

MUSIC WEEK



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Funding cripples Black Music Fair

WITH LONDON hosting a number of high profile media events on the same afternoon, Saturday's Black Music Fair 87 at the Royal Festival Hall passed most people by. Even the number of stalls on display over the three days for this second staging of the event was down to a mere dozen from some 40 at last year's show.
 The organisers were hoping that

these would provide "the focal point of the BMF... featuring the diversity and richness of the black music industry". In the event Brent Black Music Co-op and Britian Music Development were the only two studio workshops on site. Providing the balance of exhibitors were The People Community Radio Line from Birmingham stating its case for legislation, MCQ Entertainment's dealing in various lines of hi-fi equipment, Wilf Walker's Black Music Association, Norada's gallery of framed photographs of showbusiness luminaries

like Roy Charles, Lester Young and Lightnin' Hopkins, printed T-Shirts from See Bees and inconspicuously the City Of London Anti-Apartheid Association. The press was represented by the Voice and Caribbean Times.

More intrusive were the daily seminars on Production, Management, Marketing And Promotion, each relaying a wealth of information and provoking lively debate long into the evening. Also popular with the public was the Live Fair

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Dealers say: we're backing new talent

RETAILERS UP and down the country are stating their commitment to helping break new acts, at a time when the feeling among record companies is that it is more difficult than ever to launch emerging talent.

Dealers say, though, that there is a limit to how far they are prepared to extend themselves and that the most important consideration is whether backing a band makes economic sense.

Two of the UK's biggest retailers, Tower and HMV, are currently running money-back offers to customers on selected albums and they are proud of the boost that has given to lesser-known artists. But HMV marketing director Tony Hirsch warns: "The problem is there is a lot of average stuff around at the moment. You have got to be very careful about what you promote."

"I started a long time back on how HMV could help break new bands. It's the retailer's responsibility to do that as much as anybody's because it's in the interests of the whole industry. It stems from the feeling that because there is so little

emphasis of anything other than chart material there is a whole section of potential music buyers who hear nothing except what's on Top Of The Pops."

Indie retailers in particular tend to be influenced over what new product to stock by what their customers tell them, Paul Webb, music manager at Sydney Scarborough in Hull, says: "We take the occasional gamble, which quite often pays off, but more often than not there is a customer buzz about some new band or artist and that's when we start stocking their product."

"Apart from all the big name releases around, there's probably more new product from both Indies and majors than ever before. It's impossible to stock everything. Because of this situation, the percentage of new talent broken is far less than it used to be."

Kevin Thomas, owner of Arcade in Nottingham, concurs. "It's not what the record company wants, or even what I want, it's what the customer want. The problem is that pop music is becoming a disposable industry. There's a lot of

mediocre bands fighting for a place in a mediocre chart. At the end of the day, you stock the product that the public are asking for."

Alan Dawson, managing director of Craydon's That's Entertainment

TO PAGE FOUR >

BPI candidates line up

SEVEN CANDIDATES are lining up to contest the six seats on the BPI council that become available from July 1 and among the names being put forward is that of former council chairman Maurice Oberstein.

Only one candidate is from the indie sector, Pinnacle and Wind-song owner Steve Mason who will be standing for the first time. Two of the candidates are American,

Oberstein being one and MCA UK chairman Lou Cook the other.

The rest of the nominees are BMG chairman Peter Jamieson, RCA managing director John Preston, CBS's Paul Russell and Brian Shephard of A&M.

BPI members will vote at the organisation's AGM on July 1. Council chairman Rob Dickens has another 12 months of his two-year tenure to run.



CLIFF RICHARD, currently working on his 52nd album for EMI, produced some broad smiles when he signed a new contract with the label he has been recording for since 1958. He ceremonially put pen to paper of the celebrations to mark the 15th anniversary of EMI's factory in Hayes. Pictured with him are current EMI managing director Rupert Perry, manager David Bryce, EMI manufacturing managing director Ted Harris and Ken East, head of the company when Richard first signed.

Video singles plan delayed

CHART ATTACK, the video singles marketing operation organised by Pinnacle and T&I Management Services, has been delayed until September, two months after the original launch date.

Pinnacle managing director Trevor Eyles says the postponement is due entirely to the time taken to obtain clearances, particularly from the US.

He fears that rumours that the project would not get off the ground because some companies — notably PolyGram — had declined to become involved are unfounded.

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LPs swamp CDs in Pepper boom

THE COMPACT disc of Sgt Pepper's Lonely Hearts Club Band, launched three weeks ago amid massive publicity, is being overshadowed by sales of the album on vinyl and cassette.

Sgt Pepper sold more in its first two weeks after re-launch than in the previous two years, but it was only a matter of days before CD sales were overtaken by more traditional formats.

Tony Wadsworth, EMI's general manager of TV and catalogue marketing, comments: "It started

with CD doing 80 per cent of business but now other formats for last week CD."

The album was at six in last week's chart and Wadsworth adds: "What we have now is a general resurgence of interest in Sgt Pepper — and it's not as if it wasn't selling before. It was one of the biggest of our catalogue albums. But the scale of which sales have gone up is quite alarming."

New talent

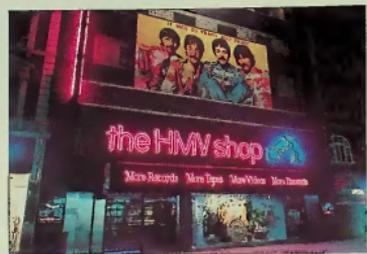
► FROM PAGE ONE
ment, adds: "We like to think that we have most new records in stock — after all, new talent is the lifeline of the industry. No indie shop wants to be in the position where it is stocking only the most obvious chart stuff."

Clive Swan, managing director of Boots-sponsor Audio Merchandisers, points out, though, that there is no obligation on any retailer to take unproven product. "It's not a moral issue," he states. "The reason for anybody committing themselves to a record from the record company on — is because they believe it is a good investment." He goes on to say that the investment may be a long term one, with a shop carrying certain product to boost its profile and range in a particular area.

Funding

► FROM PAGE ONE
held in the foyer bar where a steady succession of untried acts all acquitted themselves creditably.

The organisers cite lack of resources as the reason for their failure to attract greater interest from the wider black music industry in the annual event. Last year's Black Music Fair was generously funded by the GLC before its abolition and they were able to employ a whole team to book stall space. With this year's considerably smaller grant from the Arts Council they were unable to hire even one person solely to do the job.



Sgt PEPPER's sales have been helped by spectacular displays such as this at HMV in Oxford Street.

Spain shapes up for pop/rock explosion

IBIZA '92 — a star studded rock show set to be held annually in the run up to Spain hosting the Olympics in 1992 — could herald a new era for live events being staged purely for profitable media consumption.

Government funded and aiming to boost Spain's fashionable profile, Ibiza '92 was carefully constructed around the idea of creating a glamorous backdrop on screen for a line up that included Duran Duran, Spandau Ballet, Mollin, Poison, Nona Hendryx, Chris Rea and Freddie Mercury.

To lay on that seductive coating of gloss and to make potential

viewers feel they are participating as much as those who were actually there, Fugitive TV's Ray Burdiss and Dominic Anciano looked for a departure from the usual, straightforward rock concert format.

Burdiss and Anciano, known for their stylish pop videos, decided to opt for the higher quality of 35mm and executive producer Jim Beach emphasises that the show will have real playback value.

► THE FORMER ISS record pressing plant in north London is now trading under the name of Lambourne Production Ltd. Lambourne is now part of Steve Mason's group of companies.

Exporters counter US trade crisis

UK INDIE labels face substantial falls in turnover, with the subsequent risk of bankruptcy, if trade barriers in North America are not dropped, the newly-formed Recordings International Trade Committee has warned the UK record industry.

A meeting of RITC attracted a big turnout of British exporters including Lasgo, Caroline and Wind-song which account for 75 per cent of all records exported. More than ever British exporters are actively promoting new and unknown UK acts in territories which were never usually have the opportunity to obtain such pro-

duct," says Michael Lo Bianco, Lasgo general manager of sales.

"However the trade barriers have raised their ugly head in North America and this is already causing a substantial fall in the turnover of many UK indie labels and some may face bankruptcy if the situation continues."

► CBS's PORTRAIT operation has been re-absorbed by Epic with label director Barry Humphreys becoming director of catalogue marketing. A CBS spokesman says the move means no significant changes with product management and promotion as before.

World BRIEFING

MELBOURNE: Quatro, the investment and management company based here, has ambitious plans to become one of the world's largest compact disc manufacturers, with its eyes on Europe and the US. Quatro currently has a controlling interest in Distrac. Australia's first CD plant with an annual capacity of 25m discs, and the PromImage Group.

"Distrac is currently poised to supply 10 per cent of world CD production in the immediate future," says executive director John Kavanagh, "and it's our intention to expand capacity overseas to maintain and improve this figure as the size of the market grows."

NEW YORK: EMI America and Manhattan have been merged to form a new company to be known as EMI America/Manhattan, with Sal Licata appointed as chief executive officer as of next month. He comes from the post of RCA/ASB/Arista Distribution.

Bruce Lundvall, hitherto head of Manhattan, assumes the title of EMI America/Manhattan president, reporting to Licata, and with special A&R responsibility for both rosters and the Blue Note jazz label. Jim Mazza, formerly EMI America president, has resigned.

PARIS: The French Ministry of Culture and Communication has backed a move to cut the rate of VAT on records and tapes in France, currently 33 per cent. Its enthusiasm is not shared by the Budget Ministry, however, which forecasts a heavy fall in revenue if the tax was reduced to the seven per cent charged on "cultural goods".

Music industry observers believe there is a strong chance of a VAT reduction on records and tapes with regard to harmonisation within the EEC community.

COMPACT

disc

DIGITAL AUDIO

- 1 2 WHITNEY, Whitney Houston *Arista*
- 2 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND, The Beatles *Parlophone*
- 3 4 THE NOXIOUS TRIO, Oz *Island*
- 4 3 LIVE IN THE CITY OF LIGHT, Simple Minds *Virgin*
- 5 5 SOLLITUDE STANDING, Suzanne Vega *AS&A*
- 6 4 IT'S BETTER TO TRAVEL SWIFT Out Sister *Mercury/Phonogram*
- 7 7 LANGO IN THE NIGHT *Decca/Red*
- 8 4 SANDMANN'S, Glass *Mercury*
- 9 11 BURNING IN THE FAMILY, Level 42 *Polygram*
- 10 12 INVISIBLE SCORCH, Genesis *Virgin*
- 11 15 KEEP YOUR DISTANCE, Galaxy Killed *The Cat*
- 12 12 BROTHERS IN ARMS *Star Street*
- 13 10 ONE VOICE *Barclay*
- 14 19, 50, Peter Gabriel *Virgin*
- 15 4 MENARD WOMEN, Simply Red *WEA*
- 16 4 BAD ANGELS, Heart *Capitol*
- 17 10 GARIBOLDI, Paul Simon *Warner Brothers*
- 18 13 ATLANTIC SOUL CLASSICS *Varese*
- 19 16 BRUI BLUE, Madonna *Sire*
- 20 30 CIRCUS, Enigma *Mute*

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FUA
VIDEO

Domingo's gold run

by Nicolas Soames

PLACIDO DOMINGO was presented with a gold disc for sales in excess of 100,000 in less than six months for Vienna, City Of My Dreams, just minutes after coming off-stage from his final performance of Puccini's *La Bohème*, at the Royal Opera House, Covent Garden.

He was in buoyant mood, exhilarated by the success of the video link into the Covent Garden Piazza, which proved an even greater success on the second night, which remained dry and warm.

"People often say that the opera needs a public, but we can see from these two nights that the public needs opera," he remarked,

'People often say that the opera needs a public, but we can now see that the public needs opera'



PLACIDO DOMINGO receives his gold disc from Peter Alward, A&R director, International Classical Division, EMI.

and pressed opera managements throughout the world to emulate Covent Garden's initiative.

"These performances have been, for me, quite special, and I hope that a tradition has been started — I would hope we could do it every year."

Peter Alward, director of A&R, International Classical Division, EMI, pointed out that the past 12 months had produced no fewer than four prominent Domingo releases on EMI — each with its own

distinctive character. The film of Otello gave the recording a strong boost; La Forza del Destino was the first of the projected series of recordings from La Scala with Muti; Die Fledermaus represented Domingo's conducting debut on record, and the Vienna, City Of My Dreams proved even more popular than anticipated.

It has also been revealed that Domingo is to make his debut as an actor — playing the role of Puccini in a film on the composer.

MUSIC VIDEO

Rank	Artist	Description (track) Timings/Recommended Retail Price	Label
1	24	UZ: "Lider A Blood Red Sky" (12 tracks) 1:00:00	Virgin/PVG
2	1	THE MISSION: "Gavotte" (12 tracks) 1:00:00	Chrysalis 5
3	1	FM: "The Mission" (12 tracks) 1:00:00	Chrysalis 5
3	26	KATE BUSH: "The Whole Story" (12 tracks) 1:00:00	CPB 0025
4	9	5: "LBA: CCCC THE VIDEO MIX" (12 tracks) 1:00:00	EMI
4	9	5: "LBA: CCCC THE VIDEO MIX" (12 tracks) 1:00:00	EMI
5	20	DIRE STRAITS: "Alchemy Live" (12 tracks) 1:00:00	Virgin
6	7	14: "LEVEL 42: Live At Wembley" (12 tracks) 1:00:00	Chrysalis 5
6	7	14: "LEVEL 42: Live At Wembley" (12 tracks) 1:00:00	Chrysalis 5
7	16	6: "QUEEN: Greatest Hits" (12 tracks) 1:00:00	EMI
7	16	6: "QUEEN: Greatest Hits" (12 tracks) 1:00:00	EMI
8	10	13: "NOW: What's Your Call Music Video 9" (12 tracks) 1:00:00	EMI
8	10	13: "NOW: What's Your Call Music Video 9" (12 tracks) 1:00:00	EMI
9	27	2: "STATUS QUO: Rocking Through The Years" (12 tracks) 1:00:00	Chrysalis 5
9	27	2: "STATUS QUO: Rocking Through The Years" (12 tracks) 1:00:00	Chrysalis 5
10	18	2: "PET SHOP BOYS: Television" (12 tracks) 1:00:00	EMI
10	18	2: "PET SHOP BOYS: Television" (12 tracks) 1:00:00	EMI
11	3	11: "IRON MAIDEN: Live After Death" (12 tracks) 1:00:00	EMI
11	3	11: "IRON MAIDEN: Live After Death" (12 tracks) 1:00:00	EMI
12	4	3: "QUEEN: Live In Budapest" (12 tracks) 1:00:00	EMI
12	4	3: "QUEEN: Live In Budapest" (12 tracks) 1:00:00	EMI
13	5	2: "VIDEO HITS COLLECTION 3" (12 tracks) 1:00:00	EMI
13	5	2: "VIDEO HITS COLLECTION 3" (12 tracks) 1:00:00	EMI
14	11	44: "FIVE STAR: Luxury Of Life" (12 tracks) 1:00:00	RCA/Columbia
14	11	44: "FIVE STAR: Luxury Of Life" (12 tracks) 1:00:00	RCA/Columbia
15	—	—: "WHAM: The Final" (12 tracks) 1:00:00	CBS/Fox
15	—	—: "WHAM: The Final" (12 tracks) 1:00:00	CBS/Fox
16	—	—: "LED ZEPPELIN: The Song Remains The Same" (12 tracks) 1:00:00	WVH
16	—	—: "LED ZEPPELIN: The Song Remains The Same" (12 tracks) 1:00:00	WVH
17	—	—: "DIRE STRAITS: Brothers In Arms" (12 tracks) 1:00:00	Chrysalis 5
17	—	—: "DIRE STRAITS: Brothers In Arms" (12 tracks) 1:00:00	Chrysalis 5
18	4	12: "BON JOVI: Breakout" (12 tracks) 1:00:00	Chrysalis 5
18	4	12: "BON JOVI: Breakout" (12 tracks) 1:00:00	Chrysalis 5
19	2	2: "J2: The Unforgettable Film Collection" (12 tracks) 1:00:00	Island/Lightning
19	2	2: "J2: The Unforgettable Film Collection" (12 tracks) 1:00:00	Island/Lightning
20	26	2: "THE DOORS: Dance On Fire" (12 tracks) 1:00:00	UK
20	26	2: "THE DOORS: Dance On Fire" (12 tracks) 1:00:00	UK
21	—	—: "DAVID BOWIE: Serious Moonlight 1" (12 tracks) 1:00:00	Chrysalis 5
21	—	—: "DAVID BOWIE: Serious Moonlight 1" (12 tracks) 1:00:00	Chrysalis 5
22	—	—: "EARTHQUAKE: Sweet Dreams" (12 tracks) 1:00:00	RCA/Columbia
22	—	—: "EARTHQUAKE: Sweet Dreams" (12 tracks) 1:00:00	RCA/Columbia
23	15	2: "TINA TURNER: Live Every Day" (12 tracks) 1:00:00	EMI
23	15	2: "TINA TURNER: Live Every Day" (12 tracks) 1:00:00	EMI
24	—	—: "WHAM: The Video" (12 tracks) 1:00:00	CBS/Fox
24	—	—: "WHAM: The Video" (12 tracks) 1:00:00	CBS/Fox
25	—	—: "MADNESS: Utter Madness" (12 tracks) 1:00:00	Virgin
25	—	—: "MADNESS: Utter Madness" (12 tracks) 1:00:00	Virgin
26	6	2: "MARILLION: 1982-1986 The Videos" (12 tracks) 1:00:00	EMI
26	6	2: "MARILLION: 1982-1986 The Videos" (12 tracks) 1:00:00	EMI
27	—	—: "KISS: Anarchy Live Uncensored" (12 tracks) 1:00:00	Chrysalis 5
27	—	—: "KISS: Anarchy Live Uncensored" (12 tracks) 1:00:00	Chrysalis 5
28	—	—: "ELTON JOHN: Live At Radio 2" (12 tracks) 1:00:00	EMI
28	—	—: "ELTON JOHN: Live At Radio 2" (12 tracks) 1:00:00	EMI
29	17	2: "QUEEN: We Will Rock You" (12 tracks) 1:00:00	Video Collection
29	17	2: "QUEEN: We Will Rock You" (12 tracks) 1:00:00	Video Collection
30	—	—: "BUCKS RAZZ: Greatest Hits" (12 tracks) 1:00:00	RCA/Columbia
30	—	—: "BUCKS RAZZ: Greatest Hits" (12 tracks) 1:00:00	RCA/Columbia

Compiled by Alan Watts. Research © 1987

RETAILING

French nuggets of old style retailing values

TEN YEARS ago France boasted over 8,500 specialist record stores, but today the number has dwindled to 280. Now the Nuggets chain is using computerised administrative back-up in an effort to revive traditional music retailing.

Nugget aims to provide the qualities for which old-style stores were admired — personal service, expert advice, product choice — coupled to highly competitive LP and tape prices made possible by computer-based controlled stock and accounting systems.

So far the policy appears to be paying off. By the end of 1987, the company expects to be operating more than 30 stores, up from only six in 1985, and will gross around \$2.3m this year. Franchise partnerships ensure prime locations in

Pans and other major cities, with average store size about 1,900 sq ft.

Says Nugget's Yves Portrat, in charge of development: "Our customers are music-lovers of all kinds. Albums represent 85 per cent of our sales, and CD business is growing all the time. We believe that once the CD price falls to around 100 francs (\$16.50), within 20 francs (£3.30) of vinyl LP prices, then the CD will replace black vinyl altogether."

Vogue, VEA, EMI, CBS and Virgin are among companies which have dropped the price of new CD product. Portrat goes on, and average CD cost is now between \$21.50 and \$25, compared with \$30 as formerly. "If the industry wants to respond to the threat posed by DAT," says Portrat, "there is no better tactic it could use."

In order to carry over the excite-

ment of pop hit parades to other genres of music, Nuggets has introduced its only weekly Multistop charts covering the whole range of material stocked. The charts are displayed in Nuggets stores, and are also broadcast via teletext on the TF1's Sunday programme *A La Télé, Pas Du Tout*.

BOOK REVIEWS

By Jack Hutton
AL ROSE was born in New Orleans over 70 years ago and became friend and confidante of hundreds of jazz musicians.

In his new book, *I Remember Jazz* (Thorsons Publishing Group, £6.99), he relates interesting and often hilarious encounters with the disparate characters who created and enhanced the "new musical craze" which eventually encompassed most of the world.

He exhibits many redemptive prejudices — for example, the saxophone is not a valid jazz instrument — but they don't detract from the entertainment value of his

effort. Some of the vignettes are beautiful — for example, hit show writer, composer, and pianist Elsie Blake, when hearing 1940, eyed a 19-year-old Swedish beauty and said: "I wish I was 90 again." Jazz fans — buy it.

Apollo Press Ltd continues to issue short, informative biographies in its Jazz Master Series of paperbacks which are invaluable to jazz enthusiasts and newcomers to the music.

The latest are John Coltrane by Brian Priestley, and Duke Ellington by Peter Gammond, both at £4.95, with a wealth of information and excellent photographs.

Who pays over redundancy?

By Ewan Mitchell
We are moving our music shop to another part of town and one of our employees will become redundant. Is it true that under recent legislation we will have to pay her redundancy money out of our own pocket?

sources.
If though, yours is a small business with less than 10 people on the books when your employee becomes redundant, you can still claim back 35 per cent of the statutory minimum redundancy entitlement, from public funds.

Remember, though, that you will still only be able to claim a portion of that part of redundancy money which you are required by law to pay. Anything extra is your own responsibility. So you must know how to work out the employee's entitlement, if she has one.

As a start, to qualify for statutory minimum redundancy pay,

an employee must have worked for the same employer for at least two years, after reaching the age of 18. Twenty is the youngest age for the entitlement. The amount then rises on a sliding scale, depending upon age and length of service, and reaching the maximum (currently, £4,740) after 20 years.

If your employee qualifies for statutory minimum redundancy pay, you will need to know its amount whether or not you can recover the 35 per cent rebate. You can get the scale from your local office of the Department of Employment or from a Citizens Advice Bureau.

All retailing news, information and opinion, please send directly to Chris White, Music Week, Greater London House, Hampstead Road, London NW1 7QZ.

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AIR PLAY

KEY	A - Radio 1 A* - Radio 1 C - Radio 1 N - New Entry	Artist	Title	RADIO 1		RADIO 2		REGIONAL		TOT WEEKS ON CHART
				NO. OF PLAYS	PERCENTAGE	NO. OF PLAYS	PERCENTAGE	NO. OF PLAYS	PERCENTAGE	
ABC		When Sheeps Sings	Neutron	22	19	A	A	41	40	14
ADAMS, BRIAN		Reacts On Fire	ABM	7	4			26	24	57
Like The Long Day After		Warner Brothers		8				20		
ALEXER, PETER		Comedians	Breakout	18	15	A	A	35	33	27
ATLANTIC STARRS		Alvares	Warner Brothers					36	30	29
BAKER, ANITA		Shee Die Love	Elektra					21	25	108
BANANARAMA		I Heard A Rumour	London					25		
BASIA		New Day For You	Ferris					18		
BEASTIE BOYS		No Sleep In Brooklyn	Duff	10	12	A	A	16	16	8
BELLE REGINA		Slow Me The Way	CBS					11		
BLACK SWEATED SWEATS			A&M	16	6	C	C	7		
BOOGIE BOX HIGH		Live Tapes	Hardback					7		
BOOZIE, DAVID		Tine Will Crowl	EMI America	17	14	A	C	21	22	
BOY GEORGE		Keep Me In Mind	Virgin	15	17	A	A	22	40	28
BREAKFAST CLUB		Back On Track	MCA	5	6			16	12	79
BROKIN ENGLISH		Guest On Stage	EMI	14	11	A	A	23	19	26
BROOKS, ERIC		We've Got Tonight	Legend					16		
BROWN, LORRI		Pumped Up	WEA	7				22	15	
CAMPBELL, STAN		Tears Go By	WEA	11	15	A	A	12	16	53
CHRISTIAN, THE		Honolulu (And They...)	Island	12	14	A	A	27	26	59
CLAYTON/TURNER		Tevery (Up) Argot	Duck	12	13	C	C	21	21	50
COMMODORES		United In Love	Polydor					13		
COTTON, JOSEPH		No Touch The Style	Funkson	5						
CRAY BAND, ROBERT		Eight-Nine Door	Mercury	11	17	A	A	16	13	55
CROWDED HOUSE		Don't Dream It's Over	Capitol	14	15	A	A	37	23	29
CURE		The Cult	Fiction	5						
CURIOUSLY KILLED THE CAT		Mitch	Mercury	22	18	A	A	19	34	21
DALTRY, ROGER		Heart Of Fire	10	4				2		57
DARBY, TERENCE TRENT		Working Well	CBS	21	16	A	A	22	25	31
DEACON BLUE		Loaded	CBS		6			15	12	
DEO & THE BURNING		The Game	WEA	12	21	A	A	30	20	28
DOWNHILL, DONNIS		Don't Look Any Further	Candy	13	14	C	C	9		75
DRASURE		Video Of Love	Main	12	14	A	A	36	36	10
FARNAM, JOHN		You're The Voice	Wheatley	16	14	A	A	37	40	9
FIRM, THE		The Star Trekker	Berk	22	26	A	A	30	26	1
FM LA		Be The Leader	Portrait					17	16	
FOX, SAMANTHA		Nothing I Gonna Stop Me Now	Inv	15	17	A	A	28	28	41
FRENSH		Throwing It All Away	Virgin	17	16	A	A	31	29	42
HEART		Alone	Capitol	11		A	C	26	30	66
HORNBY, BRUCE		Every Little Kiss (Remix)	RCA	6	4			17	17	60
HOUSTON, WHITNEY		Wanna Dance (With...)	Arista	18	20	A	A	40	29	2
HUE & CRY		Labour Of Love	Cera	7	10	A	A	35	17	67
ISOL, BILL		Sweet Sensation	Chrysalis	12	7	A	C	30	28	11
JACKSON, JANEY		Revolution (Principles)	Breakout	14	13	A	A	35	24	24
JOHNNY HATES JAZZ		Sweetest Obsession	Decca	6	15			24	25	18
JONES, TOM		It's Not Unusual	Decca	8	9			30	30	20
KANE GANG		Meltdown	Kitchwawa	10	12	A	A	30	29	80
KING SUN-D'MOET		Why Love	Flame	5	4	C	C	2		
LA CRANORA		Say Good	Synco	15	4	A	A			
LIVING IN A BOX		Sales Of Ice	Chrysalis	15	16	A	A	37	36	34
LOGAN, JOHNNY		Hold Me Now	Epic	4	8	A	A	37	40	4
LOGGINS, KENNY		Meat Me Half Way	CBS					14	14	
MASARELA, HUGH		Ke Bala (There They Go)	WEA	4						
MCGREGOR, FREDDIE		Just Don't Want To Be	Geemans	7	12	A	A	10	6	
MEL & KIM FLY			Synco					33		
MENTAL IS ANYTHING		Let's Go To Paradise	Epic			C	C	20		
M'NEAL, ALEXANDER		Fade	Toto	9	6	A	A	32	28	33
MEPS & SHIRLEY		Goodbye Stranger	Polydor	13	15	A	A	36	39	12
PET SHOP BOYS		It's A Sin	Parlophone	20	11	A	C	39	20	
POP, IGGY		Turkies	ABM	14		C	C	7	4	
PRINCE		It Was Your Gift	Pexley Park	13	19	A	A	31	24	49
PRINCESS AND THE NEW POWER GENERATION			Polydor	12	7	C	C	21	16	43
RADIO EARTH		Disarm (Be Do Be Do Be)	WEA	5	6					
RADIO HEART/NUMAN		London Tones	GFM					13	15	68
REA, CHRIS		Let's Dance	Mogame	16	17	A	A	40	40	25
RICHARD, CLIFF		My Pretty One	EMW			C	C	36	35	44
ROSE, DIANA		Only You	EMI	4	11	A	A	34	34	69
RUFFIN, JIMMY		Easy Way To Say (I Love You)	Polydor					11		
RUN-DMC		My Adidas	London	15	13	A	A	15	21	17
RUSH/JOHN		Flames Of Paradise	CBS	6	4			31	32	70
RUMKS, JOCYE		Living Low	London					18		
SIMPLE MINDS		Promised You A Miracle	Virgin	11	9			27	19	39
SLEDGE, PEECY		Casey Case	Admiral	4	11	A	A	34	24	69
STEVENS, SHARON		A Little Boogie Woogie	Epic	5		C	C	23		
STONEFRRE		Can't Say Bye	Ensign	7	7		A	6	1	87
TAYLOR, JOHNNIE		Who's Making Love	Steak	4						
THAT PETROL		EMOTION	Polydor	4				2		
THORNTON, ANNE		Good Thing Goin'	Epic					17	13	
TOURIST FUNK		Woman On Top	Fourth & Broadway	4						
TURNER, TINA		Break Every Body	Capitol					31	33	43
ULTRAVOX		Let's Come Day	Chrysalis		6			18	17	80
VALIANT		How's It Fined What I'm Looking For	Island	17	19	A	A	38	38	7
VAUGHAN COMBO, BEN		My First Bond	4							
VEGA, SUZANNE		Lake	ABM	12	14	A	A	31	35	21

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CONULMN

LAST WEEK'S mysterious supposed bootleg import, the **MACEO & THE MACKS**-like but suspiciously uncredited Roadblock (Vix Records LR 001), turns out to be a brilliant scam designed to hoodwink London's gullible "rare groove" fans into buying something that they'd probably never sniff at if they knew who'd actually created it — none other than **STOCK AITKEN WATERMAN!**

Pete Waterman is a veteran of the Northern Soul scene, which the rare groove movement is rapidly beginning to resemble, and knows only too well that bootlegs of prized obscurities — whoops, sorry, rarities! — are guaranteed to sell. So, he and his partners made their own, an actually very good authentic-sounding but brand new recording, and are laughing all the way to the bank, yet again!

Legitimate imports this week include **SPOONIE GEE** The Godfather (Tuff City TUF 12801 9), hot James Brown-bossed rap: **JELLYBEAN** featuring **ELISA FORILLO** Who Found Who (Chrysalis 4V9 43089), Madonna-ist breezy conterer flipped by the more house-ish instrumental *The Real Thing* (The Music (Use You) [Donica Records DAN-1410], good smoothly flowing house rarer: **ERNESTA DUNBAR** Checking Out (World Records WR-004), Philly Soul-accented churning chugger flipped by the excellent swingy You, not maybe widely available but worth unearthing: **DJ SLICE** Slice It Up (Jam City Records/Enka ERJ-1001), exciting fast rap 'n' scratch cutting One Nation Under A Groove and more, **THE ISLEY BROTHERS** Smooth Sailing (Tonight [Warner Bros 0-20675]), typical lovely tranquil slow swayer: **PICTURE** Acid Tracks (Trax Records TX1 42), odd long thumping instrumental with nagging scuzzily synth: **BOYS NEXT DOOR** We Don't Date No More (Skoee-Zards) (New Image NIR 146), reggae-accented bumpier rap.

Out here, and the list is endless, are **MEL & KIM FLM** (Supreme Records SUPET 113), Stock Aitken Waterman-created zingily hustling rarer: **LUTHER VANDROSS** Really Didn't Mean It (Epic LUTH 13), actually disappointing over-funky remix of his LP's trailing floor-filler: **THE GAP BAND** Clops Upside Your Head (87 Extended Mix) (Club JABX 54), their 1980 "rowing" party classic remixed to no particular advantage although there's a useful new dub flip: **WAS (NOT WAS)** Spy In The House Of Love (Fontana WAS 212), gruffly wailed catchy soul conterer given house appeal (and a Maceo intro) in Jeff Young's main mix: **WAYNE HERNANDEZ** Let Me Call You Angel (Epic WAYNE 11).

quavering jittery getting a Terence Trent D'Arby/Patrick Johnson-type push: **FEEDBACK BAND** Feel The Rhythm Of The Night (Groove & Move GMT 12 002, via PRT), pleasant tapping wiggly swayer: **THE SYSTEM** Don't Disturb This Groove (Atlantic AY241), deceptively slow attractive chunky roller made into a local sleeper hit by Rodan's London's Dove Pearce;

FEEDBACK Simply Magic (Production House PNT 002), Lillo/Kashif-ish good pent-up wiggly roller: **KENNY G** Songbird (Arista R18 1), US crossover hit slow apto sax instrumental for radio play: **TONGUE IN CHEEK** Don't Stop The Love (Criminal Records BUST 4, via Jet Star), Loose Ends-type pleasant slow jitterer; **PRIVATE JEAN** Coolin Out (Champion CHAMP 12-49), timeless male soul vocal group wiggler: **JILL JONES** Mio Bocca (Paisley Park W8438T), Prince's latest protégé is like a cross between Madonna and Sheila E, and a bit fast for the black music market on this;

BOBBY'S BOYS Bobby Can't Dance (Oval 1011, via WEA), Mel & Kim-ish remix of a popularized cut-up of Robert De Niro's movie dialogue: **FREDDIE MCGREGOR** Just Don't Want To Be Lonely (German Records DGT 24, via Jet Star), good

soulful lover's rock revival of the Main Ingredient classic: **OLIVER CHEATHAM** With Out A Star (Champion CHAMP 12-40), shalazly smoocher that limits itself to wedding parties as it says it's "dedicated to the newly weds": **THE JETS** You Got It All (MCA Records MCAT 1157), sweet slowie now flipped by and selling for a Les Adams-created Mixdoctor Mix medley: **BENE KING** Show The Last Dance For Me (Manhattan 12MT 25), straightforward remake of the Drifters' baion-tempoed 1960 classic, not today's soul rhythm so presumably pop-aimed; **JIMMY RUFFIN** Easy Just To Say (I Love You) (Polydor POSPX 869), soulfully sung trickily pulsing lurcher, not maybe for dancefloors; **THOMAS & TAYLOR** Love Somebody (Raise The Roof Records ROOF 11, via PRT), pleasant old fashioned singalong swayer; **DAVID GRIMM** Change (Alternative Mix) [Polydor POSPX 871], surely a play on its title, a rolling churrer just like the groove; **Change's** old Searching: **MADHOUSE** (A End Of The World Mix) (Paisley Park W8485T), long delayed UK release for a purple funk instrumental by Prince's new jazz group: **KABBALA** Ashwaha Ara — Mix 88 (Ink INK 1228, via Nine Mile/The Cartel), remixed frenetic afro-funk hit from 1982; **LA LA** (If You) Love Me Just A Little (Arista R18 23), Janet Jackson-style fast jitter; **JUNET** All Work No Play (Epic 650888 6), lazily teagging jaunty slow jiggler; **KATHY MATHIS** Late Night Hour (Tabu 650806 6), plaintive jerky funk lurcher; **MELISSA MORGAN** With **COFFEE, TEA OR ME** Wanting You (Master Mix 12CHE 841 3, via PRT), Terry Lewis & Patrick Adams-produced jitter wailer from some time back, only of interest because of the names involved.

● All releases for consideration in this column must reach James Hamilton at his home address the Thursday morning prior to publication. Do not trust the mail to get it there by then!

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TOP *Dance* SINGLES

27 JUNE 1987

NEW WKS
LAST WEEK
ON THIS WEEK

1	LIFETIME LOVE	Joyce Sims	London LON(X) 137 (F)
2	I WANNA DANCE WITH SOMEBODY...	Whitney Houston	London LON(X) 137 (F)
3	I WANT YOUR SEX RHYTHM 1	George Michael	Epic RISE(T) 1 (R)
4	PLEASURE PRINCIPLE REMIX	Joanel Jackson	Breakout/A&M USA(T) 604 (F)
5	NO WAY BACK/DO IT PROPERLY	Adonis feat. 2 Puerto Ricans, A Blackman and A Dominican	London LON(X) 136 (F)
6	I BELIEVE IN MIRACLES	Jackson Sisters	Urban/Polydor URB(X) 4 (F)
7	DIAMONDS	Herb Alpert	Breakout/A&M USA(T) 605 (F)
8	FAKE	Alexander O'Neal	Tabu 650891 7(12) — 650891 6(C)
9	LOOKING FOR A NEW LOVE	Jody Watley	MCA MCA(T) 1107 (F)
10	I KNOW YOU GOT SOUL	Eric B. and Rakim	Cooltempo/Chrysalis COOL(X) 146 (F)
11	JACK MIX III	Mirage	Debut/Passion — (DEBR 3022) (A)
12	IF I WAS YOUR GIRLFRIEND	Prince	Paisley Park Warner Brothers WB334(T) (W)
13	DO IT PROPERLY	Cooltempo/Chrysalis COOL(X) 147 (F)	
14	ALWAYS	Alicia Starr	Warner Brothers WB945(T) (W)
15	SERIOUS	Dionne Allen	Portrait 650744 7(12) — 650744 6(C)

16	20 DON'T LOOK ANY FURTHER	Dennis Edwards featuring Siedech Garrett	Gordy TMG(T) Sweet Heat 1334 (A)
17	19 SCALES OF JUSTICE	Living In A Box	Chrysalis LBN(X) 2 (F)
18	17 WHEN SMOKEY SINGS	ABC	Neutron/Phonogram NT(X) 111 (F)
19	14 WISHING WELL	Tommy Stinson	CBS TRENT (T) 2 (C)
20	10 NO SLEEP TILL BROOKLYN	Beastie Boys	Def Jam BEAST(T) 1 (C)
21	4 UNDER THE BOARDWALK	Bruce Willis	Motown ZB 41349 (Z) — 41350 (R)
22	13 IT'S TRICKY	Run-D.M.C.	London LON(X) 130 (F)
23	9 ROCK THE HOUSE	Hot Line	Rhythm King/Mute LEFT 10(T) (I/R) (T)
24	14 ROCK STEADY	Whispers	Solar/MCA MCA(T) 1152 (F)
25	17 JACK MIX II	Mirage	Debut/Passion DEBT(X) 3022 (A)
26	15 I AIN'T INTO THAT	The Kappal Reverend*	Cooltempo COOL(X) 145 (F)
27	11 DIRTY LOOKS	Diana Ross	EMI (12)EM 2 (E)
28	16 I'M BAD	L.L. Cool J	Def Jam 650856 7(12) — 650856 6(C)
29	19 NOTHING'S GONNA STOP ME NOW	Samamba	Jive FOX(T) 5 (R)
30	13 THIS BRUTAL HOUSE	Little Debbies	Cooltempo/Chrysalis COOL(X) 142 (F)
31	15 GOODYBY STRANGER	Pepsi & Sherlie	Polydor POSP(X) 865 (F)
32	23 OUTLAW	Strofe	Breakout/A&M USA(T) 606 (F)
33	42 AM I THE SAME GIRL	Barbara Acklin	Debut/Passion DEBT(X) 3024(A)
34	18 RED HOT	Prinz	Polydor POSP(X) 868 (F)
35	15 LAST NIGHT	Kid 'n' Play	Select FMS 82289 (Import)
36	17 I'LL RETURN	52nd Street	10/Virgin TEN(T) 136 (E)
37	21 EVERYTHING BAMBOO	Lenny D. & Tommy Musto	Magnetic Dance MAGD(T) 12 (R)
38	12 COME ON OVER	Alice Cooper	New York ACT 1 (A)
39	19 PICKS ME UP (YOUR LOVE)	Point 3 FM	Hardcore HAK(T) 1 (A)
40	14 I'M IN LOVE	Lillo Thomas	Capitol (12)CL 450 (E)
41	15 WANNA BE YOUR LOVER	Millie Jackson	Jive JIVE(T) 142 (R)
42	11 BOOM BOOM (LET'S GO BACK TO MY ROOM)	Paul LeVeckis	Champion CHAMP (12)43 (R)
43	17 LET NO MAN PUT ASUNDER	First Choice	Serious 700S 3(12) — 7200S 3(A)
44	15 WOMAN OF PRINCIPLE	Trouble Funk	T.T.E.D./Fourth & Broadway/Island (12)BRW 10 (E)
45	12 THE JACK THAT HOUSE BUILT	Jack 'n' Chill	Oval/10/Virgin TEN(T) 1374 (E)
46	13 SAME-LOVE LOVE	Arnie Baker	Elektra EKR 57 (T) (W)
47	15 SHE'S SO FAR AWAY	J.M. Silk	RCA PB 49713 (12) — PT 49714 (R)
48	15 GIVE THE DJ A BREAK	Dynamix II featuring Too Tough Tee	Bass Station BSR 005 (Import)
49	14 JACKO	Tom	Hot Multi (12)CT 009 (P)
50	15 TELL JACK (JACK THE HOUSE)	Dennis Motta	Rhythm King/Mute LEFT 9(T) (I/R) (T)
51	14 A TOUCH OF JAZZ	DJ Jazzy Jeff & Fresh Prince	Champion CHAMP (12)42 (R)
52	15 HAPPY	Camelot II	Jet Krn JK 1719 (Import)
53	17 CROSS THE TRACK (WE BETTER GO BACK)	Masco & The Macks	Urban/Polydor URB(X) 1 (F)
54	20 DANCING IN THE NIGHT	Lazier & Co.	Synco/Epic/EMI (12)SYN 3 (E)
55	25 10 BACK & FORTH (Remix)	Cameo	Club/Phonogram JAR(X) 49 (F)
56	14 MAKOSSA '87	Manu Dibango	Urban/Polydor URB(X) 2 (F)
57	15 SCREAM (PRIMAL SCREAM)	Mentorship	10/Virgin TEN(T) 149 (E)
58	13 LOVE GOT ME ON A MERRY-GO-ROUND	L.T. Curtis	Hot Multi — (12)CT011 (P)
59	15 GET READY	Carol Hitchcock	A&M AMY 391 (F)

60	17 THIS IS THE NIGHT	Sweet Heat	Champion — (CHAMP 1248) (R)
61	15 WOMAN IN YOU	Maxi Priest	10/Virgin TEN(T) 175 (E)
62	15 WHAT YOU WON'T DO FOR LOVE	Bobby Caldwell	Magnetic Dance MAGD(T) 5 (R)
63	15 I'LL TRY YOURSELF GO	Sylk	Champion CHAMP (12) 42 (R)
64	14 SWEETHEARTS(U + M)	Lee Frances, Frankie Marvin, & Mervyn's Priority	10/Virgin TEN(T) 176 (E)
65	15 CAN U DANCE	Kenny "Jammie" Jason & "Fast" Eddie Smith	Champion CHAMP (12)47 (R)
66	10 TURNABLE TERROR TRAX VOL. 2	Sir Starline	BlueBird — (BR1 42) (C)
67	15 THIGH RIDE	Towhee	Epic 650937 7(12) — 650937 6(C)
68	17 IF YOU WERE MINE	Cheryl Lynn	Manhattan V 56054 (Import)
69	17 THE BEAT	Denk B	Music Of Life — (NOTE 3) (P)
70	15 SOUTHERN FREEZE	Freeze	Total Control/EMI (12) TOCO 14 (E)
71	15 JUST DON'T WANT TO BE LONELY	German DG(T) 24 (US) (E)	
72	15 HAVE YOU SEEN DAVEY	Davey D	Def Jam 650866 7(12) — 650866 6(C)
73	18 FASCINATED	Company B	BlueBird BR1 35 (E)
74	17 BREAK EVERY RULE	Time Turner	Capitol (12)CL 452 (E)
75	15 SHY GIRL	La Chandra	Synco/Epic/EMI (12)SYN 2 (E)

Bobby Caldwell

"WHAT YOU WON'T DO FOR LOVE"

c/w "down for the third time"



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Number nine dream

by Paul Sexton

JUST OFF on an American sojourn to hook up a surprise club success is Camberwell's own Sodie Nine, who's recently been rubbing shoulders near the top of the US club play charts with the likes of Janet Jackson, Herb Alpert and Lisa Lisa.

The song, Let's Work It Out, is one that Sodie thinks of as being more suitable for the UK market. "Over here, even Record Shock [her UK label] are saying it's a bit like taking cools to Newcastle, it's got a very big house sound. The funny thing is all this American clubs apparently think I'm black — over there it hasn't got the picture cover, so I'm saying don't send it, don't send it!"

Sodie has long made a living as a session singer — "they call me one-lake Nine", they say get her in, she's cheap" — and came to Record Shock's attention when she was hanging out at TV-am and the label had Eartha Kitt appearing. "I'm very happy here, it's a complete nuthouse, and there's a real family atmosphere, because the only three acts are myself, VHS and Glenn & Chris — they're love-guys, I'm really chuffed for them."

Sodie's just recorded a new song from a film called Sleep Well My Love and now she's writing for her LP debut, which she says won't be "just an album of single rejects." Of course, she plans to have nine tracks on it...



SADIE: cools to Newcastle

Manic dancing

by Barry Lazell

SERIOUS RECORDS launches a new label, this week, Needle Records, introducing a new dance compilation series, Dance Mania. The series will run alongside the established Upfront compilations, and will focus on current and fast-rising dancefloor hits from both sides of the Atlantic. Volume 1 (DANCE 1) was shipped on Monday, and includes biggies such as Maceo & The Macks' Across The Tracks, Koolhaq's Jazz It Up (also just out on single from 4th and Broadway), Black Britain's revival of Funky Nassau, Lanier & Co's Dancing In The Night, and two tracks which Serious itself is releasing as 12-inchers next week: Pleasure Pump's Fantasize Me, and the in-demand oldie Let No Man Put Asunder from First Choice.

Released simultaneously by Serious is another compilation launching a new series: Best Of House, Vol. 1 (BEHO 1), boasts eight major recent and current Chicago biggies, including Kozart's Jack The Groove, Marshall Jefferson's Move Your Body, and Lenny D & Tommy Musto's Everything Bamboo, picking up 12-inch sales of the moment on Magnet's Magnetic Dance label.

RADIO LONDON

A LIST

1	REBE ALPERT: Diamonds	Brookline/AM
2	ATLANTIC SLASH: Always	Warner Brothers
3	ANTIA BAKER: Same Old Love	Shakira
4	DEANIS EDWARDS FEATURING SEDIHA GARRETT: Don't Leave This Party	Goody
5	JACK 'N' CHILL: The Jack That Moves	Cherry/EMI
6	JANET JACKSON: Future Principle	Brookline/AM
7	PRINCE: If I Was Your Girlfriend	Radio/Pak/Warner Brothers
8	PRINCESS: Not Real	Polystar
9	DIANA ROSS: Dirty Love	EMI
10	JOYCE SIMS: Lethal Love	London

CLIMBERS

1	KENNY G: Songbird	Arista
2	DAVID GRANT: Cherry	Arista
3	CURTIS HARRISON: Talk A Change	Arista
4	CAROLYN HARRISON: Heart Of A Navigator	Cherry
5	WAYNE WATSON: Let The Cat Out The Bag	East
6	JELLY BEAN FEATURING ELISA FERRILLO: What's The Deal	EMI
7	KID 'N' PLAY: Last Minute	Columbia/Chrysalis
8	BENIE KING: Send The Love The Other Way	Mercury/EMI
9	ROBBIE NEVILL: What's In It For Me	Capitol
10	JACKIE WILSON: (I Wanna Give Up) My Love	EMI

As featured on the TONY BLACKBURN
Show Radio London from 12 noon
Monday-Friday (2004-9 10M)

DISCO TOP ALBUMS

1	1	WHITNEY HOUSTON: Whitney	A&M
2	2	L'LOO: J. Sagar and Duff	Del. Jive/CBS 45 150-1 (C)
3	3	THE WHISKEYS: Just Can't Get My Time	MCA/ACE 338 (R)
4	4	REGGIE BELMONT: The Music	Capitol/STW 2022 (R)
5	5	LILLO THOMAS: Lillo	Capitol/EST 2033 (R)
6	6	BEASTIE BOYS: Licensed To Ill	Del. Jive/CBS 45 150-1 (C)
7	7	VARIOUS: Chicago (The Soundtrack)	Mercury/EMI 1877 (P 2) (R)
8	8	VARIOUS: Hip-Hop Dances 10	Street Sounds/EGOT 16 (A)
9	9	KENI STEVENS: The New Jams	Atlantic/ATL 11 (A)
10	10	ATLANTIC STARS: 40 to the Home Of Love	Warner Brothers 923 560-1 (W)
11	11	KONNIE MERER: Love Suggestion 3	Capitol/STW 2022 (R)
12	12	VARIOUS: Upfront Volume 6	Section 25/STW 2 (A)
13	13	VARIOUS: Atlantic Soul	Arista/WE 103 (W)
14	14	LUTHER VANDROSS: Love Train	East/WB 124 (C)
15	15	THE ISLEY BROTHERS: Smooth Sailing	Warner Brothers 925 580-1 (W)
16	16	MORWOOD: "Can't Get No Satisfaction"	MCA/ACE 3334 (A)
17	17	ISLEY JASPER ISLEY: Delight Delusion	Capitol/STW 2022 (R)
18	18	SCHOOLLY D: Saturday Night	Capitol/STW 2022 (R)
19	19	LUTHER VANDROSS: Love Train	East/WB 124 (C)
20	20	VARIOUS: Best Of House	Capitol/STW 2022 (R)

TOP · 100 · ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

M

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- No 1** 1 WHITNEY * CD
Whitney Houston Atlas 201 14
- 2** 2 THE JOSHUA TREE * * CD
Led Zep Atlas 201 14
- 3** 2 LIVE IN THE CITY OF LIGHT * CD
Simple Minds Virgin 5401 1
- 4** 5 KEEP YOUR DISTANCE * CD
Curiosity Killed the Cat Mercury/Phonogram CAP 1
- 5** 4 SOUTHWEST STANDING * CD
Suzanne Vega A&M 5202 2
- 6** 18 THE RETURN OF BRUNO
Bruce Willis MCA 28 1231
- 7** 6 SGT. PEPPER'S LONELY HEARTS CLUB BAND CD
The Beatles Polygram CD 027 84 42 2
- 8** 8 IT'S BETTER TO TRAVEL * CD
Swing Out Sister Mercury/Phonogram OUT 1
- 9** 13 INVISIBLE TOUCH * * CD
Genesis Virgin QMG 2
- 10** 9 RAINDANCING * CD
Alison Moyet CBS 631 15 1
- 11** 12 ATLANTIC SOUL CLASSICS CD
Various Atlantic WJ 102
- 12** 7 LICENSED TO ILL * CD
Beatles Boys Polygram CBS 631 06 1
- 13** 10 FRIENDS AND LOVERS CD
Various K&L NE 1352
- 14** 11 THE CIRCUS * CD
Erosure MCA STJW 35
- 15** 24 HIS FINEST COLLECTION CD
Roger Whittaker Tenko/Polygram RWT 1
- 16** 21 THE GREATEST HITS CD
Tina Turner Telstar 5142 228
- 17** 14 TANGO IN THE NIGHT * CD
Fleetwood Mac Warner Brothers W 555
- 18** 15 MEN AND WOMEN * CD
Simply Red WEA W 85
- 19** 17 NOW... THAT'S WHAT I CALL MUSIC 9 * *
Various Virgin/EMI/Phonogram NOW 9
- 20** 23 GRACELAND * * * * CD
Redd Foxx Warner Brothers W 555

59 THE MARIA CALLAS COLLECTION

66 Maria Callas Sphix 598 772

60 DANCING ON THE COUCH CD

38 Go West Crystal CD 1558

61 THE DUBLINERS 25 YEARS CELEBRATION CD

77 The Dubliners Sphix 598 771

62 THE FINAL COUNTDOWN * CD

52 Europe EMI/ERC 76888

63 RAISING HELL CD

65 Run D.M.C. Profile/Columbia CD 92 21

64 COMING AROUND AGAIN CD

47 Cory Simon Arista 208 148

65 BY REQUEST CD

79 James Last Polydor POL 14

66 QUEEN GREATEST HITS * * * * * CD

78 Queen EMI ENT 23

67 AUGUST * CD

57 Eric Clapton Dual/Various Brothers W 711

68 SUZANNE VEGA * CD

48 Suzanne Vega A&M A&M 5172

69 ENYA CD

85 Enya BPC 823 402

70 THE WHOLE STORY * * CD

67 Kate Bush EMI KENT 1

71 THE ROCK'N'ROLL YEARS 1964-1967

Various BPC 828 432

72 A KIND OF MAGIC * * CD

84 Queen EMI EMI 3259

73 SWEET FREEDOM: BEST OF MICHAEL McDONALD *

60 Michael McDonald Warner Brothers W 852

74 OUTLAND

50 Spear Of Destiny 10/Virgin 018 59

75 RUMOURS * * * * * CD

81 Fleetwood Mac Warner Brothers K 5514

76 WORD UP * CD

55 Cameo Chis/Phonogram 148 19

77 THE ROCK'N'ROLL YEARS 1968-1971

Various BPC 828 434

78 WAR * CD

72 U2 Island US 9732



BOYS WONDER: looking good is so important...

Boys for sale

by Danny Van Emden

If YOU were to trace pop back to its earliest stirrings, somewhere on that garbled family tree, dangling from the same branch (though probably on the wrong side of the branch) as your Small Faces, Slades and Sex Pistols, you'd find Boys Wonder, latest in a line of mouthy groups with a lot to say and the wherewithal to make you listen.

Basically, we're talking about stomping, unapologetic pop — sneery, full of itself and with enough ideas to carry it beyond the flavour of the month that these boys from Blackheath could doubtlessly be — for as well as the songs, which borrow enthusiastically and with impeccable taste from that great tradition they're so aware of, there's the deliberately schlock Clockwork Orange image and the fact that at one single did, most of their press has come from image mags like *i-D* and most of their appearances have been equally gossipy: the Royal Albert Hall, the Hippodrome, and *Lmsight* followed by a bit of a celebratory bash at the Marquee.

"But Boys Wonder don't intend to limit themselves to an exclusive, trendy audience.

"There's no reason to assume we're a clubby band just because we've been in *i-D*," says Big Ben (sic), band bigmouth, singer and twin brother of guitarist (Great) Scott. "We didn't originally want to do rock venues, but there's nowhere else and we've developed a taste for it now. We wanted to deliberately avoid looking like musicians — with long hair and rolled up sleeves."

"And it's very important to look good or else you don't get noticed." And as they the twins and guitarist Jamey who almost blushes when his post as a former

haricot is called into question — they, they do look like they sound.

Some other essential facets of Boys Wonder are the magnificently hammy Anthony Newley-barrow bay Cockney vocals, the re-introduction of English place names to the pop song and, above all, the fun of it. Somehow, watching them perform is like witnessing something directly descended from the music hall.

"We're obsessed with all that. Pop no longer entertains as it should. Bands can't do anything without all the other bills like videos and producers — no wonder they're all crap. There are no bands that do it all themselves anymore apart from us.

"I blame punk 'cos it brought so many idiots out of the woodwork and it just got out of hand... though it was quite a lot of fun at the start," says Ben, who himself boasts something of the Rotten demeanour.

"We're particularly disappointed that the British record buying public is prepared to buy all that dance stuff."

Scott: "All that veneer over half-baked ideas and sampled inserts. We don't want to get tied to the inevitable Seventies revival, but things were infinitely more exciting then. Bands are less exciting than their audiences now."

"When it comes to the Beatles, Boys, the Wonder Boys can hardly contain themselves. "It's one thing to say you can't play your instruments, but do they have to bring it back to us? I'd love to meet them in a hotel lobby; there are only three of them, there are five of us!"

Sensually, Boys Wonder gripe that UK kids import so much alien culture, make a clean break of their middle class roots after slugging the Beatles' origins and stoutly defend the use of vowels as flat as Bow Bells which are noticeably absent from their conversational voices; it's no more false than singing in mid-American accents, they rightly point out.

This band might have you believe they're petulant actors but they have more than their stage banter worked out. Just as Nivver Stal Anything Small could be their

official policy on riff recycling, songs like Shine On Me reveals more than coverists will work.

"We know that if Now What Earthman" — the Sire single — "is a hit it'll all be over in 18 months. We don't want it to go to number one 'cos you can't get higher than that. We've just released it for those who won't hear it and the more the better."

The music's already developing from early big brassy (and we don't mean horns) productions to a more robust raucousness. Will it keep changing?

"The idea is to maintain a sense of uncertainty so as soon as people catch on you change and give them something new."

So now you know. They've also already got enough songs, they say, for four albums. Boys Wonder intend to stick around a while and there seem to be enough ideas to make it an enjoyable stay for all concerned.



NICK HAEFFNER: Independence should mean doing something others aren't doing

Off the straight & narrow

by Martin Aston

A GOOD story, this, and one that goes up and down like a roller-coaster.

In 1979, a young music enthu-

siast and connoisseur by the name of Nick Haeffner joined Waldo Records artists The Tea Set, huge cult favourites, whose Peel session was heard by The Strangers' Hugh Cornwell while still in prison. And who on his release asked to produce the next single.

He dutifully did, while his EMI connections led to the label paying for an album which they then shelved.

Meanwhile, a lucrative Atlantic Set connections, Nick was asked to put together a backing band for Malcolm McLaren's newest venture, She Sheriff, a C&W act (pre-Buffalo Gals). One disastrous press show and much confusion later, Malcoy sacked the lot.

Nick semi-retired to work for Our Price, dabbling in musician's collectives until Waldo mentor Phil Smees, who was having something of a renaissance with his new Sixties revivalist label Bam-Caruso, asked Nick to record a solo album, which he dutifully did, and it's called *The Great Indoors*.

It's a lovely, surprising record which displays Nick's great musical knowledge and post-punk experiences. The Set pop-psychadelic, delicate, rustic acoustic guitar intrusions, accompanied by pastoral string quartets, tubas and accordions; fidgety pop songs, intricate ballads — the more you listen, and quite unique for 1987. Too unique, in fact.

Nick: "Because of Phil's association with the past, I felt that my music would be received better. Bam-Caruso, being a psychedelic label, but my knowledge of psychedelia was much later, around 1971, so I took a different slant down and got rather obsessed with Nick Drake's Bryter Layter album which was a kind of music that nobody was making anymore: very acoustic, beautifully recorded, and wouldn't it be good to do something like that. But of course it went way off course after that!"

"But my album just doesn't conform to any existing markets," Nick says rather sadly, "and it isn't what people can apply about as controversial, or applying to a trend."

"When I was working a list track of the independent field, but on returning, it just feels like they're small shopkeepers, catering to small, minority markets, and some of those are very conservative. Chris Culler of Recommended Records said that the indies were like the shadow of the sun in that their position was still determined by the majors — that they were just in opposition."

Independence should mean non-conformity, doing something others aren't doing."

By referring back to a period of time, Nick admits that isn't being radical, but his motives are different. "There's a danger in resurrecting anything, but I like the production values of Bryter Layter and also the Stan Getz Astrud Gilberto album which is another untreated timeless recording. You wouldn't tell when it was recorded."

"I've made various Sixties and Seventies references, but it's a philosophy. I don't hope people would draw from the retrospective, its open mindedness. There are so many possibilities and ways of looking at things. Don't be so narrow-minded."



BASIA: warmth

Magnetic Poet

THE INTIMATE atmosphere of Ronnie Scott's lent itself beautifully to the performance of former Moti Bianco vocalist Basia when she and her 10-piece band appeared there as support act to the Tommy Flanagan Trio.

With an excellent solo album recently released — *Time And Tide on the Portral* label — and this series of well-received live gigs, Basia's well on course for the kind of success that Sade was enjoying a couple of years back. Her style combines sophistication with warmth, and there is a new-found maturity in her work which will ensure that there is life beyond Moti Bianco.

Surrounded by a set of musicians which included former members of Gonzalez and King Salts, plus her erstwhile Moti Bianco partner Danny White, Basia's set was basically a run-through of the album. It was a well-balanced selection of songs, all penned by her and White — from the ode to soap operas Prime Time TV, to the deliciously dreamy Miles Away and ballad From Now On to the more pacey Promises and Freeze Thaw. One of the performance highlights was the samba-ish Astrud, dedicated to Astrud Gilberto no less, and an indication of the overall quality of the act.

Basia lacks the "cool" of Sade, but that's no drawback. She does establish a strong rapport with her audience however, and hopefully her new *Portrait* single *New Day For You* will go a long way to broadening her popularity and appeal.

CHRIS WHITE

Raunch by rule

TINA TURNER'S election night concert at Wembley Arena was a revelation — the woman really does look like a dummy in a shop window and, for all her age-defying antics, is about as graceful when she dances.

But when she opens her mouth this 50-odd year old in a mini skirt suddenly stops looking ridiculous

SINGLES

Reviewed by Jerry Smith

THE DAVE HOWARD SINGERS: You Yanson (Hallelujah! HAL 047). Dave Howard shows he's got the right stuff with a fabulous crushing groove about a character inspired by Kurt Vonnegut's *Slaughterhouse 5* and co-produced by ex-Gang of Four's Ian King. Investigate immediately!



STOCK IT

THAT PETROL EMOTION: Swamp (Polydor TPO(X) 2). Breazing in on an uncompromising wave of twanging guitars is this new version of the striking track from their brilliant *Babble LP*, coupled with a hip-wrenching cover of *Honolulu Your Ass Off* for added effect!

THE CURE: Catch (Fiction/Polydor FIC(X) 26). More fab, furry fun from Robert Smith and his cuddly cohorts with this big, bizarre and very haunting ballad from an aptly eponymous new double album, *Kiss Me Kiss Me*.

ART OF NOISE: Moments In Love (ZTT/Island WEP (S) 1). One of the Art Of Noise's finest moments from their *Into Battle With The...* EP of four years ago, reappears in a nostalgic new version to prove their first stuff was their best.



STOCK IT

LAURIE MAYER: Dust In The Wind (YU YU! 003). The singing folk of Torch Song releases her own atmospheric slice of evocative dance music, helped out by Head and co-produced with Dick O'Dell. The inspired, country-ish feel is sure to capture the hearts, minds and feet of all who are lucky enough to hear it.

TROUBLE FUNK: Woman Of Principle (4th & Broadway/Island (12)BRW 70). As a prelude to a new LP, *Trouble Over Here*, Trouble Over There, and a Euro-tinged tour, this slick, mid-expanding fun, co-produced with Bootsy Collins, should make a suitable impression.

ROY HAMILTON: Hold Onto This Mood (4th & Broadway/Island (12)BRW 67). More good to go, infectious dance from this veteran label as this versatile funkier whippers up a storm with the help of mix master Phil Harding and Neil Stainton's dynamic production.



STOCK IT

THE DOLPHIN BROTHERS: Shining (Virgin VS 96(12)). Steve Jansen and Richard Barbieri revive the spirit of Japan with this smooth, shimmering ballad and its hypnotic appeal, should put them back back in the limelight.

PULP: Master Of The Universe (Fire BLAZE 12 (12)). Not the best song on the excellent *Fricks LP*, but its brooding menace and anguished drama should prove powerful enough to persuade people to search it out.

BLOW-UP: Good For Me (Creation CRE 457). Crammed with vibrant bursts-sims, the latest Creation find Sixties up on the scene, with its 12-string guitars, harmonicas and surf melodies compounded by covers of the HC's entire 1-2-5 and the West Coast pop act Experimental Band's I Won't Hurt You.



STOCK IT

THE LONG RYPER: I Want You Bad (Island (12)S 330). One of this West Coast band's influences is the Byrds, but this new track, is taking it all a bit too far, although its ringing hooks might well prove to be their most commercial single yet.

DAVID BOWIE: Time Will Crawl (EMI America (12) EA 237). One of the best tracks from his excellent (and unjustly maligned) new LP *Never Let Me Down* is his infectious, thumping beat and kooky lyrics should sweep all before it in time



STOCK IT

FOLK DEVILS: The Best Protection (Situation Two ST 477). The Folk Devils return with a new line-up and a more measured blast of vibrant power. Not so much less manic as more ordered as its colliding rhythms spark with tension.

CATCH THE CROW (top) welcome The Dave Howard Singers (middle) and Swamp and Petrol Emotion.



and manages to carry the audience along on a massive wave of excitement. How she does it is simple — she makes it plain she's enjoying herself as much as she expects you to.

Turner bounced on stage at the start of her set to find the audience already raring to go thanks to the brilliance of support act Robert Cray and his band. Cray, currently enjoying enormous success with his latest album, *Strong Persuader*, is without doubt a magnificent blues guitarist. Perhaps Turner should watch out — there were plenty in the crowd who looked as if they enjoyed his set more than they did hers.

But on to the main event: Turner, looking like a Barbie doll and just about getting away with it, had the audience on their feet as soon as her feet touched the stage. She managed to sustain the pace through a varied selection of songs, mainly recent chart hits and tracks from her latest album *Break Every Rule* — also the title of this marathon tour.

There's no doubt that Turner deserves admiration for being such a raunchy survivor and you can't help feeling that, despite laying on tart-appeal with a trowel, she's probably just very "nice". But she isn't a patch on the very real Millie Jackson who combines age and raunchiness with a bit of style and, frankly, pretends to be Tina Turner better than Turner does herself.

SUE SILLITOE



TINA TURNER: pace

Making fans for Nigel

THE VERSATILE career of BPI award-winning violinist Nigel Kennedy has taken yet another new direction with the release of his first rock album, *Let Loose (EMI)*, which was supported by a packed gig of *The Rock Garden*. Kennedy's appearance on a wagon two days before had helped generate the interest — in the Covent Garden club apparently received more than 400 telephone calls requesting tickets — and despite the inclement weather outside, the atmosphere inside couldn't have been more steamy.

The violinist himself looked rather ill at ease with this new-found audience, at least initially, but once into the music the inhibitions seemed to vanish. Like Julian Lloyd Webber, Kennedy is attempting to break down the barriers

between classical music and rock, and this showcase revealed that he is heading in the right direction. The majority of his material is original with the exception of an interesting re-working of the Stravinsky standard *The Way We Were*.

He's combining classical music with electro jazz and rock but at the moment the end result is lacking that streak of commercialism which can ensure big album sales. Nigel Kennedy is getting there though.

CHRIS WHITE



DAINTIEE Martin Stephenson: imagination

The entertainer

SO, *The Daintees* converge again. It's a regrettable truth, but once again it must be stressed, when it comes to compassionate, skilled and aware music, Martin Stephenson and The Daintees leave most in their wake and challenge only the greatest.

Simply, what is required is a new LP, London Record's *Boat To Bolivia* proved, with little doubt, that Stephenson is as an articulate a songwriter as any. Costello, McAnulla, even Van Morrison, a category stepped in quality, but why not include the Daintee himself?

The Town And Country Club was encouragingly full of those who, judging by the reaction, were well familiar with the album, but desired more. And that's exactly what they got. Songs of wit, spilt, spilt and imagination luscious to each other as styles as varied as pop, soul, reggae and folk tussled for attention.

Stephenson set himself up as a performer who will do just that. If you're enjoying it, he'll give you more. He'll play till the cows come home, or perhaps until the bar shutters come down and you sense that for every minute you're enjoying, he's enjoying it even more.

At a time when it's easy to be complacent, easier still to simply not give a damn, Stephenson will give all the qualities vital to the active pleasure of good music. It's not pertinent to talk of *The Daintees* in terms of commercialism; they have their place and will comfortably fill it. More relevantly it is important to perceive them in a way that allows dedicated music-lovers to find an outlet and do what they always wanted to do. Entertain. DUNCAN HOLLAND

HEAVY METAL ALBUMS

The Month Last Month	Title, Artist	Label, Catalogue No.
1	4 WHITESNAKE 1987 <i>Whitesnake</i>	EMI EMPG 2528 01
2	5 SLEEPER WHEN WE'VE BEEN	Mercury/Phonogram V33M 28 01
3	7 THE FINAL COUNTDOWN <i>Large</i>	EMI EPC 84155 02
4	8 GIRLS GIRLS GIRLS <i>Mercury/Cat</i>	Mercury 181 2776
5	5 INTO THE FIRE <i>Pyrexia/Atlantic</i>	ATLANTA 3077 01
6	1 TRIBUTE <i>Clay Odomare</i>	EMI EPC 850 758 02
7	9 PRIEST LIVE <i>Live At Peel</i>	USA 152288 R 02
8	14 RECKLESS <i>Rock On</i>	ATLANTA 3033 01
9	7 WILD FRONTIER <i>Capitol</i>	NR 9289-021 01 02
10	3 LOOK WHAT THE CAT DRAGGED IN <i>Proton</i>	Proton For Nothing NR 9289 01
11	6 GEORGIA SATELITES <i>Georgia Satellites</i>	Elektra NKS 615 01
12	20 THE NUMBER OF THE BEAST <i>Iron Maiden</i>	Virgin BAC 1302 01
13	7 AMONG THE LIVING <i>Asia</i>	Mercury UP5 0415 01
14	11 TRUE FAITH <i>Thin Lizzy</i>	Mercury/Phonogram VBR 34 01
15	10 WINTERBURN <i>Black Sabbath</i>	Mercury/Phonogram VBR 31 01 02
16	9 REGIN IN BLOOD <i>Iron Maiden</i>	Mercury UP5 0415 01
17	18 BON JOVI <i>Bon Jovi</i>	Wing/Phonogram VBR 14 01
18	17 FREHELY'S COMET <i>Asia</i>	Mercury/Phonogram VBR 34 01 02
19	11 TELL NO TALES <i>Iron Maiden</i>	Mercury/Phonogram VBR 31 01 02
20	10 MASTER OF THE SEVEN KEYS PART 1 <i>Whitesnake</i>	Mercury/Phonogram VBR 31 01 02
21	11 DON'T CRY WOLF <i>London</i>	Mercury/Phonogram VBR 31 01 02
22	12 JOIN THE ARMY <i>Sacred Foundation</i>	Virgin V3414 01
23	10 MECHANICAL RESONANCE <i>Evans</i>	Mercury/Phonogram VBR 31 01 02
24	17 AFTERBURNER 2 <i>Iron Maiden</i>	Mercury/Phonogram VBR 31 01 02
25	15 ASH GILBERT <i>Iron Maiden</i>	Mercury/Phonogram VBR 31 01 02
26	17 MASTER OF PUPPETS <i>Metallica</i>	Mercury/Phonogram VBR 31 01 02
27	11 SWEAT BLOODY GORE <i>Metallica</i>	Mercury/Phonogram VBR 31 01 02
28	16 EXCESS ALL AREAS <i>Iron Maiden</i>	Mercury/Phonogram VBR 31 01 02
29	17 BIG LIFE <i>Night Train</i>	MCA/MCA 282 01
30	23 OUT AND INKAS <i>Thunderbolt</i>	Mercury/Phonogram VBR 31 01 02
31	17 KEARD OF FEZZ <i>Queensrÿche</i>	Mercury/Phonogram VBR 31 01 02
32	11 LEE ARCON <i>London</i>	Mercury/Phonogram VBR 31 01 02
33	16 LIVE AFTER DEATH <i>Iron Maiden</i>	Mercury/Phonogram VBR 31 01 02
34	27 THIRD STAGE <i>Evans</i>	MCA/MCA 282 01 02
35	29 NIGHT SONGS <i>Candlemass</i>	Mercury/Phonogram VBR 31 01 02
36	11 WALLS OF GETHSEMAN <i>Palmer</i>	Mercury/Phonogram VBR 31 01 02
37	17 TAKING OVER <i>Iron Maiden</i>	Mercury/Phonogram VBR 31 01 02
38	25 THE LEGACY <i>Thunderbolt</i>	Mercury/Phonogram VBR 31 01 02
39	30 FUTURE WORLD <i>Jerry Math</i>	Mercury/Phonogram VBR 31 01 02
40	27 THE HOUSE OF BLUE LIGHT <i>Dead Farty</i>	Mercury/Phonogram VBR 31 01 02

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

The Black Record Industry Chart. Social Surveys (Gallup Poll, Ltd. 1987. Publication rights licensed exclusively to Juice, Inc., producing rights to the U.S. All rights reserved.

T W E L V E I N C H

- 1 **NEW** **WANNABES WITH CONSCIENCE** (12)
Ani DiFranco/World Circuit
- 2 **NEW** **AMOROUS** (12)
The Roots/World Circuit
- 3 **NEW** **IT'S A SIN** (12)
The Roots/World Circuit
- 4 **NEW** **THEY'RE ALL ABOUT ME** (12)
The Roots/World Circuit
- 5 **NEW** **SPARKY** (12)
The Roots/World Circuit
- 6 **NEW** **THEY'RE ALL ABOUT ME** (12)
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- 52 **NEW** **THEY'RE ALL ABOUT ME** (12)
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35	SWEET SIXTEEN Billy Idol	Chrysalis (DOL) 10
36	LUKA Suzanne Vega	ARM (VGA) 100
37	THROWING IT ALL AWAY Genesis	Virgin (GRN) 112
38	THE GAME Echo & The Bunnymen	WEA (L) 117
39	TIME WILL CRAWL Donna Allen	Parade (SQA) 713 - (S) 74 6
40	FAKE David Byrne	EMI America (DEA) 237
41	A BOY FROM NOWHERE Tom Jones	Tele (S) 2897 711 - (S) 891 6
42	CAN'T BE WITH YOU TONIGHT Judy Boucher	Imp (O) 171
43	INDIANS Anthrax	Odyssey (O) 729 118 - (O) 1211
44	ALONE Heart	Island (D) 15 325
45	SWEETEST SMILE Black Uhuru	Capitol (D) 324 448
46	LABOUR OF LOVE Pete & Cory	ARM (NY) 194
47	HOOVERVILLE (And They Promised Us The World) The Christians	Green (V) 1101 4
48	BREAK EVERY RULE Time Turner	Island (D) 15 326
49	RIGHT NEXT DOOR (BECAUSE OF ME) The Robert Cray Band	Capitol (D) 324 452
50	A LITTLE BOOGIE WOOGIE (IN THE BACK OF...) Shakn' Stevens	Mercy (Phonogram) (GAY) 112
51	WHEN YOUR OLD WEDDING RING WAS NEW Jimmy Roselli	Imp (S) 1147 1
52		Parade (S) 808 9

21	COMIN' ON STRONG Broken English	EMI (UEM) 5
22	PROMISED YOU A MIRACLE Simple Minds	Virgin (S) 110
23	IF I WAS YOUR GIRLFRIEND Prince	Parade (S) 808 9
24	IT'S TRICKY Run-DMC	London (CON) 134
25	ALWAYS Atlantic Starr	Warner (Bos) W 84511
26	MY PRETTY ONE Cliff Richard	EMI (UEM) 4
27	DON'T DREAM IT'S OVER Crowded House	Capitol (D) 324 428
28	PLEASEUR PRINCIPLE REMIX (The Shep Pettibone Mix) Janet Jackson	Braslow/ARM (USA) 164
29	NO SLEEP TILL BROOKLYN Beastie Boys	Def Jam (BEA) 111
30	SCALES OF JUSTICE Living In A Box	Chrysalis (D) 112
31	SHATTERED DREAMS Johnny Hates Jazz	Virgin (S) 112
32	DIAMONDS Herb Alpert	Braslow/ARM (USA) 111 605
33	WISHING I WAS LUCKY Wet Wet Wet	The Precious Organization/Phonogram (B) 112 112

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GENERAL

STOCK IT

ROGER WATERS: Radio K.A.O.S. EMI KAOS 1. This tells the story of Billy, "apparently a vegetable" who discovers that he can control radio waves and can, henceforth, wreak havoc amongst our insensitive world leaders. As a concept it is this any more ludicrous than a deaf, dumb and blind chapie discovering he's a bit of a whizz at the old pinball machines? Possibly not, but then this is a Roger Waters solo project, so such portentious and over-blown concepts must be expected. And indeed this is precisely what starved Floyd fans require: a professional, "important" statement, dressed with technology but naked in emotion. If I'll sell, but can the unconvincing really find a place for it? **DH**

STEVE EARLE & THE DUKES. Exit 0. MCA MCF(C) 3379. Produced: Tony Brown, Emory Gordy Jr. and Richard Bennett. If Bruce Springsteen were simply an unknown with a funny name, Steve Earle would be a megastar, but unfortunately for Earle, Bruce got here first. The two share a blue collar concern for declining industry in their hometowns, and occasional joyful car anthems. Earle's status as a New Country performer remains just about intact via songs like the jingle-jangle Nowhere Road or the first single, I Ain't Ever Satisfied (reminiscent of Bruce Hornsby), but this whole album suggests that Earle's undoubted talents as both writer and performer are currently being spread too thin. This will sell well to established Earleophiles, but the feeling of repetition is hard to ignore. **JT**

THE ISLEY BROTHERS: Smooth Sailing. Warner Brothers 925 586-1. The odds were piled up against this one, with the death of O'Kelly Isley and the emergence of the Seventies line-up's younger blood, Isley Jasper Isley, as a major independent soul force — their Different Drummer LP on Epic may well be the soul album of the year. But somehow, and increasingly with each listen, Ronald and Rudolph (both now in their late 40s) have kept the old Isley sound and spirit alive, teaming with Angelo Winbush of Rene and Angelo, and against all adversity hit a couple of good dance grooves, not to mention some fine

balls including a touching tribute to their late brother. Send A Message. **PS**

PEGGY BLU: Blu Blowing. Capital ESTV 2033. Former backing singer for the likes of Luther Vandross now sings up quite a storm of her own. Capital has played posh the parcel with her fine voice, shunting it around to no fewer than seven different production combinations, but she sings her way through it all and once again, all that's needed is a more unusual musical spark or two for her to join the big league. **PS**

BLACK BRITAIN: Obvious 10/ Virgin DX. Producers: Ted Currier/Pete Wilson. It's taken a while but Black Britain's debut album is a fine collection of more politically aware urban funk than most. But while they certainly know how to lay down an irresistible, hard groove, they do fall down in places due to a lack of straightforward good tunes. This is balanced, though, with the excellent Ain't No Rockin' (in A Police State) and their present single, the old classie Funky Nassau, which are among their most promising releases to date could do the business and ensure there is plenty of demand for this LP. **JS**

ORBIT: Orbit IRS/MCA MRF(C) 1020. Renowned producer William Orbit strikes out on his own with his first solo LP since the demise of the much vaunted Torch Song, although most of the songs contained here are written with former Torch Song singer Lourie Mayer. Now he has teamed up with the not inconsiderable vocal talents of one Pato Nikolic for a diverse set, taking in not only a version of the Psychedelic Furs Love My Way, but also Tiquano brass, down home country blues, soaring soul and the infectious reggae ramp of the current single, Feel Like Jumpin'. Eminently danceable pop of the highest order. **JS**

SHANNON: Love Goes All The Way. Club/Phonogram J48H 24. Maybe the electricity bit was too high, or maybe time's just moved on, but Shannon's sounding considerably de-electro'd from Let The Music Play days and the tunes get a bit more of a look-in. The uptempo Prave Me Right and title track should get it off to a promising start, but much of side two is rather undistinguished. Still, if she can take this to the next phase, in the future it could well be part of an interesting transitional LP. **PS**

INDIES

STOCK IT

VARIOUS: Lonely Is An Eyesore. 4AD CAD 703. Distribution: Cartel. Unmatched in scope and grandeur, this is something more than your usual label sampler, featuring as it does all the 4AD acts with what are largely specially commissioned pieces. Interesting to hear mainland bands like Cocteau Twins and Colourbox almost upstaged by the increasingly recognised visceral genius of Throwing Muses, the melancholic reflection of Wolfgang Press and the transcendental beauty of this Mortal Coil and Dead Can Dance. A limited edition is available in high quality fold-out sleeve, with 24-page glossy brochure featuring stills from the package's equally stunning complementary vid — all for the price of a CD. Inspirational! **DVE**

PRIMITONS: Happy All The Time. What Goes On GOES ON 9. Distribution: Shigaku and the Cartel. Middle town America's finest. Primiton's get their first readily available domestic release on this heartwarming, near-country collection. Happy All The Time is a bit of a sweat sound which rides into town on a horse called melody — pausing only to tip a hat at the charts and check its commercial credit dynamic reflection. A neat album that's a whole bundle more than just a collection of great songs. **DEN**

STOCK IT

VARIOUS: Straight To Hell. HELL RECORDS DIABLO 1. Distribution: Stiff. The knock-about soundtrack to the knock-about Alex Cox film in which The Pogues, Joe Strummer and Costello are allowed to live up to some silly spaghetti western fantasies and destroy the greatness of Morrison's original blueprint. It's a fun idea and should be viewed as such, while the Pogues discover that changing one's little from Queens to cheap plunk changes one's musical perception and only Strummer remains sounding vaguely seriously about the whole affair. A barrel of laughs, of course, and requiring a barrel of booze to fully appreciate. **DH**



THE DESPERATE Shane MacGowan of The Pogues, and right, the slightly more sensitive Steve Earle.

VARIOUS: A Head Of His Time. See For Miles SEE 91. Producer Bill Szymczyk; THREE DOG NIGHT: Everyone A Masterpiece SEE 93 Producer Richard Podolor (most tracks). A Head Of His Time started life on the Probe label as the soundtrack to a slight enjoyably loose hippie Western called Zachariah. Country and the fish played a band of outlaws called The Crackers, the James Gang didn't play The James Gang, nobody could remember who was supposed to give the scriptwriter a lift. The result includes a fine track by fiddler Doug Kershaw and also lots of so-so soundtrackry by Jimmie Haskell. While the boys were having fun in the desert, the charts were being taken over by corporate US bands like Three Dog Night, remembered here only for covering Randy Newman and the joyless Joy To The World. These were busy boys: they covered the Beatles and Sam Cooke, they made Free sound positively light and flexible by comparison with the Dog version. America awarded them 21 top 40 hits in a row. Britain crossed the road and looked awfully interested in the shop windows, and can be counted on to do so again. **RM**



lot of fun while the rest of the world debates the future of rock'n'roll. No, the symbolic collision of R&B-stepped ease and contentious words isn't mind-bogglingly innovative reference points: The Three Johns and even The Doons), but it's a brimful of energy, character and ideas and makes for great live music... and that's what it's all about, isn't it? **DVE**

STOCK IT

THE STUPIDS: Van Stupid. Vinyl Solution SOL 2. Distribution: Cartel. With the current interest in skateboarding, press attention on US band Suicidal Tendencies and The Stupids UK base, hip-hop style crossover and general good press coverage guaranteed, this LP is a sure fire seller. Loud and reasonably snotty, as you'd imagine it possibly lacks some of the adrenalin of their first COR LP, but it's got so much going for it that it's bound to reach a much wider audience. **DEH**

STOCK IT

HEAD: A Snag On The Rocks. Demon Records FIEND 95. Producers: Gareth Soeger. Cocksure, raucous and with tongue planted firmly in cheek, Head are having a

● Reviewers: Dave E Henderson, Duncan Holland, Paul Sexton, Jerry Smith, John Taber and Donny Van Emden.

UNDERGROUND

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TRACKING

by Dave Henderson

Two NEW releases from the now UK-marketed KOIR tape-only label through Red Rhino and the Cartel) unleash yet more in the way of confusing, strange and estranged music to the world. **Jonathan Borofsky** and **Ed Yonney's** The Radical Songbirds Of Islam travels a tepid route to new age uncertainty while the rather splendid **Peter Gordon** works into **Verdi's** Otello on the Falco Movimento version of the old lag's "masterpiece." From grandiose to grand (and grander).

PRODUCT INC further enhance their reputation with the debut LP from **The Young Gods** which is simply called... The Young Gods. It features nine new tracks plus the group's last single for the label, the cover of **Gal Glitter's** Did You Miss Me? gemerone. That's through Rough Trade and the Cartel, as is the new album from part-time outfit **Tirez Tirez**. Social Responsibility lacks some of the imagination of founder member **Michel Rousse's** solo work but, what the hell, it's on Rough Trade. The Traders are also in the middle of presenting **Big Black's** Headache 12-13 to the world on the Blast First

label. Initial copies of the culties cut classic come shrink wrapped with a seven inch special.

EX-June Brides' parson, Phil Wilson treads further down the country road with Ten Miles on Creation while the world still waits and waits for Creation to release the **Edwyn Collins** solo single we've all heard so much about (there is talk of a new 12-inch and LP from **Felt** and a new LP **Bliff**, Bang Pow thought). **Razercuts** will have an album on Creation later in the year, in the meantime they have a really excellent single, I Heard You, on Flying Nun UK while it looks like now or never time for **Hard Corps** who are getting the hard push for their Lucky Charm single on Rhythm King through Mute, through Rough Trade and through the Cartel.

THE CARTEL are also handling the seminal **Beastie Boys** single, Cookie Puss, which originally came out on Rat Cage in the States. Out again here in the very same label with a dodgy sleeve it should create quite a bit of interest in the wake of the Beas' trials and tribs.

THE WELSH Anhrefn label and all its fledgling little darling sounds look set to soon enlarge and expand in a world takeover situation as each group develops and goes to pastures new. Latest scam sees **Anhrefn**, the group, signing to Upright who swiftly change their name to **Worker's Playtime**, for the release of their debut LP, **Llywyr Llaethog** looking set to release their debut LP on the RT distributed Side Effects label. **Treaddied** ANRHEFN: or is it Workers' Playtime?

ANRHEFN: or is it Workers' Playtime?

Onus having signed to premier German indie Constrictor (home of **Philip Boa And The Voodoo Club**) and poor old **Debtysse** still searching for a home of their own.

QUICKLY TURNING to Satellite Records, they have **Row Cuts Volume Four** ready to Roll from the Backs warehouses and it focuses its attention on Australia — being subtitled Australian Nitro. Tracks included are from **The Spikes** (who've a new LP soon on Zinger), **The Coneheads**, **Bloodloss** (who'll have an album in their own right on Satellite real soon) and **The Mad Turks** from Istanbul.

BACKS ALSO have some new stuff from the aspiring and intriguing **Hamster** label including **Alto's** Death House (formerly on Third Mind), **Push Button Pleasure's** relaxed and quite rewarding **The Last Dissonance** and the systems muzak of **Rimarrimba** on the Chicago Death Excretion Geometry. At Nine Mile, **The Shamen** have their much touted Drop LP out at long last and **AC Temple** debut on the Furthur label, a subsidiary of Blast First, with **Song Of Porise** through Rough Trade and the Cartel.

THE TIMEBOX label, through Pinnacle, spreads its wings yet further with a four track 12-inch EP from **Critical Mass**, while **Brad Is Sex** — who strook out on the venue's compilation debut — have a LP in their own right on **Bam Canuso** through Revolver, called **Gentlemen Start Your Sheep** (the group feature a members of A&R hats **Tortilla Flets**). Bam also have a double LP special from **The Walker Brothers**, culled from a live bash in Japan many a moon ago, which features all of their gems, all the classics and more besides.

STILL WITH Revolver, Texan **Randy Erwin** has an album called **Till The Cows Come Home** on Heartland while **The Psylons**, who got more than their share of press clippings last time 'round, have have a new 12 inch called **All The Things We Need** on Iron Lung. There's a shared LP from



THE SHAMEN: Dropping in at last

The Abnormal and Barbed Wire on Oi, and **Loop** — whose psychedelic trip cuts on their last single rapped a bit of press coverage — have a more commercially biased strip of acidic muzak in the guise of **Spinning on the Head** label. Also rife for ear burning homage and general headache potential is **Napalm Death's** Scum LP on Earache (wonder what that sounds like), and through Rough Trade you can give your temples a real run for their money with American post-skateboard trash metalurg leatherettes **TSOL** and their **Hit And Run** album on Enigma.

ON THE re-issue scene, **The Byrds** have their classic confrontation with country, **Sweetheart Of The Radio**, featuring the late **Gram Parsons** released on Edel, through Pinnacle. Other similarly bracing platters from the Edel archives this week include **Mike Bloomfield**, **John Paul Hammond** and **Dr John's** **Tourmtricate**, the original real blues sound of **Taj Mahal** on Natch'l Blues, **Velvet Underground's John Cale** on Vintage Violence, and on the HI label (through Edel too), there's **OV Wright's** **The Wright Stuff**, for all those quivering bottom lips in the crowd.

THROUGH ASSOCIATE label, **Demon's** tie in with **Warner Europa** gives us **Barrence Whitfield** and **The Savages**, who have a mini-LP called **Dig This** to be in with their European tour, there's also **Walter 'Wolfman' Washington** offering **Wolf Tracks**, **Charles Brown**

opts for **One More For The Road**, **Hubert Sumlin** welcomes one and all to a **Blues Party** (with contributions from **Ronnie Earl**, **Ron Levy**, **Jerry Portney** and pals), **Sneaks** **Englin** does **Baby**, **You Can Get Your Gunt**, **The Whistler Brothers** reckon that **Trouble Ain't Nothin'** but **The Blues** and **The Johnson Mountain Boys** want to let **The Whole World Talk**.



TIREZ TIREZ: LP via RT

PRIZE POSSESSION of the week must be **James Taylor** (and his **Quarter's** set of TV theme covers entitled **Miss Impossible**) on Re-Elect **The President**, through Backs and the Cartel. It looks set, with press attention already in action, of shifting the proverbial bucketload. On the French New Rose label through Pinnacle, **Warum Jee** offers us a bleakish cover for their **Le Tron** **Stiffena**, **Cris-Mai** and **Lolites** get all coy on their self-titled LP.

FINALLY, JAMS have their debut LP released next week, following the controversy over their **All You Need Is Love** scratch up... more news of that when it happens.



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The scene's still bubbling

EVELYN COURT explains how and why the UK continues to be the first home of reggae

THE CRUCIAL role played by the UK in the development of reggae music over the years cannot be too strongly emphasised. In fact it is probably true to say that without this country as its main marketplace the Jamaican recording industry would likely have remained a local affair with many of today's top flight acts never having been recorded at all. Certainly it would not have expanded on the massive scale we have seen over the past three decades or been as influential worldwide as is the case.

Of course Jamaican peo-

ple have always been musically inclined and even before the first large wave of migrants to the UK from the late Fifties onwards the scene was already set for some kind of musical renaissance, with the island's sound systems pulling in huge crowds wherever they played. And it was the nostalgic desire of these immigrants new in an alien and often hostile country to flock together in each other's company and listen to their own indigenous music which really set the precedent for Jamaican popular music's growth.

It was the relatively affluent Caribbean people living in the UK for whom the records were manufactured and it was they who bought them. Jamaica herself could never have supported a recording industry where a record player was a luxury commodity not easily affordable to the greater majority of its

population and where even electricity was unavailable to many. A great number of reggae records were not released in Jamaica at all, with the ubiquitous sound systems providing their sole local avenue.

And this remains true to the present day. Even the so-called "pre-release" records manufactured in Jamaica are pressed almost entirely for export purposes.

Within a few years of the earliest recordings, the music had evolved from an approximation of New Orleans rhythm and blues to a definite and unique style of its own. Horn laden, driven by a frenetic rhythm and with a pronounced bass backbeat, this was the ska and it found underground favour with the UK's own stylish youth cult the mods, themselves ardent R&B fans.

Both British and West Indian youth had begun to

infiltrate the newly opened discotheques that were replacing the coffee bars in Soho during the early Sixties and this alliance led to homegrown recordings from the likes of the Migil Five, Mickey Finn and Georgie Fame. It also precipitated a UK chart hit for Millie with My Boy Lollipop. And while this success swiftly signalled the demise of the ska craze among the mods themselves, it nevertheless introduced Jamaican music to the wider British public and gave added impetus to the recording industry in Jamaica in its wake.

The next generation of British youth to discover Jamaican music were the suits of the mid Sixties, the forerunners of the skinheads, whose heroes were artists such as Prince Buster and Desmond Dekker at the height of the brief rock steady era. The skinheads themselves were responsi-

ble for hits by Boris Gardiner, Dave & Ansel Collins, Harry J Allstars, The Upsetters, Derrick Morgan and others towards the end of the decade when the music had evolved into reggae.

It was the advent of Bob Marley And The Wailers and the whole Ras Tafari roots movement of the mid Seventies which really paved the way for mass acceptance of the music. Whereas before it had always been the province of black and white working class youth, increasingly it became the middle classes picking up on the music and even to some extent the printed media folsome in its praise of a music it had previously dismissed as monotonous and crude.

Today the music has reached all corners of the globe. It has long been established in Holland, France, Belgium and some parts of Africa and now

TO PAGE 22 ▶



AN EVERCHANGING GENRE: from Aswad, current purveyors of roots reggae to Jimmy Cliff who laid the groundwork in the Sixties and Bob Marley who paved the way for mass acceptance in the mid Seventies.



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▶ FROM PAGE 21

markets in countries like Japan, Italy and even the US are challenging the UK's supremacy as reggae's second home. It thrives as part of a healthy underground scene in Iron Curtain countries such as East Germany and Poland. There are ethnic Mooris in New Zealand preaching the doctrines of Ras Tafari and rude boys in Tokyo playing ska. And of course there is an indigenous reggae scene in the UK that has grown up quite distinct from its Jamaican root.

In Jamaica itself the music has increasingly turned inward since the beginning of the current decade and now almost exclusively concerns itself with the dictates of the dancehall.

It was always inevitable that the UK would forge its own independent reggae scene. The groundwork was laid in the early Sixties with expatriates like Cuban singer Laurel Aitken and Jamaican artists such as Jimmy Cliff, Jackie Edwards, Sugar & Dandy, Tony Washington and others selling here and the emergence of locally based groups like The Cimarrons, The Undivided and Matumbi, but it is especially during the past decade that acts actually born in this country have begun to make their presence felt.

There are two distinct strands of UK reggae. There are the roots singers and groups like Aswad, Misty In Roots, the now defunct Black Slate, Brimstone, Black Roots and others who base their style on the heavy dub sounds and Ras Tafari ethics of Seventies Jamaican reggae and there is the lovers rock axis which draws heavily on the rock steady style of the mid Sixties.

The latter has proved particularly successful in

terms of sales potential and provided big reggae charts hits for the likes of Louisa Mark, Janet Kay, Jean Ade-bambo, Brown Sugar, Trevor Walters and more recently Sandra Cross, Win-some and Maxi Priest. Meanwhile, lovers rock has even made the trip back to Jamaica and it is this style that has provided worldwide hits for Boris Gardiner, Audrey Hall and J C Lodge.

In Jamaica itself the music has increasingly turned inward since the beginning of the current decade and now almost exclusively concerns itself with the dictates of the dancehall. Most of the rising generation of artists have come up with the sound systems out of the dancehall and their preoccupations are self-referential and to an outsider approaching the music for the first time arcane. It would appear that reggae's ability to confront wider issues has all but disappeared from the music while the spirituality long a hallmark of the genre is now most notable by its current absence.

In the past couple of years the computerised digital rhythms pioneered by the leading producer on the island Prince Jammy have overwhelmed the music and its spontaneity suffered as a result. Nevertheless, these sounds have found an audience seemingly every bit as keen as previous generations and the dances continue to pull in the crowds as they have always done, in current parlance, bubbling.

In the past couple of years the computerised digital rhythms pioneered by the leading producer on the island Prince Jammy have overwhelmed the music and its spontaneity suffered as a result.

Back outdoors — and free for all

THIS YEAR'S Sunsplash reggae festival is to be a free event staged on Clapham Common on July 5.

According to the organisers, "it is opening it to the public because we are celebrating three different things this year. In the first place this is the tenth anniversary of Sunsplash in Jamaica; secondly it is the 25th anniversary of Jamaica's inde-

pendence and thirdly this year marks the centenary of Marcus Garvey's birth".

The line up boasts Jamaican singing star Freddie McGregor as headliner and also boasts appearances from Ruby Turner, Maxi Priest, Kassav, London Community Gospel Choir, Jean Adebambo and Wintone and takes place from midday.



WINSOME on the bill

More Power to Prince Jammy

A TOTAL of eight discobox titles are released this month on the new Super Power label devoted to the works of Jamaica's leading dancehall producer Prince Jammy. Little Four, We're You Size with Devil Seed You Come (SDP 01); Johnny Clarke, Rock This Yah One (SDP 02); Michael Prophet, No Run Left You Man with Mouth A Mazy Liza

(SDP 03); King Everal, Tonight You're Mine coupled with If You Want Good (SDP 04); Tappa Lee & Rappa Robert, Post Man, At Your Gate with Star Appeal (SDP 05); Admiral Bailey, Big Belly Man with Horse Stomach (SDP 06); Chris Wayne, Idle Jack Horse with Dancing Floor (SDP 07); and Pad Anthony, Moving Forward with

Cooler Runnings (SDP 08).

Also on the same label are two LPs. A Various Artists set featuring contributions from Little John, Don Angelo, Finchers, and others entitled Double Twin Spin Vol 1 (SPLP 1) and the latest album from Coco Tea, Come Again (SPLP 2) featuring the recent reggae chart hit track.



MICHAEL PROPHET on the Super Power label devoted to works of Prince Jammy.

Natural Cry

NOTTINGHAM DUO Natural lies who scored a Number One in the UK reggae chart earlier this year with their *Lately* single have now followed it up with a new release on the Realistics label crooning *Cry For You* (RR06).

And for the same outlet Colour-man — top DJ with Jamaican sound system Youth Promotion — teams up with one Raymond Richtershode to expound *Bible Man* (RR07), a tune recorded at the Marcus Garvey Studio in Nottingham presumably during Colour-man's tour of this country with the Youth Promotion set towards the tail end of last year and backed by the High Times band.

● WITH THE release in Canada finally of his long overdue *Sensi* Addict album for Prince Jazzy's Ujama label, Jamaican singer Horacio Ferguson now brings forth a latest disc release in this country for the same source, coupling *Fish And Bread* and *Trails And Crosses* (JU002). Also released this week on the same label is another title from the prolific Frankie Paul, *Be Missing You* with Prince Jazzy, *The Bible* (JU01).



McGREGOR: NEW release

Moving up

FOLLOWING HIS crossover success with *Audrey Hall* last year, reggae producer Donovan German looks poised to give Freddie McGregor the singer's first UK hit in two decades of music making, with his latest release on the German label, a smooth rendition of Ronnie Dyson's *Just Don't Wanna Be Lonely* (DG124), garnering healthy airplay on all the major radio stations. Meanwhile, *Audrey Hall* herself is seeking to improve her chart status of three successive hits with her own latest title on German,

Head Thick Skull Numb (DG123).

Also out this week from the producer on his subsidiary *Revolutionary Sounds* imprint is *Admiral Bailey*, No *Hyprocrite* with Chaka Demus, *Holy Book* (RS008).

● A BUDGET sampler LP relating to £2.99 has just been released by Greensleeves Records. Compiled from selected albums in its now comprehensive catalogue, the set celebrates the company's tenth anniversary this year.

Track listings on the set is: Side One; Dennis Brown, *Crazy List*; Gregory Isaacs, *Let Of Supm*; Sugar Minott, *Feel The Rhythm*; Burning Spear, *We Are Gong*; Wailing Souls, *They Don't Know Jah*; Eek-A-Mouse, *Ganja Smuggling*; Side Two; Clint Eastwood & General Saint, *Stop That Train*; Black Uhuru, *I Love King Salasie*; Frankie Paul, *Pass The Tu-Sheng Peng*; Hugh Mundell, *Africa Must Be Free By 1983*; Yellowman, *Zunguzunguzunguzengeng* and Scientist, *Damocletize*.

Also out on the label is a 13-track *Wailing Souls* compilation *The Very Best Of*, omitting the group's early Studio 1 sides but containing some of their best material from the mid Seventies up until 1984.



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TOP 100 SINGLES

27 JUNE 1987

1	VICTIM OF LOVE	Mute (12)MUTE 61 (1/R)SP
2	FIVE GET OVER EXCITED	Go! Discs GOD(X) 18 (P)
3	CAN'T TAKE NO MORE	Row TV Products RV1 (12) (1/FF)
4	EVERY KING A PEOPLE	SBH BUY(1) 257 (E)
5	LIL' DEVIL	Beggars Banquet BEG 189(T) (W)
6	LIKE A HURRICANE/GARDEN OF DELIGHT	The Mission Chapter 22 (12)CHAP 7 (1/UM)
7	LOVE MISSILE FI-11	Pop Will Eat Itself Chapter 22 (12)CHAP 13 (1/UM)
8	THE PEEL SESSION (27.3.83)	Billy Bragg Strangefruit—(SFFS 027) (P)
9	STRANGELOVE	Mute (12)RONG 13 (1/R)SP
10	HEY LOVE	King Sun D'Woet Flame/Priority—(MLEST 51) (R)
11	ROCK THIS HOUSE	Hoffine Rhythm King/Mute—(LEFT 101) (1/R)
12	THE PEEL SESSION (27.11.78)	The Fall Strange Fruit—(SFFS 026) (P)
13	SECRET CEREMONY	Scale Cockles—(COQ 21) (P)
14	THERE'S A GHOST IN MY HOUSE	Beggars Banquet BEG 187(T) (W)
15	HUNTING SHOOTING AND FISHING	Dr Feelgood SBH BUY(1) 259 (E)
16	COOKYPUSS	Beastie Boys Rat Cage MOR 26 (1)

17	NOSEDIVE KARMA	Gaye Bykers On Acid Intropie IT (1)46 (1/R)
18	THE PEEL SESSION (9.10.82)	The Redskins Strange Fruit—(SFFS 030) (P)
19	DISORIENTED	Michelle Shocked Cooking Vinyl/RY 002(T) (1/UM)
20	IT DOESN'T HAVE TO BE	Erasure Mute (12)MUTE 56 (1/R)SP
21	LOVE REMOVAL MACHINE	Beggars Banquet BEG 182(T) (W)
22	THE IRISH ROVER	The Pogues and The Dubliners SBH BUY(1) 258 (E)
23	TELL JACK (JACK THE HOUSE)	Denise Motto Rhythm King/Mute LEFT 11 (1/R)
24	ALL YOU NEED IS LOVE	Justified Ancients of Mumma KLF Communications JAM 23(T) (1)
25	SHELLA TAKE A BOW	The Smiths Rough Trade RT (1)96 (1/R)
26	PLEASE	Bolshoi Beggars Banquet BEG 189(T) (W)
27	ROCK DA HOUSE	Bachostroms featuring Cookie Crew Rhythm King (1) Mute LEFT 11 (1/R)
28	THE WAKE UP (EP)	Veronica Wake Up—(WOMBLE 1) (1/R)
29	LOVE'S GOT ME ON A MERRY GO ROUND	T. C. Curtis Hot Mel—(12)T 001 (P)
30	ROCK THIS TOWN	Guns N' Roses I.D. EYE 13 (1/R)
31	OUR SUMMER	All About Eve Eden EVEN(X) 3 (1/UM)
32	PREACHER MAN	Fields Of The Nephilim Situation Two SIT 46(T) (1/R)P
33	JACKO	T. Jam Hot Mel—(12)T 009 (P)
34	TALLUAH GOSH	Tallulah Gosh 53rd & 3rd AGR 8(T) (1/FF)

35	THE SECRET GOLDFISH	Bobby Lemonade Narodnik NRK 4 (1/FF)
36	LET IT BE	Scam SCAB 1 (1)
37	WHAT GIVES YOU THE IDEA THAT I'M CRAZY	Food—(SNAK 5) (1/R)
38	POWER	Fields Of The Nephilim Situation Two SIT 42(T) (1/P)
39	HEADACHE (EP)	Blastfirst/Mute BFFP 14 (1)
40	EVERY CHILD IN HEAVEN	Passmore Sisters Sharp CAL 6(T) (1/R)
41	DON'T IT MAKE YOU FEEL BAMB! SLAM	Product Inc/Mute (12)PROD 8 (1/R)
42	SNOWBALL DOWN Y.O.U.	A Knowhow RIP RIP 002 (1/R)
43	CRAWLING MANTRA	Red Rhino RED (1)76 (1/R)
44	FILTHY CLEAN	Tribe Of Dan Drastic Plastic DRASTIC 3 (1/FF)
45	BRILLIAN REX	Brilliant Corners S520 55 27 (1/R)
46	THE PEEL SESSION (17.2.81)	Strange Fruit—(SFFS 029) (P)
47	BUILT LIKE A CAR	Mighty Mighty Chapter 22 (12)CHAP 012 (1/UM)
48	THE KRAY TWINS	Renegade Sound Wave Rhythm King/Mute LEFT 8(T) (1/R)
49	TECHNOCRACY	Corruption Of Conformity Metal Blade—(RR 2547) (P)
50	STAY ON THE LINE	The Fitzgobins Narodnik NRK 003 (1/FF)

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1	THE CIRCUS	Erasure Mute STUMM 35 (1/R)SP
2	BACK TO BASICS	Billy Bragg Go! Discs AGDOP 8 (P)
3	ELECTRIC	The Cult Beggars Banquet BEGA 80 (W)
4	JACKBUT 2	Various Rhythm King/Mute LEFT 2 (1/R)
5	LOUDER THAN BOMBS	The Scorpions Rough Trade ROUGH 225 (1/R)
6	LIVE OVER LONDON	Guns N' Roses I.D. NOSE 14 (1/R)
7	SISTER	Sonic Youth Blastfirst/Mute BFFP20 (1/R)
8	TALLUAH	Gosh Tallulah Beggars Banquet BEGA 81 (W)
9	DANWRAZOR	Fields Of The Nephilim Situation Two SITUP 10 (1/R)P
10	LONDON O' HULL 4	The Housemartins Go! Discs AGDOP 7 (P)
11	SATURDAY NIGHT	Schoolly D Rhythm King/Mute LEFT 2 (1/R)
12	THE WORLD WON'T LISTEN	The Smiths Rough Trade ROUGH 101 (1/R)
13	RUM SODOMY AND THE LASH	The Pogues SHF 582 58 (E)
14	WONDERLAND	Erasure Mute STUMM 25 (1/R)SP
15	ENDLESS SUE	Supreme EDITION 67.4 (1/FF)
16	INKY BLOATERS	Danielle Dax Awesome AOR 13 (1/R)
17	NEVER MIND THE BALLOTS	Chumbawamba Agit Prop PRP 002 (1/R)
18	RAGIN' FULL ON	Freshnoise SST SST 079 (P)
19	KETTLE	Chewhounds Subway SUB ORG 3 (1/R)
20	FALSE ACCUSATIONS	Robert Coy Bend Demon FIEND 43 (P)
21	HATFUL OF HOLLOW	The Smiths Rough Trade ROUGH 76 (1/R)
22	HIGH PRIEST OF LOVE	Justin Maxwell & The Love Reaction Food WARRP 1 (1)
23	ROCKIN AND REELIN IN AUCKLAND NZ	Cranogs Vengeance C6A9 (P)
24	LONG LIVE THE NEW FLESH	Fish For Lulu Beggars Banquet BEGA 82 (W)
25	BRING THE FAMILY	John Hiatt Demon FIEND 100 (P)

JET STAR ADVERTISEMENT

01-961 5818	REGGAE DISCO CHART	
1 (1)	PROMISE ME Erase Wilson	Teddybuds
2 (3)	CALL ME RAMBO Achae	Harpergate
3 (1)	DON'T TOUCH ME STYLE Joseph Carter	Redbus
4 (5)	SETTLING DOWN Nines Hamstead	Clown
5 (6)	MABANTI Babes	Live And Learn
6 (7)	DON'T STOP SING Senay	Cherryland
7 (4)	SO AMAZING Junior Jay	Body Music
8 (11)	MUSICAL REVENGE Gregory Isaacs	Talk
9 (15)	IT MUST BE LOVE Trevor Horn	Fa Music
10 (20)	JUST DON'T WANT TO BE LOVELY Freddie McGregor	Clown
11 (8)	WANT YOUR LOVE Mr. Vegas	Power House
12 (10)	SO ACTING STRANGE Erase Wilson	Live And Learn
13 (9)	DON'T HURT MY FEELINGS Freddie McGregor	Power House
14 (—)	NOL A FRESH Ted Dagan	Teddybuds
15 (19)	THE CLOSER I GET TO YOU Freddy	People Like Us
16 (12)	CAN BE WITH YOU Tonight Judy Bouche	Oh Yeah
17 (14)	FEELING OF LOVE Michael Carter	Redbus
18 (—)	WOMAN IN YOU Miss Prett	Atom
19 (13)	MY QUIT Susie Cat	Atom
20 (—)	RIDE THE RHYTH King Marvin	Star

1 (1)	ME NAME TIGER Tiger	Island
2 (2)	CAN BE WITH YOU TONIGHT Judy Bouche	Oh Yeah
3 (—)	GOT TO BE WILD Incher	Live And Learn
4 (3)	COME AGAIN Coco Tea	Live And Learn
5 (7)	WHICH WAY IS UP Delroy Wilson	Blue Top
6 (8)	STENCE OF TALK Campbell	Live And Learn
7 (—)	INTERSTARS	Tan
8 (6)	SUPERHIT PARADE VOL 3 Various Artists	Live And Learn
9 (4)	ULTIMATE EXPERIENCE Unlimited Boon	Atom
10 (—)	BEES HAMMOND Barry Humphord	Clown

NEW RELEASES — 12 INCH

YOU CAUGHT MY EYE Judy Bouche	Oh Yeah
IS HORSE Yegor	Clown
RUB A DUB MARLETTA Blue	Redbus
LOOK OVER YOUR SHOULDER Me And You	THI
TERABUST Adamal	Redbus

NEW RELEASE — LPS

DANCEHALL SESSION Various Artists	BAS Studio City
LOVE IS OVERDUE Judy Maxwell	Redbus
THE BEST OF WAILING SOULS Wailing Soul	Clown
SAMPLER Various Artists	Clown

COMING SOON HOT SHOT SOUL TRACK
DON'T STOP YOU LOVE Incher W Cloun

THE CHART

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TOP 20 ALBUMS

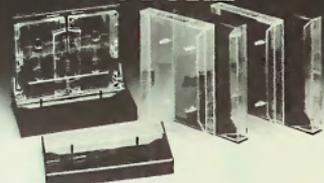
1	NEW	BURNING IN THE SHADE	James Brown
2	NEW	MAGGIE, MAGGIE, MAGGIE: OUT! OUT! OUT!	James Brown
3	NEW	ROYAL BASTARD	James Brown
4	NEW	FRESH FRUIT FOR ROTTING VEGETABLES	James Brown
5	2	SWEET 16 ST'S (IT'S... SWEET'S HITS)	James Brown
6	5	A Distant Shore	James Brown
7	3	SEEDS TO ART	James Brown
8	1	IT (THE ALBUM)	James Brown
9	15	BEACH PARTY	James Brown
10	4	LONDON PAULON (VOLUME ONE)	James Brown
11	8	MAXIMUM SECURITY	James Brown
12	14	LIQUID HEAD IN TOKYO	James Brown
13	11	ACID BATH	James Brown
14	13	BURNING AMBITIONS (A HISTORY OF PUNK)	James Brown
15	9	AN APPOINTMENT WITH VENUS	James Brown
16	12	WHO'S BEEN SLEEPING IN MY BRAIN?	James Brown
17	17	IGNITE THE SEVEN CANNONS	James Brown
18	17	VOLUME, CONTRAST, BRILLIANCE	James Brown
19	RE	TWO MAIN DRIVE	James Brown

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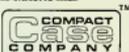
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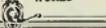
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Chegwin — Working the Low Life with Chappell

by Nigel Hunter

WORKING MUSIC, the publishing company established earlier this year by Geoff Chegwin, has signed a long-term, worldwide sub-publishing pact with Chappell Music, for whom Chegwin formerly worked as professional manager. During that time, Chegwin signed a succession of embryo star acts such as Billy Bragg, Level 42, The Cult, Icicle Works and Dead Or Alive. The philosophy he developed then remains in force for Working Music.

"I'm a publisher who thinks like a record company," he states. "After all, without records, you don't make any money. But it's more important to me that individual bands go to the labels which suit them best, and this is more likely if you're a publisher."

An early signing to Working Music is Low Life, a UK band whose LP *Dominion* has been released by Fast Forward Records. "With Low Life, I've got a picture of America in my head," says Chegwin. "I've been phoning the States regularly and spending a fortune sending out packages. As a result, the band's album has been getting play on college radio stations."



GEOFF CHEGWIN (centre) agrees his Working Music deal with Chappell, flanked by his consultant wife Jane and Chappell executive Paul Jenkins.

"Low Life is the brainchild of Will Heggie, ex-Cocteau Twins, and it's not a fashion band. They're an adult, album band."

Chegwin is living up to the name of his publishing company, and enjoying life despite the pressures and risks.

Film music scores at York Uni'

A NEW collection of film music is being established at the University of York to promote the study, research and performance of music written specially for the cinema.

Called the Film Music Resource Centre, it will be housed initially in the J B Morrell Library at the university, but it is hoped that

purpose-built accommodation can be constructed eventually with facilities for the performance and recording of film music.

The collection will contain film scores, sheet music for silent films and books and pamphlets relating to film music, and will be supported by the British Film Institute.

German product gets the Nicklaus drive

WEST BERLIN: Rolf Nicklaus, formerly head of promotion and PR at Budee Music, has set up his own independent enterprise here to act as a consultant to independent production companies, producers and music publishers and to promote German product internationally.

His publishing background influences his outlook and attitude. "Publishers are the creative people who start everything off," he declares. "They find the songwriter, get the arrangement and the demo

done. Independent publishers in Germany are no longer willing to pay high advances for sub-publishing deals. The smaller ones have made the point that it's vital for promotion work to be done on songs and artists."

Nicklaus in his new operation is looking for good songs and songwriters for both German and international release and exploitation. His address is Rolf M. Nicklaus, International Music Business Services, 1000 Berlin 33, Reichenhaldenstrasse 7.

Bonus rates restructured at MBI

NEW YORK: BMI has announced a restructuring of its bonus rates from an absolute to a relative scale. Previously songs credited with 1m performances earned four times the base performance royalty.

Now the top bonus rates will be paid to songs with highest performance histories which are also in the top 10 per cent of revenue makers in each quarter. Also writers who have left BMI will no longer be eligible for any bonus.

England's glory with song contest wins

ENGLAND WON the 10th Song Of The South International Song Contest in Charleston, County Cork, with 'It's Not So Much A Heartache' written and sung by Pauline Barr.

England also took second place with 'Different World, Different People' written by Les Reed and Bob Barrett and sung by a Cork duo, Trish O'Brien and Barry Mulcahy. Trish was Ireland with 'Open The Door' by John Dee and sung by Dave Lahr.

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Diary

D I A R Y

THE SALE by Thorn EMI of its TV manufacturing subsidiary Ferguson to the French Thomson group for £90m was made apparently because Thorn deems the investment necessary to make Ferguson internationally competitive in a too much its own scale of priorities. With rumours recurring fairly regularly that Thorn's music division is available for sale if the offer and the price are right, at least the company won't be able to use the same justification about its music product and international competitiveness. ... Publicist Tony Brainin raising a storm and a petition about what he considers to be the excessive zeal of vehicle clampers in London since the service passed from the police to private enterprise. Those who agree with him can sign the petition at the Limelight Club opposite the Palace Theatre. If the Beverly Hills billies ever return to the small screen, Brainin should qualify for a role in the family as Don't Clampitt. ... HMV marketing director Tony Hirsch says he would like to put on bands at the Oxford Circus store next night of the week as another forum for new talent. ... Brian Yates, ex-Asata, has come to roost at Gloucester Place as Capital/EMI America/Manhattan international director. ... One of the most intriguing elements in the never-ending rumour market is that Sony wants to buy CBS. The alleged asking price of \$38 billion could be a little low, though, with a new Michael Jackson album in the offing.

IMPRESSIVE TURNOUT of distributed labels, past and present, attending farewell party of former PRT general manager Ian Holloway at Bootleggers last week. It was an eloquent testimony to his unremitting hard work for clients during his PRT years, and a good portent for his future associates, wherever they may be. Bell's Simon Carrel was one of the guests wishing him well. ... Uncommon event being held at the House of Commons this Monday in the shape of a reception for new BBC Records signing Leuan Jones and his debut album The Uncommon Harp. Harp lager was not available. ... Accolade for John Dankworth in becoming the principal guest conductor for the San Francisco Symphony Orchestra's Summer Pops festival, the first non-American to be chosen and following in the illustrious footsteps of the late Arthur Fiedler and Nelson Riddle. ... Congratulations to indie promo man Mike Peyton for his part in getting The Firm's Star Trekking to No. 1. Who said the mature can't cut it in the pop world these days? ... Expect former Polydor A&R person Alan Sizer to re-emerge soon in charge of a new production and music enterprise connected with a major London recording studio. ... PolyGram International describes its Blackburn CD video production centre as being "in the heart of the English countryside". ... Moody Bluesman Justin Hayward has written the music for BBC TV's new nine-part thriller Star Cops which starts on BBC-2, on July 6.



COMING FORTH: Radio Forth head of music Joy Crawford and CBS pluggler Robbie McIntosh help Colin James Hay with Looking For Jack, his new album.



ELPHANTS' TALE: The Smalltown Elephants with A&R director Carol Wilson after signing to Polydor.



DAMES ON the door: New Birmingham live music venue Possessions has taken a novel line in door staff.



FACES OF the Sixties: After a nostalgic concert at The London Palladium Frank Allen of The Searchers explains the secret of his success to PRT's Dave Brooker (above) while Peter Sorstedt and Mike Read found a corner for a quiet drink.



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IN THE picture: Executives from CBS/Fox Video and CBS Records met for lunch to celebrate the success of their music video range.



MOORE THE merrier: Geoffrey Moore — son of Roger — called in to Manchester Square to meet the EMI men behind his recording career.



PRIDE IN the name: HMV Hull manager Phil Fletcher (left) receives Island's U2 award for the best display on The Joshua Tree.

OPINION

Public dispute

THE FRONT page article headlined "PRS greed" (MW May 23) has Mike Hudson dismissing the points raised by Harvey Goldsmith and claiming it is inappropriate to try this music in public.

It is unfortunate that the considerations of the pre-eminent music trade journal as being "in public". Indeed I can hardly think of a better qualified journal to involve itself in broad-based discussion concerning the merits or otherwise of these very substantial increases.

It is not just the increase from two per cent to six per cent that causes so much concern. It is that this increase comes on top of PRS policy to remove or modify several tariffs that had previously been operated by the society. The fundamental change is from tariffs based upon the cost of the artist with percentages as low as 1 1/4 per cent of these costs to the claim figure of six per cent of the gross house value.

The saddest part of this dispute is that it turns reasonable and thoughtful people who believe that intellectual rights need to be maintained and paid for into protagonists prepared to fight this pro and inequitable increase.

GRAHAM McNALLY, General Manager, Cornish Leisure World, St Austell, Cornwall PL25 3JG.

Writers' rights

INTERESTING TO read in your recent Focus On Publishing (MW April 18) that publishers are trying to improve their image and visibility. Interesting also to read of Chappell's "extraordinary" A&R policy, with its in-house studio, promotional team and record label.

But the Focus fell down by concentrating solely on artist-writers rather than writers in general. What about the efforts of publishers on behalf of non-artist writers? Is the same A&R effort made? Do, in fact, more than a handful of these people exist anymore?

ADRIAN WILKINS, Napier Road, Eastville, Bristol BS5.
The Deputy Editor writes: Mr Wilkins is right in surmising there is only a handful of non-artist writers currently successful. The trend these days is for a package — writer demo-recording his or her own material to master standard with the aid of the publisher and presenting the package to the record companies.

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