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Tina Turner

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WESTWORLD. DEBUT album scheduled.

Whitney heads Arista attack

RCA/ARIOLA and Arista hold their first sales conference last week under the banner of BMG, the group's new corporate identity. Highlights of the RCA presentation included a live Eurythmics album. Recorded on the Australian leg of the band's last tour, the LP is due out in mid-summer. Westworld's debut album is scheduled for about the same time.

Albums are also due from Jennifer Warnes, who has recorded a set of covers of Leonard Cohen songs called Famous Blue Raincoat. Bernie Taupin, whose LP is being titled Tribe, and Cleo Laine Live At Carnegie Hall. RCA will also be releasing the soundtrack to the new Woody Allen film, Radio

Days, and Clannad are in the studio recording an album for the end-of-year release.

Re-issues in the Nostalgia series include albums from Kay Starr; Gogi Grant, Dinah Shore, Della Reese, Lena Horne and Jefferson Starship's Freedom At Point Zero. Arista presented singles from Helena Springs, Hurrah and new signings Funk Crew. Funk Crew are currently recording an album but their single, Strong, is scheduled for the end of June.

Other albums from Arista include Dave Edmunds' The Wanderer and Whitney Houston's Whitney.

The latter is to be backed by press and co-operative TV advertising, flyposting and a London underground and British Rail poster campaign. The album is due for release on June 1 and Houston will be in the UK for promotional interviews.

Matown previewed Essential Stevie Wonder, a collection of his singles between '65 and '71, and additions to the compact disc Anthologies series from Gladys Knight And The Pips, Jackson Five, Diana Ross And The Supremes and Smokey Robinson. Also available on CD will be Benny Goodman Plays Mozart.

Of the distributed labels, Castle is due to release collections from Slattus Quo, The Kinks and a compilation of hits from the Sixties; Jive has albums from Tangierine Dream, Samantha Fox and Jonathan Butler. Magnet presented product from Gung Ho and Chris Rea and Priority has the soundtrack to the film Empire State.

TV boost for Tom

TELSTAR IS mounting a national TV and a London radio campaign in support of Tom Jones Greatest Hits.

The £300,000 TV promotion runs until the middle of June and is being backed by a campaign on London ILR station Capital Radio. Jones is currently on an 18-date tour of the UK, culminating in three nights at the Royal Albert Hall.

Rush/John duo single on Wogan

JENNIFER RUSH and Elton John are due to perform their new single, Flames Of Paradise, on Wogan on June 5.



LATYN QUARTER will be promoting their new album, Mick And Caroline, on a 14-date UK tour beginning on Tuesday (26).

Peel sessions for 'cassing'

STRANGE FRUIT is releasing 12 of its Peel Sessions 12-inches as cassette singles on May 29. There will be 12 further releases in June.



● THE TITLE of Vesta Williams' new single is Suddenly It's Magic. The song was featured on Solid Soul last week.

THE SECOND single from Hue & Cry, Labour Of Love, is being backed by press advertising and flyposting. The band are due on a short UK tour during June.

CBS STUDIOS W1



PHOTO: KEVIN CHUMKINS - COURTESY: THE WIRE

MAKE IT AT CBS STUDIOS W1

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Great expectations for Pickwick papers issue

BUDGET SPECIALIST Pickwick is expecting its share issue to be substantially over-subscribed following strong initial interest in its flotation.

Potential investors were able to apply from Thursday of last week, and Pickwick managing director Ivor Schlesberg comments: "On Thursday alone, we had 1,000 calls here from members of the public and our brokers had about 1,200."

The deadline for applications is tomorrow (Thursday) with trading

in the company beginning on Friday. The share issue will raise around £3m which will finance an expansion programme in the UK, US and Australia.

In a presentation to journalists, the company doimed a turnover last year of £19.3m of which £8.1m was what it calls "low price cassettes and records" and £1.7m was accounted for by compact discs. Profit before tax was £1.6m while the profit forecast for 1987 is £2.6m.

Schlesberg said it was Pickwick's

intention to be "a major distributor of family entertainment product with a long shelf life". He outlined the company's involvement in non-musical products such as children's books and cassettes and sell-through video.

Pickwick is issuing 6.8m 125p shares — most of which are being relinquished by founder and chairman Monty Lewis who, at 66, feels he should be less actively involved with the company — which will capitalise Pickwick at £27.5m.



New role for D'Arcy

DOUG D'ARCY, who has been with Chryslis since its inception in 1968, has been appointed to the newly-created position of president of Chryslis Records International.

D'Arcy, previously managing director, now takes on additional responsibility — jointly with chairman Chris Wright — for overseeing activities in the US and Canada. Chryslis says the appointment is intended to streamline management structure.

Chappell

► FROM PAGE ONE

of its own, and gives WCI a formidable international profile in the publishing world.

Chappell was bought from PolyGram in 1984 for about \$100m (£59.5m) by a consortium headed by Freddy Bienstock of Carlin Music Corporation. Speaking from New York, Bienstock told MW that it is "one of those deals where everybody's happy."

"It's the climax of three years' hard work for which I've been well-compensated," he added. "There's a possibility I might stay on with Chappell if the terms are right. Otherwise, I'll revert to being an independent publisher again with Carlin, E B Marks and the Hudson Bay Music Company which are not involved in the deal."

Gallup chart details

THE SCOPE of Gallup's new chart contract has been laid out to record companies and journalists who have been told of new charts, new research reports and new computers.

A new-point programme to improve the chart sample and data compilation was presented last Friday at London's BAFTA Theatre by Gallup in conjunction with Bell Communications and ISB. The points are:

- The Epson PX4 data capture computer, marketed by ISB. A total of 670 are to be installed in 500 record shops, gradually superseding the Dataport machines. The Epson is half the size of the Dataport, and has twice the memory capacity.

- The Perlec system, supplied by Bell Communications. This replaces Gallup's old Ebit computer, and will enable the collection of more information faster, plus an even higher standard of internal security

control.

- A larger panel, with the number of chart shops increasing from 255 to 500, covering a complete cross-section of retailers by type, size and location.

- New charts, including weekly compact disc and music video charts from the beginning of July and specialist listings appearing on a weekly, fortnightly, monthly, quarterly and annual basis covering minority interests.

- New research reports, among which will be product profiles and market share analysis.

- Bar code reading from March 1988 through wands already supplied for use with the Epson machines.

- EPOS — electronic point of sale — computerised cash bills, recording all necessary information at the wave of a wand. W H Smith has already adopted 200 of its stores to this method, HMV is installing a similar system in Oxford Street.

PRS 'greed'

► FROM PAGE ONE

while we've had to gather together a sum of money which we can ill afford in order to fight it. PRS has often referred this issue to the songwriters whose money they will be spending."

PRS prefers to keep its argument

for the tribunal but, as for its membership not being consulted is concerned, says that the PRS board represents the membership and is fully aware of the move to increase the live tariff.

"No doubt Mr Goldsmith and his friends will present their case to the tribunal," says Mike Hudson, licensing controller at PRS. "I don't feel it is appropriate for us to try this in public."

COMPACT disc

DIGITAL AUDIO

- 1 **SOLIDUS STANDING**, Suzanne Vega *A&M*
- 2 **KEEP YOUR DISTANCE**, Kenny Rogers *Mercury/Phonogram*
The Cat
- 3 **TANGO IN THE NIGHT** *Warner Brothers*
Richard Marx
- 4 **3 BUNBUNING**, Alison Moyet *Virgin*
- 5 **BUNBUNING**, Alison Moyet *CBS*
- 6 **INVISIBLE TOUCH**, Dennis *Mercury*
- 7 **THE ORIGINAL TRILL**, U2 *Island*
- 8 **REVOLUTION**, The Beatles *Parlophone*
- 9 **GRACELAND**, Paul Simon *Warner Brothers*
- 10 **RUBBER SOUL**, The Beatles *Parlophone*
- 11 **50**, Peter Gabriel *Virgin*
- 12 **NEED**, The Beatles *Parlophone*
- 13 **I.F.K.**, Rod & Tan *Sire*
- 14 **TRUE BLUE**, Madonna *Sire*
- 15 **MICK AND MONIC**, Simply Red *WEA*
- 16 **BROTHERS IN ARMS** *Virgin/Phonogram*
Die Stra
- 17 **NEVER LET ME DOWN** *EMI America*
David Bowie
- 18 **NEW**, "WHAT'S NEW" I CALL MUSIC 9 *Virgin/PolyGram*
Yves
- 19 **WHITENAKE** 1987, Whitnake *EMI*
- 20 **ORIGOS**, Ennea *Mute*

Compiled by
Music Week Research © 1987

World BRIEFING

NEW YORK: US importers are hoping to combat recent court rulings which threaten their business by imposing mechanical royalty payments on imported records, even though the mechanicals have been paid in the country of origin.

Representatives of several major importers have already met with the Harry Fox Agency, the US mechanical royalty collector, and are hoping that UK-based exporters, publishers, record labels and retailers will join their US counterparts to reach an accord that will avoid the potential expense and administrative costs of an additional royalty.

PARIS: M6, the new sixth French TV channel, has reached agreement with the record industry over video clip payments. It will pay approximately £203 per clip screened, with the charge reducing on a sliding scale if more than 500 clips are shown monthly.

The music and video business is still doubtful about the new channel's policy. Formerly known as TV6, it was sold to Metropole TV earlier this year, and although Metropole chief Jean Drucker declares a 30 per cent music programming quota will be maintained, some observers believe clip usage will drop by as much as 40 per cent, with young audiences low on the list of priorities.

JOHANNESBURG: The South African Musicians Alliance (SAMA) plans to form itself into a union later this year with an anti-apartheid manifesto and professional code of conduct. It already has over 200 members, both black and white, including leading white rock artist Johnny Clegg.

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NEWS

Our Price looks north for 100-shop growth

OUR PRICE is seeking new shops in more than 100 towns and cities across the UK, from Falmouth and Truro in the south to Scotland in the

north. All areas of the mainland are comprehensively targeted, with particular emphasis on the north of England. In a list of 97 English and Welsh towns Our Price is interested in, 40 are north of the River Trent and a further 16 are in the Midlands. The chain is currently scantily represented in those areas compared with its base in the South-east.

However, the chain's expansion encompasses further penetration in the Home Counties and it is looking for nine sites in the capital commuter belt and more in central London.

Our Price has told estate agents that it wants between 1,200 and 1,800 square feet at ground level in "100 per cent prime locations".

Directory

RECENT MOVES: Lisson Records to PWL Empire, 4/7 The Vineyard, Sanctuary Street, London SE1 1QL (01-403 0007) ... Andy's Records office and warehouse to 90 St Johns Street, Bury St Edmunds, Suffolk (0284 62423) ... Music Sales to 8-9 Frith Street, London W1V 5TZ (01-434 0046; telex 21892; fax 01-4392848) ... Steiner and Sigh to Sigh House, 328 High Road, Tottenham, London N15 4BN (01-885 5577; telex 836280; fax 01-801 5356) ... The Henry Hadaway Organisation to Satrl House, 3 Blackburn Road, West Hampstead, London NW6 1RZ (01-435 8036) ... Essex Record Distributors points out that its address for the past year is 71 High Street, Billericay, Essex CM1 2 9AS (02774 36196) ... The telephone number for LA International is 01-385 7956.



MUSICAL Chairs

RE-STRUCTURING AT Arista: following the appointment of Steve McCaughey (above) as marketing director, Jane Evans has joined the company as marketing manager. She was previously a senior product manager at EMI. Clare Dowses has also joined from EMI and resumes her role as secretary and assistant to McCaughey. In the AS&R department, Neil Gibbons returns to the company as AS&R co-ordinator while Heather Maskrey, previously with PRT, joins the department as secretary ... Three appointments at Virgin: Yvonne Fletcher joins from WEA International as international product manager, David Perez is appointed to the legal and business affairs department and Mike Sauter, previously pop editor on Jackie, joins as a press officer.

More EMI CDs

THE EMI compact disc factory at Swindon, not yet a year old, is being expanded to more than double its original 6m-discs-a-year capacity.

Six additional presses are being installed and EMI has acquired extra factory space to boost annual output to 15m. The expansion will create 70 more jobs and bring EMI's total investment of Swindon to £7m.

Roger Waters Radio Waves

7" EM 6

12" 12EM 6

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Samantha Fox

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change for us, for retailers like yourselves it's very much business as usual.

The new cheques can be accepted and cleared in exactly the same way and in the same time as cheques from the banks.



Likewise, the cheque guarantee card is identical to those used by all the major banks and is approved by APACS, the same committee of financial institutions who endorse all cheque cards in this country.

It operates in the same way too. The Society guarantees each cheque up to the value of £50 and of course the card number should be written on the back of the cheque in the normal way. So please advise your counter staff

to expect these new cheques soon.

And as the Nationwide has over 500 branches and more than 3 million members, they can expect them in considerable numbers. **Nationwide FLEXACCOUNT**

Nanci heads up the counter-revolution

by John Toller

IN TERMS of popular music generally, the male of the species has always seemed to dominate, as much by longevity as talent in all too many cases.

Perhaps in this, as in other aspects, country music is an exception — certainly 1987 has brought many more interesting women than men into the spotlight. Check them off the list — The Judds, the Trio LP featuring Parton, Ronstadt and Emmylou Harris, who played her usual exemplary set to round off Wembley at Easter, Patty Love-

less (more info soon), Kathy Mattea. Now it's a real privilege to present to a British audience the lady who just may turn out to be the best of the lot, Nanci Griffith.

Despite getting a university degree, Griffith's penchant for poetic writing made her opt for songwriting, and in 1977/8, she released her first complete LP, *There's A Light Beyond These Woods*. It's really a superior folk album, reminiscent of early Carly Simon, but with rather good songs for a debutante, whose only previous outing on vinyl was on a sampler released by the very small B.F. Deal label.

If ever a record was out of its time, this was it. The golden era of singer-songwriters had vanished beneath a welter of disco, metal and punk. The LP remained a virtual secret, until Nanci had another go in 1982. This was *Poet In My Window*, which demonstrated an even more mature and also commercial performer. The beginnings of an Emmylou persona were showing on *Poet*, and they blossomed on 1984's *Once In A Very Blue Moon*, which was made in Nashville with a galaxy of session stars. It's an improvement in that there isn't a bad track, but such an accusation couldn't be levelled at the earlier two either.

That one was released on Philo, a Rounder Records cohort, and the previous two were issued on Philo simultaneously. They're all available from specialists like Projection in Southend, or Mike's Country



GRIFFITH: LP of the year.

Music Room in Aberdeen.

Only a few weeks ago, two more Nanci Griffith albums came out on different UK labels, Rounder Europa/Dean released the fourth (Philo) album, *Lost Of The True Believers* (REU 1013). One of the songs, *Love At The Five And Dime*, was a Top 10 US country hit as recorded by Kathy Mattea, and both Mattea and Griffith attended the Grammy Awards as a result.

It's a fine album overall, and has the virtue of being available at regular price, but first listeners should also check Nanci's first major label LP, *Lone Star State Of Mind* (MCA/MCF/C 3364). While the earlier albums are beyond reproach according to everyone I know, the introduction of producer Tony Brown and major label sheen have resulted in what can really only be called a masterpiece. From *A Distance*, surprisingly one of the few non-Griffith songs included, is included on Simon Nicol of Fairport Convention on his forthcoming solo LP, which may indicate the breadth of its appeal. Only one complaint — when all the little label LPs had lyric sheets, why not this one? Even so, LP of the year, so far.

TOP 10 COMPILATIONS

- 1 **THE KENNY ROGERS STORY**
Kenny Rogers
Liberty (LNTV 3912)
- 2 **ANNIVERSARY — 20 YEARS OF HITS**
Lenny Wyton
Epic (203K3-1 C)
- 3 **THE COLLECTION**
Coke Carter/Sony
CBS (159 R)
- 4 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton
RCA (F1 1422 R)
- 5 **THE GLEN CAMPBELL ALBUM**
Glen Campbell
Kodak NE 1341 R)
- 6 **THE VERY BEST OF DON WILLIAMS**
Don Williams
MCA/MCG 4214 R)
- 7 **CRYSTAL GAZELLE AT THE COUNTRY STORE**
Crystal Gazelle
Scepter (CS 108 R)
- 8 **CRYSTAL GAZELLE SINGS ALBUM**
Crystal Gazelle
United Amer./UMG (30287 C)
- 9 **THE VERY BEST OF JIM REEVES**
Jim Reeves
RCA (R017 R)
- 10 **THE BEST OF THE CBS YEARS**
Johnny Cash
CBS (450446-1 C)

COUNTRY

23 May 1987

- 1 **NEW HILLBILLY DELUXE**
Dwight Yoakam
Reprise WX 106 (W)
C: WX 106C/CD: 925 567-2
- 2 **TRIO**
Dolly Parton/Linda Ronstadt/Emmylou Harris
Warner Brothers WX99 (W) C: WX99C
CD: 925 3335/CD: DMCF 3335
- 3 **GUITAR TOWN**
Steve Earle
MCA MCF 3335 (F)
C: MCF 3335/CD: DMCF 3335
- 4 **SWEET DREAMS**
Patsy Cline
MCA MCG 6003 (F)
C: MCG 6003/CD: MCAD 6149
- 5 **GIVE A LITTLE LOVE**
The Judds
RCA PL 90011 (R)
CD PD 90011 C: PK 90011
- 6 **THIRTEEN**
Emmylou Harris
Warner Brothers K 925 352-1 (W)
C: 925 352-4
- 7 **I NEED YOU**
Daniel O'Donnell
Ritz RITZLP 0038 (SP)
C: RITZLC 0038
- 8 **GUITARS, CADILLACS, ETC. ETC.**
Dwight Yoakam
Reprise 9253271 (W)
C: 9253724/CD: 925 372-2
- 9 **LOVERS AND BEST FRIENDS**
Don Williams
MCA MCF 3357 (F)
C: MCF 3357
- 10 **THEY DON'T MAKE THEM LIKE THEY USED TO**
Kenny Rogers
RCA PL 85633; CD: PD 85633 (R)
- 11 **RE LULLABYS LEGENDS AND LIES**
Bobby Bare
RCA NL 89998 (R)
C: NK 89998
- 12 **NEW STORMS OF LIFE**
Randy Travis
Warner Bros 9254251 (W)
C: 9254354/CD: 9254352
- 13 **REPOSSESSED**
Kris Kristofferson
Mercury/Phonogram MERH 103 (F)
C: MERHC 103/CD: 830 406-2
- 14 **RE RAILROAD MAN**
Hank Snow
RCA NL 90003 (R)
C: NK 90003
- 15 **NEW SONG WRITER TRIBUTE**
Patsy Cline
MCA/MCA 25019 (F)
C: IMCAC 25019
- 16 **ROCKIN' WITH THE RHYTHM**
The Judds
RCA PL 87042 (R)
C: PK 87042
- 17 **THE COUNTRY MAN**
Charley Pride
RCA NL 89997 (R)
C: NK 89997
- 18 **MR ENTERTAINER**
Johnny Russell
RCA NL 90000 (R)
C: NK 90000
- 19 **LYLE LOVETT**
Lyle Lovett
MCA MCF 3361 (F)
C: MCF 3361/CD: DMCF 3361
- 20 **LONE STAR STATE OF MIND**
Nanci Griffith
MCA MCF 3364 (F)
C: MCF 3364

Compiled by Gulp for the Country Music Association © 1987

Janie Fricke
after Midnight

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featuring

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If I Didn't Care
I Hurt

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850486 4

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JUNE	12th	-	WEMBLEY STADIUM
JUNE	13th	-	WEMBLEY STADIUM
JUNE	24th	-	BELFAST - KINGS HALL
JULY	1st	-	LEEDS - ELLAND ROAD
JULY	25th	-	CARDIFF ARMS PARK
JULY	29th	-	GLASGOW CONFERENCE CENTRE
JULY	30th	-	GLASGOW CONFERENCE CENTRE
AUGUST	1st	-	EDINBURGH, MURRAYFIELD
AUGUST	3rd	-	BIRMINGHAM N.E.C.
AUGUST	4th	-	BIRMINGHAM N.E.C.

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ICT 9646



ILPS 9680
CID 111
ICT 9680



ILPS 9733
CID 112
ICT 9733



IMA 3
CID 113
IMC 3



U2 5
CID 102
UC 25



U2 6
CID 26
UC 26

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Dance AND DISCO

James Brown

C O L U M N

COULD IT be that the turning point in **TOM JONES's** revival was when he appeared on the **Jonathan Ross TV** show? After that, he was suddenly in vogue again, and — his current hit apart — of interest to a young audience thanks to his canny choosing to sing rock 'n' roll oldies plus the perennial classic, It's Not Unusual. Just how perennial that 1965 debut chart-topper is still will be revealed imminently, as to meet disco demand (even in jazz clubs) it has been 12-inched in its original version, plus an extended re-edit by Les Adams, and a live version seguing into Land Of A Thousand Dances (Decca FX 103). Whether his new one gets there or not, this could be a chart-topper, again! Also likely to take some by surprise on UK 12-inch when released next week is **ALEXANDER O'NEAL** Fake (Tabu 450891 6), a forcefully chugging lurcher that's not only crossover material maybe, but is the first new material he's done in two years and — as this column is fond of pointing out — the man has fans!

Ranged around this coming bank holiday weekend are many more hot UK releases, including **JANET JACKSON** The Pleasure Principle (Breakout USAT 604), Shep Pettibone remixed lively leeper reminiscent of Sheila E's The Glamorous Life; **DEREK B** Rock The Beat (Music Of Life NOTE 3, via Pinnote), the UK's best homegrown hip hopper to date, Derek Boland scorching James Brown beats and multi-tracking his own raps; **L.L. COOL J** I'm Bad (Def Jam 650856 6), bass pushed exciting

aggressive rap with cop car effects and hints of Shaft in the title; **STACE** Outlaw (Breakout USAT 606), Les Adams-mixed (even for US release) galloping zany groove; **MANU DIBANGO** Makossa '87 (Big Blow) (Urban URBV), yet another remake of the Cameroonian saxist's 1973 classic, created by the Sly & Robbie hit's team; **THE BLOW MONKEYS WITH CURTIS MAYFIELD** (Celebrate) The Day After You (RCA MONK 6), jittery thunderthunder; persuasive pounder; **DAVID SANBORN** Chicago Song (Warner Bros W8392T), bluesily joggling catchy jazz-funk sax instrumental that could cross over; **LEE PRENTISS** Sweetheart (Funkin' Marvellous Records 12MARV 7), nagging judicious shrill cover of last year's Rainy Days import sleeper; **ATLANTIC STARR** Always (Warner Bros W8455T), slushy sweet duet huge in the US and made for radio; **DIANA ROSS** Dirty Looks (EMI 12EM 2), Luther Vandross-created rambling disappointed breathy swayer to return some soul credibility, but maybe not much pop action; **WHITNEY HOUSTON** I Wanna Dance With Somebody (Who Loves Me) (Arista R1T 1), frenetically busy pop skitterer that you don't need me to tell you about, except it won't get many soul sales here; **MIKI HOWARD** Imagination (Atlantic A9284), superb timeless smoochy reading of the Burke & Van Heusen standard; **THE MOVEMENT FEATURING LEE GENESIS** Magic (Debut DEBITX 3023), melodically soulful house conterer; **CULTURAL VIBE FEATURING GLENN 'SWEETY G' TOBY** Power (Hardcore HAKT 2, via PRT), New York-recorded bluth house chanter now on one of Morgan Khan's new labels; **J.M. SILK** She's So Far Away (RCA PT 4971 4), urgently charming pop-type house, so not for hard core

fans; **HONEST DOCK & MISTER DRIVER** The Spell (Jam Today JAXX 1), oddball HI-NRG house-ish instrumental burbler; **LIVING IN A BOX** Scales Of Justice (Chrysalis LIBX 2), disappointingly ordinary over-similar follow-up; **PEPSI & SHIRLIE** Goodbye Stranger (Polydor POPSPX 865), strident pop conterer with a house-fied remix of Heartache as flip; **DEBBIE SHARP** rising Star (Debut DEBITX 3025), brisk radio-aimed RAH Band remake; **THE HEAVEN** Hensky Punky (Mercury MREX 245), over gimmicky brash pop lurcher being given a big disco push (to bad reaction so far!); **SHALANAR** A Night To Remember (MCA Records SHALT 5), another Solar oldies 4-tracker, all having been recently available though.

There wasn't much of note on import 12-inch, apart from **FATBACK** Band Naughty Dancer (Vista Sounds International US INT 08), strong silky wriggler with a good coupling also getting attention; **THIS IS HOUSE!** Control — More Of It! (Obscure 08-87 12 4), exciting episodic house groove; **ROZLYN SORRELL** Sucker For Candy (Atlantic 0-8675 4), spacious New York shuffler, selling in a quiet week. Incidentally, last week's review of I Can Do Bad By Myself (TTED TDE-3026), the Pain-like timeless soul slowie, turns out to be sung by **JESSE JAMES**, and not Harvey Scales. On import LP is **LESLIE DRAYTON & FUN** Innuendos (Esoteric Records ER-1005), moony jazz with the excellent Al Jurnoa-ish trotting it's Time To Get Up vocal dancer, while out here at last a **RONNIE McNEIR** Love Suspended (Expansion Records EXLP 1, via PRT), a superb quality soul set with no real duds, although the happily ramping piano-sung Lately is getting most radio play. Investigate!

Lillo

Thomas
THE NEW SINGLE



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TOP Dance SINGLES

23 MAY 1987

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	10	2	CROSS THE TRACK (WE BETTER GO BACK)	Macca & The Mocks	Urban/Polydor URB(X) 1 (F)
2	3	1	LIVING IN A BOX	Comed	Chrysalis LIB(X) 1 (F)
3	1	1	BACK & FORTH (Remix)	Club/Phonogram JAB(X) 4 (F)	
4	4	1	LET YOURSELF GO	Sybil	Champion CHAMP (12) 42 (R)
5	2	1	TO BE WITH YOU AGAIN	London 42	Polydor POSP(X) 855 (F)
6	7	1	SERIOUS	Donna Allen	Portrait 650744 7 (12)—650744 6 (C)
7	9	1	HOUSE NATION	Magnetic Dance MAGD(T) 1 (R)	The Housemaster Boys and The Bude Boy Of House
8	9	1	SURPRISE, SURPRISE (REMIX)	Zushi	Debut/Passion DEBT(X) 3005 (A)
9	1	1	REAL FASHION REGGAE STYLE	Corey Johnson	Oval/10/Virgin TEN(T) 170 (E)
10	NEW	1	I WANNA DANCE (WITH SOMEDODY)	Whitney Houston	Arista R5(T) 1 (R)
11	30	1	FASCINATED	Company 8	BlueBird BR(T) 35 (E)
12	14	1	JACK MIX II	Mirage	Debut/Passion (DEBT(X) 3022) (A)
13	5	1	THE SLIGHTEST TOUCH	Five Star	Test/RCA PB 41265 (12)—PT 41266 (R)
14	8	1	BOOP'S (HERE TO GO)	Sly & Robbie	Fourth & Broadway/Island (12)BRW 61 (E)
15	16	1	HEAVEN'S JUST A BREATHE AWAY	Headlight	Circus/Virgin YR(T) 13 (E)

WW

16	6	7	CAN'T BE WITH YOU TONIGHT	Judy Boucher	Orbitone OR 721 (12)—OR 1221 (5) (OR/E)
17	6	7	WHY SHOULD I CRY	Nona Hendryx	EMI America (12) EA 234 (E)
18	26	7	CAN'T BE YOUR PART-TIME LOVER	Total Control/EMI (12)TOCO 12 (E)	
19	28	3	LOOKING FOR A NEW LOVE	Jody Watley	MCA MCA(T) 1107 (F)
20	29	2	DO IT PROPERLY	Two Puerto Ricans	Fierce FR 1000 (Import)
21	11	8	LA ISLA BONITA (REMIX)	Madonna	Sire WB378(T) (W)
22	24	4	CAN'T LET YOU GO	Norwood	MCA MCA(T) 1115 (F)
23	32	2	A TOUCH OF JAZZ	DT Jazzy Jeff & Fresh Prince	Champion CHAMP 12(47) (R)
24	17	4	WEY MY WHISTLE	Midnight Star	Solar/MCA MCA(T) 1127 (F)
25	7	1	SO FINE	Feedback	Production House/Priority—PNT(1) 003 (R)
26	22	6	NO LIES	S.O.S. Band	Telma 650444 7 (12)—650444 6 (C)
27	15	7	ANOTHER STEP (CLOSER TO YOU)	Kim Wilde & Junior	MCA KIM(T) 5 (F)
28	18	9	LEAN ON ME	Club Nouveau	King Jay/Warner Brothers WB430(T) (W)
29	19	12	KEEP YOUR EYE ON ME—SPECIAL MIX	Herb Alpert	Breakout/A&M USA(T) 602 (F)
30	20	3	ROCK STEADY	Norwood	Solar/MCA MCA(T) 1152 (F)
31	35	3	YOU CAN'T HIDE FROM YOURSELF	Frankie Knuckles	Portrait/PARTY (T) (C)
32	23	3	WATCHDOGS	UB40	DEP International/Virgin DEP 26(12) (E)
33	8	1	AFTER DARK	Trace Mathematics	Champion CHAMP 12(44) (R)
34	34	1	MR RIGHT	Electric 80s	Debut/Passion DEBT(X) 3020 (A)
35	25	12	IF YOU LET ME STAY	Terence Trent D'Arby	CBS TRENT (T) (C)
36	44	2	GOING IN CIRCLES	Gag Band	Total Experience/RCA PB 49715 (12)—47 49716 (R)
37	47	1	IT FEELS SO GOOD (TO BE BACK HOME)	Bobby McCloud	Debut/Passion DEBT(X) 3021 (A)
38	32	4	CURIOSITY	The Jell	MCA MCA(T) 1119 (F)
39	52	2	DOUBLE-X—POSURE	Mason	Elektra EKR 56(T) (W)
40	24	1	I KNOW YOU GOT SOUL	Eric B. & Rakim	Fourth & Broadway BWAY 438 (Import)
41	69	1	NOBODY ELSE	Nick Kamen	WEA YZ 122(T) (W)
42	34	2	THIS IS THE NIGHT	Sweet Heat	Network MAK 1 (Import)
43	30	3	YOU BETTER QUIT	One Way	MCA MCA(T) 1142 (F)
44	38	1	C.S.U.S.A.	Kenny "Jammie" Jossan & "Fuzz" Eddie Smith	Champion CHAMP 12(41) (R)
45	17	1	LOVE IS A DANGEROUS GAME	Milla Jackson	Jive JIVE (T) 125 (R)
46	9	1	LET'S WAIT AWHILE — REMIX	Jamie Jackson	Breakout/A&M USA(T) 601 (F)
47	70	1	I'M IN LOVE	Ruby Turner	Jive RTS(T) 2 (A)
48	63	2	TONIGHT	Nu Romance Crew	EMI America (12) EA 233 (E)
49	29	1	BE SOFT WITH ME TONIGHT	Gloria Gaynor	Fantasy (12) FAN 11 (A)
50	28	2	CAN'T YOU FEEL MY HEARTBEAT	Candija Barry	Epic 650445 7(12)—650 445 6 (C)
51	37	12	RESPECTABLE	Mel & Kim	Supreme SUPE(T) 111 (A)
52	48	1	DAY BY DAY	Chuck Stanley	Def Jam 650499 7 (12)—650499 6 (C)
53	NEW	1	I WANT INTO THAT	Ruggin' Friends	Fantasy D-281 (Import)
54	52	1	THANK YOU FATHER	Tashan	Def Jam 650779 7 (12)—650779 6 (C)
55	NEW	1	RHYMES SO DEF	Namarrx	BlueBird BR(T) 39 (E)
56	NEW	1	LIFETIME LOVE	Joyce Sims	Sleeping Bag SLX 24 (Import)
57	43	11	WATCH OUT	Patrice Rushen	Arista RIS(T) 12 (R)
58	24	2	NEW GENERATION	Classical Two	Rooftop RT 003 (Import)
59	9	1	LET ME KNOW	Masi Priest	10/Virgin TEN(T) 156 (E)

60	NEW	1	OUTLAW	Stirle	A&M SP 12233 (Import)
61	18	1	LET'S BEGIN	Turntable Trox	Basement BM 0060 (Import)
62	10	1	THIS BRUTAL HOUSE	Nitro Deluxe	Cooltempo/Chrysalis COOL(X) 142 (F)
63	75	1	BAM BOO	Bem Boo	NCP NCP 181 (Import)
64	50	1	TELL ME WHAT I GOTTA DO	Al Jareau	WEA International UBS23(T) (W)
65	45	1	GONNA PUT UP A FIGHT	Barbara Roy	RCA PB 49733 (12)—PT 49734 (R)
66	10	1	IT'S THE NEW STYLE	Fly Boys	FX 1111 (Import)
67	NEW	1	ROCK THE HOUSE	Hot Line	Rhythm King/Mute LEFT 10(T) (R/T)
68	NEW	1	THE JACK THAT HOUSE BUILT	Jack & Chill	10/Virgin TEN(T) 174 (E)
69	NEW	1	HALF A WORLD AWAY	Paul Johnson	CBS PJOH(T) 2 (C)
70	72	1	I CAN'T STOP LOVING YOU	Prince Charles & The City Beat Band	Careere CARH(T) 411 (A)
71	41	1	DANCIN'	Shannon	Club/Phonogram JAB(X) 50 (F)
72	51	1	PUBLIC ENEMY NO 1	Public Enemy	Def Jam 650497 7 (12)—650497 6 (C)
73	53	1	SEE ME	Luther Vandross	Epic LUTH (T) (C)
74	NEW	1	IT AIN'T RIGHT	Symphonia	African 9-86709 (Import)
75	55	1	MY KISS SOUNDS NICE (REMIX)	Sell 'n' Papa	Champion CHAMP 12(39) (R)

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WARNER BROS Music maintained its dominance in both the

corporate and individual categories by substantial margins for the first quarter of this year. Contributing to its overall success were hits such as Caravan Of Love by The Housemartins, Down To Earth by Curiosity Killed The Cat, Something In My House by Dead Or Alive, Shoplifters Of The World Unite by The Smiths, two oldies in the shape of Stand By Me by Ben E King and When A Man Loves A Woman by Percy Sledge, Almaz by Randy Crawford, Sign Of The Times by Prince, and What You Get Is What You See by Tina Turner.

EMI Music Publishing moved up strongly in the corporate category from fifth place to second, and retained second place in the individual section. Virgin Music (Publishers) took the third place in both categories.

Chrysalis Music, RCA Music and Rondor Music (London) entered both sections impressively, as did All Boys Music on the strength of Mel & Kim. Screen Gems/EMI took eighth place in the individual category largely due to the comeback hit by Boy George, Everything I Own.

MARKET SURVEY JAN-MAR 1987

CORPORATE

1	1	Warner Bros Music
2	5	EMI Music Publishing
3	4	Virgin Music (Publishers)
4	2	Chappell Music/Intersong
5	6	Island Music
6	-	Chrysalis Music
7	3	SBK Songs
8	-	Rondor Music (London)
9	-	RCA Music
10	-	All Boys Music

INDIVIDUAL

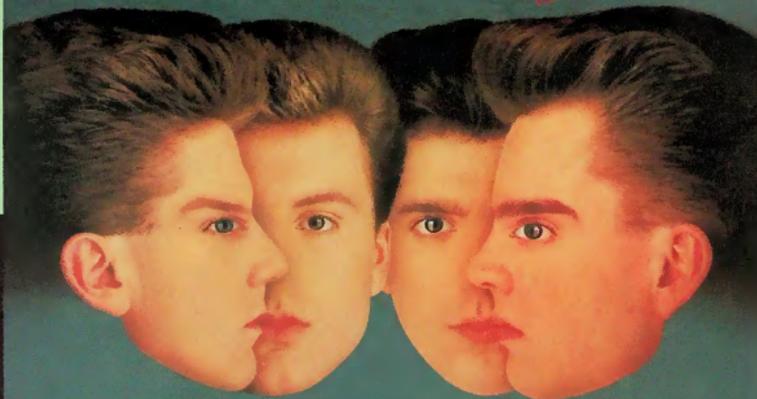
1	1	Warner Bros Music
2	2	EMI Music Publishing
3	5	Virgin Music (Publishers)
4	-	Chrysalis Music
5	3	Island Music
6	-	Rondor Music (London)
7	-	All Boys Music
8	-	Screen Gems/EMI
9	-	RCA Music
10	6	10 Music

The ranking is based on panel sales (supplied by Gallup) of all singles appearing in Music Week's Top 75 during the first quarter of 1987. Panel sales are allocated to A-side publishers according to the percentage controlled.

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TOP 100 SINGLES

1	STRANGELOVE	Depeche Mode	Mute (12)BONG 13 (U/R/SP)
2	LIL' DEVIL	The Cult	Beggars Banquet BEG 180(T) (W)
3	THERE'S A GHOST IN MY HOUSE	Beggars Banquet BEG 187(T) (W)	
4	SHEILA TAKE A BOW	The Smiths	Rough Trade RT(1) 196 (U/R)
5	NOSEDIVE KARMA	Goye Bykers On Acid	Intape IT (1)46 (U/R)
6	THE IRISH ROVER	The Pogues and The Dubliners	SHR BUY IT(1) 258 (U)
7	OUR SUMMER	All About Eve	Eden EVE(2) 3 (U/NM)
8	LOVE REMOVAL MACHINE	The Cult	Beggars Banquet BEG 182(T) (W)
9	CRAWLING MANTRA	The Lorries	Red Rhino RED (1) 76 (U/R)
10	IT DOESN'T HAVE TO BE	Enigma	Mute (12) MUTE 54 (U/R/SP)
11	EVERY KINDA PEOPLE	Mint Juleps	SHR BUY IT(1) 257 (U)
12	PREACHER MAN	Fields Of The Nephim	Situation Two SIT 46(T) (U/R/PT)
13	WHAT GIVES YOU THE IDEA THAT	Cynical	Food—(SNAK) 6 (U/R)
14	BLUE MONDAY	New Order	Factory—(FAC) 73 (U/R/PT)
15	Beyond THE WALL OF SLEEP	The Sminereans	Enigma ENIG 2(T) (U/R)
16	BUILT LIKE A CAR	Mighty Mighty	Chapter 22 (12)CHAP 012 (U/NM)
17	HEY LOVE	King Sun D'Mont	Fleme/Mute—(MELT) 57 (U/R)
18	JUST A CITY	Rock Of The Beachie	Food SNAK 9 (U/R)
19	DON'T IT MAKE YOU FEEL	Barbri Siam	Product Inc. (12)PROD 8 (U/R)
20	BRIAN RIX	Brilliant Corners	SS20 55 27 (U/R)
21	A TOWN CALLED BIG NOTHING	Devo	D1052(T) (P)
22	CHERNOBYL BABY (Who Needs The Government)	Baby Amphetamine	Creatos CRE 041(T) (U/R)
23	NEW WAYS	Camper Van Beethoven	Rough Trade RT 163 (U/R)
24	ANATOMY OF LOVE	Shelvey Orphan	Rough Trade RT(T) 207 (U/R)
25	ALWAYS THERE	Rock Of Anaheim	Fire BLAZE 18(T) (U/NM)
26	TWO PIECES OF CLOTH	Doctor and The Medics	Illegal—MEDIC(T) (P)
27	SERPENT'S KISS	The Mission	Chapter 22 CHAP 67(12)—CHAP 6 (U/NM)
28	REFRESH YOURSELF	Three Wise Men	Rydan King/Mute LEFT (U/R)
29	BLOPP	Taylor Quartet	Re-Enter The President FORD 1 (U/R)
30	HAVE ALL THE TIME	The Fratrotics	Subway SUBWAY 04(T) (U/R)
31	EVERYTHING'S GROOVY	Goye Bykers On Acid	In Tape IT(1) 91(T) (U/R)
32	ICE COLD	Realites	ABC ABCS 013(T) (P)
33	SIAMSE TWIST	Flesh Fur Lulu	Beggars Banquet BEG 184(T) (W)
34	SWEET SWEET PIE	Pop Will Eat Itself	Chapter 22 (12)CHAP 11 (U/NM)

35	ROOM IN YOUR HEART	The Reshrips	Subway SUBWAY 10(T) (U/R)
36	LOVE MISSILE FI-11	Pop Will Eat Itself	Chapter 22 (12)CHAP 13 (U/NM)
37	AHEAD	Wire	Mute (12)MUTE 57 (U/R/SP)
38	NEVER BEEN BEFORE	Clash (UK)	Fire BLAZE 20(T) (U/NM)
39	SUNNY SUNDAE SMILE	My Bloody Valentine	Lotus LAZY 04(T) (U/R)
40	CHAINS CHANGE (EP)	Throwing Muses	4AD—(BAD)C 70(1) (U/R/PT)
41	NEW WAYS	Wishing Stones	Head HEAD 6(12) (U/R)
42	WHOLE LOTTA LOVE	Golden Romance Club	Music Of Life 70(1)12—NOTE 1 (P)
43	KISS	Age Of Chance	Fen AGE(T)15 (U/R)
44	HOTSY GIRLS	World Domination	Product Inc. PROD (12) 5 (U/R)
45	ASK JOHNNY DEE	The Chesterfields	Subway SUBWAY 11 (U/R)
46	THE BOMB SONG	Batfish Incorporated	USV 108(12) (U/R)
47	ROCK THE BEAT	Derek B.	Music Of Life—(NOTE 3) (P)
48	LET YOUR BODY LEARN	Nitras Ebb	Mute (12)MUTE 59 (U/R/SP)
49	THE KRAY TWINS	Renegade Soundwave	Rhythm King/Mute LEFT 8(T) (U/R)
50	THE PEEL SESSION (11 December 1982)	Culture	Strange Fruit—(SFFS) 024 (P)

Compiled by Music Week Research

THE VIOLATORS: GOVERNMENT STINKS
ANGELIC UPSTARTS: WOMAN IN DISGUISE
CHAOTIC DISCORD: FRESH LEGION P...
POLITICS P... THE LOT OF YOU
KID SLURS: FLOOD OF CRISIS
VICE SQUAD: YOU'LL NEVER KNOW
RED ALERT: CRISIS
EXPULSED GOVERNMENT POLICY
DISCHARGE: WARNING
DEAD KENNEDYS: KILL THE PODR
SACRIFICE: GOVERNMENT OWN ALL
ABRASIVE WHEELS: BURN EM DOWN
PETER AND THE TEST TUBE BABIES: KEEP
BRITAIN UNITED
THE VARUKERS: GOVERNMENTS TO BLAME
PARTISANS: POLICE STORY
ONE WAY SYSTEM: GIVE US A FUTURE
ACTION FACT: OPEN YOUR EYES

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THIS MONTH'S TOP SELLING RECORDS

THIS WEEK	LAST WEEK	SEEDS IS ART	NEW	NEW
1	1	FRESH FRUIT FOR ROTTING VEGETABLES	1	1
2	3	A DISTANT SHORE	2	2
3	4	BEACH PARTY	3	3
4	5	SWEET 16 STETS - SWEET'S HITS	4	4
5	6	SEES-LO	5	5
6	7	KODAK GHOSTS RUN AMOK	6	6
7	8	LONDON PAVILION (VOLUME ONE)	7	7
8	9	BURNING AMBITIONS (A HISTORY OF PUNING)	8	8
9	10	THE SPLENDOUR OF FEAR	9	9
10	11	LIQUID HEAD IN TOKYO	10	10
11	12	WHO'S BEEN SLEEPING IN MY BRAIN?	11	11
12	13	ACID BATH	12	12
13	14	MAXIMUM SECURITY	13	13
14	15	IT (THE ALBUM)	14	14
15	16	NOVA AMPHOLA	15	15
16	17	IGNITE THE SEVEN CANNONS	16	16
17	18	LADY WAYS	17	17
18	19	ANGELDUST (THE COLLECTED HITS 1978-1983)	18	18
19	20	THE STRANGE LIPS PATTERN	19	19
20	RE		20	20

NEW RELEASES: 1. BURNING AMBITIONS (A HISTORY OF PUNING) 2. THE SPLENDOUR OF FEAR 3. LIQUID HEAD IN TOKYO 4. WHO'S BEEN SLEEPING IN MY BRAIN? 5. ACID BATH 6. MAXIMUM SECURITY 7. IT (THE ALBUM) 8. NOVA AMPHOLA 9. IGNITE THE SEVEN CANNONS 10. LADY WAYS 11. ANGELDUST (THE COLLECTED HITS 1978-1983) 12. THE STRANGE LIPS PATTERN 13. RE

TOP 25 ALBUMS

1	ELECTRIC	Beggars Banquet BEGA 80 (W)
2	THE CIRCUS	Mute STUMM 35 (U/R/SP)
3	THE WORLD WON'T LISTEN	Rough Trade ROUGH 101 (U/R)
4	THE IDEAL CROP	Mute STUMM 42 (U/R/SP)
5	BAN STUUP	Stupids Vinyl Solution SOL 2 (P)
6	WONDERLAND	Mute STUMM 25 (U/R/SP)
7	BLOOD WOMEN AND ROSES	Product Inc. PROD 4 (U/R)
8	INDIE TOP 20	The Bond Of Joy Music T01 (U/R)
9	REINIGN WILDERNESS	The Railway Children Factory FAC 185 (U/R/PT)
10	HYPOBEAT LIVE	The Woodentops Rough Trade ROUGHLP 117 (U/R)
11	RUM SODOMY AND THE LASH	The Pogues SHR SEZ 58 (U)
12	OUT AND INTAKES	Fickle's SHARP 04(0) (SP)
13	SQUIRREL & G MAN	Factory FAC 170 (U/R/PT)
14	BACK AGAIN IN THE DHSS	Hall Man Hall Biscuit Probe Plus PROBE 8 (U/Probe)
15	SHABINI	The Bundo Boys Discolique AFRI LP 02 (U/R/RE/STAS)
16	THE QUEEN IS DEAD	The Thin Red Line Rough Trade ROUGH 96 (U/R)
17	COMING DOWN SLOW	Clery Bombz High Dragon HD 21 (P)
18	MANIC POP THRILL	The Petrol Emotion Demon DIEND 70 (P)
19	THE TEXAS CAMPFIRE TAPES	Michelle Shocked Cooking Vinyl COOK 002 (U/NM)
20	HAPPY HOUR	Ted Hawkins Windows Of The World WOLF 2 (P)
21	HATEFUL OF HOLLOW	The Smiths Rough Trade ROUGH 76 (U/R)
22	QUIRK OUT STUMP	Stull STUF U2 (U/R)
23	DEEP BEATS 1	Venice Music Of Life MODEE 1 (P)
24	THE SINGLES 81-85	Depeche Mode Mute MUTE 1 (U/R/SP)
25	LOUCST ABORTION TECHNICIAN	Blastfirst BFF 15 (U/R)

REGGAE CHART

1	PROMISE ME	Errol Wilson	Technique
2	CAN BE WITH YOU TONIGHT	Judy Boucher	Obsidian
3	TRUE LOVE	Carol Crystal	Legend
4	SO AMAZING	Joe Jay	Green Music
5	WINNIE MANZILLA	Corlene Dames	Green Music
6	NO ONE HING TO STAND	Nelson John	Fusion
7	DO NOT TOUCH ME STYLE	John Caban	Fusion
8	CALL ME RAMBO	Aden	Monoglyph
9	DO NOT BEND DOWN	Louise	BSG
10	DO NOT HURT MY FEELINGS	Fredde McGeer	Power House
11	MY CUP	London	ESG
12	MY CUP	London	Adren
13	WANTING YOUR LOVE	Hall Fin And Junior Delgado	Power House
14	SETTLED DOWN	Errol Wilson	Charm
15	LOVE IS A DANGEROUS THING	Slyan Tack	Body Music
16	DO NOT STAY AWAY	Colborne Glasgow	UK Babylon
17	I'VE MADE UP MY MIND	Joan Arden	Adi
18	KUFFIN'D	Nickie General	Digital
19	LET ME KNOW HOW FEEL	Errol Wilson	Ten
20	DO NOT STOP	Errol Wilson	Chlorband

THIS WEEK	LAST WEEK	REGGAE ALBUM CHART	NEW RELEASES — 12 INCH
1	1	CAN BE WITH YOU TONIGHT	Judy Boucher
2	2	ULTIMATE EXPERIENCE	London
3	4	SUPERSTAR HIT PARADE VOL.3	Venus Area
4	5	ME NAME TIGER	Tiger
5	6	JUST YOU, JUST ME	Audrey Hall
6	7	HANDICART MAN	Frankie Paul
7	8	THEM A WOLF	Sugar Minn
8	9	HA HA HA SO	Johnnie Walker
9	10	TWO TO TANGO	Junior Delgado
10	11	COME AGAIN	Clash

BIG ENOUGH	Errol Wilson	Body Music
NAME AND NUMBER	Fredde McGeer	Ten
MUSICAL REVENGE	Gregory Isaacs	Ten
THE RIGHT TO FUNK	Sergeant And Herbies	Solo House Soul
FEELINGS OF LOVE	Michael Gordon	Rock Up
JUGGLING SQUAD	Bernie Worrell	Low And Loud
MISCHIEF	Errol Wilson	Low And Loud
THEY'RE LYING	Charm Collins	Soul

WHAT THE HILL	THE BARE CROCODERS	HOLD YOUR CORNER	STEPPING IN DUBWISE COUNTRY
Errol Wilson	Various Artists	Johnnie Walker	Sonja Cox
Errol Wilson	Various Artists	Johnnie Walker	Sonja Cox
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NEW RELEASES: 1. BURNING AMBITIONS (A HISTORY OF PUNING) 2. THE SPLENDOUR OF FEAR 3. LIQUID HEAD IN TOKYO 4. WHO'S BEEN SLEEPING IN MY BRAIN? 5. ACID BATH 6. MAXIMUM SECURITY 7. IT (THE ALBUM) 8. NOVA AMPHOLA 9. IGNITE THE SEVEN CANNONS 10. LADY WAYS 11. ANGELDUST (THE COLLECTED HITS 1978-1983) 12. THE STRANGE LIPS PATTERN 13. RE

CLASSICAL

CLASSICAL

EMI sponsors five operas

KEY A = Radio 1 A1 list C = Radio 2 Chorbuster New Entry	TITLE	ARTIST	RADIO 1		RADIO 2		REGIONAL		LAST WEEK
			15-19	20-24	15-19	20-24	15-19	20-24	
	ACT Sweeney & Deacy	ZTT	4	4	-	-	14	12	80
	ACE OF CHANCE Who's Afraid Of The	Virgin	6	-	-	-	-	-	-
	ALICE IN CHAINS Senses	Fontana	13	13	A	A	26	21	33
	ATLANTIC STAR Always	Warner Brothers	-	-	-	-	14	-	-
	BEASTIE BOYS, THE No Sleep 'til Brooklyn	Def Jam	4	-	C	-	-	-	M
	BLOW MONKEYS, THE The Day After You	ECM	4	A	C	33	-	-	M
	BOUCHER, JUDY Can't Be With You Tonight	Chryslers	9	9	A	A	35	35	2
	BROOKER ENGLISH Cover On Strong	EMI	8	4	A	C	10	10	-
	BROOKER ENGLISH, ROBERT If Only You Knew	Chryslers	4	5	-	-	7	4	-
	CAMEL Rock & Roll	Capitol	18	15	A	A	36	29	13
	CAMPBELL, STAN Yees Go By	WEA	-	-	-	-	12	-	-
	CARRACK, PAUL When You Walk In The Room	Chryslers	6	5	-	-	15	16	-
	CLAU NOUNEAU Jambouy	King Jay	-	-	-	-	12	-	-
	CROWDED HOUSE Don't Dream It's Over	Capitol	4	-	-	-	15	12	-
	DEER BONE Dawn Coast Fever	Ecus	14	10	A	C	8	5	-
	CUT, THE The Devil	Beggars Banquet	8	8	A	C	20	18	11
	CUTTING CREW Any Colour	Siren	10	10	A	A	20	27	83
	DAMNED Alone Again Et	MCA	13	12	A	A	22	24	27
	DIFFICILE MODE Stronglove	Mute	13	14	A	A	37	34	16
	DEAR YOUNG Miss	Mute	4	-	C	-	-	-	-
	ESSEX, DAVID My Enemy	Arista	6	6	-	-	13	19	41
	EUROLE Come	Ecus	7	10	A	A	35	32	22
	FAIRLY, THE The Them's A Great In My House	Beggars Banquet	9	-	-	-	23	12	20
	FANNING, JOHN You're In The Voice	Wheatley	12	13	A	A	37	28	39
	FEEL FREE The Skyline Touch	Tres	13	13	A	A	35	37	8
	FIGHT FOOTBALL Big Love	Warner Brothers	18	12	A	A	39	39	9
	FOR SAMANTHA Not Just A Game Stop Me Now	Jay	12	12	A	C	21	-	-
	GEORGIA SUTHERLAND Beautiful Christmas	Elovido	12	12	A	A	14	8	64
	GO WEST Most To Honor From You	Chryslers	-	-	-	-	38	35	-
	HARRY, DEBBIE In Love With Love	Chryslers	8	5	-	-	24	31	46
	HEART Home	Capitol	-	-	-	-	14	-	-
	HENRY, MONA Why Should I Cry	EMI America	-	-	-	-	16	-	-
	HITCHCOCK, CAROL Get Ready	A&M	-	-	-	-	C	-	-
	HOLLYWOOD BEYOND Some Me	WEA	-	-	-	-	15	14	-
	HOTHOUSE FLOWERS, THE Love Don't Work	Motha	11	10	A	C	5	3	-
	HOUSEMARTINS Five Get Over Excited	Capitol	16	16	A	C	22	3	-
	HOUSTON, WHITNEY I Wanna Dance With Somebody	Arista	18	6	A	C	41	22	-
	ICE CREAM SULTANET EYEK Wonderful Of The World	Ecus	-	-	-	-	14	-	-
	ITRETT, THE Old Man And The Angel	Virgin	-	-	-	-	14	-	-
	JARVIS, ALI, Tati Ma Wast! I Got Love	WEA Int	9	10	A	A	21	22	98
	JESUS AND MARY CHAIN April Slices	Virgin	17	14	A	A	27	25	10
	JOHNSON, CAREY Love Fashion Region Style	Dural	13	17	A	A	29	26	19
	JOHNSON, PAULI Had A World Away	CBS	-	-	-	-	22	21	-
	JOHNSON, NATALIE Let's Kickstart Dreams	Virgin	19	14	A	A	41	31	18
	JONES, TOMA Boy From Newkaree	Ecus	-	-	-	-	36	32	3
	KAMEN, NICKI Nobody Else	WEA	6	4	-	-	34	28	-
	LEVIN, LIZ In Love With A Guy	Polydor	17	13	A	A	38	40	15
	LITTLE STEVEN Blue Paul	Meridian	11	15	A	A	14	12	82
	LIVING IN A BOX Love In The Box	Chryslers	18	15	A	A	38	5	-
	LOCAN, JOHNNY The Mad Man	Ecus	11	10	A	C	31	17	14
	MACCO & THE MACCS Does The Tracks	Polydor	11	4	-	-	-	66	-
	MARILLION Incommunicado	EMI	5	5	A	C	22	14	-
	MEZZOFORTE No Love!	Funkin' Maffelous	-	-	-	-	13	12	-
	MIKE ALPERS Every One People	S&W	12	14	A	A	27	23	95
	MIRAGE Love Me	Dubai	-	-	-	-	13	-	-
	MOORE, GARY Today On My Mind	Ecus	10	11	A	A	21	21	42
	MOYET, ALISON Ordinary Guy	CBS	4	-	-	-	-	-	-
	NEVIL, ROBBIE Dangerous	Meridian	16	14	A	A	33	25	26
	NETT, TOM Jimmy Me	MCA	4	-	-	-	2	-	-
	NEZI, I SHARIE Goodbye Stranger	Polydor	-	-	-	-	C	-	-
	NEWLY, ALIYI BELLE Love Me First-13	Chryslers	2	-	-	-	11	-	-
	NEWMAKERS, THE Over The Strays	Mercury	4	-	-	-	11	-	-
	REIN, CHRIS! Love's Dance	Marginal	10	-	-	-	27	-	-
	ROBINSON, TOM Spies	Cantoway	-	-	-	-	23	20	-
	RUD DUNCAN In Tricky	London	4	-	-	-	C	-	-
	SIFRA, LARI (Somebody Inside) So Strong	Chryslers	17	15	A	A	41	39	4
	SINGLES, THE (I'm A Mad Mad Mad)	Arista	13	10	A	A	35	31	18
	SIMPLY RED Indubitable	WEA	21	8	A	C	36	17	-
	SLIP & ROBBIE Senses (Here To Go)	Fourth & Broadway	14	15	A	A	17	13	12
	SOME BELOUS Let It Be With You	Parade	9	9	A	A	26	20	53
	SOUTHBIDE JOHNNY Tati Ma (That Our Love...)	BCA	7	4	-	-	13	14	98
	SPEAR OF DESTINY Never Takes Me Alone	Ecus	10	5	-	-	40	40	14
	STONEYBROOK, COVERING Step Up My Love	Great	4	2	A	A	40	40	14
	STONEYBROOK, COVERING Step Up My Love	Ecus	-	-	-	-	14	13	79
	STRIKE UP YOURS	Champion	-	-	-	-	26	26	32
	TALKING HEADS Radio Hotel	EMI	7	-	-	-	27	25	52
	TASHAN THAT YOU FATHER	Def Jam	4	5	-	-	-	-	-
	THOMPSON TWINS The Long Goodbye	Arista	-	-	-	-	18	-	-
	TIGERZ On Fire	Mercy	11	10	A	A	14	13	59
	TURNER, RUBY In The Love	Meridian	-	-	-	-	33	30	-
	TWO MATIONS That's The Way It Falls	101	11	-	-	-	C	10	-
	URBAN VISIONS	DEP International	17	13	A	A	31	39	49
	VEGA, SUZANNE Like	A&M	10	6	-	-	28	27	-
	WALKER, JEFF (I'm A Mad Mad Mad)	Capitol	11	10	A	A	29	25	86
	WALKER, JEFF (I'm A Mad Mad Mad)	MCA	14	13	A	A	36	20	51
	WATLEY, JET (Whip Me With Your Whip) Precious Organisations	101	10	12	A	A	32	21	21
	WILLIAMS, KIM/JONATHAN Another Step Closer To You	MCA	12	12	A	A	37	38	6
	WILLIAMS, WENDY A Slightly Different Magic	Breakbeat	-	-	-	-	18	-	-
	ZOOLOC MINDWAY Phone Answer	Mercury	14	13	A	A	11	9	24

by Nicolas Soames
IN AN important new opera sponsorship deal, the Peter Moores Foundation announced financial support for the recording of five operas, by EMI over a period of five years.

The list, which includes three operas by Janacek, and an as-yet-unspecified Britten opera, is headed by Tchaikovsky's Eugene Onegin performed by the Royal Opera House, Covent Garden conducted by Bernard Haitink, with Kiril Te Kanawa singing Tatiana.



MACKERRAS: TAKES on Janacek again.

Also interesting is the recording of Janacek's The Cunning Little Vixen, which will see the Royal Opera House Orchestra and Chorus conducted by Simon Rattle — his first operatic recording.

And, as with the opera made by EMI with the Peter Moores Foundation support, they will be sung in English. "The Foundation has for many years been dedicated to the recording of opera in English so as to encourage the widest possible public appreciation of opera in this country and throughout the English-speaking world," said a spokesman.

The major agreement between EMI and the Foundation was announced at a reception at the Waldorf Hotel last week attended by Dame Kiri.

The two other operas to be done will see Janacek's The Adventures of Mr Broucek, and Osud — both performed by The Welsh National Opera and conducted by the

Janacek specialist Sir Charles Mackerras, whose opera series for Decca was so many awards in the 1970s and early 1980s.

It was also revealed that EMI will release on CD earlier recordings supported by the Foundation, including Julius Caesar, Otello, La Traviata, Rigoletto and Maria Stuarda.

DG signs teenage star

THE 16-YEAR-OLD Israeli cellist Matt Haimowitz has signed an exclusive contract with Deutsche Grammophon to record concertos by Lalo, Saint-Saens, Haydn and Boccherini, as well as chamber works, including Schumann's Argentine Sonata.

Though born in Israel, Haimowitz began cello lessons at the age of five after his family had moved to California, where he was discovered by the violinist Itzhak Perlman at a music festival at the age of 10, and became a pupil of Leonard Rose at the Juilliard School, and then subsequently Yo-Yo Ma.

He has already appeared with many leading orchestras, including the New York Philharmonic, the

Cleveland and the Philadelphia.

He plays a Matias Goepfert cello, built in 1700 by the German luthier instrument which is on special loan from Casals' widow.

The Emerson String Quartet of America has also signed an exclusive contract with Deutsche Grammophon, to record works by Haydn, Beethoven, Schubert and Bartok.

The Quartet was established in 1976 and is named after the American philosopher, Ralph Waldo Emerson. Unusually, the two violinists, Eugene Drucker and Philip Setzer, share the duties of first violin. The other members are Lawrence Dutton, viola and David Finckel, cello.

Thomas steers LSO to CBS

THE APPOINTMENT of Michael Tison Thomas, the American-born conductor, as the 11th principal conductor of the London Symphony Orchestra, succeeding Claudio Abbado, will inevitably mean a greater LSO presence of CBS, with whom Tison Thomas currently has an exclusive recording contract.

The close association between Tison Thomas and the LSO was seen during the TV programmes recently, and other similar music programmes, featuring the highly articulate Thomas as set for screening by the BBC during the summer.

As yet, however, no recordings have been issued by Thomas and the LSO on CBS though it understands that a few are already in the can awaiting release — including Copland.

Full details of the next six months of recordings which have yet to be announced by CBS, although Thomas' range of interests — from Gershwin to central Viennese repertoire — will give the company a wide choice.

Nevertheless, the LSO will continue to be active in the recording studio with other conductors.

Clive Gillinson, managing director, told Music Week: "We are still working with Claudio Abbado on various projects for Deutsche Grammophon, as well as Leonard Bernstein."

"It looks as if we will be doing four or five recordings per year for Nimbus with Rolfan Frubbeck de Burgos and we will, of course, be continuing our recordings with Neeme Järvi for Chandos," he added.

Goldsmith imports Sound Label

THE CALIFORNIA audiophile label Sound Label has been acquired by John Goldsmith's Compod Disc Service as the exclusive importer and distributors in the UK, with an initial list of 12 CD titles and a further 30 during the coming months.

They vary from classical product — Prokofiev's Alexander Nevsky symphony by the Saint Louis Sym-

phony Orchestra and Chorus conducted by Leonard Slatkine (MFCD 808) — to jazz — Miles Davis' Someday My Prince Will Come (MFCD 809) — MGR — Elmer Bernstein Movie And TV Themes (MFCD 851).

The Sound Label CDs have a dealer price of £9.35 plus VAT. More details can be obtained from 07372 41004.

Tate turns to England

JEFFREY TATE, the principal conductor of the English Chamber Orchestra, turns for the first time in his recording career to English music on his latest EMI release.

Called The Banks Of Green Withers, it is a group of orchestral works by major English composers of this century — but which are rarely heard in the concert hall. They include Two Pieces for Small Orchestra by Messiaen — Lonely Waters and Whythorne's Shadow, Bridge's There Is A Willow Grove

Asiant A Brook and Box's Three Pieces for Small Orchestra, as well as Butterworth's work which gives its title to the record.

Running for 67 minutes it is re-released on all three formats (EI 270592 LP/trapezoid, CD 4 749452 CD).

Tate himself has a high profile in London over the next two months, conducting the ECO, LSO and the production of Manon at the Royal Opera House, Covent Garden throughout June.

Records to be featured on this week's Top Of The Pops

TOP 75 SINGLES

ATLANTIC STARR NEW 7" & 3-TRACK 12" SINGLE - W8455/T

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TITLES A-Z (WRITERS)

Table listing song titles and writers for the Top 75. Includes entries like 'A Boy From Newberne', 'A Little Respect', 'A Little More Love', etc.

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Main Top 75 chart table with columns for rank, artist, title, and label. Includes entries like '1 NOTHING'S GONNA STOP US NOW', '2 A BOY FROM NEWBERNE', '3 TOM JONES (Mike Read)'.

Continuation of Top 75 chart table, including entries like '38 DIAMOND LIGHTS', '39 WATCHDOGS', '40 RESPECTABLE', '41 SA-NA-NA-SAM-BOO', '42 LOOKING FOR A NEW LOVE', etc.

THE NEXT 25

Table listing songs ranked 76-100. Includes entries like '76 NO LIES', '77 MIRROR MIRROR', '78 LOVE MESSIAH', '79 M-A-F-A WORLD AHEAD', '80 WHY NOT WHISTLE', '81 52', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

Top 75 chart entries last week: 1 (19 weeks), 2 (18 weeks), 3 (17 weeks), 4 (16 weeks), 5 (15 weeks), 6 (14 weeks), 7 (13 weeks), 8 (12 weeks), 9 (11 weeks), 10 (10 weeks), 11 (9 weeks), 12 (8 weeks), 13 (7 weeks), 14 (6 weeks), 15 (5 weeks), 16 (4 weeks), 17 (3 weeks), 18 (2 weeks), 19 (1 week), 20 (1 week), 21 (1 week), 22 (1 week), 23 (1 week), 24 (1 week), 25 (1 week), 26 (1 week), 27 (1 week), 28 (1 week), 29 (1 week), 30 (1 week), 31 (1 week), 32 (1 week), 33 (1 week), 34 (1 week), 35 (1 week), 36 (1 week), 37 (1 week), 38 (1 week), 39 (1 week), 40 (1 week), 41 (1 week), 42 (1 week), 43 (1 week), 44 (1 week), 45 (1 week), 46 (1 week), 47 (1 week), 48 (1 week), 49 (1 week), 50 (1 week), 51 (1 week), 52 (1 week), 53 (1 week), 54 (1 week), 55 (1 week), 56 (1 week), 57 (1 week), 58 (1 week), 59 (1 week), 60 (1 week), 61 (1 week), 62 (1 week), 63 (1 week), 64 (1 week), 65 (1 week), 66 (1 week), 67 (1 week), 68 (1 week), 69 (1 week), 70 (1 week), 71 (1 week), 72 (1 week), 73 (1 week), 74 (1 week), 75 (1 week), 76 (1 week), 77 (1 week), 78 (1 week), 79 (1 week), 80 (1 week), 81 (1 week), 82 (1 week), 83 (1 week), 84 (1 week), 85 (1 week), 86 (1 week), 87 (1 week), 88 (1 week), 89 (1 week), 90 (1 week), 91 (1 week), 92 (1 week), 93 (1 week), 94 (1 week), 95 (1 week), 96 (1 week), 97 (1 week), 98 (1 week), 99 (1 week), 100 (1 week).

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

NO 1	IT'S BETTER TO TRAVEL ● CD String Out Sister	Mercury/Phonogram 011171
2	KEEP YOUR DISTANCE ● CD Cinchy Killed The Cat	Mercury/Phonogram 021171
3	SOLITUDE STANDING ● CD Suzanne Vega	A&M 02112
4	RUNNING IN THE FAMILY * CD Level 42	Polygram 104142
5	TANGO IN THE NIGHT ● CD Freewood Music	Werner Brothers W155
6	SO... & CO Peter Dinklage	Virgin 1105
7	RAINDANCING * CD Alison Moyet	CBS 6011521
8	THE JOSHUA TREE ** CD U2	Island 105
9	NOW... THAT'S WHAT I CALL MUSIC 9 ** Various	Virgin/Euro/Polystar N0199
10	E.L.M. ● CD Mel & Kim	Suprema 102
11	INVISIBLE TOUCH ** CD Genesis	Virgin 02112
12	TRUE BLUE **** CD Madonna	Sire W154
13	TRIBUTE Ozzy Osbourne	Epic 101471-1
14	MEN AND WOMEN * CD Simply Red	WEA W185
15	ELECTRIC ○ CD The Cult	Biggest Request BICA 80
16	GRACELAND **** CD Paul Simon	Werner Brothers W152
17	SILK AND STEEL *** CD Five Star	Time/UA N 1110
18	CONTROL ● CD Janet Jackson	A&M A&M 5106
19	OUTLAND Speed Of Destiny	101/Virgin DM 59
20	THE GREATEST HITS CD	

R e x

THE NEW ALBUM

**HISTORY OF T-REX
THE SINGLES COLLECTION
VOL. 1**

A AND B SIDES 1968-1977

59	BORN IN THE USA **** CD Bruce Springsteen	CBS 8304
60	REVENGE *** CD Eurythmics	KCRV 1109
61	WOMEN HOLD UP HALF THE SKY Roly Turner	2nd 4117-3
62	THE RETURN OF BRUNO CD Bruce Willis	MCA/MCA 212571
63	A KIND OF MAGIC ** CD Queen	EMI 031309
64	EVERY BREATH YOU TAKE — THE SINGLES ** CD The Police	A&M 51071
65	THE PAVAROTTI COLLECTION ● CD Luciano Pavarotti	Sony 524 588 8117
66	BREAK EVERY RULE * CD Tina Turner	Capitol 137 2018
67	RUMOURS ***** CD Freewood Music	Werner Brothers 1 5314
68	LI IS FOR LOVER CD Al Jareau	WEA International W173
69	THE "HOUSE" SOUND OF CHICAGO — VOL. 1 CD Various	Time Warner/Cony 21
70	S.O.D. THE EPIC YEARS Speed Of Destiny	Epic 028 172 1
71	WILD FRONTIER ○ CD Gerry Moore	101/Virgin 01054
72	LIKE A VIRGIN *** CD Madonna	Sire W120
73	PRIVATE DANGER *** CD Tina Turner	Capitol 1104 1
74	THE ENGBERT HUMPERDINCK COLLECTION Engelbert Humperdinck	Time 171A 2254
75	NO JACKET REQUIRED **** CD Phil Collins	Virgin V2105
76	UP LIVE "UNDER A BLOOD RED SKY" *** CD U2	Mercury DM 43
77	NICK KAMEN CD Nick Kamen	WEA W154
78	INTO THE LIGHT * CD Various	A&M 5104 5171

First Edition

By Duncan Holland

THE WORDS *Commercial* to Excellence sprang from an LA billboard and provoked in Nick Stewart a train of thought which concluded the best label description for EG Records, the label and more precisely its sister label and glittering flagship, Editions EG, is perceptively, even insidiously working itself into the market with quality, sophisticated music, yet maintaining a depth of appeal sufficient to allow major breakthroughs to occur.

"1987 is the year for this sort of music," says EG general manager Stewart. "Something will break through, it could be one of our acts like Man Jumping or the Penguin Cafe Orchestra, which will really establish the music and all us to build careers and career patterns for all the other groups."

EG began as a management company in 1969, the label springing from the signings of Kim Crimmon, ELP and T-Rex. The various incarnations of Crimmon lead to a series of parallel careers evolving and saw Brain Eno pursuing an intriguing and highly influential

post-Roxy Music solo career. From Eno's ideas centring on an area without a huge commercial potential, but waded from an experimental view, the *Obscure Label and Disc* were formed, later to flower into Editions EG.

Although Stewart is at pains to play down Eno's involvement, reflecting the artist's own modest self-appraisal, the spirit of Eno and his belief in new forms of music allowed Editions to acquire a reputation of being a place where similarly-motivated composers could go to produce music without the hindrance of commercial pressures. Indeed the opportunity to experiment remains, in Stewart's words, "One of the corner stones behind the label's philosophy."

In tandem with Editions EG, there is EG Records, operating in the conventional rock/pop world with new signings Toyah Wilcox and Rouven joining established campaigners Killing Joke.

"We have two very separate philosophies going," says Stewart. "With EG we compete with CBS's and EMI's in the charts area and EG will grow in the way that small licensed labels such as Island and Chrysalis have grown. Editions is seen separately as the quality."

Now fully benefitting from a licensing deal with Virgin, Editions is gradually building an impressive roster of diverse acts and talents. From the ethnic pleasures of the Penguin Cafe Orchestra it's a short step to the exuberant jazz-inspired Man Jumping, while the more established material of Phil Man-

neria Eno and Phil Manzanera: post Roxy glances.

zorian and Robert Fripp compete for attention with the less familiar Harold Budd and Michael Nyman. But perhaps it's the work of Brian Eno that stands as the most representative of what Editions has so far achieved. His *Music For Films/Airports LPs* introduced a new public to ambient, pastoral composition, a form of music now seemingly hijacked by the ill-conceived, and all too frequently destructive, appellation, *New Age*. Stewart remains uncomfortable with the description:

"We don't consider ourselves to be in any way a New Age label. It's an unfortunate marketing phrase that's been attached to us. I don't object to being tagged with any particular label provided it has reasonable connotations. But a tenuous link has developed between nouveau cuisine and new age, both seeming to rely on extremely attractive packaging and very little content."

"I feel strongly that all our records have a good deal of meat in them, some sinew, a degree of depth and a strong element of composition involved. So far in many cases, the original ideas have not been matched by the results."

"Editions EG is that peculiar beast of the Eighties: a label with an ethos, even a theme behind it. As in the past when the label name itself suggested a degree of quality, Island perhaps, or maybe Elektra through some of the more exciting days, Editions EG is able to guarantee a certain character to the music."

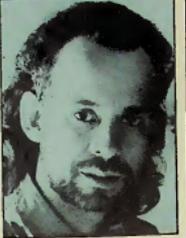
"I don't buy for a sense of the unusual. We hope to give the impression that there's something special about every Editions release, that there's a real reason for it to exist. Whether it's in experimental jazz, ethnic or systems rock, we're after the best."

And indeed the music seems to be matching the ethos, but is there not an element of consumer resistance to a concept which seems to be difficult and left-field?

"There is a downside to the concept of the label and that's that people are rather put off by it. They think it's intellectually pretentious, a bit Pseudo's Corner, which is trying hard to overcome. People may think it's too difficult for them, but I don't subscribe to that. There exists a certain section of the market which will respond to people making records for them."

It's an erroneous suggestion that Editions EG was formed to satisfy an identifiable market, Stewart's heard, recognised and accepted. He missed all the occasions that his customers are drawn exclusively from the Yuppie, Filofax, CD crowd, identifying a market beyond that.

There's a fundamental fallacy in the music business and that is that the lack of teenagers means sales



'Whether it's jazz, ethnic or systems rock, we're after the best'

will fall. Once upon a time, pop, rock, or whatever was certainly bought by people under 30 and probably under 25. Now it's actually under 45. The controller of Radio One will tell you that, with certain obvious exceptions, he's aiming for a market of between 10-25 years old. The controller of Radio Two will tell you he's aiming for an audience of over 40 years old. My argument is, what's happening to the audience of between 25-40? These are the people who've grown up listening to the Beatles, The Stones, latterly Yes and ELP and American music like Jefferson Airplane or the Byrds. This is a forgotten audience. People don't suddenly decide at the age of 28 that 'I've grown up. I don't like rock music, I must now become highly acquainted with the works of Beethoven and Bartok'. They continue to like elements of rock 'n' roll and that's the market I'm appealing to."

So, you once listened to Roxy To Editions and discover that one of its latest and strongest releases is a Phil Manzanera retrospective, Guitarrismo, a most impressive collection of the guitarist's solo work and that under the auspices of his band 801. As with the majority of the Editions catalogue, none of which is ever deleted, it comes as a spanking new CD, mixing and blending some of the finer moments of a post Roxy career. But how will you get to hear this music? A recent *Sonik Bank TV Show* gave the Penguin Cafe Orchestra a welcome boost with the current LP, *Signs Of Life*, correspondingly entering the chart. And Editions has plans to repeat this year's successful week-long series of concerts by the label's acts. But beyond that... a vacuum.

The narrow area is radio. If only Radio 3 were would loosen up a bit and play some of this music it could become a station where you could hear Harold Budd, Penguin Cafe Orchestra and Pat Metheny as well as a dozen others. It would become a very popular station. And it will have to come, at the moment there's just no provision for people who want to listen to album material on daytime radio."

Editions EG may not be the new saviour to a confused industry, but it certainly deserves a place amongst the broader concerns of intelligent, Eighties and approachable music. Another step forward for the commitment to excellence.

LOW CUT

DR ROBERT and his fellow **Blow Monkeys** have come a long way since those early days in dark, smoke clubs delivering an invigorating mix of short, spiky jazz influences and a brace of hit singles has brought them to larger audiences such as a night of the **Hammersmith Opera**.

The new slick material becomes obvious with the addition of two totally anonymous session musicians and the two aggravatingly frothy, whistling backing singers who continue to dance the same inane steps even though the slow, moody numbers!

This rampant commercialism doesn't seem to mind as young Robert's shoulders. Even in an elegant jacket and with an effete style he looked uncomfortable as a much adorned, albeit more bizarre, less symmetrical every which-where a barrage of shrill screams while the music and witty between-song quips went unnoticed.

Whatever, Dr Robert is certainly a star and his oddball touches of theatre brought welcome relief to what is otherwise a smooth, possession conveyor belt of white boy soul. He still managed to be the glimmest of the old style with the dynamic *He's Shedding Skin* and a dramatic rendition of *Waiting For Mr Moonlight*. Elsewhere, the best song of the new LP *Was Only A Grocer's Daughter*, *Rise Above*, struck a routing chord with a dynamic Bolan bounce before they returned to the soulless *moros*.

Dr Robert's soul still abounded with witty barbs and political digs and they will have served their purpose if noticed by the strikingly diverse audience that ranged from young teeny-boppers to elder couples of obviously upwardly mobile bearing. All received their forthcoming single, *The Day After You*, with fervour, the older sections because of the appearance of Curtis Mayfield for the duet, the younger ones because of the Dr's eccentric display of dancing. They went on to cover Curtis Mayfield's epic *Sugarfly* whilst the pointed *Burn The Rich* closed the show.

No doubt this invidious form of politicized pop could be effective and you have to admire anyone who can release a single of the nature of *The Day After You* just four weeks before an election.

JERRY SMITH



DR ROBERT... no soul.

EUROPARADE

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KIKI DEE: back in business.

Dee day

KIKI DEE'S appearance at **Kenish Town's Town & Country Club** was her first rock gig in the capital for six years, and followed her first new album for almost the same length of time, *Angel Eyes* on EMI Records.

More than 22 years as a recording artist, Dee has more than paid her dues and it is difficult to understand why she is not enjoying the same kind of success in the Eighties as, say, Elkie Brooks, one of her Sixties contemporaries.

Kiki Dee is one of the few genuine female rock and roll performers the UK has produced, always avoiding the temptation of reducing musical standards for chicken-in-a-basket court audiences, and therefore probably less the problems she lacks the "glamour" which has pushed lesser-talented performers to the fore.

Backed by an excellent band — including a guest appearance by Dire Straits' Hal Lindes — Kiki Dee powered her way through tracks from her album, including the current single *Stay Close To You*, another *Day Comes* — *Another Day*, *Goes Pain* (which she co-wrote) and *Knowing You Like I Do*, as well as earlier successes like *Amoreuse*, *Loving And Free*, *I've Got The Music In Me* and of course *Don't Go Breaking My Heart* (minus Elton John).

It was an excellent performance but the feeling was that Kiki Dee was preaching to the already converted. She needs to reach out to a new audience which will make her the star she deserves to be.

CHRIS WHITE

Cover up

ICICLE WORKS are in groove danger of boxing themselves into a tighter corner where their vastly appealing music becomes a fashionable ghetto. At London's **Astoria**, amid a fast circulating rumour that a live recording was being taken on, they played a set of crowd-melting variety, adopting a policy of all the favourites and anything else that sprang to mind.

The earlier part of a long evening was devoted to icicle hits and favourites, a reminder of the strength of their material, but also its somewhat uniform feel. A typical icicle song is the slow burner, bashed about by the heavy-duty chorus and crashing drums. Individually what Do You Want For Your Love and Love Is A Wonderful Colour are excellent compos-

itions. Together and amid similar-sounding pieces, they became a characterless movement, peaks seldom reached, troughs all too frequently visited. It was recent singles such as *Understanding Jane* and *Evangeline*, which took a more adventurous tempo and style that shined brightest, giving much-needed colour to the concert.

On record the band's ideas have worked, although sales refuse to acknowledge this, live they require a little more thought and application. Now to the second half of the evening, a veritable oldies collection show.

At first we know their first Benjamins Banquet LP was called *If You Want To Defeat Your Enemy, Sing His Song*, but judging by all this len McNabb and the cheps have a frightening number of adversaries, drawn from each epoch of recent popular music.

Simply they played everything they could lay their hands on, cross-generational, mixing and blending styles to an ultimate confusion. It was difficult to decide what the concept behind all this was, but in its defence it was tremendous, almost ridiculous, when *Heinrich* stalked around Led Zeppelin, everybody else got a look in and things were finally tidied up by a very wonderful receding of the very wonderful *World Party's Private Revolution*.

It wasn't clear what was going on, but it was hugely enjoyable and certainly very funny. A performance of this nature is almost an exorcism. We await the second coming.

DUNCAN HOLLAND

Mind games

THE NAME **Mental As Anything** conjures up a band that dress outrageously and storm the stages in a deranged manner, but that couldn't be further from reality in this case. Soberly dressed at **Kenish Town's Town And Country**, mostly in white shirts and grey flannels they journeyed through a mixture of soul, pop, dance and reggae with such ease that there were only occasional signs of life from the stage, unlike the audience (considerably more from down under, than down the road), which genuinely went mental as anything from beginning to end.

Although there were some disappointments, like *Concrete And Clay* and another *Sixties*-sounding harmony ballad called *Better Than That*, they were matched by the successes like *Apocalypse* and *Live It Up* and if they

weren't much to watch, it didn't really matter because everyone else was so busy enjoying themselves, they hardly even noticed where one song stopped and another started.

MAGGI FARRAN

In praise of Presley

IT WAS good to see **Chris Isaak** performing at the **Marquee**, and surely even the most optimistic of the numerous **Warner's** staffers present could hardly have anticipated just how successful this disc could become.

He's tall, he smoulders in time-honoured Presley fashion, he wears an embroidered suit, while his three-piece band wear matching grey suits and ties. Isaak himself played a big red electric guitar and dominated the stage, also sometimes dabbling on harmonica, accordion and drums, duetting percussively with Kenney Johnson, the regular drummer. Guitarist James Wisley resembled a slightly psychotic Jet Harris, at times appropriately playing a bit like Hank Marvin during Cliff's rocker days, while bass player **Roly Salley's** previous credits include working with people like **Mario** Muldoon.

A fairly crowded **Marquee** wasn't the most comfortable place on an unexpectedly hot night, especially when a rocking R&B quartet seemed determined to take no prisoners, and before long, Isaak was dripping with sweat, the bow ties and jackets were removed, and the serious moylehem began. If there was a weakness at all on view, it would be Isaak's original songs (several predated by a Springsteen-style rap), but exceeding facile in elderly corners — *Heat Full Of Soul*, the rarely heard *Diddle Diddle Daddy*, *Baby Please Don't Go* — kept the temperature up. They even played a Ventures-style instrumental, complete with neo-Shadowes walk!

Comparisons which occurred during the evening included an energetic **Gene Vincent**, the **Clash** at the time of *Combat Rock*, the **Stones** when they were a hard-working London R&B band, *Buddy Holly* at his peak — yes, it was exciting, yet still street credible. **Chris Isaak** is an excellent live performer who should not be missed next time he comes around, although his two LPs released thus far only hint of his live power.

JOHN TOBLER



STEVENS STORMING

Jamming with the Elite

by Barry Lazzell

THE JAM Today label, the new incarnation of former successful dance indie **Elite Records**, has been making its presence felt in the specialist market in no uncertain fashion.

Interestingly, this impact has been not via a 12-inch single, but an album, **Ken Stevens' Blue Moods (KEN LP 1)**. Stevens had a midging share of dance single, chart success with a couple of **Elite** releases last year, but his LP, almost entirely self-penned by the beloved singer and produced by him in association with **Andy Sojka** and

Graham Ingram, has simply stormed out of specialist shops, abetted by strong soul radio air-play and club support.

With the next target perceived as the national album chart, Stevens is to undertake a national promotional tour during May, which will probably include guest slots on local radio, as well as club PAs and other live spots. He has also been signed to headline at the **British Black Music Fair '87** at London's **Royal Festival Hall**, an event planned for early summer which is being promoted by **Brixton Enterprise Centre**.

Meanwhile, **Jam Today's** second album will probably be a compilation of its forerunner's most sought-after output, to be titled **Elite Rare Grooves**. This will offer tracks going back to **Atmosphere's** disco smash *Dancing In Outer Space*, which was the label's original crossover chart hit in 1979.

● **NOW SCORING** up the **MW** dance chart after a month of building sales, is **Feedback's** revival of the **Howard Johnson** oldie *No Fine*, bringing a first hit to recently-established **Production House Records** (marketed by **Priority** with distribution through **RCM**).

The label's stated aim is to: "consolidate the overlooked wealth of British talent in dance music," and it is operating a grassroots UK A&R policy in search of locally-based acts with hit potential.

● **POLYGRAM'S IMPORTS** division **IMM** has a 12-inch single with current distribution which has worked up quite a buzz. By **New York** pianist and composer **Sam Wayman**, and couples two tracks, **Circus** and **Chico**, from a forthcoming **Wayman** album titled *Magic Men*, through **Interscope International Records**, the single has been given a number for the UK of **IMS 0129**. Distribution, as with all **IMM** imports, is through **PolyGram**.

RADIO LONDON

A LIST		
Artist	Track	Format
DONNA ALLEN	<i>Sensation</i>	7" single
CAROLE BAY	<i>Wanda</i>	Club/Pop
NANETTE FRANK	<i>Can't Be Your First Love</i>	12" single
FIRST CIRCLER	<i>Forever</i>	12" single
MONA HENDRY	<i>Who's Got Your First Love</i>	12" single
CAREY JOHNSON	<i>Real Fashion Reggae</i>	12" single
MINT ALPHEE	<i>Everybody's Got A Soul</i>	7" single
SEVEN FREE	<i>Can't Be Your First Love</i>	12" single
STELLA C	<i>My Heart Is A Rock</i>	12" single
JOOT WATLEY	<i>Looking For A New Love</i>	12" single

CLIMBERS

HEAR ALPHEE	<i>Thunder</i>	Brooklyn V&M
ATLANTIC STARS	<i>Always</i>	Warner Brothers
CAOUCHE	<i>Don't Be A Kid</i>	Post Records
SONO STREET	<i>It's Reggae</i>	White Label
ANDY HOWARD	<i>Impassioned</i>	White Label
FREDDIE JACKSON & MELBA MOORE	<i>Moderation</i>	Atlantic
LOOK OUT SOUL IS BACK	<i>Can't Be Your First Love</i>	US Import (T.T.D.)
MOSLEY & JOHNSON	<i>Can't Be Your First Love</i>	US Import (Musa Music)
DIANA ROSE	<i>Dry Land</i>	EMI
DEBBIE SHARP	<i>Being True</i>	Debut Records

As featured on the **TONY BAKLURIN** Show, Radio London from 12 noon, Monday-Friday (26th/4th '87)

DISCO TOP ALBUMS

1	LILY THOMAS	Capitol	EP 3201 35
2	LEVEL 42	Arista	PA 928 12
3	FIRST CIRCLER	Mercury	AM 418 318
4	THE WHISKEYS	Just One More Time	12" single
5	LIVING IN A BOX	Living In A Box	CA 1547 19
6	SLIP & ROBBIE	Capitol	EP 3201 35
7	REGGIE BIRD	Capitol	EP 3201 35
8	MILL & KIM F.I.M.	Supernova	50 574
9	FRANCE SPS	Mercury	928 12
10	JANET JACKSON	Capitol	AM 418 318
11	NALSON	Capitol	EP 3201 35
12	NOBODYW	Capitol	EP 3201 35
13	LIVING VANDROSS	Capitol	EP 3201 35
14	KENI STEVENS	Elite	EP 3201 35
15	MADONNA	Capitol	EP 3201 35
16	VARIUS	Capitol	EP 3201 35
17	ATLANTIC STARS	Capitol	EP 3201 35
18	DJ JAZZY JEFF & FRESH PRINCE	Capitol	EP 3201 35
19	FIVE STAR	Capitol	EP 3201 35
20	CHUCK STANLEY	Capitol	EP 3201 35



ICICLE WORKS: slipping into the corners.

TOP 75 SINGLES

MUSIC WEEK

W

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

- Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.
- 1** **NOTHING'S GONNA STOP US NOW** 1987
Glen Campbell (12) — JT 49736 5/22/87
- 2** **A BOY FROM NOWHERE** 1987
Tom Jones 1987 Epic (12) 171
- 3** **CAN'T BE WITH YOU TONIGHT** 1987
Jody Watley 1987 Orbison OR 721 (12) — OR 1221
- 4** **[SOMETHING INSIDE] SO STRONG** 1987
Lobo 1987 Sire 1987 Ohio (12) 0012
- 5** **SHATTERED DREAMS** 1987
Johnny Hates Jazz 1987 Virgin (12) 541171
- 6** **INCOMMUNICADO** 1987
Marillion 1987 EMI (12) 1104116 CD: COMBAT 16
- 7** **LIVING IN A BOX** 1987
Living In A Box 1987 Orphea (12) 1104 CD: CD 4
- 8** **ANOTHER STEP (Closer To You)** 1987
Kim Wilde & Junior 1987 RCA (12) 1715
- 9** **BIG LOVE** 1987
Peter Dinklage 1987 Warner Brothers (W) 833871
- 10** **I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)** 1987
Whitney Houston 1987 Arista (12) 1104 (12) 1104
- 11** **BACK & FORTH (Remix)** 1987
Carrot 1987 Club (12) 1104 (12) 1104
- 12** **BOOBS (HERE TO GO)** 1987
Sly & Robbie 1987 Fourth & Broadway (12) 1104 61
- 13** **LIT' DEVIL** 1987
The Cult 1987 Beggars (12) 1104 1104
- 14** **WISHING I WAS LUCKY** 1987
Vicki Wetton 1987 The Electric (12) 1104 (12) 1104
- 15** **THE SLIGHTEST TOUCH** 1987
Five Star 1987 Term (12) 1104 (12) 1104
- 16** **NEVER TAKE ME ALIVE** 1987
Spear Of Destiny 1987 10 (12) 1104 (12) 1104
- 17** **LA ISLA BONITA (Remix)** 1987
Madonna 1987 Sire (12) 1104
- 18** **HOT SHOT TOTTENHAM!** 1987
Toto 1987 Capitol (12) 1104 (12) 1104
- 19** **PRIME MOVER** 1987
Zodiac Mindwarp 1987 Mercury (12) 1104 (12) 1104
- 20** **STRANGELOVE** 1987
Depeche Mode 1987 Man (12) 1104 13
- 21** **JACK-NIX 11** 1987
Depeche Mode 1987 Virgin (12) 1104 13

- 53** **SHEILA TAKE A BOW** 1987
The Smiths 1987 Rough Trade (12) 1104
- 54** **GET IT ON** 1987
T. Rex 1987 MCA (12) 1104 (12) 1104
- 55** **SWEET BIRD OF TRUTH** 1987
The Tea 1987 Epic (12) 1104 (12) 1104
- 56** **MYFANXY** 1987
David Essex 1987 Arista (12) 1104 (12) 1104
- 57** **CROSS THE TRACK (WE BETTER GO BACK)** 1987
Maceo and The Macks 1987 Urban (12) 1104 (12) 1104
- 58** **ROCK STEADY** 1987
Whispers 1987 MCA (12) 1104 (12) 1104
- 59** **LET IT BE WITH YOU** 1987
Belouis Simo 1987 Polygram (12) 1104 154
- 60** **LET'S WAIT AWHILE — REMIX** 1987
Janet Jackson 1987 A&M (12) 1104 (12) 1104
- 61** **GO FOR IT!** 1987
Coventry City Cup Final Squad 1987 See the 581
- 62** **WHEN YOU WALK IN THE ROOM** 1987
Paul Carrack 1987 Orphea (12) 1104 (12) 1104
- 63** **RADIO HEAD (LP VERSION)** 1987
Talking Heads 1987 EMI (12) 1104 (12) 1104
- 64** **I'M IN LOVE** 1987
Ruby Turner 1987 See the 1104 (12) 1104
- 65** **MEET EL PRESIDENTE** 1987
Duran Duran 1987 EMI (12) 1104 (12) 1104
- 66** **ECHO BEACH** 1987
Torph 1987 Epic (12) 1104 (12) 1104
- 67** **TALK DIRTY TO ME** 1987
Poison 1987 Music For Nations (12) 1104 115
- 68** **SNOBBERY & DECAY** 1987
Act 1987 Virgin (12) 1104 11
- 69** **WANTED DEAD OR ALIVE** 1987
Bon Jovi 1987 ZTT (12) 1104 11
- 70** **WHY SHOULD I CRY?** 1987
Nona Hendryx 1987 EMI America (12) 1104 11
- 71** **MOVE OVER DARLING** 1987
Boyz n the Bay 1987 CBS (12) 1104
- 72** **THE OLD MAN AND THE ANGEL** 1987
It Bites 1987 Virgin (12) 1104 11
- 73** **CAN'T SAY BYE** 1987
Stone Island 1987 Virgin (12) 1104 11
- 74** **BIG DECISION** 1987
The Beat (12) 1104 11

PAUL JOHNSON

THE BEAUTIFUL BALLAD
HALF A WORLD AWAY

GENERAL

STOCK IT

SWING OUT SISTER: It's Better To Travel. Phonogram Out LP 1. This debut album seals Swing Out Sister's classy, sophisticated persona with what is, on the whole, a smooth expanse of Eighties pop—plus a few incongruities. The material actually succeeds in being interesting, paired with a jazz flavour akin to Sade's but it's much more vibrant and authentic. From the textured night world to the upbeat Not Enough and their best hit Surrender, there's not a dull track—and side two's epic finale works rather well, surprisingly enough. **KF**

DIANA ROSS: Red Hot Rhythm And Blues. EMI Records: EMC 3324. Whenever the critics are about to write her off as a big-selling record artist, Diana Ross bounces back with a major hit to confound them, as well as last year's big-seller Chain Reaction. True, her LP sales in the Eighties have been disappointing but she still turns out quality product, a lesson to some of her more rival acts. A few of the middle list of names helping out here, including Tom Dowd producing, material from Simply Red's Mick Hucknall, Luther Vandross and Leonard Cohen, and Eric Clapton among the musicians. Dirty Looks is released as a single next week (26); with no personal appearances by Ross on the horizon, the LP's prospects are currently pinned on that. Nevertheless she has turned up trumps again. **CW**

JOHNNY CLEGG AND SAVUKA: Third World Child. EMI EMC 3324. First UK release for the white South African Clegg, backed by the multi-racial Savuka. This record breaks a number of rules in presenting both very listenable pop plus the attractive and fashionable African rhythms. It works well on both levels, the slightly bland, as in it's been heard before, composition always brightened by the joyous beat. Clegg is tolerated, if hardly welcomed musician in South Africa, his outspoken denance of the current regime causing some embarrassment even in the more liberal areas where he's forced to remain. A brave performer, a fine record. **DH**

ROUVEN: Young For A Day. EMI Records: EMI LP 7. Slightly gritty vocals and mid-tiered, relentless rhythm rock are Rouven's trademarks, and they've used it to good effect on this debut LP. Songs like the title track and Shake show

maturity and definite direction, even though the approach, like on the seemingly Springsteen influenced Wheels Are Turning, is often rather anthemic. All in all, it should set alarm bells ringing. **CL**

RANDY TRAVIS: Always And Forever. Warner Bros WX 107. Producer: Kyle Lehning. Travis gives special thanks on the inner box to Martha Sharp, who he credits with finding good quality songs, and to be honest—several of them seem exceptional. What'll You Do About Me could have been written by Leiber & Stoller and the title track has single potential, while I Told You So and I Won't Need You Anymore treat hackneyed country music subjects in an interesting way. Fewer George Jones soundalikes this time, because the songs are so good, so the stylisation isn't so necessary. Without doubt this will be a wise successor in the country chart soon. **JT**

THE REPLACEMENTS Pleased To Meet Me. Sire 925 557-1. The Replacements tumble rockingly into a sordid quagmire, wall to wall with its already moabes intent on grasping the last straws of youth. Too insensitive to mimic REM, not pronounced and powerful enough to stand up to the likes of the mind-blandness of Dire Straits, the Replacements are ironically flat against a background of soaring skyscrapers. Problem is they have nothing in the way of lyrical direction. Clegg's arrangements are too heavy handed, and any life is squeezed dry, rather unceremoniously, by a certain lack of final direction. Clegg rarely played well for old rockers. A cert for the first pub rock CD? **DEH**

METAL

STOCK IT

OZZY OSBOURNE/RANDY RHODES: Tribute. Epic 4504751. Producer: Max Norman. Unlike many other vinyl tributes, this one actually works—it's tasteful, honest and piquant. Released on the fifth anniversary of Rhoads' death in a plane crash, Tribute contains no sugary display of emotion; it simply celebrates the guitarist's talent across 14 live tracks. As an added bonus, the material's age means that it contains tracks that Ozy rarely airs these days. **JC-M**

ACE FREHLEY: Frehley's Comet. Atlantic 781 749. Producers: Eddie Kramer and Ace Frehley. There's a good deal of oger in this album, perhaps. Frehley feels he has a point to make after his departure from Kiss. Side one in particular is aggressive and noisy, but always within the boundaries of good discipline. Side two is mellower and contrasts strongly with the attack that has gone before, which makes for two good sets of tracks to a slightly awkward overall package. **JC-M**

INDIES

THE WOLFHOUSES: Unseen Signs From A Pale. Pink Piney LP 19. Distribution: Rough Trade and the Carrel. An explosion in sound and colour on this turbulent debut album from the Manchester Wolfhouses. Building satire, hearty and heady melodies



JOHNNY CLEGG and Savuka

and a production that never overshadows the subtle side of the proceedings. The Wolfhouses' steadily increasing profile will no doubt be missed even closer to a bigger audience by Unseen Ripples. Pop success isn't around the corner, but the Wolfies probably couldn't give a damn. Apathy-ridden cult factions will love it though. **DEH**

WALL OF VOODOO: Happy Planet IRS 5997. Fourth album from black vinyl magicians Wall Of Voodoo, who shed Steward Kiddney some time back. With a disavowed reworking of the Beach Boys' Do It Again and a brace of self-penned originals suggesting plenty in the way of potential radio play, expect much interest in this mysterious and provocative outfit. There may even be a potential chart disc here, which they'll be eyeing with live UK shows over the next month. Don't miss! **DEH**

BRENDAN CROKER AND THE FIVE O'CLOCK SHADOWS: Red Trips In The Bay. Red Rhino LP 77. Live, Brendan and his boys whip up something of a storm, drawing from many sources and melting in many sounds. Crozer continues this policy, raising all sorts of questions, taking the listener on well a Boat Trip of styles. We have country, folk blues, and I maintain, a definite African influence. People who've seen Croker live will want this and a lot of people are going to see him live at the various folk concerts this summer. **DH**

PICNIC AT THE WHITEHOUSE: The Doors Are Open (Portrait 042621). An ambitious debut album this, from Eddie Hind, formerly the leading light behind Virgin Dance, and now teamed up with the dramatic synth edge of Pezz and Shirley. Together they went from the slick and very polished pop of their last single, Success, through a hard and funky version of the Brecker Brothers' classic East River Pipe to a more extended and atmospheric numbers, all shot through with a sharp and inventive style. A strong and diverse set, it is certainly a chart contender just waiting for a hit single and, if chosen, the dynamic, loping rhythm of the infectious Human could well be the one to do it. **JS**

● To confirm, the excellent new Folk Roots compilation LP is called Square Roots and has 12 things at all to do with Square Pegs.

This week's reviewers: Jeff Clark-Meads, Karen Fox, David E. Henderson, Duncan Holland, Carola Linfield, Jerry Smith, John Tobler and Chris White.

SINGLES

Reviewed by Jerry Smith

THE MACMANUS GANG: A Town Called Big Nothing (Decca 105211). Elvis Costello appears in yet another incarnation, this time taking on Ennio Morricone with his own Western theme for the forthcoming Alex Cox film Straight To Hell. With its Spanish guitar and Tijuana brass it's sure to surprise a few folk.

STOCK IT

HOTHOUSE FLOWERS: Love Don't Work This Way (Mother/Island 12) MUM 7. Yet another hunderling from U2's nursery label—this Irish band perform a passionate brand of 100 per cent soul Irish soul. Sharp, sultry and superb!

THE BLOW MONKEYS WITH CURTIS MAYFIELD: (Celebrate) The Day After You (RCA MCNKT 6) 6. The party starts here, with the good Dr Robert showing sharp liming in releasing this anti-Muggsy tune now. Come June 11 this could be number one and we'll know whether to celebrate.

SIMPLY RED: Infidelity (Elektra Y2 11417). Written by Mick Hucknall and soul legend Lamont Dozier and taken from their Alex Sandri produced latest LP, Men And Women, it's another slick loping soul track for the charts.

STOCK IT

BLOOD UNCLE: Crash (Virgin VS 944 12). Taking the name of the JG Ballard novel as subject matter, this Edinburgh band's debut gives a mighty collision between raw blood splattered guitars and a whiplash back beat. Essential listening, but you won't hear it on your radio.

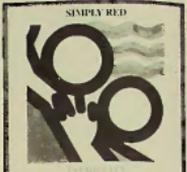
PEPSI & SHIRLEY: Goodbye Stranger (Polygram POSP(8) 865). Pretty pop popettes repeat the highly successful formula of Heartache with this equally insistent, frothy dance number.

THE HOUSEMARTINS: Five Get Over Excited (Gosel Discs GODX 18). Back to exuberant and midly amusing throwaway pop after this famous four's brilliant Caravan Of Love number one. Mass exposure assured.

DIG WAYNE: Mastermind (Polygram POSP(8) 864). Former Judo-Boxer frontman embarks on a solo career with this slick, impressive and very commercial slice of bubbling funk.



BLACK BRITAIN: first taste of success?



BLACK BRITAIN: Funky Nassou (10/Virgin TEN (T) 171). These hard working Brit funksters should get their first taste of success with a strong version of the classic Beginning Of The End groove from the mid-Seventies.

FIRST CIRCLE: Miracle Worker (EMI America 12) EA 2322. Having changed their name from Full Circle, First Circle issue another superb soul track from their excellent Boys Night Out LP, although it doesn't quite have all the round cross-over appeal of Workin' Up A Sweat.

SERGION & HERBTREE: The Right To Funk (Sashed Music SASH 1). Wacky, off-the-wall funk/reggae track that is so bright, insistent and full of character it should leave a mark on the charts.

BRUCE SPRINGSTEEN & THE E STREET BAND: Born To Run (CBS BRUCE12) 2. There's no doubting the quality of this epic number from his Live Box Set but there seems little reason to keep lifting tracks from it.

STOCK IT

MIGHTY MIGHTY: Built Like A Car (Chapter 22 12) CHAP 12. Mighty Mighty roll up at the wheel of a big, shiny new pop trash thing that's meaty, beefy and runs on four str guitars and high octane melodies. Test drive one today!

TRACKING

by Dave Henderson

THE GUANA Batz make a long awaited return with a live album imaginatively titled *Live Over London* (ignoring where it was recorded) on ID through Revolver and the Cartel. A 14 track epic it comes in a groovy full colour gatefold sleeve. Al Cherry Red, bright hopeful. **The Hepburns** bring a four track EP called *Goalmouth Incident* ready to roll. A strange one indeed it could quite easily be the start of a big career. That's through Pinnacle as is **Kalline's** *Weird Feelings* 12 inch on Factory (but, like **The Wake** 12 mentioned recently there's no actual release date, just a chance to place your orders early).

RETRO HUNTERS will be keen to seek out **Generation X's** Original Generation X LP on M&C which comprises the group's tony demos, which have been continually bootlegged over the years. Recorded with the line up that since spawned **Billy Idol**, **Sigue Sigue Sputnik**, **The 20 Flight Rockers** and **Westworld**, the tracks are in fact more raucous and exhilarating versions of what later appeared on the group's over produced debut LP for Chrysalis.

AND TALKING of Sputnik, **Pop Will Eat Itself** cover their *Love Missile F1-11* on their new four track 12 inch of cover versions (other tracks include **Hawkwind's** *Orgone Accumulator*, **The Mighty Lemon Drops' Like An Angel and Shriek-back's** *Everything That Rises*). It's on Chapter 22 through Nine Mile and the Cartel.

THE WATERLOO Sunset label has switched distribution from Backs to Pinnacle and the latest from the label is a popping pop symphony courtesy of **Eleanor Rigby** entitled *Over And Over* (which is available on both seven and 12 inch). Still with Pinnacle, the Metalworks label — a haven of trash metal from the UK, has a compilation album/cassette featuring the loudest of the loud. Called *Fast Forward To Hell* it

features contributions from **Deathwish**, **Angelstud**, **Virus**, **Necronomicon** and a bundle of others.

ON A totally different tack, **The Three Johns** have a live album called *Live In Chicago* out on Last Time Round through Red Rhino and the Cartel. Stocks are limited so hasty grabbing is recommended. Also hanging around at RR are **BFG**, whose *Missionary* Western. Sky on Allica is causing stir, and **Honey** from Brighton, whose *More Wild Than Honey* is a scratching mix up of **The Archies'** Sugar Sugar among other things.

THIRD MIND Records has a couple of new releases set to enlighten and delight (both through Rough Trade and the Cartel). **Bill Pritchard's** self-titled debut LP is a symbolic treat, while **Beautiful Pea Green Boat** have the wistfully moving *Obsessions* LP released. With **Textones'** guitarist and vocalist **Carla Olson** in the spotlight due to her *Demon* album with former **Byrds'** person **Gene Clark**, Jungle has made the *Textones* *Midnight Mission* album on Volume available again.

THE FRUX label from up north has an interesting concept set which only slightly goes askew. Its compilation featuring tracks from **DDAA**, **Bene Gesserit**, **We Be Echo** and **Iham Echo** entitled *Let The Pigeons In* is a mouthwatering morsel, but without track listings, titles or information about any of the acts, it'll be difficult for anyone apart from the already converted to pick up on what is a good album through Probe. At Backs, it's pushing hard with a strikingly good album of Tex-Mex styled guitar music from **Jack The Bear** called *Bearfoot*. It also has a single from the group to support the action. Moving to RDL (through Revolver), reggae vocalist **Blm Sherman** has his second album for the label released, and it's called *Lovers Leap*.

MUCH LOUDER and noisier



THE THREE JOHNS: limited so hurry

comes **Bad Beach's** *Cornucopia* LP on Manic Ears through Revolver. And the label which brought you **Startled Insects** (soon to have an album released on Island) come up with former bunch of strange people in the shape of **Loggheads**. Their *Fourways to Look A Goose* 12 inch on Antenna is, well, strange. Revolver has a handful of singles coming through at the moment and they include a split single from **Hex** and **Feed Your Head** called *Nothing Ventures/Nothing Gained*, and that's on the Words Of Warning label. On Bam-Carusu, there's **Big Fish Popcorn**, a mystery single from **King Of Oblivion** which'll be a very limited edition affair (rumoured to feature a pop star and be in the **Zappa** vein).

STILL WITH Bam, **The Walker Brothers'** standard *The Sun Ain't Gonna Shine Anymore* gets another airing. Albums wise, **Shireet's** *Jazz* have *Benga Beat* — an LP of "hot cool African sounds" — on World Circuit through Revolver, and **Arwa** have *Macka B's We've Had Enough* album and **The Mad Professors'** *Wild Bunch* collaboration. Stepping in Dubwise Country.

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Reggae Disco Chart

- | | |
|--|---------|
| 1. PUNANNY Admiral Bailey | LLD 31 |
| 2. AGONY Pinchers | LLD 29 |
| 3. YES MAMMA Little John | LLD 30 |
| 4. DON'T SAY NO Ernest Wilson | LA 1902 |
| 5. DOES BITE Walling Soul | LLD 42 |
| 6. CLOSURE YOUR MOUTH Frankie Paul | LLD 39 |
| 7. STOP ACTING STRANGE Distroy Wilson | LLD 41 |
| 8. MUST HAVE TO GET HURRAZ Andy | LLD 38 |
| 9. NO RUN LEFT YOU MAN Michael Prophet | SDP 3 |
| 10. ROCK THIS YAH ONE Johnny Clarke | SPD 2 |
| 11. MOVING FORWARD Pad Anthony | SDP 8 |
| 12. RUN AROUND GIRL Chuck Turner | LLD 43 |
| 13. EMANUEL ROAD Eko Mmott | LLD 36 |
| 14. COOL NOW KING JAMMY'S Frankie Paul | LLD 40 |
| 15. NAW LEFT YA Jose Valdes | LLD 37 |
| 16. BIRD BELLY Adrenal Bailey | SDP 6 |
| 17. TONIGHT YOUR MINE King Everal | SDP 4 |
| 18. MUST HAVE TO GET IT Hurraze Andy | LLD 38 |
| 19. DEVIL SEND YOU COME Little Twetch | SDP 1 |
| 20. SO THEM COME SO THEM GO Nitty Gritty | LLD 25 |

Reggae Album Chart

- | | |
|--|-----------|
| 1. GOT TO BE ME Pinchers | LALP 13 |
| 2. COME AGAIN Coco Tea | SPRP 2 |
| 3. JAMMING IN THE HILLS Tyrone Taylor | WENP 3023 |
| 4. WE READY FE THEM Super Black | LALP 8 |
| 5. HISTORY Dennis Brown | LALP 9 |
| 6. SUPER STARS HIT PARADE VOL. 3 Various Artists | LALP 11 |
| 7. MOVING DOWN THE ROAD Junior Dalgardo | LALP 7 |
| 8. CLARKS BODY Little John | WENP 3034 |
| 9. DON'T WANT TO LOSE YOU Ruddy Thomas | WENP 3025 |
| 10. CLASSIC TOUCH John Holt/Slim Smith | WENP 3026 |
| 11. LINE UP AND COME U RAY | LALP 10 |
| 12. LEGAL WE LEGAL King Kong | WENP 3032 |
| 13. PERFORMA Pam Hall | LALP 12 |
| 14. REGGAE JAMMY PRESENTS VOL. 3 Various Artists | TZLP 002 |
| 15. RAGGAMUFFIN Tappa Zukie | TZLP 002 |
| 16. EVERYTHING SO SO General Tree | BLSCP 001 |
| 17. IS THE HARD WAY D.L. Clash '86 | LALP 005 |
| 18. KICK BOY FACE PRINCE JAZZBO | TWLP 109 |
| 19. WORRIES & TROUBLES Little John | BLSCP 004 |
| 20. THE VERY BEST OF DIZZY SCOTT Ozzie Scott | ENP 011 |

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- 30 **NEW** BABBLE CD
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- 31 **27** SLEEPY WHEN WET * CD
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- 32 **26** THE VERY BEST OF HOT CHOCOLATE * CD
Hot Chocolate EMI/EMTY 42
- 33 **36** BROTHERS IN ARMS ***** CD
Dire Straits Verlog/Motown/VEH 15
- 34 **23** THIS TIME • CD
Culture Club Virgin/VTV 1
- 35 **39** PICTURE BOOK *** CD
Simple Plan EMI/EMTY 27
- 36 **22** BY REQUEST • CD
James Last Polygram/POH 34
- 37 **37** DANCING ON THE CEILING * CD
Loredi Richie Motown/2127212
- 38 **38** GIVE ME THE REASON • CD
Luther Vandross Epic/EC 49 134-1
- 39 **30** INTO THE FIRE • CD
Byron Adams A&M/A&M 3967
- 40 **35** RHYTHM KILLERS CD
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The Blow Monkeys RCA/R 7135
- 48 **42** SHAKA ZULU CD
Lodj/Smith Block/Hombro Warner Bros/WB 14
- 49 **48** SUZANNE VEGA • CD
Suzanne Vega A&M/A&M 5072
- 50 **40** LIVE MAGIC * CD
Queen EMI/EMC 5319
- 51 **41** THE WORLD WON'T LISTEN • CD
The Spinells Ego/1/Track Touch 181
- 52 **51** WORD UP • CD
Cameo Club/Motown/J&H 19
- 53 **45** AUGUST • CD
Eric Clapton Dark/Warner Bros. NW 71
- 54 **55** QUEEN GREATEST HITS ***** CD
Queen EMI/EMTY 20
- 55 **50** WHITNEY HOUSTON *** CD
Whitney Houston A&M 395 978
- 56 **43** FORE! * CD
Hery Leticia and The News Orphee/CL 1534
- 57 **49** LILLO CD
Lillo Thomas Capitol/EST 2011
- 58 **52** THIS IS THE STORY
The Proclaimers Orphee/CLM 1602

- 79 **82** WORLD MACHINE * * CD
Level 42 Polygram/POH 33
- 80 **59** REVOLVER CD
The Beatles Polygram/CLP 744 44-2
- 81 **80** RECKLESS * CD
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- 84 **84** NOW, THAT'S WHAT I CALL MUSIC 8 ***** CD
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COURTNEY PINE, novelty appeal coupled with technical ingenuity.

Jazz 'nirurists' — a breeze of the past?

NINETEEN EIGHTY-six shone the spotlight back on jazz with a new, fashionable vengeance. Richard Cook — editor of jazz monthly bible *Wire* — investigates whether the revival is long-term, or a brief industry flirtation

LIKE ALMOST everything else, jazz goes in cycles — stylistically and economically. Periods of artistic vitality aren't always matched by a commercial upswing. Still, every so often, jazz goes into a kind of boom period. As some commentators have wryly noted, it's usually when there's nothing else going on to attract the listening public's attention.

We're not talking about many millions here. Fortunes have been made by jazz musicians, but they were either swing era bandleaders or lucky pop crossoverers. The most that most jazz players can hope for is a decent, steady income. Yet the British industry has been full of talk of a "jazz revival" in the last two or three years. Is there a genuine jazz boom upon us? Or is it another industry flirtation that might result in a few desultory signings and a brief, inglorious self-life?

As we move towards the Nineties, jazz is booming a rather old music. It's been around for most of this century. And it's taken on so many variations of style and delivery that there is no one music called "jazz" anymore. To the industry and the consumer alike, the term seems to suggest a difficult music, an enthusiast's music, a specialist area. But the new interest in jazz has been pitched against that notion. Without surrendering the integrity of their playing, young musicians and bands are creating a climate for the music which implies that all you really need is a willing pair of ears.

Perhaps it was inevitable, with popular culture forever plundering its own past for fresh impetus, that attentions would turn back to jazz. It's arguable that the style of the music — its apparatus of clothes, haircuts and the obligatory smoked-filled atmosphere — means as much to the new audience as the music itself. It doesn't cost much to come on like a bebop beatnik, but the look is razor sharp — a perfect blend of modern narcissism and a certain black-and-white class. In observing the trend, the major record companies have suited their action to the word: since most of them have neglected back catalogues of jazz material, mouldering in the CD age, they've realised that

it's cheap to repackaged old hard bop tracks in sleeves which are the equivalent of zoot suits and then sell them to a keen, young and somewhat ingenious "new jazz" audience. Hence EMI's Blue Note compilations, Phonogram's Jazz Club I and II, RCA's Jazz For Absolute Beginners.

Jazz, however, is not a pop trend, not like bluebeat or Seventies soul. It's a living, continuing tradition. Alongside the spate of réissues have come a body of people who actually want to play the music, the hard stuff, and who are doing it extraordinarily well. While the UK's senior guard of players appear to fall on through a circuit of pub and club gigs and very occasional records, a new wave of musicians are trying to make something else out of the media attention. It's an intriguing development. Saxophonists, brass players and rhythm sections, all in their early 20s: until recently it would have been difficult finding enough to make up a hard bop quintet, let alone something like the 22-strong Loose Tubes. They grew up with rock and soul, after all, why should they turn to John Coltrane and Art Blakey as idols of Marvin Gaye and David Bowie?

The reason may lie in the way jazz has soaked itself deep into a musical mainstream. The new young players seem to feel at home in many different genres. Their common trait is a readiness to the eclectic. If one grew up surrounded by pop, rock, soul, fusion, reggae and everything else that drifted through the Seventies and early Eighties, it's hard to be too purist about it. Many see nothing odd about moving from a big band to an acoustic trio to a brass quartet to an electric quintet, over the space of a few gigs. It's the way of "modern jazz" as it now is. It's OK.

TOMMY CHASE is the Complete Bastard

Difficult, pious, a hard taskmaster. A real musical bruiser. He says as much himself and, with Mark Edwards (piano), Kevin Flanagan (sax) and Martin Klute (bass) — his ultra-respected quartet — he's been cracking into and mouthing off at jazz audiences/cogniscent in

some form or other for years now — most recently at his monthly Wag residencies. In fact, I'm getting some of his on-the-record lip right now: "I'm hip! I've gone in the face of the jazz circle for years, throwing music in their teeth, all of them wanting eclectic shit

no one attends to... I like to listen to something substantial and dependable. But people always talk like you should be experimenting continually. I want people to dig me swinging, and I want to swing people on to a dance floor. My music's for young people."

—NORMAN MATHIAS



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L.P. SHZ26 Cassette ANS236 C.D. LNR1276

Perhaps it was inevitable, with popular culture forever plundering its own past for fresh impetus, that attentions would turn back to jazz



LOOSE TUBES are just one of the bands who have succeeded in creating a new British impetus.

to list Coltrane and Marvin Gaye as idols. And why not?

The industry should have seen the breakthrough sooner than it has: that these musicians are actually pretty easy to market. Consider — to mention his name at last — Courtney Pine, the young black saxophonist from Paddington who is the first British jazz star since... well, you name that last one. Island, who signed Pine less than two years ago, succeeded brilliantly in making him into one of

the major musical media figures in 1986; but it probably would have happened anyway. A handsome, personable fellow, Pine's status as the first British-born black jazzman of any standing gives him a novelty appeal which is surmounted by the authority and ingenuity of his actual playing. On a good night, Pine justifies his hype, which means that he's very good indeed. His debut album, *Journey To The Urge Within*, has passed 50,000 sales. Such an example might be ex-

As we move towards the Nineties, jazz is becoming rather old music. It's been around for most of this century. And it's taken on so many variations in style and delivery that there is no one music called 'jazz' anymore

pected to sting the rest of the industry into action.

Has it? Perhaps, but only cautiously. The one company to investigate a rash of jazz-inspired signings has been Island itself, with the revival of its Antilles label. Island's Rob Partridge has intimated that a substantial number of releases will appear before the end of the year, by players as disparate as US drummer Ronald Shannon Jackson and the west country saxophonist Andy Sheppard. Others

seem content to rely on a token jazz signing. Still, for instance, has taken on the hair-raising drummer and bandleader Tommy Chase, and is pushing his Groove Merchant LP with some of the flash that attends the release of a pugnacious rock album. CBS tried a compilation of new Britjazz, *Get Wise*, but it looked too much like a cash-in to merit anything.

The lesson that the majors have learned, though, may be that the right thing is not to market jazz as "jazz" at all — but as modern, young, new music. Pine's successful album was a kind of sampler of the many styles he can inhabit. The major successes of new jazz marketing may come from areas which have strong jazz association but don't stick to the letter of the music. Editions EG has a roster which takes in music with jazz leanings that still appeal to a kind of progressive rock taste — Bill Bruford's *Earthworks*, with players such as Django Bates and Iain Ballamy, might be the leading band in the market. Virgin is about to launch a new label, *Venture*, which will cast its net wide enough to include the eccentric trumpet virtuoso Lester Bowie. The pattern embraces music of sophistication, of intellectual elegance, which seems tailored for a wealthier, older market. And it still comes under the same heading as the sharper music that is supposed to be a passport to credibility: jazz.

In retrospect, this "revival" was being prepared for a long time. The lingering success of jazz-rock or fusion and the subsequent interest in such hybrids as new age

music have rekindled the taste for instrumental records. The Americans have set a powerful example of what can be done, first with fusion superstars such as David Sanborn and then with hardcore jazz virtuosos such as Wynton Marsalis. The appearance of Courtney Pine, Django Bates, Steve Williamson, Iain Ballamy, Phillip Bent, The Jazz Warriors, Loose Tubes and all the many others would have happened anyway. It's up to the industry to make something of it. In the current get-rich-quick climate that prevails, a purist jazz might struggle to gain a footing. But we don't like that word "purist" any more. Nor, at last, does jazz.



DAVID SANBORN: US superstar

JAZZ

FROM THE TOP!

Benny Goodman

The Complete Small Combinations Vols 1/2 (1935-37)
 NL/NK 89753 (2)
 The Complete Small Combinations Vols 3/4 (1937/39)
 NL/NK 89754 (2)
 This is Benny Goodman
 NL/NK 89224 (2)



Buddy Rich

At Ronnie Scott's
 NL/NK 89339

Coleman Hawkins

Body and Soul
 PL/PK 85658

Sonny Rollins

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RETAILERS REPORT that the proportion of jazz business done on CD is rapidly shooting up — although pricing still presents a problem. Stan Britt gauges opinion from the retail and record company camps as to where a profitable jazz future lies

A new lease of life on CD

IF THERE is one specific area which has engendered an almost unnatural aura of genuine enthusiasm and eager anticipation among retailers — specialist and otherwise — of pre-recorded jazz music during the past 12 months or so, it is compact disc. Even though some retain a cautious approach to jazz on CD, currently anyway, there is a growing feeling that 1987 could well be a watershed in the sometimes painfully slow development thus far, where jazz is concerned.

It's a firm impression that is shared, not only by an increasing number of the retail establishment, but also by the more jazz-committed manufacturers, as well as wholesalers, distributors and importers alike. Further, there is a unanimous agreement, among both committed as well as cautious, that a truly comprehensive expansion of the CD/jazz market can be accelerated at an even more impressive rate if the CD manufacturers take unilateral action and effect a much-needed lowering of current retail prices — at the top range — of software, with particular regard to reissued product. The latter represents a major portion of jazz/CDs made available thus far. And for the specialist jazz retailers, a drop of between £200-£250 would not go amiss.



LEE MORGAN: on the successful *Blue Note* roster.

For specialists such as Mole Jazz, the impact of CD/jazz has been less than startling. "There has been a gradual increase in interest during the past year, but not that much. Providing the price comes down a bit — I'd suggest that a general price-range of, say, £9.95

would bring in more customers — would help us all. Then, the CD/jazz market would be more widely appealing to those collectors who haven't quite made up their minds — and, after all, in many cases, a CD release represents value for money, with extra

tracks, including alternate takes, unissued items, and such."

Roy Purlow's Record Centre, in Birmingham, takes a similar circumspect approach to CD. Stressing that from his shop's standpoint, jazz in this configuration remains, still, "a minority interest", the proprietor stresses that his present policy is to stock only five CD versions of a particular album, for which he might order 25 block vinyl equivalents.

Brian Showell, of Showell's Record & Tape Market, West Wickham, Kent, now stocks three times as many jazz CDs as in 1986. CDs now account for between 25-30 per cent of his business. "I think this figure will inevitably increase. But I, for one, would welcome a price drop." For Harvey's of Chatham, the impact of CD has been extraordinarily good. Says proprietor Dave Skinner, with justified pleasure: "Over 60 per cent of my business is now with CD. I sail across the board — I even manage to move the high-priced (£22.00) Japanese-import Blue Notes.

"By the end of the year, CDs will account for 75 per cent of sales — I'm as confident as that."

The manufacturers, too, exude confidence in the growth of CD. In present. Polydor, says marketing

TO PAGE 32 ▶

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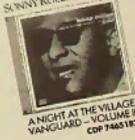
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◀ FROM PAGE 30

executive George McManus, is confident that its forthcoming Compact Jazz series will be one of the CD/jazz success stories of 1987. Like the companion Walkman Jazz cassette series, repertoire is drawn from the Verve catalogue. Initially, 20 titles will be issued in both configurations.

RCA's Keith Shadwick states that he has concentrated on Savoy — another classic jazz label — for its CD releases. "I'm happy how these have been received — especially the Charlie Parkers. Certainly, we'll be adding to our present CD catalogue, embracing more Savoy's, as well as Bluebird, and our new twin Novus contemporary labels — Novus Blue and Novus Red. RCA has a definite commitment to CD/jazz. But regular increases in repertoire depends, to a large extent, on the whole movement of the industry towards mid-price CD."

Emphasizing that his company is still new to the jazz market, Harmonia Mundi's Chris Toth nevertheless believes its involvement with the widely-acclaimed Black Saint and Soul Note labels is "a very exciting departure for us — we're looking in particular to our future releases from these sources in the CD format."

Rob Follis, of Denon, is similarly pleased with how well that company's jazz product has been received thus far, and thinks even better things are likely for the rest of '87, and thereafter. "We have just about doubled our CD/jazz releases during the past year."

Charly's Joop Visser thinks the

impact of CD has been "little short of phenomenal!" Says Visser: "We now have about 60 jazz titles on CD. We are also the biggest manufacturers of blues and R&B on CD right now. We'll be continuing to add to our jazz and blues catalogues comprehensively in the future."

EMI's prime jazz catalogue is, of course, Blue Note. Since March this year, over 50 titles have been issued in CD. By the end of the year, that total will almost certainly have doubled.

Distributors IMS have much to be pleased about. General manager Eddie Wilkinson claims, with undisguised delight: "We are now doing over 50 per cent of our business with CD. And that trend is going to continue. We're currently selling over the whole spectrum, but we're particularly pleased with the response, CD-wise, to both ECM and GRP."

For most of the record companies — majors and independents alike — as well as specialist jazz retailers, wholesalers, and distributors, there is very little diminution of back-catalogue appeal, particularly, of course, in respect of black vinyl.

All the majors with extensive reissue material at their disposal report continuing good business. Most manufacturers and retailers feel that creative, eye-catching re-packaging can boost sales even further, or even the most tried-and-true repertoire.

Affinity, Charly Records' jazz label, is singled out by many as leaders in the area of production of re-released jazz product. Some-

thing of which Joop Visser is justly proud. "That's why, as much as anything, we've done £5m of business during the past 12 months and more. We get a very good feedback from the kind of recording establishments which offer a broad selection of material. Like HMV, Virgin, Revolver, Our Price. They are now stocking our catalogue in depth, and proving its saleability, week after week."

Customers for this long-established material — certainly, that of the pre-Fifties variety — seem not to include too many of the jazz audience which has materialized during the past five years. That's the view of most in the jazz-selling business.

Opinions seem divided as to whether genuinely new product is creating an additional market of great substance — not yet anyway. Certainly, there are many more "contemporary" recordings available than during the tail-end of the Seventies. And there is little doubt that labels such as Soul Note, Black Saint, ECM, Novus plus a variety of others which operate on a more or less limited-edition basis, continue to add newer sounds by newer (as well as established) musicians to the whole perspective of pre-recorded jazz.

This latter kind of material is being purchased by, it would seem, a predominantly fresh audience. Even though some at least of the aficionados have been tempted — occasionally — to sample the wares of such local, recently-emergent talents as Courtney Pine, Loose Tubes, and Tommy Chase. Only in the adjacent field of



DEXTER GORDON has received revived interest since the film *Round Midnight*. Blue Note released an alternative album to the official soundtrack featuring music which wasn't used in the film, entitled *The Other Side Of Round Midnight*.

blues does there seem to be a less-than-buoyant market — CD, vinyl, cassettes, included. Even though the enterprising Sonet company, who also have a fairly strong jazz catalogue, would disagree.

With particular impetus continuing to come from the burgeoning CD market, pre-recorded jazz

continues as a viable and constantly-evolving area of the music business for yet another year. A situation which, if even the most low-key predictions from all quarters would seem to indicate, is likely to continue unabated for some considerable time to come...

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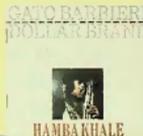
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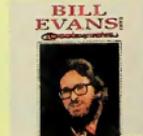
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RICH: BRASH and egotistical but nevertheless a self critic.

A Rich legacy left

by Stan Britt
WHEN NEWS of Buddy Rich's death reached his thousands of admirers in the UK early last month — following a seizure, resulting from a brain tumour — the latter could have been forgiven for believing it was untrue.

Not for someone as literally death-defying as this most cele-

brated of all jazz percussionists, anyway. A seemingly indestructible, larger-than-life personality, who, in previous years, had shrugged off three heart attacks — including a massive attack a couple of years back which required a three-part by-pass open-heart operation from which his doctors were convinced, not even former childhood vaudevil-

lian star Rich could survive.

Yet, just over seven weeks after major surgery, Bernard "Buddy" Rich, far from being a permanently incapacitated one-time human dynamo and super-drummer, was opening yet another successful season at Ronnie Scott's. Displaying, at one of his all-time-favourite jazz joints, the same kind of terrify-

physical commitment, unrelenting stamina, and with very little, any diminution in terms of technical skills and unbelievable speed-around-the-kit, which had made him the drummers' drummer during his half-century of almost constant performing.

Brooklyn-born Rich's awesome reputation, as the kind of percussional whose all-round excellence transcended the stylistic changes which have continued during the history of jazz drumming, enabled him to work with a variety of fellow legends. Even though, in truth, he could not be said to have completely embraced the idiomatic requirements of bop or post-bop drumming with true "authenticity".

Rich, was, despite his standard-setting skills, not everyone's automatic choice as jazz' greatest drummer. He could be a little too overpowering in some small-group situations. But in the big-band vernacular — as a driving force in top-line outfits led by such as Tommy Dorsey, Show, James, Basie (with whom he often sat in), as well as his own large-size outfits — he remains unsurpassed.

An accomplished dancer, a vocalist of some charm and readability, Rich might well have earned a comfortable living as a stand-up comic, possessing an often wicked, knife-edge delivery.

Rich made literally hundreds of record dates, from the mid-thirties. Currently available are recordings, in all configurations, by his own various bands, on labels such as Verve, Meteor, Denon, Liberty, while his work with the afore-mentioned big bands, plus that with smaller

outfits such as Jazz At The Phil is in evidence on RCA, Verve, and Denon.

A sometimes brash and egotistical man, Rich nevertheless insisted that he was his biggest self-critic. As he told this writer, several years ago: "I never think I play good. Never. And when I don't play good I'm the first one to admit it. I make as many mistakes as anybody else, and I curse myself out. Call myself all kinds of names. Next time I get on the bandstand, I'll try to do better."

"But, of course, when I play good, I won't wait for you to compliment me — I'll tell you. If, like me, you have high standards, that's what you have to shoot for ... constantly..."

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The quiet genius of Gil Evans

THERE CANNOT be too many from the jazz fraternity — critics, fans, fellow musicians alike — who would doubt the genius of Ian Ernest Gilmore Evans. There is much to support a wisely-held judgment that, outside of the immortal Duke Ellington, Evans is the single most gifted writer in the entire history of jazz, writes Stan Britt.

Ellington — another genius who is held in the highest esteem by Toronto-born Evans himself — was a debonair, suave, eloquent spokesman for his music. A snappy dresser, with film-star looks and an outward-going charm which captivated all and sundry — especially, it is said, members of the opposite sex. Gil Evans, on the other hand, can scarcely be bracketed with Duke in terms of dress or general appearance. Invariably, he sports crumpled suits, the most casual of shirts and footwear. His lean-as-a-whippet figure seems to have remained unchanged, since the day he first came to national, then international, prominence, as composer-arranger with the innovative Claude Thornhill Orchestra of the early- and mid-Forties. But, then, Evans seems to have been contented, at all times during a wholly distinguished, if often low-key and fragmented career, to enact the part of the strolling player.

Yet, anyone who has had the rare privilege of meeting this remarkable man, will surely testify to the fact that he remains, at just 75, as alert, as



ROUGH DIAMOND

hip, and as creative as ever — and as quick-thinking and constantly open to the most contemporary musical happenings as any one of the members of the truly cosmopolitan orchestra he has been touring the UK with recently, as part of the Gil Evans 75th Anniversary celebrations.

This ageless wonder of our times has been recorded on more occasions during the past 10-15 years, under his own name, than at any time. Which isn't saying much. For Evans — the epitome of the anti-hipster, laid-back master, if ever there was one — wasn't asked to take his own band into a recording studio until 1957. Why this long-overdue event took so long, is something that defies completely satisfactory explanation.

Yet in the world of record-making alone, Evans' legendary reputation is assured of immortality. Apart from the contributions he made to Thornhill's discography, Evans was associated with the forward-looking Miles Davis Birth of the Cool band of the late-Forties; and, of course, his studio collaborations with Davis, such as Sketches of Spain, Miles Ahead, and Porgy & Bess, have long since achieved their own brand of immortality.

And Evans' own recordings — with The Individualism Of... on Verve, probably representing the absolute pinnacle — are likewise classics of a definitive stature. Today, Evans albums/CDs are mostly available on both specialist-jazz as well as other labels, including such as CBS, MoleJazz, King, Anilles. Soon to be joined by a definitive Thornhill reissue double-LP — released by Charly as Tapesheets — which contains no less than 18 Evans arrangements. And, of course, Evans' contributions to the Absolute Beginners soundtrack album have brought his unique talent to a younger, more varied audience.

Like all music of true greatness, the creative output of Gil Evans — yesterday as well as to-day — remains as potent and as relevant as ever. And for someone like Gil, who richly deserves any such made-up title like the Quiet Genius, the actual passing of time itself seems to have no real significance.

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R E V I E W S

VARIOUS ARTISTS: All Star Country Music Fair. RCA/Columbia RVT 20451. Running time: 59 minutes. Dealer price: £6.98.
Comment: One of the smarter innovations of Nashville life is the regular Fan Fair, where disciples get to watch their idols play, and then meet them to get their autographs etc. Unfortunately, some Fan Fairs feature artists of limited interest, and the one from 1982 which gives this tape its title was one. Razzily Bailey, Sylvia, Earl Thomas Conley and Charley Pride aren't exactly household names here.

Sales forecast: At £9.99 retail, reasonable value for fans of Pride, although the other three don't seem destined for much British glory. A documentary style video on the concept and organization of a Fan Fair might have been a more interesting prospect and could still have included some performances.

JT

CARDIACS: Seaside Treats. Jetset/ducs JE 140. Running time: 25 minutes. Dealer price: £6.50.
Comment: Erstwhile punk band which has developed into a mind-bogglingly obscure combo who clearly do not appreciate the virtues of straightforwardness and accessibility make art school video and confuse critic. This at times disturbing tape may have been designed to shock, but is inclined to

bore. Having experienced a Cardiacs gig, they do have a fan following, although most video retailers might panic if their emporium were to be invaded by people looking like this group or their admirers. Living proof of English eccentricity might be a kind of description, but family sinister self-indulgence seems nearer the mark. **Sales forecast:** Limited, since this is neither bizarre enough to appeal to intellectuals nor bad enough to attract a 'so bad it's good' cult following although conceivably Rocky Horror Show/Clockwork Orange devotees may get the point.

JT

KISS: Animalize - Live Uncensored. Channel Five CFV 06322. Running time: 89 minutes. Dealer price: £6.95.

Comment: It is less than two years ago that this exact product was available full-price on the Embassy label but this is its debut as an under-a-tenner item. The 15 live tracks it contains are presented amid the gloss and glamour — not to mention raunch and smut — of the band's stage show and are all impeccably performed. All the old favourites are there with the highlight coming in the shape of Heaven's On Fire.

Sales forecast: Indeterminate. Will the fans already own this video from the first time around, or have many of them been waiting until the price came down before splashing out?

JCA

MTV for Air TV

AIR TV is customising its London-based facility and building a specially-designed transmission and production studio following the announcement that it has won MTV Europe's facility contract. Air is part of the Chrysalis Group and it was this link with music video, plus the company's emphasis on good quality audio as well as video on its television production which helped win the contract.

Liz Nealon, executive producer for MTV Europe, says: "We are impressed with the technical expertise of our personnel, their satellite transmission experience, and we are confident that they will make extremely capable suppliers for this venture."

Noel Copley, managing director of Air TV, adds: "We were offered the contract because of the quality of our staff in what is predominantly a 'people' business."

MTV Europe is scheduled to start on August 15. The directors have decided to aim the programme at the European community rather than broadcasting MTV US via satellites. It will be available to all cable operators in major European countries including Scandinavia, the Netherlands, Belgium, Luxembourg, West Germany, Switzerland, France and the UK.

MUSIC VIDEO

UK	US	Description (tracks)	Timing/Recommended Retail Price	Video/PVG
1	3	U2: 'Under a Blood Red Sky' Live (17 tracks) 1982 £9.99		Video VMD 045
2	21	KATE BUSH: 'The Whole Story' Live (12 tracks) 1981 £7.99		PVI MHP 99 11422
3	6	LEVEL 42: 'Live At Wembley' Live (12 tracks) 1981 £7.99		Channel 5 C5V03047
4	12	QUEEN: 'Live In Budapest' Live (12 tracks) 1981 £7.99		Video MGM 01442
5	5	CULTURE CLUB: 'The Time' Compilation (12 tracks) 1980 £9.99		Virgin VMD 016
6	23	OLEY: 'Obscure: The Ultimate Oze' Live (15 tracks) 1982 £8.99		CEC/Fox VMD 783
7	NEW	THE THE: 'Theatrical' Compilation (16 tracks) £4.99		CEC/Fox VMD 783
8	NEW	EUROPE: 'Video EP' EP (10 tracks) £2.99		CEC/Fox VMD 783
9	—	ELVIS PRESLEY: 'Memories' Compilation (16 tracks) £4.99		Weston AW 1004
10	1	NOW: 'That's What I Call Music Video 9' Compilation (20 tracks) £7.99		Virgin/PVI MHP 99 10241
11	—	WHITNEY HUSTON: 'No. 1 Video Hits' EP (4 tracks) £4.99		Channel 5 C5V03017
12	8	STATUS QUO: 'Rocking Through The Years' Compilation (16 tracks) £7.99		Channel 5 C5V03018
13	4	FREDDIE MERCURY: 'The Great Pretender' Video (1 track) £2.99		MGM 010004
14	22	DIRE STRAITS: 'Brothers In Arms' Compilation (12 tracks) £7.99		Channel 5 C5V03019
15	16	QUEEN: 'We Will Rock You' Live (10 tracks) £3.99		Virgin/Capitol VMD 013
16	21	JANET JACKSON: 'Control' Compilation (20 tracks) £9.99		Virgin/PVG VMD 016
17	10	JANET JACKSON: 'Control' EP (4 tracks) £2.99		AAAM/PVG AM 025
18	17	DIRE STRAITS: 'Alchemy Live' Live (10 tracks) £7.99		Channel 5 C5V03022
19	14	QUEEN: 'Greatest Hits' Compilation (12 tracks) £7.99		Virgin MHP 99 10112
20	11	BON JOVI: 'Breakout' Compilation (16 tracks) £9.99		Channel 5 C5V03023
21	NEW	SPEAR OF DESTINY: 'The Epic Video' Video (Single) £2.99		CEC/Fox 28823
22	NEW	DURAN DURAN: 'Disk On Film' Video (Single) £2.99		Gold/Rain 28824
23	9	FIVE STAR: 'Luxury Of Life' Compilation (12 tracks) £9.99		RCA/Capitol MHP 10030
24	—	INADNESS: 'Ultra Madness' Compilation (12 tracks) £7.99		Virgin VMD 90
25	—	PRINCE: 'Purple Rain' Live (10 tracks) £11.99		Warner Home Video VFA 1318
26	—	LEO ZEPPELIN: 'The Song Remains The Same' Live (16 tracks) £10.99		AAAM PM 41389
27	12	SHIRLEY BASSETT: 'Live' Live (10 tracks) £9.99		Video Cine E1071
28	—	KATE BUSH: 'Live At Hammersmith' Compilation (12 tracks) £7.99		PVI MHP 99 10052
29	—	QUEEN: 'Who Wants To Live For Ever' Live (10 tracks) £7.99		MHP 99 10053
30	15	PET SHOP BOYS: 'Television' Compilation (12 tracks) £7.99		MHP 99 05112

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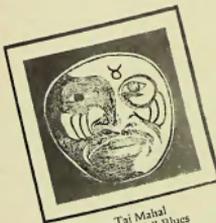
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D I A R Y

ANY ELATION about WCI's acquisition of Chappell Music appears confined to the consortium selling Chappell for a price double what it paid PolyGram for the company in 1984 and presumably WCI itself. Elsewhere publishing people are trying to obscure the full implications of this new, multi-national conglomerate colossus with more than 650,000 copyrights and the obvious power to outbid any publishing deal anywhere. It is felt to be unlikely that such a mammoth will do much to encourage and nurture individual artistic creativity — and even more unlikely that its new identity will be WCI Music... **Cashbox**, long-established US music trade weekly, reported to have entered Chapter 11 bankruptcy, which allows it to reorganise its debts while continuing to trade... **Island Records** closed down for a day as a mark of respect on the occasion of **Dave Donato's** funeral, and the entire MD roster of the company, Donato's present, attended in the persons of **Chris Blackwell**, **David Betteridge**, **Martin Davis**, **Tim Clark**, **Phil Cooper**, **Dave Robinson** and **Clive Banks**... The late **Gordon Mills**, who guided the careers of **Tom Jones** and **Engelbert Humperdinck**, left estate in England and Wales of £1,515,660 net... **Rick Wakeman's** King Arthur music being used by BBC TV for its General Election campaign coverage... Observing publicist **Keith Altham** receiving a birthday gift of the **Fats Waller** 1943 album, *Melody Maker* editor **Alan Jones** enquired "Have you still got the account?"... Best wishes for a speedy recovery to indie promotion man **Paddy Fleming** in University College Hospital after collapsing in a restaurant... Congratulations to ace songwriter **Iring Berlin** on his 99th birthday... Expect former **RCA/Ariola** Operations MD **Richard Gane** to re-emerge with City banking and a creative front man... **Tower Records** scored at the Cup Final with headbongs behind each goal...

MCINTREUX They got drunk, they smashed glasses, they insulted waiters, and more. Who are we talking about — **The Beastie Boys**? Hell, no — we're talking about the rat pack of gossip columnists which invaded rainy Switzerland last week desperate to pick up more than chocolate and cuckoo clocks...

As always happens the absurd "outrage" of the UK press over **The Beastie Boys** behaviour has had the ironic effect of making these white rock rappers into household names... Late night action took place at the **Hyatt Hotel** — the equivalent of **Comme ça Martine**, though quite different in character. It was nicknamed the **Star Wars** bar for the odd assortment of people that congregated there nightly, including many breathless young girls from local finishing schools hoping to catch a glimpse of their idols... **BMG** did an excellent job of making recent identity upheavals seem like they never happened with the new corporate logo much in evidence on the welcome bag, posters and promotional hand-outs... One German **BMG** delegate joked that they were keen to make it clear that the new tag did not stand for **Big Mean Germans**.



SEAL OF approval: Red Seal's Don Ellis gets the "Smotra" award at the BMG sales conference from RCA sales director Dave Harmer to "acknowledge his many com-ebombs".



LAST IN line: James Last receives a gold disc for his eight-record box set, *Maestro Of Melody*, from Tower's Digest's Martin Pasteiner.



ADAM AND EVE it: EMI promoters **Matthew Austin** and **John Turner** turned **Pearly King** and **Queen** to present **Radio One's** **Chris Veezy** and **Bruno Brookes** with **Broken English's** debut single.



OFF THE cuff: **Greensleeves MD Chris Sedgwick** (left) signs a distribution deal with **John Henderson**, operations and distribution director for **BMG**.



SUMMERS HERE: **Andy Summers** celebrates his solo deal with **MCA** with **Lou Cook** and **Dave Ambrose**.

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MATCH OF the day: **Level 42**, **Tears For Fears** and **Salvation Sunday** were among the guests when **Oulou Management's Paul Crockerford** married **Ellen McCartney**.



NEVER TOO old to rock 'n' roll: CBS deputy MD **Tony Woolcott** celebrates his 40th birthday with the help of the company's top brass from **Reader's Digest's** **Martin Pasteiner**.



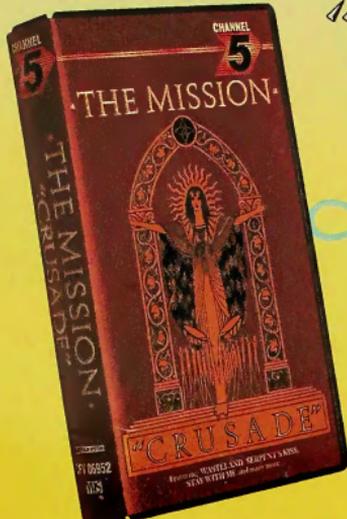
ALL THE Rage: **WEA** executives joined singer/songwriter **Jesse Roe** for a reception in his honour at **Glasgow's Cotton Club**.

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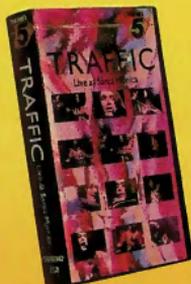
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