills.

The band is fronted by Caroline Radcliffe, whose exhilarating voice and enchanting stage persona stamp the band with originality. Say Goodbye To No One certainly does her vocal prowess justice and with a bit of luck will be a handy hook to hang the band on — especially for those who haven't enjoyed seeing them live. **DVE**



THE BIBLE (above), currently one of A&R's favourite bands since their release earlier this year of their sumptuous debut album, Walking The Ghost Back Home (Backs), have now signed to Chrysalis. The first fruits of the union is a remixed version of the airy Graceland single — next to the wonderful Mahalia the best track on the album. The song, simply drenched in melody, will sell by the lorry load if the exposure's there and it hits the shop on August 4. **DVE**

HEAVY METAL ALBUMS

Title, Artist	Label, Catalogue No.
1 EAT 'EM AND SMILE, David Lee Roth	Warner Brothers WXS 56 702
2 GTR, etc	Arise 207 716 1R
3 INTERMISSION, Do	Virgin/Phonogram VERB 43 75
4 RAGE FOR ORDER, Queensrÿche	EMI America AML 3105 83
5 TWELFTH NIGHT, Twelfth Night	Cherry/Popo CASG 1174 33
6 ROCKIN' EVERY NIGHT (LIVE IN JAPAN), Gary Moore	10/Regis 210 1 1E
7 5150, Van Halen	Warner Brothers W 5150 001
8 WHO MADE WHO, MUX	Adapted WLS 52 001
9 HEART, Heart	Capitol LOVE 1 1E
10 MASTER OF PUPPETS, Metallica	Mesa For Nestor MFM 60 2P
11 LIGHTNING STRIKES, ZZ Top	Atco 790 512 1 00
12 ELIMINATOR, ZZ Top	Warner Brothers W3774 001
13 RECKLESS, Bryan Adams	A&M A&M 5813 1E
14 HEAR 'N' AID, Various	Virgin/Phonogram VERM 35 1E
15 AFTERBURNER, ZZ Top	Warner Brothers WXS 22 301
16 RAISED ON RADIO, Journey	CBS 25907 1C
17 UNDER LOCK AND KEY, Dokken	Epic 242 28 7W
18 THE ULTIMATE SIN, Ozzy Osbourne	Epic EPC 24434 1C
19 SPREADING THE DISEASE, AC/DC	Mesa For Nestor MFM 67 1P
20 LIVE AFTER DEATH, Iron Maiden	EMI REP 1 1E
21 MISPLACED CHILDHOOD, Motley	EMI REP 2 1E
22 CUTS LIKE A KNIFE, Bryan Adams	A&M A&M 54919 1E
23 WHAT I DID ON MY VACATION, The Glitter	10/Regis 210 2 1E
24 ON A STORYTELLER'S NIGHT, Magnum	EMI WEA LP 34 1E
25 THEATRE OF PAIN, Heavy Crew	Epic 242 28 7W
26 THE FINAL FRONTIER, ZZ Top	Virgin/Phonogram VERM 33 1E
27 TURBO, Jodie Foster	CBS 26641 1C
28 CRAFFT, Crash	Epic 246 00 1E
29 DANGER ZONE, Los Angeles	Metal Works METALP 113 1P
30 LITTLE QUEEN, Heart	Portrait PRT 82075 1C
31 BEYOND THE PALE, Iron Maiden	Adapted 781 629 1 1E
32 TAKE WHAT YOU WANT, Bonanza	Foodtrain FR 9721 1P
33 FLY ON THE WALL, AC/DC	Atlantic 283 263 3 1W
34 INVASION OF YOUR PRIVACY, Blue	Atlantic 281 257 3 1W
35 BAT OUT OF HELL, Meat Loaf	Cherry/Popo 210 2 1E
36 STRENGTH IN NUMBERS, UB40	A&M A&M 5115 1E
37 1984, Various	Warner Brothers 923 565 1 00
38 SPEED KILLS II, Various	Orion One 1146 2 1P
39 BARK AT THE MOON, Ozzy Osbourne	Epic EPC 25291 1C
40 UNVEILING THE WICKED, Various	Mesa For Nestor MFM 61 1P

Compiled by Music Week Research from a nationwide panel of 50 shops

Great rock and roll fiddle ...

by Chris White

WHEN it came to attracting record companies, Foster Pilkington avoided the usual channels of submitting a tape or trying to persuade them to see him gig. Complete with his own backing tapes he literally gatecrashed the offices of several labels, and gave them an impromptu cabaret!

The cheeky stunts paid off with a deal with Arista/Rockin' Horse Records and his first single, In The Town Of Forgotten Talent, won a variety of reviews including the NME and The Observer, while the latest, Listening Land, was launched recently at a lunchtime media reception attended by many media



IMPOSSIBLE DREAMERS: reaching the nerve endings others miss



ALEEM (top) and Mantronix: the beat went on ... and on



to promote their current (Solution To) The Problem and although — perhaps because — it didn't quite fit with the rest of the rap that was raging, it sounded one of the freshest things on offer.

Attendance, claimed Streetwave, ran at about 75 per cent — a moral victory even if next door at the Stadium Frankie was in trouble, know what I mean?

PAUL SEXTON

Hip-hop don't stop

IF EVER anyone needed confirmation that hip-hop is the coming music for the very youngest people in the UK record-buying public, it was right there among the Cokes and popcorn at **Wembley Arena** in the **UK Fresh '86** festival.

The marathon two-show, 20(ish)-act celebration of hip-hop, organised by Streetsounds and Streetwave in conjunction with London's Capital Radio, was peopled with the very kids who make Morgan Khan's business the success story of it — if you'd waved goodbye to your teens, you were over the hill and there were plenty of eager hip-hoppers there who hadn't even made it to 13 yet.

The evening show at Wembley boasted the very hottest crossover names of the moment in **The Real Roxanne & Hitman Howie Tee**, who amid some technical glitches had trouble in working over the excitement of their current hit. In fact by the time of their appearance, seventh on that bill, the beats had begun to boom just a little too monotonously for all but the real converts. But there were plenty of those, who'd yet to peak on the appearances of **Aleem** and **Mantronix**, and had already lapped up the contributions of **Just Ice** and **Captain Rock**.

Steady B made an unscheduled appearance in which he managed to mention his own name on average every 10 seconds; **Sir Mix A Lot** scored well with Square Dance Rap and the **World Class Wreckin' Cru** put across enough soul in their beats to suggest that with the right song they could be the next idols of the genre to appear in the pop charts to the complete stupefaction of the uninitiated.

Khan made sure that his blue-eyed-band of the moment, **Masquerade**, got a spot on both bills

Your global jukebox

THE FIFTH WOMAD — that's the World Of Music, Arts and Dance held at Clevedon near Bristol was an important cultural success. In a picturesque setting against a backdrop of warm English sunshine, the festival featured over 70 artists from 25 countries around the globe and saw a genial 10,000 capacity crowd enjoy a wealth of music, arts and dance on three stages over three days.

Among Friday's highlights were: **3 Mustopha's 3**, whose zany virtuosity deserves national TV exposure; highly-touted **Chakk**, the hardest sound in pop, which shouldn't remain an unknown quantity for much longer (the thinking man's Joy Division meets Level 42, Chakk are your best rock investment for '88; while **Misty In Roots'** clipped reggae tones fitted the early evening sun perfectly and headliner **Gil Scott Heron** pedalled his familiar brand of slick radical cabaret and earned the biggest cheer of the day.

On Saturday, **Ivor Cutler** held his audience in rapture, his timeless child-like monologues evoking a long-forgotten past, while **The Housemartins** proved there's more to scooter-pop than their recent hit suggests. Their accapella re-working of The Hollies' *He Ain't Heavly* was exceptional.

The Talking Drums and chorus chants of the **Gambia National Troupe** proved the strength behind WOMAD's booking philosophy, their striking blue robes, collective fun and energy eliciting genuine appreciation from the crowd. Following on, **Furniture's** imaginative use of rhythm adds urgency to a technically accomplished Eighties LP sound and International success can't be far away. China's **Guo Brothers**, with suits, violin and flutes provided a haunting but entertaining spectacle and Saturday headliners **Siouxsie & The Banshees** played to a re-

freshly non-partisan crowd, who really only clapped the hits. With their sights now set on the US, The Banshees will be thinking long and hard over the direction of their next LP.

Sunday's more relaxing bill featured **The Jazz Warriors**; the highly entertaining **Dainfees**; Zimbabwe's **Bhundu Boys**, who bought a huge cheer; the excellent **Hugh Masakela** and the reliable **Aswad**. Apart from all-day music from the stages, there was a host of art, cross-culture and dance workshops throughout the weekend providing interest and entertainment for all tastes.

Senegal's **Yousou N'Dour** should not be missed next time around, likewise Trinidad's **Arrows**. Both left lasting impressions and are set for wider acclaim.

The only major event of its kind in the country, WOMAD is an important and entertaining cultural experience best caught now while still relatively small. Well-organised with imaginative bills, the festival's long-term effects will be significant.

WOMAD the true global jukebox, has never been more relevant and is to be encouraged. So thumbs down to Bristol City Council for not giving it a permanent site. And yes, Peter Gabriel was there. NICK GIBSON



Country goodness

AMERICAN INDEPENDENCE Day saw an engaging double bill at **The Mean Fiddler**, with veteran pub rockers the **Bluebirds** — notable for their fairly authentic cajun sound — having to plug their new *Making Waves* single, *Tell It Like It Is*, without the benefit of fiddle player/Clark Gable impersonator Bobby Valentino. The group's eponymous LP is imminent, and there are many worse ways of spending time than listening to this sort of thing.

Headliners the **Beat Farmers** (above) from San Diego already have a devoted following from two LPs on Demon, but now they've been snapped up by MCA, with a new LP, *Van Go*, out recently and a version of Neil Young's *Powderfinger* as their single.

Three of the four *Farmers* sing lead and play drums at various times, the odd man out being manic bass player Rolle Dexter, and this leads to heavy duty eclecticism, ranging from the comedy of Country Dick Montana to the more predictable but equally good country rock with metal inclinations of Jerry Raney and new boy Joey Harris.

Elements of cabaret (mainly from Montana) keep the show varied — there's a Tom Waits song, numerous rather good originals and tons of entertainment, but a question mark hangs over whether the might of a major label can turn a spiffing live act into a heavy album seller.

JOHN TOBLER

Bite size

IT BITES steer a commercially comfortable course between the Eighties (lookwise) and Seventies (soundwise), resulting in the sort of techno-prog-jazz likely to win them fans right across the board.

With their Calling All The Heroes single on Virgin powering up the charts on the back of a Whistle Test appearance — and if there was ever a perfect bond for WT viewers, here they are — the mood of the **Marquee** recently, on and off the stage, was buoyant.

Echoes of Level 42, early Genesis, various proggers, and even odd bads like Todd Rundgren's *Utopia* were logged during the course of the evening, though it must be added that *It Bites* look better than most of these and on initial viewings look capable of attracting a much broader market than most prog bands.

But just as it seemed as though a brighter, less silly progressive rock era might be dawning, the boys went all intense, complicating songs with fussy, difficult structures and jazzy runs.

Pacing was a problem too, so that the commercial high of the single — recorded live to use as the b-side of the next single — gave way to a host of duller, endlessly contorted technical showpieces.

OK, so now we know that *It Bites* can write good catchy chart songs and play their instruments. Now they should enjoy themselves live without such tedious self-indulgence.

DANNY VAN EMDEN

Dylan saved

NOT MANY people know this but Ken Dodd has had more UK single hits than **Bob Dylan**. A jest certainly, but at least this piece of trivia serves to illustrate just how much Dylan's impact has transcended chart performance.

Bob Dylan's music is not generally the stuff of pop hits but it has a pervasive permanence, influencing countless other musicians.

One of those acolytes is **Tom Petty** and the pair (plus **Heartbreakers**) teamed up very effectively at **Madison Square Garden** to give their respective repertoires an airing. Though when Dylan handed over to Petty after an undistinguished and almost indistinguishable opening set, it became difficult to determine who was warming up for whom as Petty got the Garden hordes going. Dylan then stomped his mark on the night returning with an acoustic version of *Times They Are A-Changin'*.

There was a suggestion in New York music biz circles that individually the two artists would have struggled to fill the great arena and it was together that they worked best, moving inexorably into favourite numbers such as *Like A Rolling Stone*, *Blowin' In The Wind* and *Knockin' On Heaven's Door*, to the delight of the (surprisingly) relatively youthful audience.

He paid little regard to his latest CBS album — *Knocked Out Loaded* — but Dylan certainly showed he has a future, as well as a legendary past.

DAVID DALTON

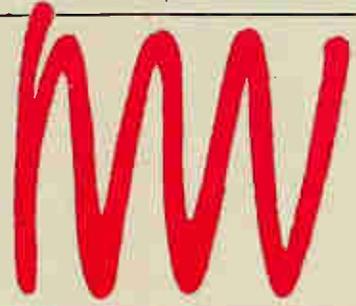
TOP · 75 · SINGLES



Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

No1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
THE LADY IN RED ○ Chris De Burgh	PAPA DON'T PREACH ○ Madonna	LET'S GO ALL THE WAY Sly Fox	EVERY BEAT OF MY HEART Rod Stewart	SO MACHO/CRUISING Sinitta	CAMOUFLAGE Stan Ridgway	WHAT'S THE COLOUR OF MONEY? Hollywood Beyond	SING OUR OWN SONG UB40	I DIDN'T MEAN TO TURN YOU ON Robert Palmer	FIND THE TIME Five Star	ROSES Haywoode	MY FAVOURITE WASTE OF TIME ○ Owen Paul	SOME CANDY TALKING The Jesus and Mary Chain	SMILE Audrey Hall	FIGHT FOR OURSELVES Spandau Ballet	VENUS Bananarama	AIN'T NO THIN' GOIN' ON BUT THE RENT Gwen Guthrie	NEW PANIC The Smiths	HIGHER LOVE Steve Winwood	HAPPY HOUR ○ The Housemartins	RED SKY Status Quo
A&M AM(Y) 331	Sire W8636(T)	Capitol (12) CL 403	Warner Brothers W8625(T)	Fonlare (12) FAN 7	I.R.S./MCA IRM(T) 114	WEA YZ 76(T)	DEP International/Virgin DEP 23(12)	Island (12) IS 283	Tent/RCA PB 40799 (12 — PT 40800)	CBS (T) A7224	Epic (T) A7125	blanco y negro/WEA NEG 19(T)	Germain DG(T) 15	Reformation/CBS (T) A 7264	London NANA 10 (12 — NANX 10)	Boiling Point/Polydar POSP(X) 807	Rough Trade RT(T) 193	Island (12) IS 288	Go! Discs GOD(X) 11	Verigo/Phonogram QUO 19(12)

MUSIC WEEK



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

53	46	LISTEN LIKE THIEVES INXS	Mercury/Phonogram INXS 6(12)
54	71	SOWETO Jeffrey Osborne	A&M AM(Y) 334
55	43	LEVI STUBBS TEARS (EP) Billy Bragg	Go! Discs GOD(X) 12
56	75	I KEEP FORGETTIN' Michael McDonald	Warner Brothers K 17992
57	47	TELL ME TOMORROW Princess	Supreme SUPE(T) 106
58	45	LEFT OF CENTER Suzanne Vega featuring Joe Jackson on piano	A&M AM(X) 320
59	NEW	DREAMTIME Daryl Hall	RCA HALL(T) 1
60	72	GIVE ME THE REASON Luther Vandross	Epic (T) A 7288
61	66	NO CONVERSATION View From The Hill	EMI (12) EMI 5565
62	48	SLEDGEHAMMER ○ Peter Gabriel	Virgin PGS 1(12)
63	65	BORROWED LOVE The S.O.S. Band	Tabu (T) A 7241
64	70	(SOLUTION TO) THE PROBLEM Masquerade	Streetwave (M) KHAN 67
65	54	LOVE OF A LIFETIME Chaka Khan	Warner Brothers W8671(T)
66	59	HEARTBEAT Tippa Irie	UK Bubbler/Greensleeves TIPPA (T) 5
67	NEW	COME ON HOME Everything But The Girl	blanco y negro/WEA NEG 21(T)
68	NEW	JEANNY Falco	A&M AM(Y) 333
69	NEW	LOVE KILLS Joe Strummer	CBS (T) A 7244
70	NEW	SOMEBODY Brilliant	Food/WEA FOOD 7 (T)
71	NEW	ED'S FUNKY DINER (Friday Night, Saturday Morning) It's Immaterial	Sire/Virgin SIREN 24(12)
72	58	THE FLAME (REMIX) Arcadia	Porlophone Odeon Series (12) NSR 3
73	56	ROCKIN' WITH RITA (HEAD TO TOE) The Undertones Summer Special	Vindaloo/WEA UGH 13(T)

21	38	RED SKY Status Quo	Vertigo/Phonogram QUO 19(12)
22	15	(BANG ZOOM) LET'S GO GO The Real Roxanne with Hitman Howie Tee	Cooltempo/ Chrysalis COOL(X) 124
23	33	SUN STREET Katrina and The Waves	Capitol (12) CL 407
24	37	DANCING ON THE CEILING Lionel Richie	Motown LIO(T) 1
25	18	TOO GOOD TO BE FORGOTTEN ○ Amazulu	Island (12) IS 284
26	51	SHOUT Lulu	Decca/London SHOUT 1 (12 — SHOUX 1) Jive LULU(T) 1
27	50	I WANT TO WAKE UP WITH YOU Boris Gardiner	Revue/Creole REV 733 (12 — REV 033)
28	12	THE EDGE OF HEAVEN/WHERE DID YOUR HEART GO ○ Wham!	Epic FIN(T) 1
29	17	PARANOIMIA The Art Of Noise with Max Headroom	China WOX(X) 9
30	28	THE PROMISE YOU MADE Cock Robin	CBS T(A) 6764
31	32	PRESS Paul McCartney	MPL/Parlophone (12)R 6133
32	24	IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8) 1/2 Claire and Friends	BBC RESL 189 (12 — 12RSL 189)
33	23	BRILLIANT MIND Furniture	Sni# 8UY(IT) 251

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34	22	I CAN'T WAIT ○ Nu Shooz	Atlantic A9446(T)
35	27	HEADLINES Midnight Star	Solar/MCA MCA(T) 1065
36	42	CALLING ALL THE HEROES It Bites	Virgin VS 872(12)
37	29	NEW BEGINNING (Mamba Seyra) Bucks Fizz	Polydor POSP(X) 794
38	31	HUNTING HIGH AND LOW (REMIX) A-Ha	Warner Brothers W6663(T)
39	40	ADDICTED TO LOVE ○ Robert Palmer	Island (12) IS 270
40	34	SPIRIT IN THE SKY ○ Dr and The Medics	I.R.S./MCA IRM(T) 113
41	26	DO YA DO YA (WANNA PLEASE ME) Samantha Fox	Jive FOXY (T) 2
42	NEW	OH, PEOPLE Patti LaBelle	MCA MCA(T) 1075
43	34	CAN'T GET BY WITHOUT YOU (2nd Decade Remix) The Real Thing	PRT 7P 352 (12" — 12P 352)
44	NEW	I CAN PROVE IT Phil Fearon	Ensign/Chrysalis PF(X) 1
45	35	HOLDING BACK THE YEARS ○ Simply Red	WEA YZ 70(T)
46	39	FRIENDS WILL BE FRIENDS Queen	EMI (12) QUEEN 8
47	NEW	THE WAY IT IS Bruce Hornsby and The Range	RCA PB 49805 (12" — PT 49806)
48	53	POINT OF NO RETURN Nu Shooz	Atlantic A9392(T)
49	44	SET FIRE TO ME Willie Colon	A&M AM(Y) 330
50	NEW	CAN YOU FEEL THE FORCE ('86 MIX) The Real Thing	PRT 7P 358 (12" — 12P 358)
51	49	LIKE A HURRICANE/GARDEN OF DELIGHT The Mission	Chapter 22 (12) CHAP 7
52	57	UNDERSTANDING JANE The Icicle Works	Beggars Bonquet BEG 160(T)

WorldRadioHistory

74	73	ON THE BEACH Chris Rea	Magnet MAG(T) 294
75	NEW	GLORY OF LOVE (Theme From Karate Kid Pt II) Peter Cetera	Full Moon/Warner Brothers W 8662(T)

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T W E L V E • I N C H

1	4	THE LADY IN RED, Chris De Burgh	20	17	HIGHER LOVE Steve Winwood
2	1	PAPA DON'T PREACH, Madonna	21	29	SOME CANDY TALKING, The Jesus and Mary Chain
3	2	LET'S GO ALL THE WAY, Sly Fox	22	30	RED SKY, Status Quo
4	5	AIN'T NO THIN' GOIN' ON BUT THE RENT, Gwen Guthrie	23	14	VENUS, Bananarama
5	NEW	PANIC, The Smiths	24	NEW	I CAN PROVE IT, Phil Fearon
6	3	SING OUR OWN SONG, UB40	25	NEW	CAN YOU FEEL THE FORCE? ('86 MIX), The Real Thing
7	18	SO MACHO/CRUISING, Sinitta	26	37	SOWETO, Jeffrey Osborne
8	10	WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond	27	22	SET FIRE TO ME, Willie Colon
9	13	I DIDN'T MEAN TO TURN YOU ON, Robert Palmer	28	20	I CAN'T WAIT, Nu Shooz
10	11	SMILE, Audrey Hall	29	15	THE EDGE OF HEAVEN/WHERE DID YOUR HEART GO, Wham!
11	16	FIND THE TIME, Five Star	30	23	LIKE A HURRICANE/GARDEN OF DELIGHT, The Mission
12	12	ROSES, Haywoode	31	NEW	SHOUT, Lulu
13	8	(BANG ZOOM) LET'S GO GO, The Real Roxanne with Hitman Howie Tee	32	24	PRESS, Paul McCartney
14	28	I WANT TO WAKE UP WITH YOU, Boris Gardiner	33	26	BRILLIANT MIND, Furniture
15	6	EVERY BEAT OF MY HEART, Rod Stewart	34	19	MY FAVOURITE WASTE OF TIME, Owen Paul
16	9	HEADLINES, Midnight Star	35	39	DANCING ON THE CEILING, Lionel Richie
17	7	PARANOIMIA, The Art Of Noise with Max Headroom	36	NEW	THE PROMISE YOU MADE, Cock Robin
18	21	CAMOUFLAGE, Stan Ridgway	37	27	HAPPY HOUR, The Housemartins
19	25	FIGHT FOR OURSELVES, Spondou Ballet	38	NEW	POINT OF NO RETURN, Nu Shooz
			39	32	(SOLUTION TO) THE PROBLEM, Masquerade
			40	NEW	OH, PEOPLE, Patti LaBelle

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by Jerry Smith

GENERAL

BOB DYLAN: Knocked Out Loaded. CBS 86326. Not quite black armband time for Bobby-fans, there's still life in the old boy, but life largely infused by the all-star line-up, rather than the man himself. You're three tracks in before you get a Dylan song proper and even then it strikes of a legend-by-numbers approach. Side two's standout track, the epic Brownsville Girl, echoing the narrative style of a Lily Rosemary And The Jack Of Hearts, or perhaps a Hurricane, is the only point where things get genuinely interesting, but the co-credit of Sam Shepard speaks volumes. Dylan used to do this on his own. **DH**

ties including Four Tops' Reach Out, Little Eva's Locomotion, Eddie Holman's piquant Lonely Girl and the inevitable Sex Machine courtesy of J Brown. The weight of TV ads will do the trick for both. **DVE**

THE LOUNGE LIZARDS: Big Heart. Island. IMA 20. Producer: John Lurie and Seigen Ono. Cool jazz, live in Tokyo with the horn puffers who wear snazzy suits. Black and white B film music with saxophones vying for position from the US outfit who were once summed as "Art Blokey meets The Sex Pistols". Some time on and The Lounge Lizards are still relaxing on the same sofa. Fine musical interplays that will satisfy both jazz nuts and the trendy set. **DH**

INDIES

WHISTLE: Whistle. Champion. CHAMP 102. Producers: The Kangol Kid and Hitman Howie Tee. Distribution: PRT. Licensed from Select in the US, Whistle's debut album comes in as a rather lightweight option on the Beastie Boys' HM meet hip hop idea. Soul wins through but the top cuts are the more frantic, heavy-handed workouts. Produced by Hitman Howie Tee who's currently embracing the charts with The Real Roxanne, the album's got a lot of style. And, the reputation gained with the group's dancefloor fave Just Buggin' should be enlarged. **DH**

THE VIRGIN PRUNES: The Moon Looked Down And Laughed. Baby. BABY 005/NR 340. Producer: Dave Ball. Distribution: Cartel. With ex-Soft Cell Dave Ball separating the artistic excesses from the musical prowess, The Virgin Prunes have come up with their most competent platter to date. What's more, there's a following for this Irish hybrid of folk roots and rocky structures, and with a modern day snatch of melody then there's a healthy bank balance arriving. Still haunting, still highly suggestive and symbolic, just about everything the revolting teen should go for. **DH**

PERSPICO ACUMINE (HOLDINGS): A Perfect Action. El Records. ACME 4. Distribution: Cartel. That El should release an operatic tribute (in a very modern style by the way) to cricket seems only fitting. They're a very off the wall label. It could have been-an-

awful mistake as well, but A Perfect Action is the kind of homage to English life that really works. With chorus upon chorus reeling in the delights of Tavare, Botham and Embury, the Acme co-operative blast their musical contemporaries for six. **DH**

NEW AGE

PETER & CLIVE SARSTEDT: Asia Minor. Kenwest. KNEWL 01. **PHIL THORNTON:** Cloud Sculpting. Kenwest. KNEWL 02. **DE-NIS HAINES:** The Listening Principle. Kenwest. KNEWL 03. **GP HALL:** Movements. Kenwest. KNEWL 04. **STEVE PARSONS:** Dreams Of Gold. Kenwest. KNEWL 05. **COLORS:** The Collection. Kenwest. KNEWL 06. All published by Filmtracks. All distribution via Spartan.

The problem, so far, with New Age is that the genre's architects have created a music to fit an identified audience, rather than the normal order of things where the music creates an audience of its own. This, obviously, has led to much suspicion and all manner of unfounded accusations. That said, this collection comes as a pleasant surprise as far once the self-conscious "tasteful" packaging is not the be-all and end-all, and having admired the sleeves, you've actually got something worthwhile inside.

Asia Minor sees the brothers' Sarstedt, perhaps unusually instrumental, working out in grand fashion on the guitars, dropping in the odd neat chord change to keep things going and leading one to the conclusion that there are some devilish tunings going on in here. Thornton's release is the most immediately impressive, grandiose, but melodic, ebullient where a lesser composer would've plumped for doom. Haines takes us from Tomita-land to Eno's Music For Films, and even touches on Numanish territory, as should be expected considering his history as Gary's arranger. Dreams Of Gold sees ex-Sharks, Baker Gurvitz singer, Parsons, moving through Bill Nelson-type arrangements, to a fusion of the electronic with traditional, while odd-ball of the pack is the somewhat incomprehensible, but testing, GP Hall's Movements. An intriguing, but largely unmusical exercise, this release, more than the others, needs the listener to actually make the decision to sit down and concentrate, but of course they can do this quite easily by obtaining Colors, a compilation of all five. A fine collection which gives New Age a bit of a well-needed boost. **DH**



LOUNGE LIZARDS: Art Blakey meets the Sex Pistols.

WorldRadioHistory

 **STOCK IT**

THE THE: Heartland (Some Bizarre/Epic TRUTH(T) 2, CBS). Matt Johnson hits the mark yet again with this superb number. His bitter lyric is offset by sweeping strings, tinkling piano and a brilliantly nagging chorus and if there's any justice it will be massive.

THE PSYCHEDELIC FURS: Pretty In Pink (CBS TJA 7242, CBS): This classic number has been re-recorded specially for the film of the same name and with its surrounding publicity there should be nothing to stop the Furs gaining their first, long-overdue, big hit.

EVERYTHING BUT THE GIRL: Come On Home (blanco y negro/WEA NEG 21(T), WEA). Despite constant acclaim, particularly for their excellent albums, EBTG's never seem to fulfil their promise of chart success but hopefully this new number, with its orchestral accompaniment to Tracy Thorn's wonderfully fragile vocal, will change that.

THE MISSION: Garden Of Delight/Like A Hurricane (Chapter 22 (12)CHAP 7, Nine Mile/Cartel). An exceptional strong second single from these former Sisters Of Mercy which should see them continuing chartwards with their catchy brand of dark psychedelia. It's a double A-side with a version of Neil Young's epic but their own track stands out as the better of the two.

JAMES RAY AND THE PERFORMANCE: Mexico Sundown Blues (Merciful Release MRAY 52, Red Rhino/Cartel). Another connection with the Sisters Of Mercy as Andrew Eldritch produces these "accomplices" of The Sisterhood to create a hard pummeling dance track with the haunting sound of the pan pipes over a stuttering beat box rhythm. Innovative and evocative it could go further than just the indie charts.

YELLO: Goldrush (Mercury/Phonogram MER(X) 218, PolyGram). Another off-the-wall offering from these eccentric Europeans with the help of Billy MacKenzie on backing vocals. As ever fascinating and memorable with its intricate machined rhythms.

POLY STYRENE: Gods & Goddesses (Awesome AOR (T), Rough Trade/Cartel). The founder-member of X-Ray Spex returns to her solo career after a six-year break with this EP of bright, bubbling songs. Containing all the freshness and originality that made her previous work so special with Trick Of The Witch particularly worthy of attention.

SONIC YOUTH: Starpower (Blast First BFFP 7T, Rough Trade/Cartel). An edited version of this track from these New York noise merchants' recent EVOL album and it is rather subdued with its thick fuzz guitar lying behind a flat, toneless vocal. Also features their version of Kim Fowley's Bubblegum.

MIGHTY MIGHTY: Is There Anyone Out There (Girlie XGAY 2, Nine Mile/Cartel). This bouncy pop tune with its weedy organ and

wimpy guitar is sure to give this much-touted band another indie hit and should bring them even wider exposure as another light pop band on their way to bigger things.

RAMONES: Crummy Stuff (Beggars Banquet BEG 167(T), WEA). The irrepressible Ramones came up with their own charity record, Ramones Aid, with this catchy number that lopes along in their typical ramaloma style. Joey belts out an engaging vocal to give them one of their most commercial singles.

PETE SHELLEY: Blue Eyes (Mercury/Phonogram MER(X) 225, PolyGram). Another track taken from his latest album, Heaven And The Sea, and although well produced by Stephen Hague it is not one of Pete Shelley's most appealing singles. With the lack of attention previous singles have had, it's unlikely this one will do any better.

 **STOCK IT**

THE BEACH BOYS: Rock 'N' Roll To The Rescue (Capitol (12)CL 409, EMI). A brand new song that sees The Beach Boys returning to the vocal harmonies that characterised the surf sound of their early hits. With its bright, summery sound, and the fact it's on an upcoming greatest hits collection, it seems destined to do very well.

THE DAZZ BAND: Wild And Free (Geffen GEF 6(T), WEA). Debut release on a new label for this premier US funk band and this hard, bubbling track with its infectious dance beat should give them their first crossover hit since Let It All Blow.

TATA VEGA: Miss Celie's Blues (Sister) (Qwest W 8754, WEA). This honky tonk blues number is taken from Quincy Jones' soundtrack to Steven Spielberg's latest film, The Color Purple, and with its excellent vocal and mournful harmonica it proves to be very effective and could do well.

GLORIA GAYNOR: Don't You Dare Call It Love (Honeybee/Stylus HONEY 1(12), Pinnacle). The only thing to recommend this dull dance track is Gaynor's beefy vocal in what is otherwise a rather flat and lifeless number, something that can't even be said for the awful version of the Police's Every Breath You Take which accompanies it.

BASIA: Prime Time TV (Portrait (T)A 7276, CBS). Debut solo release from the original singer with Matt Bianco turns out to be very much in a similar vein with this percussive dance track. It is a polished and memorable number but, do we need another Matt Bianco?

THE CAVALIERS: It's A Beautiful Game (el/Cherry Red GPO 11, Pinnacle). This release is eccentric even by el's standards as famous cricketers' names are sung, one by one, in this tribute to the game. The light, shuffling jazz backing gives just the right summery feel to this quirky but engaging number.

 **STOCK IT**

COMMUNARDS: Communards. London LONLP 18. Jimmy Somerville and Richard Coles seem to be having something of a tough time of it lately: the singles aren't selling as they should. But no matter, here they are again on the LP and very fine it is too. It's as if Bronski Beat have been left to the disco tunes, while the Communards explore the more jazzy fringes as demonstrated by BB's It Ain't Necessarily So. Somerville remains a popular figure and on the back of that, this'll go top twenty. **DH**

CHAKA KHAN: Destiny. Warner WX 45. Producers: Arif Mardin/Variuos. Instantly recognisable glitzy histrionics from Ms K, but where is the musical class to match the clout of, say, Ain't Nobody? Impressive bluster — and the Scritti-penned single, Love Of A Lifetime, is more hazily seductive than most songs here — but hardly memorable. **DVE**

NEIL YOUNG: Landing On The Water. Geffen 924 109-1. Producers: artist/Danny Kortchmar. Not the way most fans would care to remember Neil Young. The voice is still that divine etiolated whine, but the music has deteriorated into a mash of chugging melodies and lumpen metal chords while the lyrics are disappointing and pompous. Sounds more like treading water. **DVE**

THE TAXI GANG: Electro Reggae. Manga Island ISSP 4012. Producers: Sly Dunbar & Robbie Shakespeare. Minimal muzok — in the style indicated by the title masterminded by those over-exposed rhythm twins Sly 'n' Robbie. The result sounds like backing tracks; just as you think something interesting may develop, it doesn't. Features a truly awful version of The Sting. **DVE**

GLORIA GAYNOR: The Power. Stylus SMR 618. **VARIOUS:** The Originals TVDLP 14. Two big production TV-ad albums: the Gloria Gaynor compilation featuring her new single, Don't You Dare Call It Love, plus a free 12-inch medley of her greatest hits, the unforgettable I Will Survive plus three others. Unfortunately the rest is far less memorable, a sort of MOR Hi-NRG singalong. Towerbell's The Originals, on the other hand, features 32 soul tracks with a better balance of eye-catching ti-

BPI says . . .

Following Gallup director Graham Doss's reaction to some multiple retailers' "unrepresentative" stocking policies, MW, July 19, BPI director-general John Deacon has outlined to Gallup his organization's attitude to selecting the right chart panel.

I UNDERSTAND the need for Gallup to remain neutral, and indeed it is also true that the BPI as a matter of policy does not become involved in commercial disputes between individual members and third parties.

But in this instance we are watching closely the current dispute over the trading terms between certain member companies and multiple retailers such as Our Price and HMV because of our concern that as a result of the dispute, the accuracy and integrity of the charts might be affected, quite apart from the prejudice which might be suffered by the individual companies concerned.

The BPI has invested a substantial sum of money over the years towards a chart which is intended to reflect as accurately as possible the relative sales of records in the UK. As major contributors towards the BPI's finances, CBS and PolyGram have played no small part in that investment. We have worked closely with Gallup towards achieving an accurate chart including, where necessary, enforcing the industry's rigorous Code of Conduct in relation to it.

We have already asked you to

monitor the current situation very carefully in order to ensure that the chart is not compromised in any way and I now wish to emphasise the agreed existing procedure that if it should become apparent that any chart return dealer is failing to report sales of records of particular companies (whether as a matter of policy or otherwise), that dealer should be removed from the chart panel.

It is accepted that selective stocking policies present a more difficult problem. To an extent such policies have been with us for many years — it is well known that by and large Woolworth tends to stock predominantly chart records, but the present Our Price/HMV policy which relates only to certain record companies is a different matter.

The BPI is most concerned that unavailability of records in shops where customers will ask for them in the reasonable expectation that they will be in stock could affect buying patterns and in turn detract from the validity of the chart. While it is possible that if a purchaser fails to obtain a record in one shop he might attempt to buy it in another, the BPI feels that measuring whether this has actually happened must present difficulties.

It is appreciated that sudden changes in stocking policy can trigger a complex chain reaction in consumer response but provided Gallup are able to determine the net effect and if a distortion of sales has occurred which affects chart positions, I would expect you to take appropriate action at once.

T R A C K I N G

Your guide: Dave Henderson

YEAH YEAH, yep. There's a noo roofin' lootin' seven and 12 inch on its way this month from **Terry And Gerry** on InTape through Red Rhino. Last Bullet In The Gun goes further down the Dook Wayne trail and it's groovy too. What's more, InTape unleashes (immediately) a couple of licenses type things from Holland . . . The Circo Do label is the place with the action and **L'Atentat** have an album of rockably orientated stuff ready and rocking while **Ivy Green** (no, not an extra for *Corrie*) have a double set called *Whatever* They Hypo to display their *Ramones*-esque death thrash . . . Strange people from Woking, **Death In June** release a highly industrious and well listenable double set, too. On their own **NER** label through Rough Trade it's called *The World That Summer*. Murky at times but it comes in a highly textured sleeve.

BUT LET'S get to pop. And, finally **The Hit Parade** follow up their marvy *Let Her Go* with an even classier cut in *See You In Havana*. It's love torn meanderings with a Beatles' edge and a girly vocal from **Cath Carroll** of *Miaow*. And it's on **JSH**, er, through Red Rhino . . . You want pop, mate? You want melody? Well, Ireland's **Stars Of Heaven** finally have their debut mini album out this month on Rough Trade. *Sacred Heart Hotel* brings back the old countrysque *Maneater* that we all tend to drift into the during the summer, and what's more, it's pretty good, too . . . Also from RT will be a new **Woodentops'** single. Currently touring the US, they'll have to keep us satisfied with *So Good Today* from their mega album *Giant*. Complain to your MP if you're not satisfied.

WHEN EX—**Byrds** get back in their groove, you've always got to take notice and the latest threat to your earlobes is the return of **Gene Clark**. On the *Making Waves* label, the man with the most memorable quiff (well, almost) returns with *Firebyrd* which features reworkings of **Byrds'** classics *Feel A Whole Lot Better* and *Tom-*

bourine *Man*, among a batch of other new stuff . . . More period magic through *Making Waves* comes from **Bam Caruso** who release the debut album by quasi psychedelic outfit **The United States Of Existence** plus a compilation album featuring vintage stuff from **SRC**. From '68, the SRC material features the Michigan band's finest cuts and it's called *Revenge Of Quackenbush Brothers*.

BUT, WHILE people were getting psychedelic in the Sixties in the US, over here they were getting dapper. Mod was the thang and today it's no different. The Mod label **Unicom** is busy this month. They've got a couple of things on the bail including a split seven inch featuring **The Arrows** from Italy and **Threads** from the UK, along with a 45 by **The Times** featuring a cover of **Bowie's** *London Boys* . . . Now, until 10 minutes ago I'd never really heard of split 45s, but here's another one. From Manchester with angst comes a split seven inch from the **Ron Johnson** label. *Cubist Pop Manifesto* gives a side apiece to the excellent **Big Flame** and the, er, excellent **McKenzie's** . . . Also from Ron is a mini-album from **The Shrubs** entitled *Full Steam Into The Brainstorm* (which I'm sure

will do a lot of people damage in the cerebral region). Classic stuff . . . Meanwhile, back in the US. Well, here actually, **SST Records** plans to release a new six track mini-album from **The Meat Puppets** called *Out My Way*. If you were hip enough to grab multiple copies of their gigantic *Up On The Sun* album last time round, this one definitely won't let you down. Through **Pinnacle**.

AND THEN there was **EI**. Not Content to riddle 1,000 jukeboxes last month with a bagful of extremely handsome singles, they've got a couple of albums imminent that might just make you think that they're rather special . . . Through **Pinnacle**, too look out for the much talked about cricket opera by **Persipico Acimine (Holdings)**. Featuring tunes about all your faves (including **IT Botham**) it's far superior to the whimsical sojourn that it could have been . . . Also from **EI** there's a 14 tracker from **Louis Philippe**. It's the elusive man's debut album for the label and it's called *Appointment With A View*.

I READ somewhere that **The Weathermen** were from "The Big Slur", but thankfully they're from The Big Sur, California and they've got their fourth 12-inch out this week through **Play It Again Sam** (through **R Rhino**). More electronics, more passionate vocals, more power to their elbow (whether Slurred or Surred). Oh, yes it's called *Take It Off* . . . Some people who'd obviously like to be Californians are **The Surfadelics**, who, following their brief appearance on **Media Burn's** *Melt Down* compilation, have an album in their own right through the label coming before you can blink. In between times they've made it in US terms by appearing on a **Bomp** collection of surfing tunes. Well, isn't that just taking coal to Newcastle, or something?

BUT, WHO'S been recording in your room? Look out soon for **Echo And The Bunnyman** skin basher, **Pete De Freitas** who's been in the studio with a new outfit lovingly called **The Sex Gods**. Just see if he gets a deal?



THE MYSTERIOUS Mr Hit Parade: a bit of class

MUSIC VIDEO

Rank	Artist	Description (Tracks)	Timing/Recommended Retail Price
1	NEW FREDDIE MERCURY: Video EP	EP, 10 tracks, 22 mins, £5.95	PMI W5 99 005 7
2	1 11 DIRE STRAITS: Brothers In Arms — The Videosingles	EP, 4 tracks, 16 mins, £3.95	PolyGram 041 330 2
3	5 30 DIRE STRAITS: Alchemy Live	Live, 16 tracks, 1 hr 20 mins, £9.99	Channel 5 013 00 22
4	2 4 LEVEL 42: The Videosingles	EP, 4 tracks, 12 mins, £3.95	PolyGram 041 330 2
5	3 6 WHAMI: The Video	EP, 3 tracks, 22 mins, £9.99	CBS/Fox 304 50
6	4 6 KATE BUSH: The Hair Of The Dog	Comp, 10 tracks, 22 mins, £9.99	PMI W9 99 003 7
7	6 6 BUCKS RIZZ: Greatest Hits	Compilation, 11 tracks, 35 mins, £3.95	RCA/Columbia 071 105 4
8	7 6 MARILLION: 1982-1986 The Videos	Compilation, 8 tracks, 25 mins, £14.99	PMI W7 99 117 2
9	16 4 WHAMI: Wham 85	EP, 3 tracks, 13 mins, £3.99	CBS/Fox 305 50
10	8 4 RUSH: Grace Under Pressure Tour	EP, 8 tracks, 1 hr 18 mins	PolyGram 041 330 2
11	19 31 MADONNA: The Virgin Tour	Live, 10 tracks, 70 mins, £19.95	WEA Music 752 411-1
12	15 51 QUEEN: Greatest Hits	Compilation, 11 tracks, 35 mins, £14.99	PMI W7 99 117 2
13	10 10 THE CURE: Staring At The Sea — The Images	Comp, 10 tracks, 1 hr 18 mins, £19.99	Palace/PVG PK6 301 14
14	60 QUEEN: Live In Rio	Live, 16 tracks, 1 hr 21 mins	PMI W9 99 129 7
15	9 14 PHIL COLLINS: No Ticket Required	Live, 16 tracks, 1 hr 20 mins, £19.99	WEA Music 752 411-1
16	18 4 RAINBOW: The Final Cut	Comp, 10 tracks, 70 mins, £19.95	PolyGram 041 330 2
17	11 25 TALKING HEADS: Stop Making Sense	Live, 10 tracks, 1 hr 20 mins, £19.95	Palace/PMI PK6 301 14
18	26 107 U2: Live "Under A Blood Red Sky"	Live, 10 tracks, 1 hr 20 mins, £19.95	Virgin/PVG PK6 900
19	13 6 STEVIE NICKS: I Can't Wait	EP, 3 tracks, 20 mins, £3.95	RCA/Columbia PK1 12 24
20	20 3 QUEEN: We Will Rock You	Live, 20 tracks, 1 hr 20 mins, £19.95	Peppermint 0177 3
21	NEW SCRITTI POLITTI: Scritti Politti	EP, 3 tracks, 70 mins, £9.95	Virgin/CBS PK1 024
22	THE CLASH: This Is Video Clash	Comp, 10 tracks, 1 hr 20 mins, £19.95	CBS/Fox 707 50
23	27 9 DAVID BOWIE: Serious Moonlight 1	Live, 11 tracks, 35 mins, £9.95	Channel 5 013 00 22
24	17 8 THE WHO: The Kids Are Alright	Comp, 10 tracks, 1 hr 21 mins, £19.99	Channel 5 013 00 22
25	IRON MAIDEN: Live After Death	Live, 16 tracks, 1 hr 20 mins, £19.95	PMI W9 99 129 7
26	12 5 PUBLIC IMAGE LTD: Videos	Compilation, 8 tracks, 22 mins, £9.95	Virgin/PVG PK1 14
27	FEARGAL SHARKEY: Feargal Sharkey	Compilation, 8 tracks, 20 mins, £9.95	Virgin/PVG PK1 14
28	24 2 BON JOVI: Breakout	Comp, 8 tracks, 27 mins, £14.95	PolyGram 041 330 2
29	22 7 ROD STEWART: Tonight He's Yours	Live, 16 tracks, 1 hr 20 mins, £19.95	Channel 5 013 00 22
30	30 30 U2: The Unforgettable Fire Collection	Live, 16 tracks, 1 hr 20 mins, £19.95	Island/Lightning 0177

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23	22	ONCE UPON A TIME ★ CD Simple Minds	Virgin V 2364
24	18	SUZANNE VEGA • CD Suzanne Vega	A&M AMA 5072
25	NEW	COMMUNARDS Communards	London LONLP 18
26	25	PIE JESU Aled Jones	10/Virgin AJ 2
27	NEW	NO GURU, NO METHOD, NO TEACHER CD Van Morrison	Mercury/Phonogram MERH 94
28	26	STANDING ON A BEACH — THE SINGLES • CD The Cure	Fiction FIXH 12
29	27	WORLD MACHINE ★ CD Level 42	Polydor POLH 25
30	29	THE BEST OF THE REAL THING The Real Thing	West Five/PRT NRT 1
31	34	LOVE ZONE • CD Billy Ocean	Jive HIP 35
32	32	NO JACKET REQUIRED ★ ★ ★ CD Phil Collins	Virgin V2345
33	33	PLEASE • CD Pet Shop Boys	Parlophone PSB 1
34	31	LIKE A VIRGIN ★★★ CD Madonna	Sire WX 20
35	NEW	KNOCKED OUT LOADED Bob Dylan	CBS 86326
36	38	EAT 'EM AND SMILE David Lee Roth	Warner Brothers WX 56
37	36	ON THE BEACH • CD Chris Rea	Magnet MAGL 5069
38	30	MOONLIGHT SHADOWS • CD Shadows	Polydor PROLP 8
39	28	DANCE HITS II Various	Towerbell TVLP 13
40	39	GO WEST/BANGS AND CRASHES ★★ CD Go West	Chrysalis CHRD 1495
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46	69	THE VERY BEST OF CHRIS DE BURGH • CD Chris De Burgh	Telstar STAR 2248
47	58	THE FIRST ALBUM★ CD Madonna	Sire WX 22
48	40	BRING ON THE NIGHT ○ CD Sting	A&M BRING 1
49	52	THE GREATEST HITS • Shalamar	Stylus SMR 8615
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82	51	WINNER IN YOU CD Patti La Belle	MCA MCF 3319
83	50	INTERMISSION Dio	Vertigo/Phonogram VER 8 40
84	RE	THE UNFORGETTABLE FIRE ★ CD U2	Island U25
85	RE	STOP MAKING SENSE • CD Talking Heads	EMI TAH 1
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92	91	THE COLLECTION — 24 ESSENTIAL HITS • Earth Wind & Fire	K-tel/CBS NE 1322
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95	100	MAKE IT BIG ★★★ CD Wham!	Epic EPC 86311
96	RE	SPARKLE IN THE RAIN • CD Simple Minds	Virgin V 2300
97	75	POOLSIDE Nu Shooz	Atlantic WX 60
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Music in our time

by Nicolas Soames

TWO RECORDINGS of contemporary classical music are released by EMI next month, highlighting, by its very rarity, the lack of support given by the major recording companies to music of our time.

Berio's A-Ranne, a vocal spectacular written by the leading Italian composer Luciano Berio is performed by Electric Phoenix, the outstanding vocal/electronics group currently performing.

Electric Phoenix, a UK-based group, will perform the work at the Queen's Hall, Edinburgh on August 29 as part of the Edinburgh Festival. This, the group's fourth record, is the first on a major British label, and also includes William Billings' Heath, Old North, and John Cage's Hymns And Variations (EL 2704521/4).

The English composer Peter Dickinson, Eminent Professor of Music at Keele University, is the focus of the second release. His Piano Concerto, written in 1984 after five years work, and dedi-

cated to the English pianist Howard Shelley, who plays it on this record, is coupled with the Organ Concerto, recorded by Jennifer Bate. The accompanying orchestra is the BBC Symphony, conducted by David Atherton (EL 2704391/4).



JENNIFER BATE

The EMI release comes, coincidentally, at the same time as another Peter Dickinson release, an entertaining compilation Rags, Blues And Parodies, on Conifer's own label, Conifer Records.

The collection of 10 songs and piano solos stems from the long-standing musical partnership Peter Dickinson has maintained with his sister, the mezzo soprano Meriel Dickinson. The voice and piano duo have performed throughout the country, specialising particularly in music from the 20th century.

In Rags, Blues And Parodies (Conifer CFRA 134 and on tape), Dickinson uses jazz, hymn tunes, blues, Skryabin and other sources to demonstrate contemporary music's lighter side.

Also in Conifer Records' new release is a follow-up to Lloyd's Piano Concerto issued two years ago. George Lloyd's Symphonies Nos 2 and 9 receive their first recordings with the BBC Philharmonic Orchestra, conducted by Lloyd himself (CFC 139 and on tape).

DG issues Gilels' final recordings

THE LAST three recordings made by the Russian-born pianist Emil Gilels, who died last year aged 69, are issued by Deutsche Grammophon next month — and all feature piano sonatas by Beethoven.

Though Gilels frequently visited the West, he remained on the teaching staff of the Moscow Conservatoire until his death — yet was regarded as one of the outstanding pianists of the century.

His last three recordings cover a wide span of Beethoven's career. The Piano Sonatas No 5, No 10, No 19 and No 20 are contained on 419 172. The second recording features the Sonata No 11, plus the E flat major and F minor W0047 (419 173). And the

final recording contains the Opus 109 and Opus 110, the two penultimate sonatas Beethoven wrote (419 174). They are all issued on LP and CD only.

Canadian pianist Angelo Hewitt, who won the International Back Piano Competition held in Toronto last week to mark both the composer's tercentenary and as a tribute to Glenn Gould, makes her debut recording on DG.

She plays Bach's English Suite No 6, the Italian Concerto and other works on 419 218 (LP/tape/CD), and professes a style very different to Glenn Gould, emphasising varied touch and legato playing rather than the brisk pointillistic approach so characterised by Gould.

Davis/TSO for Proms/Edinburgh

THE TORONTO Symphony Orchestra visits both the Proms and the Edinburgh Festival this season as part of the European tour which marks the end of 11 years' fruitful relationship between orchestra and conductor Andrew Davis.

To support the tour, EMI has recorded Davis and the TSO for the first time, choosing Holst's The Planets as the repertoire, with the Toronto Children's Chorus.

It is the company's only release in August which comes out simultaneously on all three media — EL 2704291/4, LP/tape, CDC 74712, CD.

The TSO plays in the Edinburgh Festival on August 26 and 28, and comes to the Proms to play Mozart and Mahler on September 1.

R E V I E W S

Horn Concertos, Rosetti. Barry Tuckwell, horn. ECO. EMI Emimence, TC-EMX 2095.

The indefatigable Tuckwell continues to produce interesting and enjoyable records. Here, he investigates the little-known Czech-born composer Antonio Rosetti. Of the 50 concertos he wrote, 10 were for solo horn and five for two horns. Tuckwell has chosen three, and they appear bright and effervescent, with some challenging writing for the soloist. An enjoyable 18th century by-road.

Duo Concertant/Cin Pieces pour hautbois seul/Trittico, Dorati. Heinz Holliger, oboe, Andras Schiff, piano, Basle Symphony Orchestra, Dorati. Philips 416 987.

Many of the elder statesmen among 20th century conductors have composed in their spare time when journeying from one concert to another, and though not widely recognised as one of these, Antal Dorati has always composed. He

writes in an accessible and diverting style, a kind of pre-1945 melange of Bartok, Stravinsky and Berg. In Heinz Holliger, of course, he has a most persuasive soloist who emphasises the lyrical elements of Dorati's solo lines.

Rags, blues and parodies, Peter Dickinson, Meriel Dickinson, mezzo, Peter Dickinson, piano. Conifer Records CFRA 134. The English composer Peter Dickinson has a marvellously eclectic view of music and composition though with definite learnings to American culture. He has a deft facility for remaking rhymes and rhythms of old with a sharp sense of humour that is most clearly reminiscent of Charles Ives. His reworking of the Coventry Carol, his rags, his blues version of Robert Burns' A Red Red Rose, his mixture of Ravel, blues and Byron are all distinctive and at times more compelling than just entertaining. An unusual release worth recommending.

Dorati debuts as composer on Philips

THOUGH IT is not widely known, the Hungarian conductor Antal Dorati has, throughout his busy career, continued to compose, using a style which draws on the traditions of Bartok, Berg and Stravinsky.

Next month, Dorati enters the record catalogues in the composer section for the first time with a collection of works on Philips, conducted by the composer himself.

The Works are Trittico, Duo Concertant, and 5 Pieces For Oboe, and are played by the soloists for whom the works were written — the pianist Andras Schiff, and the oboist Heinz Holliger — and features the Basle Symphony Orchestra. The release, which marks Dorati's 80th year, is issued on LP and tape only — 416 987.

WorldRadioHistory

AIR PLAY

Artist	Title	Label	RADIO 1		RADIO 2		REGIONAL		TOTAL
			20.76	13.19	20.3	21.27	20.9	21.37	
			ACTUAL PLAYS	WEEKS	ACTUAL PLAYS	WEEKS	ACTUAL PLAYS	WEEKS	WEEKS
ARCADIA	The Flame	Parlophone Odeon Series	-	-	-	-	18	15	72/5
BASIA	Prime Time TV	Portrait	5	5	C	-	13	-	-
BEACH BOYS	Rock 'n' Roll To The Rescue	Capitol	-	-	-	-	16	11	-
BLOW MONKEYS	Don't Be Scared Of Me	RCA	8	9	A	A	13	19	84/77
BRAGG, BILLY	Walk-Away Renne	Gal Discs	4	-	-	-	-	-	55/43
BRILLIANT	Somebody	Food	11	15	A	A	18	19	70/76
CARUSLE, BELINDA	Mad About You	L.R.S.	6	-	-	-	8	5	-
CARNES, KIM	Divided Hearts	EMI America	-	-	-	-	14	13	-
CETERA, PETER	Clary Of Love	Full Moon	10	10	A	A	21	24	75/-
COCK ROBIN	The Promise You Made	CBS	5	7	-	-	35	36	30/28
CRAWFORD, RANDY	Gettin' Away With Murder	Warners	-	-	-	-	17	17	-
CUTTING CREW	(I Just) Died In Your Arms	Siren	10	-	C	C	-	-	-
DE BURGH, CHRIS	The Lady In Red	A&M	15	21	A	A	39	38	1/2
DIAMOND, JIM	Young Love (Carry Me Away)	A&M	-	-	-	-	25	23	-192
DIAMOND, NEIL	Stand Up For Love	CBS	-	-	-	-	16	-	-
DOLLAR	We Walked In Love	Arista	12	5	A	C	24	25	91/95
DR & THE MEDICS	Burn	L.R.S.	14	7	A	C	19	10	-
EMERSON LAKE & POWELL	Touch And Go	Polydor	6	4	A	C	-	5	-
EVERYTHING BUT THE GIRL	Come On Home	blanco y negro	12	-	C	-	16	9	-
FALCO	Jeanny	A&M	-	-	-	-	18	16	67/-
FEARON, PHIL	I Can Prove It	Ensign	13	6	A	C	22	12	44/-
FINN, TIM	Carve You In Marble	Virgin	4	4	C	-	-	-	10/25
FIVE STAR	Find The Time	Tent	13	15	A	A	36	25	10/25
FRANKLIN, ARETHA	Ain't Nobody Ever Loved You	Arista	6	-	C	-	-	-	98/-
GARDINER, BORIS	I Want To Wake Up With You	Revue	5	-	-	-	22	-	27/50
GRAHAM, JAKI	Breaking Away	EMI	7	-	C	-	27	-	-
GUTHRIE, GWEN	Ain't Nothin' Goin' On But	Boiling Point	11	9	A	A	27	18	17/21
HALL, AUDREY	Smile	Gemini	7	13	A	A	36	32	14/19
HALL, DARYL	Dreamtime	RCA	14	10	A	C	26	17	59/-
HAYWOOD	Roses	Epic	17	16	A	A	37	37	11/14
HOLLYWOOD BEYOND	What's The Colour Of Money?	WEA	13	17	A	A	36	31	7/8
HORNBSY, BRUCE/THE RANGE	The Way It Is	RCA	12	16	A	A	24	16	47/78
HOUSEMARTINS	Happy Hour	Gal Discs	7	15	-	-	29	33	20/10
ICICLE WORKS	Understanding Jane	Beggars Banquet	-	5	-	-	14	14	52/57
INGRAM, JAMES	Always	Quest	-	-	-	-	13	6	-
INXS	Listen Like Thieves	Mercury	4	-	-	-	11	14	53/46
IRIE, TIPPA	Heartbeat	UK Bubbly	6	9	A	A	23	18	66/59
IT BITES	Calling All The Heroes	Virgin	14	12	A	A	30	28	36/42
IT'S IMMATERIAL	Ed's Funky Diner	Sire	9	13	A	A	11	10	71/86
JESUS & MARY CHAIN	Some Candy Talking	blanco y negro	7	4	-	-	11	-	13/20
JUNIOR	Oh Louise	London	8	-	A	C	9	9	92/-
KAFKINA & THE WAVES	Sun Street	Capitol	15	15	A	A	39	39	23/33
KHAN, CHAKA	Love Of A Lifetime	Warner Brothers	17	15	A	A	22	32	65/54
LABELLE, PATTI	Oh, People	MCA	10	11	A	A	23	21	42/-
LOVE AND MONEY	Dear John	Mercury	4	-	-	-	-	-	-
LOVER SPEAKS, THE	No More "I Love You's"	A&M	12	4	A	C	9	8	93/-
LULU	Shout	Sire	-	-	-	-	21	14	26/41
MCCARTNEY, PAUL	Press	MPL/Parlophone	13	13	A	A	36	23	31/32
MCDONALD, MICHAEL	I Keep Forgettin'	Warner Brothers	19	9	A	A	27	28	56/75
MADONNA	Papa Don't Preach	Sire	19	21	A	A	38	39	2/1
MERCHANT, SUGAR	Tears Of A Clown	UK Bubbly	6	-	C	-	-	-	-
MIAMI SOUND MACHINE	Falling In Love	Epic	-	-	C	-	24	22	-
MONDO KANE	New York Afternoon	Lissac	4	-	-	-	6	5	83/-
HU SHOOZ	Point Of No Return	Atlantic	-	-	-	-	21	14	48/53
OCEAN, BILLY	Love Zone	Jive	7	-	C	-	24	-	-
OSBORNE, JEFFREY	Soweto	A&M	-	-	-	-	14	9	54/71
PALMER, ROBERT	I Didn't Mean To Turn You On	Island	17	18	A	A	34	35	9/11
PAUL, OWEN	My Favourite Waste Of Time	Epic	11	16	-	A	32	36	12/6
PICNIC AT THE WHITEHOUSE	East River	Portrait	5	-	-	-	11	13	-
PSYCHEDELIC FURS	Pretty In Pink	CBS	7	-	-	-	-	-	-
RAIN AND TEARS	I Had A Friend	MCA	8	4	A	C	-	-	-
REAL THING	Can You Feel The Force? (Bo Mix)	PRT	-	-	-	-	18	-	50/-
RICHIE, LIONEL	Dancing On The Ceiling	Motown	17	11	A	A	37	37	24/37
RIDGWAY, STAN	Camouflage	L.R.S.	18	12	A	A	36	34	6/7
ROUEN	Young For A Day	Kick	12	9	A	A	-	-	-
SHAW, SANDIE	Frederick	Polydor	8	9	-	-	16	10	-
SIMPLY RED	Open Up The Red Rox	Warner Brothers	8	-	C	-	16	-	-
SINITTA	So Macho	Fantare	-	-	-	-	30	19	5/16
SLY FOX	Let's Go All The Way	Capitol	10	16	A	A	33	33	3/4
SMITHS, THE	Panic	Rough Trade	7	8	-	-	13	-	18/-
SOME, BELOUIS	Jerusalem	Parlophone	-	-	-	-	10	-	98/-
S.O.S. BAND,	The Borrowed Love	Tabu	8	7	-	A	7	25	63/65
SPANDAU BALLET	Fight For Ourselves	Reformation	14	17	A	C	37	32	15/30
STARR, EDWIN	Soul Singer	Hippodrome	4	-	-	-	8	5	-
STATUS QUO	Red Sky	Vertigo	11	14	A	A	29	20	21/38
STEWART, ROD	Every Beat Of My Heart	Warner Brothers	11	13	A	A	39	40	4/3
SUTTON, CHRIS	Don't Get Me Wrong	Polydor	4	5	-	-	5	-	-
SUZY AND THE RED STRIPES	Seaside Woman	MPL/EMI	9	9	A	A	13	10	100/90
THE TINE HEARTLAND		Some Bizzare	7	-	-	-	-	-	-
UB40	Sing Our Own Song	DEP International	16	22	A	A	37	38	8/5
VIEW FROM THE HILL	No Conversation	EMI	12	7	A	A	11	24	61/66
VINDALOO SUMMER SPECIAL	Rocket 'Wah Rita	Vindaloo	4	6	-	-	10	7	73/58
WHAMI	Where Did Your Heart Go	Epic	4	-	-	-	29	33	28/12
WINWOOD, STEVE	Higher Love	Island	15	19	A	A	37	38	19/13
YEAH JAZZ	This Is Not Love	Unlight	4	-	-	-	-	-	-
YELLO	Goldrush	Mercury	4	-	-	-	-	-	90/-

● BUBBLING UNDER (Regional Playlists on 6-9 Stations) ... O'chi Brown (7), Device (6), Gloria Gaynor (9), Gibson Brothers (8), Jerninae Jackson (7), Shirley Jones (6), Lulu/Lovers (Decca) (7), Helen Terry (8), Luther Vandross (8), Wor (8).

● Plays logged by Sham Tracking (01-290 0129) ● A indicates Radio 1 'A' list ● KEY C indicates Radio 1 CHARTBUSIER ● N indicates NEW ENTRY

NEW SINGLES

Artist	A-Side/B-Side	Label	7", 12" Number	(Distributor)
AISHA	THAT'S HOW HEARTACHES ARE MADE/Prophesy Dub Ariwa	ARI 52	12" only (JS)	Reggae
ANDY	BOB JUST FOR A TIME/Life I-Anka AV	003	12" only (JS)	Reggae
BAMBAATAA	Afrika BAMBAATAA'S THEME (ASSAULT ON PRECINCT 13)/Tension WEA International	UB663T	12" only (W)	Hip Hop Electro
BANANARAMA	MORE THAN PHYSICAL/Sirelet London NANA 11	Pic Bag, NANA 11	12" Pic Bag inc extra track More Than Physical (Dub) (F) (Rescheduled)	Hip Hop Electro
BEATLES	THE YELLOW SUBMARINE/Eleanor Rigby (Double A)	Parlophone R 5493	Pic Bag, RP 5493	Pic Disc (E)
BIBLE	THE GRACELANDS/Glory Bound Chrysalis	CHS 3036; CHS12 3036	12" inc extra track High Wide And Handsome (F)	Reggae
BLACK LACE	WIG-WAM BAM/Soaking Up The Sun Flor/Priority	LACE 6	(R)	Reggae
BOBBY'S BOYS	BOBBY CAN'T DANCE/Bobby Can't Dub/Bobby Can't Dance (Radio Edit)	Oval OVAL T 34	12" only (JS)	Reggae
BOOGIE T	JULIA/CHALICE: Love Of My People Hawkwo	HO 076	12" only (JS)	Reggae
BRODSKI	BEAT THIS HEART/What Are You Going To Do About It Forbidden Fruit/London BITE 8	Pic Bag; BITE8 8	12" Pic Bag (F)	Reggae
BROTHER BEYOND	I SHOULD HAVE LIED/Act For Love EMI	5569	Pic Bag; 12EMI 5569	12" Pic Bag (E)
BROWN, O'chi	100% Pure Pain (US EXT REMIX)/US Ext Dub Mix/Just Want To Be Loved	Magnet MAGT 296R	12" (R)	Dance/Disco
CAMPER VAN BEETHOVEN	TAKE THE SKINHEADS BOWLING (EP) Rough Trade	RTT 161	12" only (IRT)	Dance/Disco
CARDENAS, Luis	RUNAWAY/Still Waiting Consolidated Allied TOON 1	TOONT 1	12" Pic Bag inc extra track Let It Out (Live); TOONT 1P 12" Pic Disc (P) Re-scheduled	Dance/Disco
CARGO	I LOVE YOU SO/Bo Streetwave	KHAN 73; MKHAN 73	12" (R)	Dance/Disco
CERRONE	SUPERNATURE '86/Bo Music Of Life/Streetwave	MOLIF 5	12" only (R)	Dance/Disco
CHOSEN FEW	THE LA LA MEANS I LOVE YOU/Bo Love And Intity	VO 1003	12" only (JS)	Reggae
CONNORS, Farmer	Shag & THE CARROT CRUNCHERS I'M JEALOUS OF THE FARM YARO COCKEREL/Put Your Shoulder To The Wheel	Play 208	Pic Bag (SP)	Reggae
CURIOSITY	KILLED THE CAT MISFIT/Man Mercury/Phonogram	MER 226; MERX 226	12" inc extra track Corruption (Dub) (F)	Reggae
DAVID, F. R.	SAHARA NIGHTS/Shooting Star Epic	A7206; TA 7206	12" (C)	Reggae
DEBARGE, El	LOVE ALWAYS/The Walls (Come Tumbling Down) Garyd	ELD 2	12" inc extra track You Wear It Well (R)	Soul/Disco
DEL SANTO, Dan	IN SOUTH AFRICA/Bo Earthworks International	DIG 7005	(MW)	Reggae
EDDIE, John	JUNGLE BOY/May's Ghost CBS	TA 7097	12" (C)	Reggae
EURYTHMICS	THORN IN MY SIDE/In The Town	RCA DA 8	Pic Bag; DAT 8	12" Pic Bag inc extra track Iba (R)
FACT, THE	ALWAYS THERE/Iba Tollhaus	TH 7	12" only (IRR)	Reggae
FRANKLIN, Aretha	AIN'T NOBODY EVER LOVED YOU (Dub Mix)/(Percapella) Integrity	Arista ARIST 22667	12" (R)	Soul/Disco
FRESH, Doug & THE GET FRESH CREW	ALL THE WAY TO HEAVEN/Nuhini Cooltempo/Chrysalis	COOL 119	Pic Bag; COOLX 119	12" Pic Bag (F) (Rescheduled)
FUNK, Farley	"Jackmaster" LOVE CAN'T TURN AROUND/(Dub) London	LON 105; LONX 105	12" (F) (Rescheduled)	Dance/Disco
GODLEY & CREME	CRY/Bo Bamba Polydor	POSP 732	Pic Bag; POSPX 732	12" Pic Bag (F)
GORDON, Michael	MAGIC FEELING/Iba Finestyle	FS 003	12" only (U/RE/JS)	Reggae
GREGORY, Dennis	HO YOUNG LADY/Lady Dub Sound City	SCD 017	12" only (JS)	Reggae
HONEYGATE, Peter	BE MY LADY/Be My Dub Streetside	SC 004	12" only (JS)	Reggae
HOOTERS, THE	ALL YOU ZOMBIES/Where The Children Go	CBS 650025-6	12" (E)	Reggae
INTERNATIONAL ATHLETES' CLUB	WITH STEVE MENZIES POWER FROM WITHIN/(Inst Version) BBC	RESL 198	Pic Bag (E)	Reggae
JARREAU, Al	LIS FOR LOVER/No Ordinary Romance WEA International	U 8612; U8612T	(W)	Soul
JARRE, Jean Michel	FOURTH RENDEZ-VOUS/First Rendez-Vous Dreyfus/Polydor	POSP 788	Pic Bag; POSPX 788	12" Pic Bag tracks entitled RENDEZ-VOUS IV (SPECIAL REMIX)/Original Mix/Moon Machine (F)
JAY, Julian	SUMMER LOVE/Don't Think She's In Love Anymore	Square Biz 12SUJ 110	12" only (JS)	Reggae
JOHN, Lee	ROCK ME SLOW/(Inst) R&B/Red Bus	RBL 1805; RBS 1805	12" inc extra track Honey I'm Yours (A)	Soul/Disco
JOHNSTON, Sophie	& PETER HAPPY TOGETHER/Sold On You	1 Major/WEA	YZ 78; YZ 78T	12" inc extra tracks Losing You/SOY Dance (W)
JONES LIPSTICK AND CANDY	AND RUBBER SOLE SHOES/Rock & Roll School	Genie GEN 5	Pic Bag (SP)	Reggae
JUNKYARD BAND, THE	THE WORD/Sardines Def Jam	CBS A7296; TA 7296	12" (C)	Hip Hop/Go-Go
KAMOZE, Int	PIRATE/Queen Of My House/Call The Police	Island 12IS 289	12" only (E)	Reggae
KILLING JOKE	ADORATION/Esle EG/Virgin	EGO 27	Pic Bag; EGO 27	12" in doublepack with ECSTASY/Adoration, EGOX 27
KRYSTAL PASSION	FROM A WOMAN/Baby Make Your Mind Up	Epic A 7203	(C)	Dance/Disco
LATIN QUARTER AMERICAN FOR BEGINNERS/Sandstone	Rockin' Horse/Arista	RH 110; RHT 110	12" (R)	Reggae
LINTON, Slim & THE ROBOTICS	TO BE TRUE/Electro Magnetic Ariwa	ARI 53	12" only (JS)	Reggae
LORD DIAMOND	STOP KNOCKING ON WOOD/Parry People	Jazz Star JS 003	12" only (JS)	Reggae
LOVEBUG STARKS	HOUSE ROCKER/(Concrete Mix) Epic	DTA 6952	12" (C)	Hip Hop/Electro
MANCHA, Steve	IT'S ALL OVER THE GRAPEVINE/(Inst) Columbia	DB 9138	12" Pic Bag (E)	Reggae
MARCH, Peggy	WHERE DID OUR LOVE GO/Who Needs You	RCA PB 40805; PT 40806	12" (R)	Reggae
MEATLOAF	ROCK 'N' ROLL MERCENARIES/Revolutions Per Minute	Arista ARIST 666; ARIST 12666	12" (R)	Reggae
MENTAL AS ANYTHING	LIVE IT UP/Good Friday	Epic A 6797	(C) (Re-scheduled)	Reggae
MUSIC SOUND MACHINE	FALLING IN LOVE (REMIX)/Paradise Epic	OTA 6956	12" (C)	Dance/Disco
MIKER "M", M. C. & DEEJAY SEVEN	HOLIDAY RAP/HOLIDAY RAP ACAPPELLA/Whimsical Touch/Holiday Hip	Hop Instrumental	Hip Hop/Electro	
MILLION, Jeb	SECOND TIME AROUND/Welcomes To Love	WEA YZ 77; YZ 77T	12" (W)	Reggae
MITSDOKO, Rita	MARCIA BAILE/Marcia Baila Virgin	VS 889	Pic Bag; VS 889-12	12" Pic Bag (E) Rescheduled
OSBORNE, Johnny	SHOW ME YOUR SIGNA/Six For A Nine	Unity Sounds UN 021	12" only (JS)	Reggae
OUTFIELD, THE	ALL THE LOVE IN THE WORLD/Taking My Chance	CBS A 7243; TA 7243	12" (C)	Reggae
PAUL, Andrew	CRAZY/What The Police Can Do Fashion	FAD 046	12" only (U/RE/JS)	Reggae
POWER SEVENTEEN	In A World (Reach Out) Arista	ARIST 668; ARIST 12668	12" inc extra tracks (US Remix)/(Acappella Mix) (R)	Reggae
PRESELY, Elvis	LIVE IN THE CHILE/Iba RCA	Germany NJ 89821	10" (CON) (Import)	Reggae
PRINCE AND THE REVOLUTION	GIRLS AND BOYS/Under The Cherry Moon Paisley Park/Warner Brothers	WBS86	Pic Bag; WBS86F	12" in double pack with SHE'S ALWAYS IN MY HAIR/17 days; WBS86T
RANKS, Junie	CRY SEE ME BOOPS (Version) Technique	WRT 05	12" only (JS)	Reggae
REAL THING	CAN YOU FEEL THE FORCE (1986 Mix)/Love's Such A Wonderful Thing	PRT 7P 358	Pic Bag; 12P 358	12" inc extra tracks Lightning Strikes (A)
REEDY, Winston	EVERYDAY I WRITE THE BOOK/Iba Priority	P 14; PX 14	12" (R)	Reggae
REUBENS, Jack	BOXING/Heavyweight Champion Shuttle	Records SH 022	12" only (JS)	Reggae
ROYALLE DELITE	I'LL COME WHEN YOU CALL/Iba Streetwave	MKHAN 71	12" only (R) Re-scheduled	Dance/Disco
RUFFELLE, Francis	HE'S MY HERO/Love's Not For Me	RCA PB 40731; PT 40732	12" (R)	Reggae
SCOTT, Millie	AUTOMATIC/(Inst) Fourth & Broadway/Island	BWS 51; 12BRW 51	12" (E)	Dance/Disco
SHAKES OF SHAKE	SOUTHERN CROSS/You Walk Making Waves/Priority	SURF 116	12" inc extra track Southern Cross (Part 2) (R)	Reggae
SOMI	AIN'T HAD ENOUGH LOVE/Reggae Sensation	Chartbound CB 007	12" only (JS)	Reggae
SPLASH	QU'EST CE QUE C'EST/Don't Look Back	Racket/Phonogram	BLAST 1; BLAST 112	12" inc extra track Qu'Est Ce Que C'Est (F)
STATUS IV	YOU AIN'T REALLY DOWN/(Inst)/(Acappella) Domino	DOM 11	12" (CH) Re-release	Dance/Disco
STIFF KITTENS, THE	HAPPY NOW/Iba Crisis	CSS 5	(U/R)	Reggae
SWEET SENSATION	SAD SWEET DREAMER (SENSATIONAL MIX)/Purely By Coincidence	PRT 7P 360	Pic Bag; 12P 360	12" inc extra tracks Sad Sweet Dreamer (Original Mix)/Purely By Coincidence (Sartarine Mix) (A)
SYLVESTER	OO YOU WANNA FUNK (BRIGHTON SUMMER MIX)/Mercury/Do You Wanna Funk (Original Mix)	Domino DOM 41	12" only (CH)	Reggae
TAYLOR, Tyrone	MEMBERS ONLY/Let Me Rock You Tonight	Technique WRT 05	12" only (JS)	Reggae
TORTILLA FLATS	GIANT SKY/Waiting For The Rain To Stop/Should Ever Be Bam	Caruso PABL 040	12" (MW)	Dance/Disco
TRACY, Jeanie	DON'T LEAVE ME THIS WAY/Sylvester Mix	Domino DOM 2; DOM 2T	12" (CH) Re-release	Dance/Disco
UNFORGIVEN, THE	I HEAR THE CALL/The Ghost Dance	Elektra EKR 41	(W)	Reggae
WAKELIN, Johnny	IN ZAIRE (HEAVYWEIGHT MIX)/Block Superman (Muhammad Ali)	PRT 7P 361	Pic Bag; 12P 361	12" inc extra track In Zaire (Original Mix) (A)
WALTERS, Trevor	THAT'S HOW HEARTACHES ARE MADE/Iba Time	TR 0019	12" only (JS)	Reggae
WAR GROWING (VOCAL)/(Inst) Blue Bird/10	BR 16	Pic Bag; BR 10	12" Pic Bag (E)	Reggae
WILSON, De-Lroy	GIRL OF TODAY/Struggling Dub	Tylin TUL 003	12" only (JS)	Reggae
WINSOME BORN FREE	Iba Finestyle	FS 004	12" only (U/RE/JS)	Reggae
WORKING WEEK	TOO MUCH TIME/Soul Train	Virgin VS 887	Pic Bag; VS 887-12	12" Pic Bag (E)
YARGO	GET HIGH/Iba Skysaw	SKY 6	12" only (U/R)	Reggae
ZUICE	EVERYONE'S A WINNER/Sad To Say Goodbye Club/Phonogram	JAB 34; JABX 34	12" inc Everyone's A Winner (Ext)/(Dub)/(LP Mix) (F)	Dance/Disco

** previously listed in alternative format

Mon 4-Fri 8 August Single Releases: 75

Year to Date: (32 weeks to 8 August 1986) Single Releases: 2,658

WorldRadioHistory

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JIVE NEW RELEASES

BILLY OCEAN LOVE-ZONE

7" JIVE 124

12" JIVE T 124

AVAILABLE FROM RCA
NOW

PRECIOUS WILSON

NICE GIRLS DON'T LAST

7" JIVE 123

12" JIVE T 123

AVAILABLE FROM
RCA
ON 1ST AUGUST



TOP 100 ALBUMS

UB40
SING OUR OWN SONG
HIT SINGLE

1	4	TRUE BLUE ★	Sire WX 54 (M) C. WX 54 C
2	3	THE FINAL ●	Epic EPC 88681 (C) C. 40-88681
3	5	INTO THE LIGHT ●	A&M A&M 5121 (F) C. A&M 5121; CD. CDA 5121
4	8	A KIND OF MAGIC ●	EMI UK 3509 (E) C. 1 C 1C EU 3509, Queen (Queen/Track) (5) Queen/David Richards (4)
5	4	REVENGE ●	RCA PL 71050 (R) C. PK 71050; CD. PD 71050
6	12	RIPTIDE ○	Island IJPS 9801 (E) C. ICI 9801; CD. CID 130
7	63	BROTHERS IN ARMS ★★	Vanigo/Phonogram VERM 75 (F) C. VERHC 25; CD. B74 499-2
8	6	EVERY BEAT OF MY HEART ●	Warner Bros. WX 53 (M) C. WX 53 C
9	13	PICTURE BOOK ●	Belton EKT 27 (M) C. EKT 27; CD. 900 457-2
10	8	BACK IN THE HIGH LIFE ○	Island IJPS 9844 (E) C. ICI 9844; CD. CID 9844
11	7	NOW — THE SUMMER ALBUM ★	EMI/Virgin SUMMER 1 (E) C. TC SUMMER 1
12	11	HUNTING HIGH AND LOW ★	Warner Bros. WX 30 (M) C. WX 30 C, A 10 (F. Mansfield) (7) A. Torney (2) V. Rock (A-ha) (1)
13	10	INVISIBLE TOUCH ★	Chrysalis/Virgin GENP 12 (E) C. GENMC 2; CD. GENCD 2
14	4	THE SEER	Mercury/Phonogram MERH 87 (F) C. MERHC 87; CD. 826 844-2
15	5	LONDON O HULL 4 ●	Gal Deda AGOLP 7 (F) C. ZGOLP 7
16	16	SO ★	Vergo PG 5 (E) C. PGMC 5; CD. PGCD 5
17	2	TOUCH ME	Jive MP 39 (A) C. HPC 39
18	15	STREET LIFE — 20 GREAT HITS ★	EG/Polydor EGV 1 (F) C. EGMV 1; CD. 829 136-2
19	21	WHITNEY HOUSTON	A&A 206 978 (R) C. 406 978; CD. 610 359
20	24	DRIVE TIME USA ○	K-tel NE 1321 (R) C. CE 2321
21	20	QUEEN GREATEST HITS ★★	EMI EMTV 30 (E) C. TC EMTV 30; CD. CDP 746 033-2
22	23	THE QUEEN IS DEAD ●	Rough Trade ROUGH 96 (R) C. ROUGHHC 96; CD. ROUGHCD 96
23	22	ONCE UPON A TIME ★	Vergo V 2364 (E) C. TC V 2364; CD. CDV 2364
24	18	SUZANNE VEGA ●	A&M A&A 5072 (F) C. A&M 5072; CD. A&A 5072
25	13	COMMUNARDS	London LONLP 18 (F) C. LONIC 18
26	25	PIE JESU	10/Virgin AJ 7 (E) C. CAJ 7
27	10	NO GURU, NO METHOD, NO TEACHER	Mercury/MERH 94 (F) C. MERHC 94; CD. B30 077-2
28	10	STANDING ON A BEACH — THE SINGLES ●	Falco FALH 12 (F) C. FALHC 12; CD. 829 239-2
29	41	WORLD MACHINE ★	Polydor POLH 25 (E) C. POLHMC 25; CD. 827 487-2
30	9	THE BEST OF THE REAL THING	Wind Free/PRT 11 (A) C. ZCRN 1; CD. CDHRT 1
31	12	LOVE ZONE ●	Jive MP 35 (A) C. HPC 35; CD. CHP35
32	75	NO JACKET REQUIRED ★★	Vergo V 2345 (E) C. TC V 2345; CD. CDV 2345
33	18	PLEASE ●	Parlophone P55 1 (E) C. TC P55 1; CD. CDP 746 271-2
34	39	LIKE A VIRGIN ★★	Sire WX 20 (M) C. WX 20; CD. 925 181-2
35	13	KNOCKED OUT LOADED	CBS 86326 (C) C. 40-86326
36	38	EAT 'EM AND SMILE	Warner Bros. WX 56 (M) C. WX 56 C
37	15	ON THE BEACH ●	Magnum M&A 5069 (R) C. ZC M&A 5069; CD. CD. M&A 5069
38	11	MOONLIGHT SHADOWS ●	Polydor 980LP 8 (F) C. PROMC 8; CD. 829 358-2
39	28	DANCE HITS II	Towerbell TWP 13 (E) C. ZCTV 13
40	39	GO WEST/BANGS AND CRASHES ★★	Chrysalis CHRD 1495 (F) C. ZCHR 1495; CD. CDD 1536

41	37	THE MAN AND HIS MUSIC ●	RCA PL 87127 (R) C. PK 87127; CD. PD 87127
42	35	STREET SOUNDS EDITION 17	Street Sounds SSND 17 (R) C. ZCS15 17
43	43	U2 LIVE "UNDER A BLOOD RED SKY" ★★	Island USA 3 (E) C. IMC 3; CD. CID 113
44	44	LUXURY OF LIFE ●	Ten/RCA PL 70735 (R) C. PK 70735
45	41	ALCHEMY — DIRE STRAITS LIVE ★	Vergo VERY 11 (F) C. VERYC 11; CD. B18 743-2
46	69	THE VERY BEST OF CHRIS DE BURGH ●	Telstar STAR 2248 (R) C. STAC 2248; CD. TCD 2248
47	58	THE FIRST ALBUM ★	Sire WX 22 (M) C. WX 22C; CD. 923 867-2
48	40	BRING ON THE NIGHT ○	A&M BRIND 1 (F) C. BRNC 1; CD. BRND 1
49	52	THE GREATEST HITS ●	Sylus SAR 8619 (S) C. SMC 8615
50	45	HITS 4 ★	CBS/WEA/RCA/Anita HITS 4 (M) C. HITS 4
51	53	PRINCESS ○	Supreme SU 1 (A) C. ZCSU 1; CD. CDSU 1
52	NEW	LANDING ON WATER	Geffen 924 109-1 (M) C. 924 109-1
53	RE	THE JAZZ SINGER ★	Capitol EAST 12120 (E) C. TC EAST 12120; CD. CDP 746 026-2
54	48	THE DREAM OF THE BLUE TURTLES ★	A&M DREAM 1 (F) C. DREMC 1; CD. DREMD 1
55	49	SONS FROM THE BIG CHAIR ★★	Mercury MERH 58 (F) C. MERHC 58; CD. B74 300-2
56	63	RECKLESS ★	A&M A&A 5013 (F) C. A&M 5013; CD. CDA 5013
57	64	FACE VALUE ★★	Vergo V 2185 (E) C. ICV 2185; CD. CDV 2185
58	56	RAISING HELL	Profile/London LONLP 21 (F) C. LONC 21
59	65	BE YOURSELF TONIGHT ★★	RCA PL 70711 (R) C. PK 70711; CD. PD 70711
60	46	GTR	Anita 70716 (R) C. 407 716; CD. Z57 716

*** = TRIPLE PLATINUM (900,000 units) ** = DOUBLE PLATINUM (600,000 units)
* = PLATINUM (300,000 units) ● = GOLD (100,000 units) ○ = SILVER (60,000 units)
NEW = NEW ENTRY RE = RE-ENTRY ▲ Panel Sales Increase 50% or more over previous week.

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JACKSON, Janet	63	WOODHEADS, The	99
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JONES, Aled	26	Z TOP	70
LA BELLE, Paris	29		
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MADONNA	1, 34, 47		
MARLEY, Bob & Wailers	62		

Year To Date Album (chart New Entries) 184 (30 weeks)
Panel Sales Percentage Increase on last week +3%
Cassette Percentage of Panel Sales 46%

UB40
FROM THE ALBUM
Rat in the Kitchen
OUT 28th JULY

61	RE	JENNIFER RUSH ★	CBS 26488 (C) C. 40-26488; CD. CDCBS 26488
62	54	LEGEND ★★	Island B&W 1 (E) C. B&WC 1; CD. CID 103
63	47	CONTROL	A&M A&A 5106 (F) C. A&M 5106; CD. CDA 5106
64	13	THE ORIGINALS	Towerbell TWP 14 (E) C. ZCTV 14
65	61	GREATEST HITS ●	Telstar STAR 2234 (R) C. STAC 2234; CD. TCD 2234
66	85	PRIVATE DANCER ★★	Capitol TINA 1 (E) C. TC TINA 1; CD. CDP 746 041-2
67	RE	THE SINGLES COLLECTION ★★	Chrysalis 58TV 1 (F) C. Z58TV 1
68	NEW	STUTTER	blanco y negro/Sire JIMP 1 (M) C. JIMC 1
69	34	THE WORKS ★	EMI WORK 1 (E) C. TC WORK 1; CD. 746 010-2
70	76	ELIMINATOR ★★	Warner Brothers W 3774 (M) C. W 3774-4; CD. W 3774-2
71	73	LOVE OVER GOLD ★★	Vergo/Phonogram 6359 109 (F) C. 7150 109; CD. 800 088-2
72	42	THIS IS BIG AUDIO DYNAMITE ○	CBS 26714 (C) C. 40-26714
73	78	LITTLE CREATURES ●	EMI TAH 2 (E) C. TAHC 2; CD. CDP 746 158-2
74	83	BORN IN THE USA ★★	CBS 86304 (C) C. 40-86304
75	80	WHO MADE WHO	Affinity WX 57 (M) C. WX 57 C
76	59	MAKING MOVIES ★★	Vergo/Phonogram 6359 034 (F) C. 7150 034; CD. 800 050-2
77	55	TRUE CONFESSIONS	London RAMA 3 (F) C. RAMAC 3
78	72	RUMOURS ★★	Warner Brothers K 56344 (M) C. K 456344
79	RE	THE CROSSING ★	Mercury/Phonogram MERH 27 (F) C. MERHC 27; CD. B12 870-2
80	79	HOUNDS OF LOVE ★	EMI KAB 1 (E) C. TC KAB 1; CD. CDP 746 164-2
81	67	GREATEST HITS ★	RCA K 56744 (M) C. K 456744; CD. K 256744
82	51	WINNER IN YOU	MCA MCF 3319 (F) C. MCF 3319
83	50	INTERMISSION	Vergo/Phonogram VERB 40 (F) C. VERBC 40
84	RE	THE UNFORGETTABLE FIRE ★	Island U25 (E) C. UC 25; CD. CID 102
85	RE	STOP MAKING SENSE ●	EMI TAH 1 (E) C. TAHC 1; CD. CDP 746 064-2
86	70	5150 ○	Warner Bros. WS 150 (M) C. WS150C; CD. 925 394-2
87	68	UPFRONT I	Senour UP FT 1 (A) C. Z6 UP FT 1
88	65	IN VISIBLE SILENCE	China/Chrysalis WOL 2 (F) C. ZWOL 2; CD. CDD 1528
89	RE	HATFUL OF HOLLOW	Rough Trade ROUGH 76 (R) C. ROUGHCD 76
90	99	NEW GOLD DREAM (81-82-83-84) ●	Vergo V 2230 (E) C. TC V 2230; CD. GOV 2230
91	60	DISCOVER	Beggars Banquet BEGA 73 (M) C. BECC 73
92	91	THE COLLECTION ●	K-tel/CBS NE 1327 (R) C. CE 2372
93	RE	DIRE STRAITS ★★	Vergo/Phonogram 910 201-1 (F) C. 723 101-5; CD. 800 051-2
94	RE	CAN'T SLOW DOWN ★★	Atlantic STMA 8041 (R) C. CSTMA 8041; CD. M&C 06059
95	100	MAKE IT BIG ★★	Epic EPC 86311 (C) C. 40-86311; CD. CDEPC86311
96	RE	SPARKLE IN THE RAIN ●	Vergo V 2300 (E) C. TC V 2300; CD. CDV 2300
97	75	POOLSIDE	Affinity WX 60 (M) C. WX 60 C
98	RE	HEART TO HEART ●	K-tel NE 1318 (R) C. CE 2318
99	71	GIANT	Rough Trade ROUGH 87 (R) C. ROUGHHC 87
100	57	FALCO 3	A&M A&A 5105 (F) C. A&M 5105

UK Fresh 86 sold out both performances at Wembley on July 19... they went to the gig, now they'll want to buy the album! ● 'Hip Hop/Electro 13' - the commemorative album for StreetSounds massively successful UK Fresh 86 ● 19 monster import AND classic tracks from the stars of UK Fresh!

Already they're calling UK Fresh 86 'the Woodstock of hip hop', the event that confirmed hip hop's status as the hottest new sound in British pop. 'HIP HOP/Electro 13' is the commemorative album for UK Fresh, a 19 track monster containing 10 of the hottest new 12" cuts PLUS 9 classic tracks - all from the stars of UK Fresh!

electro

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Hot new 12" tracks - Hashim featuring MC Devon 'UK Fresh 86 (The Anthem)' Masquerade '(Solution To) The Problem' (The Definitive Dance Mix) Sir Mix A Lot 'Square Dance Rap' (Power Mix) World Class Wreckin' Cru 'Mission Possible' MC Boob aka Steady B 'Bring The Beat Back' (Vocal) Easy Mike featuring MC Sure Shot 'The State We're In' (Vocal) Family Quest 'Sleepwalking' MC Chill 'The Prophecy Part 1 (In The Beginning)'.

All-time classic tracks - Dr Jekyll & Mr Hyde 'Fast Life' Aleem 'Get Loose' Captain Rock 'The Return Of Captain Rock' Lovebug Starski 'Amityville (The House On The Hill)' Just Ice 'Lataya' The Real Roxanne with UTFO 'The Real Roxanne' Mantronix 'Ladies' Roxanne Shante 'Bite This' (Extended).

FACT
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'Hip Hop/Electro 13' contains 2 albums' worth of material on one piece of vinyl!
£80.00 worth of import material on an album with a dealer price of only £3.75!
Doug E. Fresh, Whistle, Full Force, Montronix, Lovebug Starski and most recently the Real Roxanne (currently Top 10 in the National Singles Chart) have shown the enormous crossover potential of the hip hop/electro market!

FACT

StreetSounds 'Hip Hop/Electro 13' contains unreleased hip hop tracks from the USA and Britain, including the 'UK Fresh 86' Anthem and the winner of the Best UK Hip Hop Group of 1986!

Massive promotional spend!!

'Hip Hop/Electro 13' will benefit from the biggest marketing and promotional spend ever committed to a hip hop album ...

... **RADIO**. Saturation ILR spots commencing week ending August 1st for 2 weeks!

... **PRESS**. Full page ads in music and lifestyle magazines commencing week ending August 9th for two weeks!

... **POSTERS**. Saturation national poster campaigns in London and other major cities commencing week ending July 28th!

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SOUNDS**

Release date: Monday August 4 Dealer price: £3.75 Catalogue numbers: ELCST 13 (LP); ZCELC 13 (cassette)

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Or for continued personal service from Rick Davis 01 631 0964 and 01 636 8311

The modern face of folk



SUZANNE VEGA: the power of the poet singer rooted in tradition — with a hit album to prove it.

Vega charisma weaves its spell

THE FRESH and interesting face of folk is beautifully personified in Suzanne Vega — who while being an entirely contemporary artist possesses that rare charisma of the poet singer that is firmly rooted in tradition.

Vega first slipped discreetly into the limelight on the New York folk club circuit four years ago, inviting

praise as one of the most promising young talents and subsequent comparisons with Joni Mitchell. Since then her song writing has followed a natural process of development and she has introduced a more rock based sound. Vega cites a diverse combination of influences in Lou Reed, Laurie Anderson and Astrud Gilberto.

Her brand of folk is far from gentle and pastoral and although it indisputably incorporates a romanticism which gells perfectly with her appearance, her songs have sprung from the tough reality of growing up in a New York neighbourhood.

The crossover appeal of Vega has been reflected in the chart success of her debut album Suzanne Vega on A&M and single Marlene On The Wall which was a top 20 hit in early '86 and follow up single Left Of Centre, written for the film Pretty In Pink. Vega is currently in the studio putting her second album together which is provisionally entitled Tom's Diner.

Artists such as Suzanne Vega, Billy Bragg, Home Service and the Pogues among others point to the fact that folk — far from fossilising — is still a vital, evolving tradition

Something new is Cooking on Vinyl

FORMER MAKING Waves sales manager Pete Lawrence has got together with Martin Goldschmidt, head of indie label Forward Sounds, to form a new sister label to the latter — Cooking Vinyl.

The thinking behind the venture is to create a label dealing primarily in roots-based music but which is presented in an essentially contemporary, and even fashionable, way. Lawrence says: "The classic stereotype of folk music's image still exists although not to the extent that it did, say two years ago. Barriers are being broken down and some of the most creative artists can be found in this area of music. I feel that too many of the existing folk labels are totally undynamic about marketing their product and promoting their acts, and often those acts bear little re-

semblance to contemporary roots music anyway."

Cooking Vinyl hopes to capitalise on the growing awareness among a young audience for artists such as Billy Bragg and the Pogues which now wants to delve a bit deeper into the roots. "If we have a philosophy," says Lawrence, "it's to capture the spontaneity of this type of music in its most exciting form and hopefully to widen the horizons and possibilities of roots music."

Included in the first batch of releases is an album from The Oyster Band, voted second most popular group in a recent Folk Roots poll and a contract is in the process of being finalised with Ritzon Rotzun Rotzer, a fast and aggressive punk-folk outfit from Leeds who have attracted interest via their Radio One Andy Kershaw sessions.

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IN BRIEF

● WEA IRELAND has a busy release schedule ahead with a clutch of traditional celtic product lined up for September onwards, on the Green Linnet label.

Albums include Gerald Trimble's Heartland Messenger, Mick Maloney's Strings Attached, Billy McComiskey's Makin' The Rounds, James Keane's Button Accordion, The Tannahill Weavers' Land Of Light and Kornog's On Seven Winds, among others.

● RECENTLY ON offer from Topic Records are three classy albums; Fire In The Glen featuring Andy M Stewart, Phil Cunningham and Manus Lunny with a particularly evocative title track composed by Stewart; See How It Runs by Brass Monkey and The Wild West Show from Bill Coddick.

● DAN DEL SANTO — purveyor of an exotic blend of African and Caribbean folk forms who coined the term world beat in the US with his last album of the same name, has now followed it up with Strength To Strength, an LP released on Earthworks. Combining potent lyrics with a rich and eclectic musical intensity there's always the possibility that the LP could break the concept of world beat over here.



Lasting charm

CLANNAD REPRESENT a true success story for folk as one of the most enduring bands to have bridged the gap between commerciality and an uncompromisingly individual style — led by the haunting vocals of Maire Brennan (left). Maccalla, an album released in the autumn of last year was their most commercial to date, featuring U2's Bono singing a duet with Brennan. This has been followed up in '86 with tireless work on the live circuit which has taken in dates worldwide.

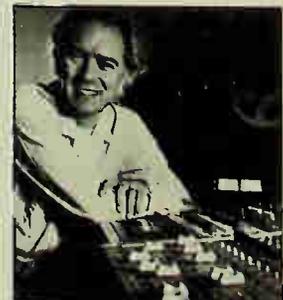
Harper Between Every Line

ROY HARPER is back on the scene with a live double album on EMI entitled In Between Every Line which puts together a collection of his classics recorded at a variety of UK venues over the past 18 months.

Featured tracks include True Story, Hangman, The Game and One Of Those Days In England. Steve Broughton, Nick Green and Tony Franklin complete the band and Harper's 21 year old son plays guitar on The Game.

Having travelled as far afield as New Zealand, America and Au-

stralia to perform in recent months, Harper now has plans to retire to the studio and begin work on an album of new material.



ROY HARPER in the studio.

Edited by Karen Faux

TO PAGE 30 ►



GOLDEN, GOLDEN
Silly Wizard

RELS 478/RECS 478

Follow up to Live in America, the second of the set recorded on their last American tour, with all the fun and feeling expected of the Wizard's performances.

CHANCE OR DESIGN

The Easy Club

RELS 479/RECS 479

Their jazz/celtic fusion caused a sensation when it first came on the market, and this their second album is every bit as innovative and exciting in its conception.

Also available:

LIVE IN AMERICA

by Silly Wizard

RELS 476/RECS 476

AIRS AND GRACES

by Phil Cunningham

REL 474/REC 474

Available from all good record shops or from
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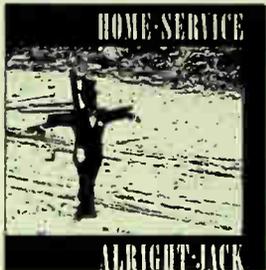
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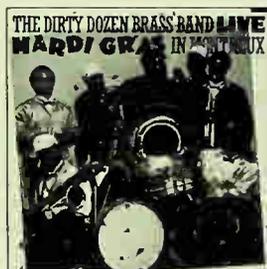
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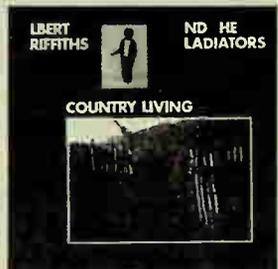
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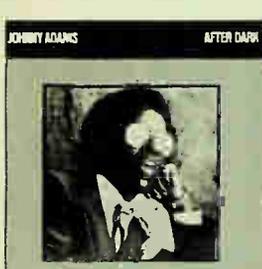
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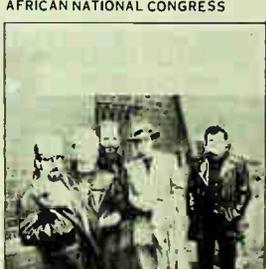
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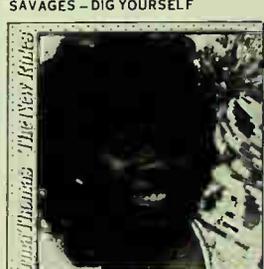
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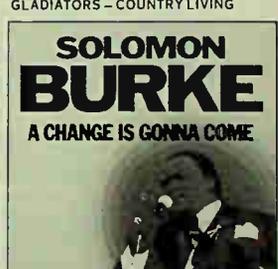
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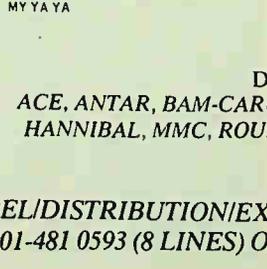
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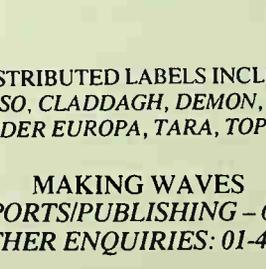
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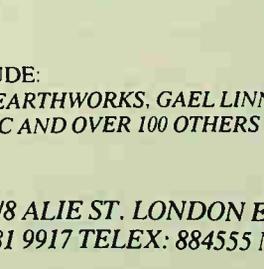
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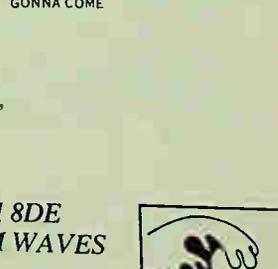
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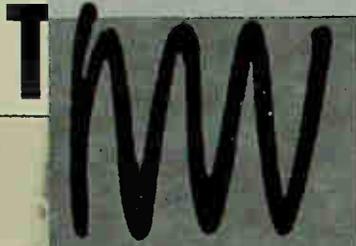
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SUZANNE VEGA: the power of the poet singer rooted in tradition — with a hit album to prove it.

Vega charisma weaves its spell

THE FRESH and interesting face of folk is beautifully personified in Suzanne Vega — who while being an entirely contemporary artist possesses that rare charisma of the poet singer that is firmly rooted in tradition.

Vega first slipped discreetly into the limelight on the New York folk club circuit four years ago, inviting

praise as one of the most promising young talents and subsequent comparisons with Joni Mitchell. Since then her song writing has followed a natural process of development and she has introduced a more rock based sound. Vega cites a diverse combination of influences in Lou Reed, Laurie Anderson and Astrud Gilberto.

Her brand of folk is far from gentle and pastoral and although it indisputably incorporates a romanticism which gells perfectly with her appearance, her songs have sprung from the tough reality of growing up in a New York neighbourhood.

The crossover appeal of Vega has been reflected in the chart success of her debut album Suzanne Vega on A&M and single Marlene On The Wall which was a top 20 hit in early '86 and follow up single Left Of Centre, written for the film Pretty In Pink. Vega is currently in the studio putting her second album together which is provisionally entitled Tom's Diner.

Sounds, to form a new sister label to the latter — Cooking Vinyl.

The thinking behind the venture is to create a label dealing primarily in roots-based music but which is presented in an essentially contemporary, and even fashionable, way. Lawrence says: "The classic stereotype of folk music's image still exists although not to the extent that it did, say two years ago. Barriers are being broken down and some of the most creative artists can be found in this area of music. I feel that too many of the existing folk labels are totally undynamic about marketing their product and promoting their acts, and often those acts bear little re-

among a young audience for artists such as Billy Bragg and the Pogues which now wants to delve a bit deeper into the roots. "If we have a philosophy," says Lawrence, "it's to capture the spontaneity of this type of music in its most exciting form and hopefully to widen the horizons and possibilities of roots music."

Included in the first batch of releases is an album from The Oyster Band, voted second most popular group in a recent Folk Roots poll and a contract is in the process of being finalised with Ritzan Ratzun Rotzer, a fast and aggressive punk-folk outfit from Leeds who have attracted interest via their Radio One Andy Kershaw sessions.

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I N B R I E F

● WEA IRELAND has a busy release schedule ahead with a clutch of traditional celtic product lined up for September onwards, on the Green Linnet label.

Albums include Gerald Trimble's Heartland Messenger, Mick Moloney's Strings Attached, Billy McComiskey's Makin' The Rounds, James Keane's Button Accordion, The Tannahill Weavers' Land Of Light and Kornog's On Seven Winds, among others.

● RECENTLY ON offer from Topic Records are three classy albums; Fire In The Glen featuring Andy M Stewart, Phil Cunningham and Manus Lunny with a particularly evocative title track composed by Stewart; See How It Runs by Brass Monkey and The Wild West Show from Bill Caddick.

● DAN DEL Santo — purveyor of an exotic blend of African and Caribbean folk forms who coined the term world beat in the US with his last album of the same name, has now followed it up with Strength To Strength, an LP re-released on Earthworks. Combining potent lyrics with a rich and eclectic musical intensity there's always the possibility that the LP could break the concept of world beat over here.



Lasting charm

CLANNAD REPRESENT a true success story for folk as one of the most enduring bands to have bridged the gap between commerciality and an uncompromisingly individual style — led by the haunting vocals of Maire Brennan (left). Macalla, an album released in the autumn of last year was their most commercial to date, featuring U2's Bono singing a duet with Brennan. This has been followed up in '86 with tireless work on the live circuit which has taken in dates worldwide.

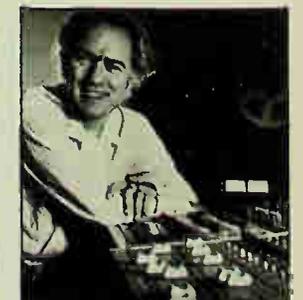
Harper Between Every Line

ROY HARPER is back on the scene with a live double album on EMI entitled In Between Every Line which puts together a collection of his classics recorded at a variety of UK venues over the past 18 months.

Featured tracks include True Story, Hongman, The Game and One Of Those Days In England. Steve Broughton, Nick Green and Tony Franklin complete the band and Harper's 21 year old son plays guitar on The Game.

Having travelled as far afield as New Zealand, America and Au-

stralia to perform in recent months, Harper now has plans to retire to the studio and begin work on an album of new material.



ROY HARPER in the studio.

Edited by Karen Faux

TO PAGE 30 ▶



GOLDEN, GOLDEN Silly Wizard

RELS 478/RECS 478

Follow up to Live in America, the second of the set recorded on their last American tour, with all the fun and feeling expected of the Wizard's performances.

CHANCE OR DESIGN

The Easy Club

RELS 479/RECS 479

Their jazz/celtic fusion caused a sensation when it first came on the market, and this their second album is every bit as innovative and exciting in its conception.

Also available:

LIVE IN AMERICA

by Silly Wizard

RELS 476/RECS 476

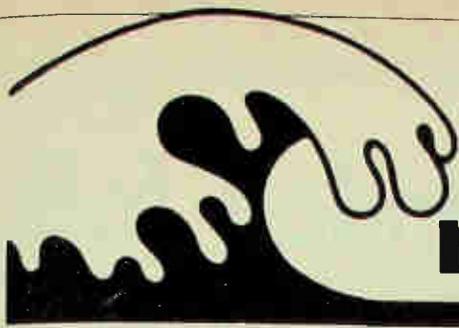
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by Phil Cunningham

REL 474/REC 474

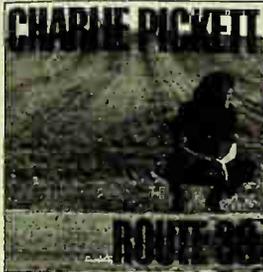
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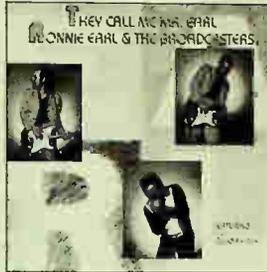


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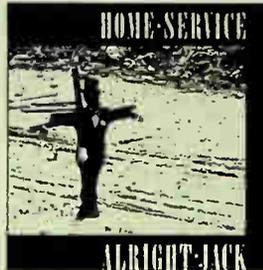
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SPIN 124 - MAKING WAVES
SWEET HONEY IN THE ROCK - FEEL
SOMETHING DRAWING ME ON



SPIN 102 - MAKING WAVES
JOHN RENBOURN - THE NINE
MAIDENS



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MARCIA BALL - HOT TAMALE BABY



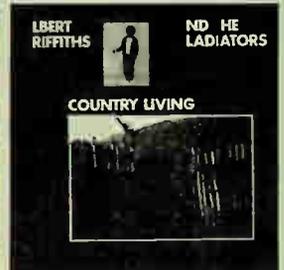
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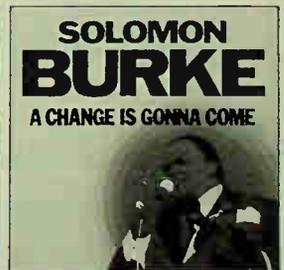
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▶ FROM PAGE 28

New Waves ...

THE ELECTRIC Bluebirds are about to take their reputation as a solid, live pub band an important step further with the release of a debut album on *Making Waves* called, simply, *Electric Bluebirds*. With guitarist Richard Thompson guesting, it does justice to the mix of Cajun, Tex Mex, country and rock influences that make the band such an exciting proposition live.

The perennially popular **Pentangle** are back with a new album *Open The Door* which recently spawned *Play The Game* as a single to coincide with a national tour, and *Home Service* continue to extend their musical horizons with their new, widely acclaimed album *Alright Jack*.

Roots music tastes exotic

IN AN attempt to exploit the currently under-exposed but exciting area of roots music, Sterns and Triple Earth have joined forces to specialise in the supply and production of roots music worldwide.

Product encompasses both the traditional and modern, and highlighting this are two recent releases — Paris by Somo Somo and Tanzania Yetu by Hukwe Zowose and Bagamoyo Group which provide

two very different sides of the African music coin.

Sterns Triple Earth also offers a wide cross-section of imports in addition to its own labels which embrace salsa, Cuban and traditional Indian music in addition to African. New releases lined up for the next couple of months include a double compilation for the price of one of African tracks from Sterns and a Triple Earth LP by Algerian artist Cheb Khaled.

Broad-minded folk

FOLK AND roots music? But isn't folk music all bearded men in Aran sweaters going "oah-ar, hey nonny nonny" with their fingers in their ears and pints of real ale? That's the instant cliché that trips off the typewriter when hacks from the specialist pop press and the tabloids find themselves forced to mention the stuff.

The reality in the mid-Eighties is very different, and anybody who believed that stereotype would suffer severe shock if confronted with the music of current British and Irish best-sellers such as Moving Hearts, Brass Monkey, Home Service, Martin Simpson or Christy Moore, let alone what the rest of the world is springing on us!

The odd thing, you see, is that people who follow this stuff have always tended to be among the more broad-minded of the UK's ever-compartmentalised music fans. Certainly throughout the Sixties there was as great a deal of experimentation and blending of diverse influences on the folk scene as you'd find anywhere; why else did it become one of the major forces on the then booming college and university circuit? To be sure, there was a temporary dip in the Seventies, an era of regression when the lowest common denominator look over the club scene for a brief period of cabaret croziness, but the music itself is now possibly the healthiest it has ever been. The most notable characteristics nowadays are the sound of barriers being beaten down and the sight of horizons rapidly retreating into the far distance (and metaphors being fearlessly mixed if I carry on this way).

Somewhere along the line, people had got so disillusioned by the dumb folkist nonsense continually concocted by the press every time the genre got mentioned, they began to wonder if another descriptive term might be helpful. There was an additional factor that in this country, "folk" was too often being used to just mean "the sort of music you get in British folk clubs", which although always diverse, was beginning to feel a little restrictive as one particular generation of audience aged and became more conservative (mostly, but not always, with a small "c").

Thus, "roots music" seems to be rapidly taking over as the generic term. It's a useful tag, for it implies any music from anywhere in the world, including the UK, that has its feet firmly in a tradition — be it the most ethnic of field recordings or the most modern hi-tech production by musicians who've used a deep knowledge of a traditional form to create something unquestionably of the Eighties.

Hence, the album chart that *Folk Roots* produced each month and that now appears in *Music Week* will include electric blues bands alongside Shelton fiddlers and artists who have been stalwarts of the British folk club scene for several decades rubbing shoulders with the latest dance sensation from West Africa. To many of the audience in the Eighties, this all makes complete and utter sense.

Actually, to claim that all the people who go to the amazing variety of live gigs or buy the 700-odd new album releases per year

have such broad tastes that they will take this whole bewildering variety on board is being misleading. What you do have, however, is a sum total of a very considerable market of linked items that is virtually ignored by the mainstream of the music biz.

Once upon a time, that was a considerable cause for concern; nowadays less so.

Major record companies and distributors (and by that I include the major independents as well — from out here, they all look the same) had their chance and they blew it. They signed artists and bands, tried to turn them into something they weren't, and tossed them aside when they then neither appealed to their old fans or found any new ones. They signed specialist labels to production deals, gave them nil marketing and drove them out of business through sheer frustration. Then they sat back and spouted the well-worn philosophy that nobody wanted folk and roots records. They are so tied to marketing philosophies based on ageism that they cannot cope with the idea of music that can appeal to a range of generations in different ways, while at the same time being the very antithesis of MOR, easy listening. Radio Two has the same problem.

Meanwhile (and this started long before punk rock thought of independent labels), folk artists were continuing to put their works out on vinyl and, mainly through gig and mail order sales in the Seventies, shifting quite decent quantities. Eventually, these added up to a very considerable number of labels, often with a sizeable catalogue that would enjoy long-term sales. The only problem was that you could never find them in the shops. The existing distributors wouldn't touch them; the volume of gig sales didn't help, but then nobody was going to unilaterally abandon their one sure outlet when there was no guarantee of another.

Eventually at the end of the Seventies and in the early Eighties, we saw the growth of the specialist folk record distributors such as Projection, Making Waves, Celtic Music, Folksound (now Roots Records) and the recently defunct JSU, most of which grew out of already booming folk mail order

There's no denying folk is a healthy beast — so why isn't it considered hip? Folk Roots editor Ian Anderson ponders this irksome question

set-ups. Lately, this has diversified even further as distributors have appeared for the African, Caribbean and world ethnic markets.

The situation now is very different to what it was at the beginning of the decade. At that point you'd have been lucky to find a "folk" section in your local shop that included anything other than a few MOR cabaret acts, some sub-Country and Western, and a predictable selection of faded Sixties stars, while the names that were actually popular were nowhere to be found. No wonder these shops hardly ever sold any "folk" records!

Now most of the major chains and thriving independents have a section that bears a passing resemblance to reality; bit by bit, the customers are finding to their surprise that these stores are now worth a visit, but it will still take time after years of neglect. The most recent and welcome development has been the increasing interest in the wealth of music from previously ignored areas of the world, especially Africa, resulting in labels such as Earthworks, Globestyle and Sterns appearing far more regularly in mainstream shops.

The British folk scene is now around three decades old; most historians date the current one, like its rock and blues parallels, to around the time of the skiffle era. It is still a very healthy beast, with hundreds of clubs, around 80 annual festivals and an ever-increasing record market. The clubs themselves are no longer the source from which all else flows, although they still have an incalculable gross-roots value. They have tended to become somewhat of a backwater in recent years. Other venues have opened up — Arts Centres, small concerts and pub gigs are just as common as the pub-room folk club these days. Theatre has also turned increasingly to folk-based music — Bill Bryden's productions for the National Theatre, culminating in the superb *Mysteries* cycle, being the most obvious to mention.

The festivals are increasingly popular, with a variety of one-day indoor events now added to the original summer season of outdoor weekend bashes, which we're currently in the middle of. They've particularly contributed to the rise of certain otherwise non-existent bonds; outfits often made up from musicians from different groups who come together from time to time for a festival date or to record on album.

The state of specialist record distribution is now strong enough that rarely or even non-gigging entities can shift lots of records, which has added a radically new flavour to the folk album market. Festivals have also been at the sharp end of the wave of interest in music from outside Europe and the US in recent years — notably the WOMAD and Commonwealth In-



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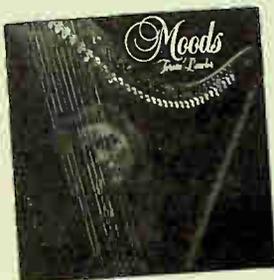
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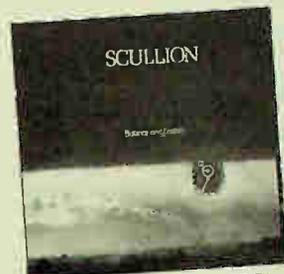
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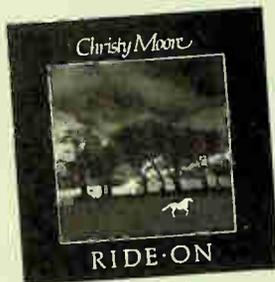
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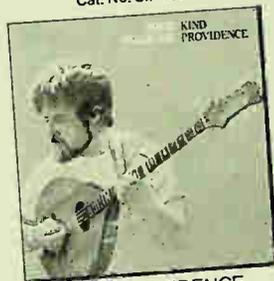
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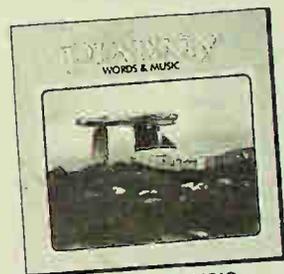
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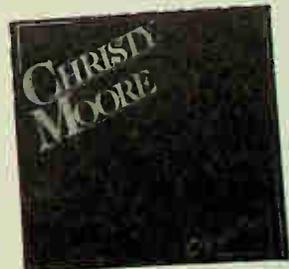
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◀ FROM PAGE 30

stilted events — and the next logical step is a growing desire for the British folk festivals and the "world music" events to find more artists in common, from both sides. This can only be of more benefit to the growing sense of unity of interest under the roots umbrella.

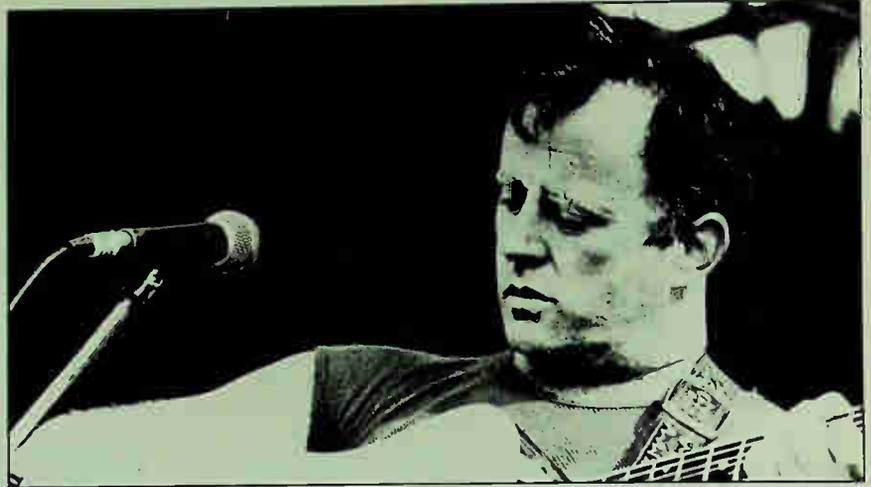
One of the other big factors from outside the "old" folk scene that has given the music such a boost in recent years was the emergence of a variety of bands such as the Pogues, Los Lobos, The Boothill Foot-tappers (sadly now RIP) and others who drew strongly on roots from a variety of traditions at a time when pop had become increasingly manufactured, glossy, expensive and straw-clutching again. Thus, they've appealed to that section of the younger audience who always want an alternative (as did The Stones, Dylan, the blues boom and punk bands in their respective days). These bands have readily admitted to their influences and their heroes, as has Billy Bragg who, while almost single-handedly reinstating the committed singer/songwriter as a popular life form, has already introduced folk heroes such as Scottish singer Dick Gaughan and Yorkshire traditional acapella group The Wotersons to his younger generation of audience. Others, like Elvis Costello and Kate Bush, have simply got on with slipping strongly folk and roots influenced material into their general outputs.

Radio and TV has had an important part to play as well. While the sole official folk programme on national radio, Radio Two's Folk On Two, fights a rearguard action against the onset of the Eighties, elsewhere things are positively hopping. On local radio, there are

now nearly four dozen specialist shows, varying from the local folklorish to the visionary vinyl blast. Oddly, though, neither of London's two music stations has a folk and roots show which may account for the centralised music biz being so out of touch with what's going on (Capital, it must be said, does have Charlie Gillett's superb City Beats to give some coverage to the worldwide roots aspect if not the domestic).

On Radio One, John Peel can occasionally be counted on to put a toe in the water, but the best argument against specialist ghetto broadcasting is the admirable Andy Kershaw, whose Thursday night show happily programmes British traditional music, international ethnic recordings (he's recently been discovering the huge Ocora and Le Chant Du Monde catalogues, distributed in the UK by classical people Harmonia Mundi), blues, country and other roots forms among the best indie-rock with no pigeon-holes in sight.

Television, especially Channel Four, has been especially good to roots music in recent years. Series such as Beats Of The Heart, Repercussions, Down Home and The Future Of Things Past have treated the music and traditions in a serious but entertainingly informative way and drawn in numerous converts. The BBC has come in for considerable criticism for its lack of coverage, although at least its occasional specials such as Arena's Blues Night and their Caribbean season gave decent attention to traditional roots. They could all do much more, though, to take a serious documentary look at roots music forms from our own country. Just getting Clonod to do TV scores is not enough.



CHRISTY MOORE: yer man with the guitar, but no ordinary man

Still moving hearts

by Duncan Holland

NOW, WHAT'S going on here? The boys are all romblin' in, calling out more porter, a woman you know buys you your last, and the evening goes flashing on past, now me head is goin' light and the band is playin' tight. Ah lads, a bit of order over there ... and on he walks, yer man. Uproar. Then silence, will ya hush there, yer man's playing. Two hours later, more uproar and then they open up the borgs again.

The author of such pandemonium and, indeed, the singer of much of the above observation is the perplexing figure of Christy Moore. Twenty-odd years, bonging out the tunes for Moving Hearts and latterly solo, arguably one of the most important/influential Irish performers, but in the UK it still remains, "Christy Moore, who she?" Except of course when he plays Kilburn, Brixton or any other venue where the substantial UK-based Irish can pack the place out.

But the misconceptions roll on, he's a singer of rebel songs, a fierce Republican, a politico, a man with a song for every occasion, one of the old guard (the feared traditional musicians). All true in many ways, but overlooking the essential fact of massive sales in Ireland, (he wryly comments that it took Bob Marley to get him off the top of the charts a couple of years back) and the substantial and growing UK support.

Through the early LPs, (all generally available in your favourite folk store and indeed the London megastores) to the more recent WEA and WEA Ireland product (Ride On, Ordinary Man and Sense Of Freedom), his songs remain of an essentially Irish nature. At his best he is a narrative writer, cross-referencing the romantic with the topical. You may feel a little in the dork with some of his stuff, but through it all runs a great charm and wit. Maybe a mite too Irish for the UK?

I'll always be singing from the Irish viewpoint and predominantly about Ireland," says Moore. "But it surprised me that the Lisdooovorna song was so well-received."

This, a veritable show-stopper, WorldRadioHistory

describes the almost legendary music festival in County Clare. It's a time of unbridled drinking and merry-making, a time when both the traditional and the mainstream audiences mix in great shows of bonhomie. It has little precedent in the UK, with only the Cambridge Folk Festival having any resemblance, as its organisers attempt to broaden the scope with The Men They Couldn't Hong hoping to repeat the cross-over success of last year.

But, returning back to Moore's music. Is it unreasonable to expect the music of one country to translate to another? Essentially is it too much to expect his success to be repeated here?

"In England folk is still very specialised and contained, but in Ireland it's always been played in the pubs and the clubs, so for me and my audience it's no departure at all to be playing this music. Such a tradition doesn't really exist over here."

And indeed so. Sadly folk remains ghettoised, a mistrusted side element in the musical spectrum. Despite valiant efforts by many, it's still proving tricky to dispel the inherited image of the folk performer as a somewhat aged chap, singing morbid songs of times gone by. It seems that every time we have a rush of new blood, which may just tip the balance, the old cancels finally win through. This must be blamed as much on audience resistance as it is on the old guard, the traditionalists who refuse to ease up a little on the demands of musicianship and authenticity. The Pogues in Ireland last year would've appeared to have degenerated into something of a public trial, with the old-boys coming out of the woodwork bemoaning the death of real music.

Recent efforts by Billy Bragg may be redressing the balance somewhat with a faithful reading of Dick Gaughan's Think Again on the back of Levi Stubbs' Tears, (neatly connecting as Gaughan remains one of Moore's favourite singers) but it seems there is still some way to go.

A common aspect of the above singers, Bragg, Goughan, and

Moore is their political perspective, and again one of the problems people seem to have with Moore. Sure, his songs are passionate, the songs poke into corners mainstream artists and audiences prefer to leave uncovered, but the man sings from the heart and perhaps, unlike some other singers can achieve some response. On last year's LP, Ordinary Man, was the track, They Never Came Home, telling the tragic story of The Stordust disaster in which 48 died in a fire, but going on to express the anger of the relatives still awaiting compensation and a judgement of where the blame would lie. Such was Moore's perspective, the LP was banned in Ireland.

However, Moore remains sceptical about the real value of a song within the context of political change. "No, songs can never change things, it won't change a situation. What it can do is make people think, make them more aware."

Folk circles, and now we're talking more the back-bar boys, real ole, floor singers welcome, remain deeply suspicious of the slightest veneer of success. This is a more extreme reflection of the indie scene where a major deal brings howls of protest, but in this little world if more than six people turn up you're becoming populist. Does Moore have this problem?

"Yeah you always get the complaints, but I remember what Luke Kelly (the Dubliners' late singer) used to say when people'd come up and say 'I remember you when you had nothing. He'd say, 'Not as much as I fecking do!'"

Does he miss the intimacy of playing the smaller venues, the Dublin pubs like O'Donoghues? "No because I get paid for playing now, but I still like to return to the smaller places. I really have to work hard because I'm competing against so many distractions."

Live, that's the best place to start with Moore, but if you discover he's playing in your town, be wise and stock up on a few Christy LPs, because you can be sure people will soon be coming in and asking for records by yer man, the feller wid the acoustic guitar on' all dem songs.

FOLK & ROOTS ALBUMS

January-June 1986 — Top 30

1	MACALLA, Clonard	RCA PL 70894 (R)
2	WHO KNOWS WHERE THE TIME GOES, Sandy Denny	Island SDSP 100 (E)
3	THE STORM, Moving Hearts	Tara TARA 3014 (CA/MW/PRO/JFF)
4	RUM, SODOMY & THE LASH, The Pogues	SirI SEEZ 58 (E)
4	HEARTLAND, Roo Rig	Ridge RR 005 (CA/MW)
6	SUZANNE VEGA, Suzanne Vega	A&M A&A 5072 (E)
7	SHOWDOWN, Albert Collins/Robert Cray/Johnny Copeland	Sonet SATE 954 (AHS/MW)
8	ORDINARY MAN, Christy Moore	WEA Ireland 240-704-1 (CA)
9	FALSE ACCUSATIONS, The Robert Cray Band	Demon FIEND 43 (MW/P)
10	CHANCE OR DESIGN, The Easy Club	REL RELS 479 (CA/MW/PRO)
11	DOWN HOME VOL. 1, Various Artists	Lisnar LUEL 7013 (CA/MW/RM/ROSS)
12	NOBODY'S FAULT BUT MINE, Martha Simpson	Dombuster DAN 013 (CA/MW/PRO)
13	ON THE RISE, The Battlefield Band	Temple TP021 (CA/MW/PRO)
14	DOWN HOME VOL. 2, Various Artists	Lisnar LUEL 7012 (CA/MW/RM/ROSS)
15	THE INDESTRUCTIBLE BEAT OF SOWETO, Various Artists	Earthworks EMM502 (MW)
16	GLADY'S LEAP, Fairport Convention	Woodworm WR007 (CA/MW/PRO)
17	WITHOUT THE FAIFARE, Mary Black	Dero DARA 016 (CA/MW/PRO)
18	SPIRIT OF FREEDOM, Christy Moore	WEA Ireland IR 0840 (CA)
19	BAD INFLUENCE, The Robert Cray Band	Demon FIEND 23 (MW/P)
20	RED ROSES FOR ME, The Pogues	SirI SEEZ 55 (E)
21	THE PENGUIN BOOK OF ENGLISH FOLKS SONGS, Various Artists	Felthide FE047 (CA/MW/PRO)
22	THE WISHING CHAIR, 10,000 Illusions	Elektra EKT14 (M)
23	KING OF AMERICA, The Costello Show	F-Best ZL 70946 (R)
24	ALRIGHT JACK, Home Service	Making Waves SPIN 719 (MW)
24	WELCOMING PADDY HOME, The Boys Of The Lough	Lough 001 (CA/MW/PRO/JFF)
26	THE EVER DECREASING CIRCLE, The Kipper Family	Dombuster DAMO12 (CA/MW/PRO)
27	LEGEND, Clonard	RCA PL 70188 (R)
28	MIGHTY OF A THOUSAND CANDLES, The Men They Couldn't Hong	Imp FIEND 50 (MW/P)
29	BACK TO THE CENTRE, Paul Brady	Mercury/Phonogram MERR 86 (E)
30	GOLDEN, GOLDEN, Silly Wizard	REL RELS 478 (CA/MW/PRO)

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D I A R Y

THE SEALAND radio story (p1), if you missed it) may seem like a silly season jape or an Ealing comedy script, but the principals involved are deadly serious. And Hal Shaper is serious about fulfilling obligations to record companies, music publishers, songwriters and musicians, saying: "We want to pay", though it's fascinating to guess what the BBC and ILR stations would say to PPL and PRS if they were to sanction the new services. If PRS doesn't want to know, Sealond will turn to SACEM and as a last resort will establish its own national collection agency. Sealond also intends to apply for membership of the European Broadcasting Union ... Dooley has seen some commemorative stamps, a coin and Hal Shaper's Sealond passport, which immigration control stamps show has been accepted in several countries ... Access to the island is by helicopter (via British customs, of course) from Southend Airport and visitors will be pleased to know that the national language is English ... Known as Rough's Tower, the structure was abandoned by the Government at the end of the war and remained unoccupied until 1967 when Roy Bates and members of his family unilaterally took possession of it ... By the way, if you think all this would make a fascinating Passport To Pimlico-style tale for a book or a film, the rights have already been negotiated ...

THE CHRYSALIS buying Island (not Sealond) rumour appears to have its foundation in the fact that Chris (Room of my own) Wright's company is buying the Ensign catalogue, currently owned by Island. Ink expected on paper during August ... Expect ex-EMI MD Peter Jamieson to pop up in an unusual temporary position next week ... While an EMI, expect a personal statement soon from international marketing manager John Cavanagh after 15 years with the company ... Responding to David Simone's New Music Seminar prediction that video clip TV rates would rise, reported in Dooley last week, new PPL chairman John Brooks describes it as "a slight touch of seminar fever when someone reacts to something they know little about, and it shouldn't be taken more seriously than that" ... Is it a sign of the up-and-up at WEA that it is the only record company conferencing abroad this year (in Montreux)? ... CSA Records has organised the removal of chart code infringing sun tan lotion sachets from Skanga's single Hey Fred! (You Need A Sunbed), making it eligible for the chart ... Could prodigal record buyer Dave Buckley return to Record Merchandisers after leaving Smithers and Leigh ... Introducing the Vivian Ellis Workshop Prize final judges who included such illustrious songwriting names as Tim Rice, Andrew Lloyd Webber, Mike Batt, Joseph Horowitz, David Heneker, and Vivian Ellis himself, Dan Black said: "With all these names here today, it's a sobering thought that if someone dropped a bomb on us, business would carry on as usual," and referring to the large gathering for the event, he quipped: "There's a better turn-out than for the Commonwealth Games."

COMMENT



as accurate as possible. Just one problem — that can make it a bit boring. The freshened up BPI council, faced with a new chart contract to start next year, is pondering a number of ideas for how to in turn freshen up the chart so that it fulfils a more positive function and helps to sell more records. Great idea, as long as we don't get back to the bad old days when the ill-informed outsider's view of the chart was almost of the majors drawing lots to see who would be number one that week. Neither do we want to adopt the American system where sales figures are melded with an airplay factor which, almost through a form of alchemy, produces a picture which many observers — even in the States — don't quite understand or totally trust.

The BPI should by all means look to ways of making the chart more lively, more positive and more useful in marketing terms, but an erosion of accuracy will in the end evoke only cynicism from those in high places who, after much persuasion, have started to believe that the music industry is a straightforward, worthwhile business.

David Dalton

The BPI has certainly let Gallup know who's boss when it comes to the make-up of the chart. John Deacon's letter to Gallup's Graham Dasset (p21) leaves no doubt that the research company must not produce a chart that reflects badly in an unfair way on any of its members. But the BPI treats a very fine line (and to its credit knows it) when it starts to edge into the area of individual commercial disputes.

When John Deacon says that "unavailability of records in shops where customers will ask for them in the reasonable expectation that they will be in stock could affect buying patterns", he is quite right. That is perfectly logical. But the ground under his argument starts to become less secure when he goes on to say that this would "in turn detract from the validity of the chart".

As Gallup will defend the sales that are out there — whether affected by flood, nuclear holocaust or trade dispute — and Gallup cannot be expected to surmise what the chart might look like if circumstances were different. A shift in stocking policy and in turn buying pattern may well affect the shape, freshness and promotional impact of the chart, but not its validity as a representative set of statistics. The fact that a record is possibly not universally available does not mean that you can guess what might have happened if it were. And changing the sample so that it specifically excludes those (still) representative stores would be — in essence — attempting just that. Indie labels whose chart performance sometimes suffers from sketchy distribution would give a healthy horse laugh at means from a major that it was being harmed by not being able to get its product into chart return shops.

The BPI, in conjunction with its partners and Gallup, has spent considerable energy and money in cleaning up the chart and making it



HEART OF stone: Radio One got a concrete reminder from Virgin Records last week.



RAINBOW RISING: CBS and Rainbow Records executives raise a glass to their new pressing and distribution deal.



TAKE IT as red: CBS Songs' congratulatory offering to Simply Red.



EYLES SMILES: Pinnacle managing director Trevor Eyles (left) with Consolidated Allied Records chairman Kim Richards after securing the label's UK distribution.



THE JOBETE runs wild: Jobete Music executives celebrate the signing up of Ain't No Mountain High Enough for the DHL television ad campaign.



EL DEBARGE, in London for a visit to promote his latest Motown single Who's Johnny?, theme from the new US film Short Circuit, met various RCA executives at a reception in the Motown offices.

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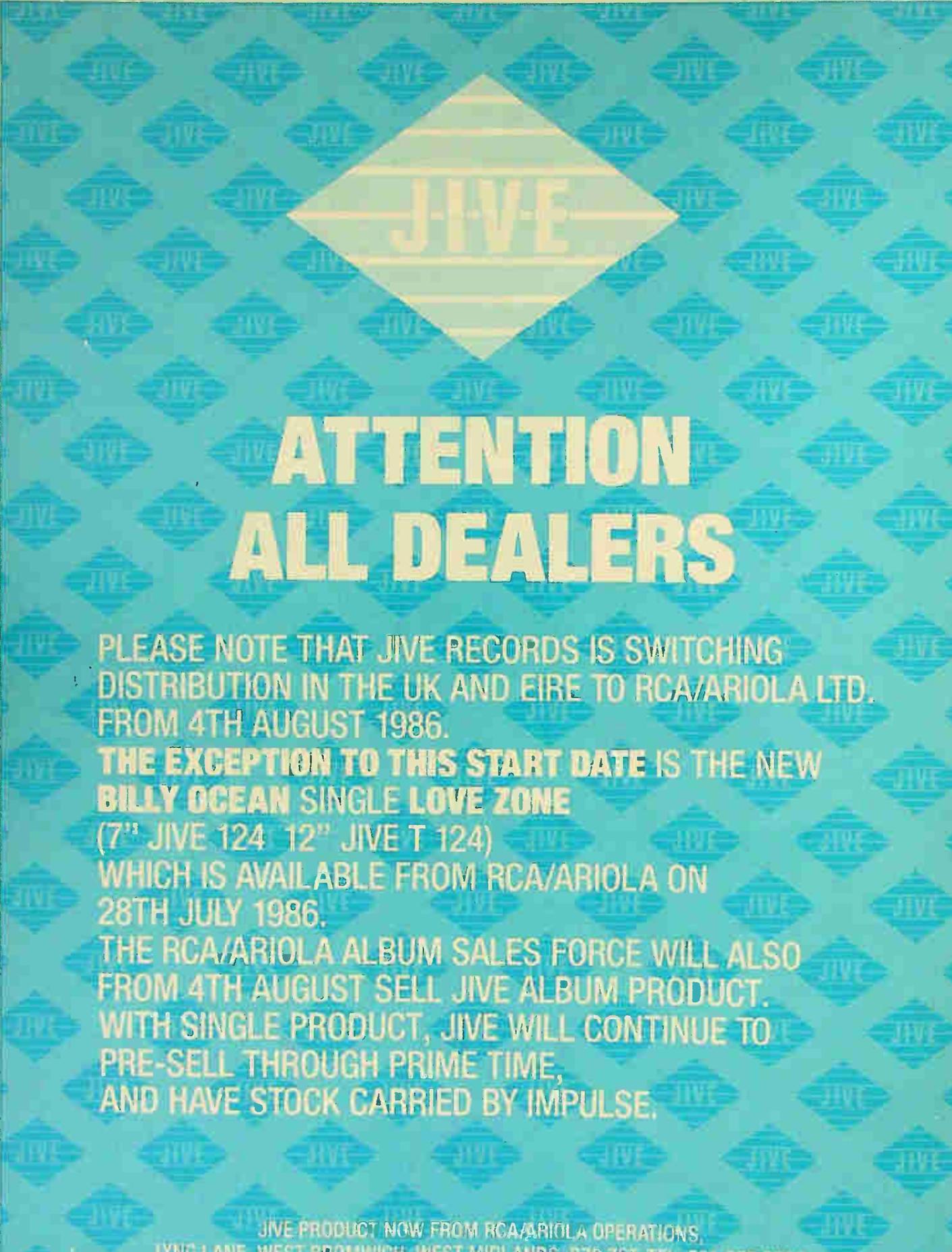
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