

MUSIC WEEK

Chart Sponsorship — BPI needs to talk



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First DAT music set for UK debut in August

A DOUBLE blow has been struck for digital audio tape with news that, following Nimbus' decision to release repertoire in Japan, Target Records is to introduce pre-recorded DAT cassettes into Europe.

Target, a Croydon-based distributor, is aiming to put 18 classical and easy listening titles on the market by mid-August, each with a retail price of £19.95.

The tapes are from Delta/Capriccio which manufactures them in Germany. Target marketing manager Jeremy Elliott says the plant has capacity for around 100 tapes a day.

From October, all Capriccio releases will be on four formats — vinyl, compact disc, analogue tape and DAT — and Elliott comments: "We wanted to put out the software and this format became available so we thought we would give it a try."

He says he is not looking for a large volume of sales and declines to estimate how many DAT machines are in use in the UK.

In Japan, the rise in the number of DAT players has been marked and the Nimbus' move has disappointed the BPI Chairman Rob

A NOTE of caution was sounded by BPI director general John Deacon this week over negotiations with Pepsi for sponsorship of the chart. He emphasises that it is still early days in the talks and points out that the BBC has not yet been presented with a firm proposal.

Deacon comments: "We have had our first meeting with Pepsi and many of the things we listed to talk to them about will be the subject of further discussions with the BBC."

"While we have talked in outline with the BBC, it is not until we have had further discussions with Pepsi that we will be able to have tripartite talks. Ourselves and Pepsi will have further discussion and then, clearly, the BBC must come in."

"At this stage, it is a bit too early to say what is or is not going to happen for Top Of The Pops or

Radio One. I can say only that it will not be 'The Pepsi Chart' or anything of that nature."

Since MW first broke the story of chart sponsorship, it has been clear that a youth-oriented soft drinks company would be a prime contender for the deal. If the negotiations with Pepsi come to fruition, it will be the company's third substantial involvement with the music industry following its recent link with Our Price and its sponsorship of Tina Turner.

A chart sponsorship deal would ease the financial burden on the current chart partners — the BPI, BBC and MW — and should provide funds for continuing expansion of chart services.

ILR backs bias charge

PHONOGRAPHIC PERFORMANCE Limited has found an unusual ally in its contention that the Government's Green Paper on radio is biased in favour of the broadcasters — the Association of Independent Radio Contractors.

In the wake of PPL submissions to the Home Office criticising the document's alleged one-sidedness (MW July 25), AIRC director Brian West says: "Perhaps it is more on the side of the broadcasters, but it's about time somebody came down on our side. The Performing Right Tribunal is biased the other way and it's about time we had some allies in high places."

West is enthusiastic about plans for a combined ILR/BBC challenge to PPL in near-term negotiations, a project which is being promoted by new AIRC copyright committee chairman Jimmy Gordon.

West believes that, just as PPL is effectively an amalgamation of all record companies, the broadcasters should be able to negotiate on behalf of all radio stations at once. "That would lead to more realistic discussions, instead of PPL picking off ILR stations one by one," he comments.

He also wants to see PPL introduce a sliding scale of fees for stations based on potential audience. "Come the revolution — the Green Paper — there will be horrendous problems if PPL are charging the BBC one rate, us another and a third for community stations."

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A&R: Squeezing out sparks with ex-Orange Juice's Edwyn Collins (pictured) and the re-stored Astoria (talent). Performance catches the last wave with the Beach Boys and Shelleigh Orphan, plus LP/Singles reviews, dance, James Hamilton, Indies and the HM chart.

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BMG shines in market shares

BMG climbs to the top of the leading singles company category in the Music Week April-June 1987 market survey from fourth position in the previous quarter. WEA falls from top to fourth place, with 8.9 per cent. Second is CBS with 12.4 per cent (third for January-March), swapping with PolyGram, now third with 11.6 per cent. PolyGram, however, retains top place in the album sector with 16.5 per cent, with WEA remaining second with 12.2 per cent and CBS displacing EMI in third place with 11.4 per cent. EMI finishes fourth (the CBS position in the first quarter) with 10.9 per cent.

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ADRIAN FARMER: "We have not been consulted."

Dickins appealed at the organisation's annual meeting for companies to stand firm in the face of DAT, but BPI member Nimbus says it has not been consulted.

Says BPI director general John Deacon: "We cannot insist that record companies do not put out DAT software but I am disappointed."

Deacon feels that Nimbus may have been premature in not waiting for the release of the EEC Green Paper on copyright which, he says, "will mean a more controlled introduction of DAT."

Nimbus artistic director Adrian Farmer comments: "DAT is a nice piece of technology, no threat to

TO PAGE FOUR ▶

danny wilson

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MUSIC WEEK



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Elvis anniversary starts to build

THE TENTH anniversary of Elvis Presley's death on August 16 is being marked with the release of three new albums by RCA and seven films on video from Channel 5.

All the product is being advertised on television and in the press and is likely to benefit further from the substantial publicity the event is attracting.



Channel 5 and RCA have combined for joint, national press and TV campaigns. The albums promoted are Presley's All-Time Greatest Hits, a 45-track compilation, The Memphis Album '69 and The Complete Sun Sessions '54-'55.

The videos are: King Creole, Girls, Girls, Girls, GI Blues, Fun In Acapulco, Blue Hawaii, Paradise Hawaiian Style and Roustabout.

Gershwin, Astaire remembered

THE 50TH anniversary of George Gershwin's death last month has produced some commemorative records. Among them are Marci Webb Sings Gershwin (BBC Records), The Song Is Gershwin compilation (ASV) with Fred Astaire, Fats Waller, Paul Whiteman, Al Jolson and Gershwin himself and two from EMI.

Albums remembering Fred Astaire, who died last month, include Crazy Feet on ASV and Starring Fred Astaire (CBS) which are already available, and Easy To Dance With, an MCA collection of Astaire stylings of standard songs scheduled for September 14 release.



CAPITOL IS mounting a press advertising campaign in support of Something So Strong, the new single from Crowded House. Flyposting in the London area has also been organised and in-store material will be available.

● THE THEME from The Magic Toyshop is being released by That's Entertainment Records to tie in with the film's London debut. Jonathan's Song is sung by 12-year-old James Rainbird.

● MAROON TOWN are playing eight London dates during August to promote their debut single on Township Records, City Riot.

● CRAZYHEAD ARE playing nine UK dates during August to tie in with their new single on Food, Baby Turpinette.

● EPIC BAND Skin Games, whose debut single, Cowboy Joe, is released on August 3, are playing four UK dates to tie in.

New Bon Jovi

A NEW single from Bon Jovi, Never Say Goodbye, is being released by Phonogram on Monday (3) to tie in with the band's headlining appearance at the Donington rock festival. Advertising has been booked in the rock and pop press, a nationwide flyposting campaign has been organised and in-store material will be available. A limited edition of 15,000 12-inchers are being released on yellow vinyl.

● AN EP is being released by EMI to tie in with New Model Army's UK tour which begins on September 3.

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Live, national show for ILR

THE INDEPENDENT radio network's first series of live, stereo programmes is due to make its debut at the end of the month.

Called Rockline, the series will be transmitted via satellite as the ILR landline system has no facility for carrying shows live and in stereo. Listeners will be encouraged to phone in to put questions to stars in the studio.

Rockline will be produced by Tony Hole and Tim Blackmore, and Blackmore comments: "This will be the first opportunity musicians have to bid to answer questions and be interviewed on the ILR network."

So far 20 stations have agreed to take the show, which will be launched with a special on August 31 and then begin a 20-week run on September 25.



PHOENIX PROMOTIONS is the name of the new company set up by former A&M head of promotion John Adrian and Vincent Connolly who as well as working with Adrian at A&M has been with RCA, PRT and Epic. The company is based at 46-48 Osnauburgh Street, London NW1 3ND.

Wilson back in action

CAROL WILSON, recently departed head of A&R at Polydor, is selling up her own Mark 3 label which is likely to be financed and distributed through one of the majors.

Wilson, who several years ago founded the Dindic label while head of Virgin's music publishing company, will probably establish an associated publishing company.

She says of her departure from Polydor: "I was dismissed without any explanation other than the fact

that David Munn's wanted to change the head of A&R." Having signed acts such as Pappas & Shirite, Princess, David Grant and Salvation Sunday, she says she is "confused" at being asked to leave after having turned Polydor around "from a company that had no new acts to one that is bubbling with hot new talent".

She adds: "I have not at any time had any personal differences with David Munn, nor has he expressed any dissatisfaction with my work."

MW survey

► FROM PAGE ONE

The Epic label stays comfortably top in the singles category with 6.7 per cent, followed by Grunt with 4.9 per cent and Arista with 4.5 per cent — two results which helped BMG to the top of the

singles company list. They displace Atlantic (off the list for this quarter) and Polydor (now 1.6th with 2.1 per cent) respectively.

CBS is top album label with 6.6 per cent, rising from third in the previous quarter. Second is Grunt with 6.4 per cent, or a climb from sixth place, and third is Island with 4.7 per cent (fifth for January-March).

DAT debut

► FROM PAGE ONE

compact disc of all, and there is no sense in us ignoring it. We have not been consulted by the BPI about holding back until a spoiler system is introduced.

Label manager Martin Earle adds: "Our Japanese distributor, Music Tokyo, tells us that there is a demand there for software with

very little available at present. We will probably only release about 10 titles, and we have no plans for DAT releases in Europe of the moment."

The Nimbus DATs have been recorded at 44.1 kHz, which prevents direct digital copying on DAT machines which operate at 48 kHz.

"The BPI should be more worried about the tape levy, which will give everybody carte blanche to copy," Earle remarks.

Lightning tour of the regions

LIGHTNING DISTRIBUTION is to mount its own road show in early autumn, backed by a £30,000 promotion campaign and with some 50 of its distributed companies including PolyGram, Channel Five, Palace, Synus Video, Precision Software and MGM/UA Home Video — taking part.

The Lightning '87 Circuit kicks off in Mansfield on October 6 and will visit Leicester, Newcastle, Glasgow, Bristol and Gatwick before culminating in an open day at

Lightning's North London headquarters on November 1. At least 3,000 dealers are expected to attend.

"We're doing it to provide an opportunity for dealers and suppliers to meet on a regional basis and in an informal atmosphere," says Lightning national sales manager Ken Gregory, "and we're hoping to attract customers old and new."

Full information in next week's Music Week.

Aston 'free to record'

THE TWO-year contractual battle between former Bucks Fizz singer Jay Aston and Big Note Music Productions has come to an end, with Big Note dropping its action for breach of contract.

Big Note has informed Aston's

solicitor, Richard Hart-Jackson, that it is applying to have the action set aside. Hart-Jackson comments: "Her legal position now is that she is free of all contractual restraint and free to sign to any record company."

● WEA HAS been ordered to pay £15,000 royalties to Nigel Planer after the High Court upheld the actor's appeal in respect of his 1984 single, Hole In My Shoe.

The dispute concerned the terms of two record contracts and whether WEA was entitled to deduct certain recording costs

when accounting for royalties from two subsequent albums containing the single. Planer's counsel told the court that the problem had arisen because, although the single had been a success, the albums were not.

The High Court decision overturned a judgement made in November by a deputy judge.

World BRIEFING

HAMBURG: There is widespread concern in West Germany about the growing practice among video shops in offering compact disc rental as an incentive to boost the flagging video business. An estimated 300 video libraries are renting out CDs at around £1 per day and also selling blank tapes to facilitate copying at home.

Dr Norbert Thurow, managing director of the Federal Association of the Phonographic Industry, condemns the practice as providing customers with "a permanent acquisition through the rental, jeopardising the livelihood of the entire music business". Dr Bernhard Krowieczki, distribution chief at EMI Electrola, terms CD rental as "a new form of piracy".

AMSTERDAM: There will be massive support for the seventh Dutch Record Event '87 to be staged here from October 7 till 17. All the Dutch record companies are participating, together with a majority of the Dutch record retail trade and the BUMA/STEMRA authors rights organisation.

Among the happenings will be a gala concert at The Hague Congress Centre featuring Cliff Richard, the James Last Orchestra and Engelbert Humperdinck among others. A CD promotion campaign set for September 24-November 11 will be highlighted during the event.

NEW YORK: The CBS Records Group reports a growth of income for the second quarter this year of £19.5m compared with £13.7m for the same period last year. Earnings for the first six months of 1987 total £52m.

Capitol Industries-EMI Inc's sales rose by 40 per cent for the year ended March 31, 1987, although no figures were provided. The US operation is unprofitable, although losses are said to have been reduced in the past year.

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3AD

Q U E R Y I S A N E Y E S O R E

VIDEO • VAD 703 (Available 10th. August)

Dobell dies at jazz festival

DOUG DOBELL, who died recently in Nice, France, while attending a jazz festival there, was probably the best-known and most respected jazz specialist in London. Just 12 months ago he celebrated four decades in the retailing business — 33 years in the Charing Cross Road where his shop attracted jazz record fans from all over the world, and seven years at

the current shop in Tower Street, WC2, just around the corner.

Doug Dobell, who was 69, came from a lengthy family background in retailing. His grandfather opened the first antiquarian bookshop in the Charing Cross Road 103 years ago and that business was carried on by his father. Dobell himself turned to jazz music, and started selling records from the



DOUG DOBELL

family business in April 1946.

During the last 41 years, jazz enthusiasts both old and new have passed through the doors of Dobell's Jazz Record Shop.

Looking back on 40 years of retailing, Dobell admitted in a *Music Week* interview that probably the most traumatic period had been "When I had to give up the original Charing Cross Road shop because of a demolition order. I quit the building on December 31, 1979 and had an agonising four months finding a new location. Seven times we got as far as solicitors but it seemed extremely difficult to find a landlord who was not horrified at the thought of having a jazz record shop owner as a tenant!"

And he fell that the secret of his survival was due to "teenages, knowing and loving the music, and being able to help the jazz fans."

● THE TELEPHONE number for *Doug Music*, the company behind the *Chart Moves* board game (Retailing, July 18) is 01-326 4824 and not 01-326 2484 as printed.



JESSE GREEN who had a worldwide hit with *Nice And Slow* back in 1977 has re-recorded the song for Atlas Records, distributed through PRT, and he paid a promotional visit to *Your Price Records* in Forest Gate, east London, to deliver copies in person. The record has already been picking up airplay and Green has done a PA tour of London clubs including the Hammersmith Le Palais. Also pictured are shop manager Roy Patterson and the owner Ron Bassett who has had the shop since 1945.

MUSIC VIDEO

Pop Chart	Description (tracks) Timings/Recommended Retail Price	CD/Video
1	GEORGE MICHAEL: I Want Your Sex	Virgin VVO 204
2	GENESIS: Voyage To The Edge of Chaos	Virgin VVO 214
3	U2: 'Under a Blood Red Sky'	Virgin VVO 214
4	QUEEN: We Will Rock You	Video Collection VC 4102
5	KATE BUSH: The Whole Story	EMI AMV 99 114-37
6	TINA TURNER: What You See is What You Get	EMI AMV 99 200-2
7	UB40: CCCP THE VIDEO MIX	Virgin VVO 194
8	ERASURE: Live At The Seaside	Virgin VVO 194
9	BON JOVI: Breakout	Chrysalis S CVF 6412
10	NOW: That's What I Call Music Video 9	Virgin PFM 99 MCH 9
11	ALICE COOPER: The Nightmare Returns	Hendings HEN 2002-2
12	QUEEN: Live In Budapest	EMI AMV 99 114-2
13	JUDAS PRESTY: Live	Virgin VVO 252
14	THE MISSION: Crusade	Chrysalis S CVF 6553
15	IRON MAIDEN: Live After Death	EMI AMV 99 109-2
16	QUEEN: Greatest Hits	EMI AMV 99 101-2
17	JIMI HENDRIX: Play Monterey	Virgin VVO 194
18	THE BLOND STONE: Complete (12 tracks) 3 Discs	Chrysalis S CVF 2202
19	DIRE STRAITS: Alchemy Live	Chrysalis S CVF 101-2
20	GENESIS: Live - The Motors Tour	Virgin VVO 214
21	PET SHOP BOYS: Television	EMI AMV 99 200-2
22	OZZY OSBOURNE: The Ultimate Ozzy	Virgin VVO 194
23	MADONNA: The Virgin Year	WEA Music 6 526 1253
24	STATUS QUO: Rocking Through The Years	Chrysalis S CVF 101-2
25	JANET JACKSON: Control	A&M A&M 833
26	FIVE STAR: Luxury On Life	EMI AMV 99 200-2
27	LEVEL 42: Live At Wembley	Chrysalis S CVF 200-2
28	MADONNA: The Video LP	EMI AMV 99 200-2
29	TINA TURNER: Break Every Rule	EMI AMV 99 114-2
30	WHITNEY HOUSTON: No 1 Video Hits	KCM/Columbia KCM 1100

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- Rooftop** — *Caught Out There*
- Masters Of Ceremony — *Cracked Out*
- Newcleus — *Heatable House Party*
- Tray Bag MC — *At A Jam*
- 2 Live Crew — *What I Like*
- MC Mitchski & MB — *Brooklyn Blew Up The Bridge*
- 7A3 — *7A3 Will Rock You*



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JAZZ JUICE 5

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- Jimmy Castor — *Hey Leroy Your Mama's Callin' You*
- Jackie & Roy — *Don't Be Blue*
- Cal Tjader — *Shoshana*
- Janet Lawson — *So High*



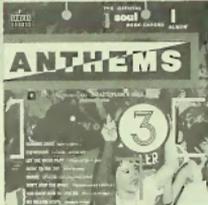
- Bobby Matos — *Tema De Alma Latina*
- Tito Puente & His Latin Ensemble — *Take Five*
- Poncho Sanchez — *Yumbamba*
- Willie Bobo — *Boogaloo In Room 802*
- Irene Reid — *My Heart Said (The Bossa Noxt)*

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Dealer price: £3.79
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- Brothers Johnson — *Stomp*
- Linx — *You're Lying*
- Ritchie Family — *Best Disco In Town*



- Stargard — *Which Way Is Up*
- Karen Young — *Hot Shot*
- Al Hudson — *You Can Do It*
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Dealer price: £3.79
MUSIC 11 (LP) ZCMUS 11 (Cassette)

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- Nu Romance Crew — *Tonight (From the EMI America album 'Tonight')*
- Keni Stevens — *Spend The Night (From the Jam Today album 'Blue Moods')*
- Bobby Jimmy & The Critters — *Plastic Woman*
- Plastic Man — *(From the Macola album 'Buck And Proud')*



- The Whispers — *In The Mood (From the Solar album 'Just Gets Better With Time')*
- Stephanie Mills — *Touch Me Now (From the MCA album 'If I Were Your Woman')*
- T. C. Curtis — *Rhythm 'n' Blues (From the Hot Melb album 'Step By Step')*
- Tyrone Brunson — *Love Triangle (From the MCA album 'Love Triangle')*

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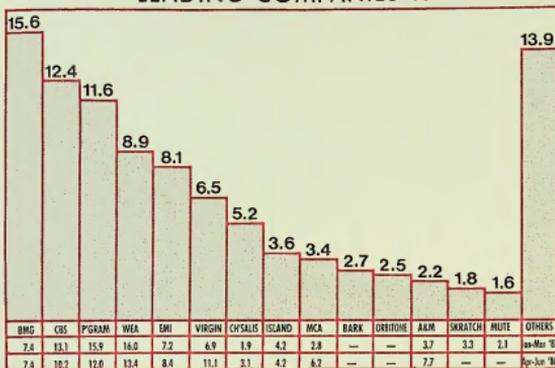
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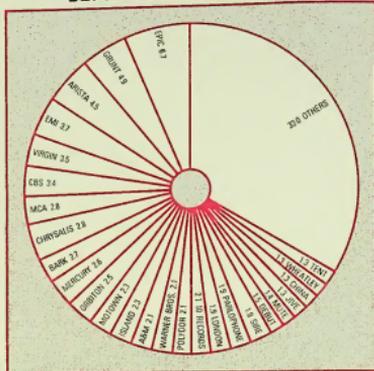
The graphs and performance surveys were prepared from statistics supplied by Gallup based on a weekly sample of sales through 250 record shops in the UK. Albums are those with a dealer price of not less than £1.82.

SINGLES

LEADING COMPANIES %



LEADING LABELS %



ARTISTS

1. Starship
2. Whitney Houston
3. The Firm
4. Judy Boucher
5. Johnny Logan
6. Tom Jones
7. Bruce Willis
8. Madonna
9. Living In A Box
10. Terence Trent D'Arby

PRODUCERS

1. Narada Michael Walden
2. Stock/Aitken/Waterman
3. Lister/O'Connor
4. Sonny Roberts
5. Bill Whelan
6. Robert Kraft
7. Mike Leander
8. Madonna/Patrick Leonard
9. Daniel Lanois/Eno
10. Richard James Burgess

WRITERS

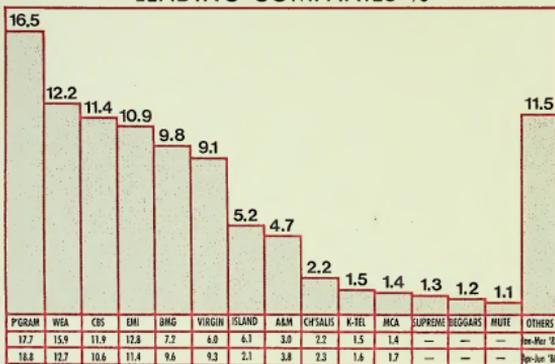
1. Warren/Hammond
2. Merrill/Rubicam
3. Lister/O'Connor
4. Da Silva
5. Logan
6. Stock/Aitken/Waterman
7. Madonna/Bray/Gaitsch
8. Leander/Siago
9. Resnick/Young
10. Tennan/Lowe

TOP 10

1. Nothing's Gonna Stop Us Now, Starship, Grunt/RCA, FB 49757
2. I Wanna Dance With Somebody (Who Loves Me), Whitney Houston, Arista RIS 1
3. Star Trekkin', The Firm, BARK TREQ 1
4. Can't Be With You Tonight, Judy Boucher, Orbitone OR 721
5. Hold Me Now, Johnny Logan, Epic LOG 1
6. La Isla Bonita (Remix), Madonna, Sire W8378
7. A Boy From Nowhere, Tom Jones, Epic OLE 1
8. Under The Boardwalk, Bruce Willis, Motown ZB 41349
9. It's A Sin, Pet Shop Boys, Parlophone R 6158
10. Living In A Box, Living In A Box, Chrysalis LIB 1

ALBUMS

LEADING COMPANIES %



ARTISTS

1. Whitney Houston
2. U2
3. Simple Minds
4. Alison Moyet
5. Suzanne Vega
6. Curiosity Killed The Cat
7. Level 42
8. Genesis
9. Simply Red
10. Swing Out Sister

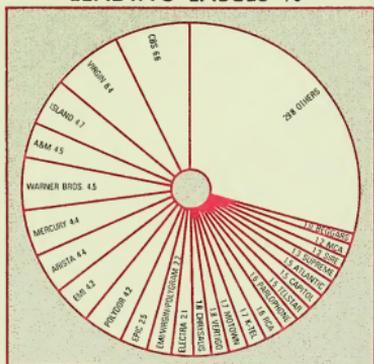
PRODUCERS

1. Daniel Lanois/Eno
2. Narada Michael Walden
3. Bruce Lampcov
4. Steve Aldabbat/Lenny Kaye
5. Jimmy Iovine
6. Stewart Levine
7. Wally Pfister/Level 42
8. Rick Rubin
9. Genesis/Hugh Padgham
10. Paul Staveley O'Duffy

VARIOUS ARTISTS/COMPILATIONS

1. Now, That's What I Call Music 9 (EMI/Virgin/PolyGram)
2. Move Closer (CBS)
3. Phantom Of The Opera (Polydor)
4. Atlantic Soul Classics (Atlantic)
5. Friends And Lovers (K-tel)
6. Hits Revival (K-tel)
7. Upfront 6 (Serious)
8. The Holiday Album (CBS)

LEADING LABELS %



9. The Dance Chart (Telstar)
10. Metador (Epic)

TOP 10

1. Whitney, Whitney Houston, Arista 208 141
2. The Joshua Tree, U2, Island U26
3. Live In The City Of Light, Simple Minds, Virgin SMDL 1
4. Now That's What I Call Music 9, Various, EMI/Virgin/PolyGram
5. Raindancing, Alison Moyet, CBS 450 152 1
6. Keep Your Distance, Curiosity Killed The Cat, Mercury/Polygram CATLP 1
7. Solitude Standing, Suzanne Vega, A&M SUZLP 2
8. Running In The Family, Level 42, Polygram POLH 42
9. It's Better To Travel, Swing Out Sister, Mercury/Polygram OUTLP 1
10. Invisible Touch, Genesis, Virgin GENLP 2

OUR ARTISTS...



**All the above artists contributed to BMG's share of the Top 200 singles market April-June 1987*

...THAT'S WHO!

Thanks to our artists whose combined singles sales placed BMG in the No. 1 position for market share. Thanks also to everyone who helped make Britain's newest major such a huge success in its very first quarter of existence.

The No. 1 singles company, April - June 1987

BMG
Bertelsmann Music Group

A BERTELSMANN MUSIC GROUP COMPANY

RCA

ARISTA



KEY A = Radio 1 'A' list C = Radio 3 Chamberlain N = New Entry		ARTIST	TITLE	LABEL	RADIO 1			RADIO 3			NATIONAL			LAST WEEK	
					27	17	7	27	17	7	27	17	7		
					PL	CH	CL	PL	CH	CL	PL	CH	CL		
	ABC	When Swings Sings	Neutrons	15	12	A	A	16	27	31	—	—	—	—	
	A-Me	The Evening Daylights	Warner Brothers	18	17	A	A	38	39	11	—	—	—	—	
	ART OF NOISE	Danger	Chaos	17	8	A	A	22	49	61	—	—	—	—	
	ASTLEY	Believe (Gonna One Up You)	ECA	—	—	—	—	13	19	—	—	—	—	—	
	ATLANTIC	Rockin' Always	Warner Brothers	16	15	A	A	43	41	41	—	—	—	—	
	BANANARAMA	Hand & Heart	London	18	16	A	A	43	38	15	—	—	—	—	
	BANISTER	She's On It	Def Jam	8	—	—	—	17	15	20	—	—	—	—	
	BEATLES	The All You Need Is Love	EMI	—	—	—	—	11	—	—	—	—	—	—	
	BLACK SABBATH	Iron Maiden	ALN	13	20	A	A	39	39	9	—	—	—	—	
	BLOW MOTHERS	The Love Kind Of Wonderful	ECA	—	—	—	—	17	17	—	—	—	—	—	
	BOOGIE BOOGIE IN THE TOWN	Hardrock	Virgin	19	14	A	A	46	39	19	—	—	—	—	
	BOY GEORGE	Si	Y&R	15	13	A	A	36	24	26	—	—	—	—	
	BRANGAN, LAURA	Shattered Glass	Atlantic	—	—	—	—	30	20	—	—	—	—	—	
	BROWN, ERROL	Personal Touch	WEA	14	16	A	A	31	27	37	—	—	—	—	
	BUTLER, JONATHAN	Les	Isis	12	5	A	A	33	7	—	—	—	—	—	
	CHICAGO	1979 You Still Love Me	Full Moon	—	—	—	—	17	17	—	—	—	—	—	
	CHRISTIAN, THE	Howcousin (And How...)	ECA	8	16	A	A	37	39	21	—	—	—	—	
	COLORFIELD, THE	She	Chryslis	4	—	—	—	17	11	—	—	—	—	—	
	CR1	BEFORE DAWN (The Sound They've Been Seen)	Chryslis	4	—	—	—	8	—	—	—	—	—	—	
	CURE	The Catch	Fiction	5	9	A	A	13	23	32	—	—	—	—	
	CYRUS	Just Kidding (THE CAT MIA)	Mercury	9	14	A	A	39	28	28	—	—	—	—	
	DANGER	Rockin' Always	CBS	15	14	A	A	38	34	31	—	—	—	—	
	DEE LEPPARD	And	Badman's Office	15	9	C	A	9	3	—	—	—	—	—	
	DEISON, ANITA	Talking Of Love	Parlophone	—	—	—	—	31	25	43	—	—	—	—	
	DEO & THE BUNNYMEN	Like A Sugar	WEA	7	4	C	A	25	18	—	—	—	—	—	
	ESTERAN, GLORIA/MIAMI SOUND	—	Shymon	—	—	—	—	21	20	—	—	—	—	—	
	EXPOSE	Top Of The World	Atlantic	—	—	—	—	15	17	34	—	—	—	—	
	FANTASIA	Put Your Love In The Good For You	WEA	—	—	—	—	28	28	—	—	—	—	—	
	FLEETWOOD MAC	Secrets	Warner Brothers	11	11	A	A	28	38	56	—	—	—	—	
	FOX, SAMANTHA	Summer (To The...)	Isis	7	8	A	A	33	29	34	—	—	—	—	
	GANNETT	Soylent Green	Arista	5	5	—	—	38	37	32	—	—	—	—	
	GAP BAND	The Deep Purple Your Head	Capitol	6	6	—	—	24	18	25	—	—	—	—	
	GRANT, DAVID	Charge	Parlophone	19	13	A	A	33	31	31	—	—	—	—	
	HEART	Alive	Capitol	13	17	A	A	43	42	8	—	—	—	—	
	HUEBANO	CR! CR! CR! Of Love	Chryslis	10	9	A	A	39	28	17	—	—	—	—	
	HYUNDAI	Crazy	Chryslis	5	—	C	A	14	—	—	—	—	—	—	
	JACKSON, GARETT	I Just Can't Stop Loving You	Capitol	8	—	—	—	1	—	—	—	—	—	—	
	JOHN, ELTON	Your Song	Reckless	6	7	—	—	19	21	85	—	—	—	—	
	JOHN, JIMMY	Just Don't Stop Me From Beating My Heart	CBS	7	7	—	—	23	11	—	—	—	—	—	
	JONES, JILL	Ms. Kelly	Parlophone	5	—	C	—	—	—	—	—	—	—	—	
	LIFF, THE UNITED STATES	—	Magnet	9	9	A	A	11	10	—	—	—	—	—	
	LOS LOBOS	Love	Sleaz	25	23	A	A	43	36	8	—	—	—	—	
	MACDONALD, WHO'S THAT GIRL	—	Sire	20	21	A	A	43	41	1	—	—	—	—	
	MACGONIGAL, FREDIE	Joe Don't Want To Be A Soldier	Capitol	14	14	A	A	40	37	13	—	—	—	—	
	MARLEY, BOB	Exile (Part 2)	EMI	12	12	A	A	38	34	33	—	—	—	—	
	MILL & KILL	—	Gramercy	17	18	A	A	43	40	41	—	—	—	—	
	MISFITS	Satania	Debut	—	—	—	—	19	—	44	—	—	—	—	
	MISSES POLES	On Summer	Isis	4	—	—	—	—	—	—	—	—	—	—	
	NEVE, ROBERTA	It's A Ya	Movment	14	11	A	A	22	30	50	—	—	—	—	
	NEW, DOUGIE	Your Soul	Fantasy	29	3	C	—	28	14	—	—	—	—	—	
	NET BROTHERS	A.S.A. (The New York)	Parlophone	17	24	A	A	38	39	2	—	—	—	—	
	PSYCHO	ICHO (Fooly Town)	RCA	13	7	A	A	36	26	48	—	—	—	—	
	RED BOX CHOCOLATE	Teakus	Sire	11	6	A	C	26	22	—	—	—	—	—	
	RECTOR, CLIFF	My Pretty One	EMI	14	15	A	A	21	37	16	—	—	—	—	
	SEGER, BOB	Shakedown	MCA	—	—	—	—	21	20	86	—	—	—	—	
	SEXY	Red (Mya's Sampler)	Elektron	8	—	—	—	23	21	—	—	—	—	—	
	SENITA	—	Fantasy	—	—	—	—	36	41	—	—	—	—	—	
	SIMPLY RED	The Banishes Song	Woodland	4	5	—	—	19	7	69	—	—	—	—	
	SIX REBORN FE	4th & Wally	Atlantic	16	20	A	C	28	18	71	—	—	—	—	
	SMITHERSON'S	Strangers When We Meet	Edigean	6	—	—	—	—	—	—	—	—	—	—	
	SPAGNA, CARL	—	CBS	4	—	—	—	29	11	46	—	—	—	—	
	SPINNETT, JOHN	—	ALN	4	—	—	—	23	22	—	—	—	—	—	
	STEVEN, SHARIN	A Little Bit Of Magic	ECA	14	14	A	A	39	37	13	—	—	—	—	
	STUFF	ATKIN WATERMAN	Eastwood	17	9	C	—	20	6	42	—	—	—	—	
	TACKY	Step	Transatlantic	9	16	A	A	38	21	59	—	—	—	—	
	TEMPERATIONS	The Edge With A Rolling Stone	RCA	17	—	—	—	—	—	—	—	—	—	—	
	THE PERFORMERS	Dance	Parlophone	5	—	A	A	3	4	—	—	—	—	—	
	THE RAYBERRY	The Name	London	18	10	A	A	38	34	—	—	—	—	—	
	THE WAVE	Let Me Be A Man	Virgin	5	—	C	—	—	—	—	—	—	—	—	
	THRU	Heart And Soul	Sire	4	—	B	—	23	18	—	—	—	—	—	
	VANDROSS, JONATHAN	Really Don't Mind It	ECA	17	11	A	A	34	31	29	—	—	—	—	
	VEGAS, SUZANNE	Never Dies	ASB	—	—	—	—	23	22	56	—	—	—	—	
	WALKER, JOHN	There's A Man In The Moon	EMI	18	—	—	—	—	—	—	—	—	—	—	
	WALKERS	WALKERS (The New Talkies)	RCA	9	11	A	A	38	26	24	—	—	—	—	
	WARRICK, JOHNSON	Line Power	Arista	—	—	—	—	29	—	—	—	—	—	—	
	WATSON, WALLY	So It's The House Of Love	Featons	6	7	—	—	22	25	57	—	—	—	—	
	WILEY, JODY	So It's The House Of Love	MCA	—	—	—	—	16	—	—	—	—	—	—	
	WILD EDGE	To The Moon	RCA	17	16	A	A	27	25	82	—	—	—	—	
	WITNEY	When You See Me	RCA	—	—	—	—	18	18	—	—	—	—	—	
	WITNEY	When You See Me	RCA	—	—	—	—	18	35	55	—	—	—	—	
	WILDE, KIM	See You Really Wild	MCA	4	—	C	—	26	23	—	—	—	—	—	
	WILDE, BRUCE	Under The Boardwalk	Motown	13	13	A	A	38	37	4	—	—	—	—	
	WILSON, JACQUEE	Love Love Keeps (King Mid)	SMP	7	12	—	—	26	35	19	—	—	—	—	
	WILSON, PATTI	Love Love Keeps (King Mid)	Sire	14	14	A	A	39	14	—	—	—	—	—	

Champagne launch for Studio

by Nicolas Soames

JUST HOW much mid-price compact discs are dominating classical sales could be seen by the latest MW charts which indicate that out of the top 20, no fewer than 17 were mid-price.

An additional remarkable feature has been the impact made upon the market by the new EMI mid-price CD series, Studio with NINE entries in the top 20 within a week of their release, including the No 1 and No 2.

As she broke open a bottle of champagne at EMI's classical HQ in London, Katharine Coppsarow, manager, marketing and promotion, admitted that even the com-



TRUMPETING THE news — the EMI team celebrates a winning start. Only Pickwick's LMP Classics manages to break the stranglehold PolyGram and EMI have on the classic charts — it is accepted as one of the finest recordings of the work in any form.

"We knew we were coming some time after the PolyGram launch, but the chart figures show that people have been waiting for the kind of repertoire and artists that Studio offers," she said. "And we have hardly started our main promotion campaign."

She commented that she was not surprised by the success of Karajan's recording of Sibelius' Symphony No 1, which topped the

charts. "It is accepted as one of the finest recordings of the work in any form," she explained. And sales of the Anne-Sophie Mutter CD were no doubt helped by her recent appearance in London and national radio interview.

Only Pickwick's LMP Classics manages to break the stranglehold PolyGram and EMI have on the classic charts — it is the new recording of Offert's *Comma Burana* conducted by Richard Hickox manages to sneak in at No 20.

Chandos leaves the rat race

CHANDOS Records is now settling down in its new premises in Colchester after being forced to move from its base in Islington, London, when pressure on warehousing, storage and administration space became too acute.

"We needed more space, and when we realised that a lot of the staff had to commute to Islington every day, it seemed more sensible to move out of the rat race of the capital," said Brian Couzens, producer/sun of Ralph Couzens, who founded Chandos a decade ago.

One new studio for editing and digital transfer is now complete, and a second is in the process of being built. They will not be used for recordings, however, as all the Chandos recordings are done on location — the Couzens family recording team of Brian, Ralph and Philip can find itself on the road for weeks at a time.

The company is perhaps still best known for its British music recordings, despite notable success with other material such as the award-winning Prokofiev Symphony series with the SNO under Neeme Järvi.

But it is now firmly extending its work in other areas. August sees the first release in an interesting cycle of the long poems by Richard Strauss, each of which will be coupled with four songs by Strauss. They will be sung by the English soprano Felicity Lott — an excellent choice of Neeme Järvi himself. "He was knocked out by her," commented Ralph Couzens, colloquially.

The opening release of the series is Ein Heldenleben, coupled with the Four Last Songs (CHAN 851 B), and it will be followed in September by the Alpine Symphony, and other songs.

The series prompted a move for the Scottish National Orchestra from its normal recording venue of the Henry Wood Hall in Glasgow to the Caird Hall, Dundee — most-

ly because the Henry Wood Hall was simply not large enough to accommodate the huge orchestration used by Strauss.

TOP 100 SINGLES

1 AUGUST 1987

- 1 **STEP BY STEP**
TransGlobal/Rhythm King/Mute TYPE 5(T) (I/R/T)
Tuffy
- 2 **HEY LOVE**
King Jam & Most Flame/Rhythm King/Priority MELT 5(T) (R)
I NEED A MAN/ENERGY IS EUROBEAT
Bolts BOLTS 5(12) (P)
- 3 **FLOWERS IN OUR HAIR**
All About Eve
Eden EVENX(4) (I/UM)
- 4 **VICTIM OF LOVE**
Erosure
Mute (12)MUTE 6(1) (R/SP)
- 5 **ROK DA HOUSE (REMIX)**
Rhythm King/Mute LEFT
The Boomtasters featuring The Cookin' Crew
11(T) (R/T)
- 6 **SKANKIN' QUEENS TOOD TIMES**
Bodies
Pop BOD (T) 2 (B/MG)
- 7 **HAVEN'T STOPPED DANCING YET**
Gonzalez
Dance On Wax—(DANCE 112) (I/B)
- 8 **COOKYPUSS (EP)**
Beatsize Boys
Real Cega—(MORT 26) (PAC)
- 9 **CAN'T TAKE NO MORE**
The Soup Dragons
Row TV Products RTV (12) 3 (L/FF)
- 10 **LOVE MISSILE FI-TI**
Pop Will Eat Itself
Chapter 22 (12)CHAP 13 (I/UM)
- 11 **TALULAH GOSH**
Taliah Gosh
53rd & 3rd AGARR 9(T) (I/T)
- 12 **BEODRÖK (EP)**
The Force All Nude Revue
Some Bizzare—(WOMBAN 31) (R/T)
- 13 **THIS HOUSE IS A HOUSE OF TROUBLE**
Sally Tams & The Crifling Cowgirls T.J.M. (12)MOT 6 (I/B/K)
- 14 **GO BUDDY GO**
The Matadors
Anagram/Cherry Red (12)ANA 35 (P)
- 15 **NOSEDIVE KARMA**
Gaysi Spikers On Acid
Intape IT (10)46 (I/R/R)

- 17 **HEADACHE (EP)**
Big Black
Blasfirst/Mute BFFP 14 (I)
- 18 **BURNING THE FIELDS**
Fields Of The Nephilim
Tower NI (I/A)
- 19 **PSYCHELIC SHACK**
Big Zap!
T.L.M. (12)MOT 7 (I/B/K)
- 20 **THE PEEL SESSION (27.3.83)**
Billy Bragg
Strangelove—(SPFS 027) (P)
- 21 **THE IMPOSSIBLE MISSION**
Alan Cox Field
Anagram/Cherry Red (12)ANA 34 (P)
- 22 **LIL' DEVIL**
The Cult
Beggars Banquet BEG 188(T) (W)
- 23 **FIVE GET OVER ECCEDED**
The Housemartins
Gal Discs GODX(1) 18 (F)
- 24 **STRANGELOVE**
Dispecho Mode
Mute (12)BONG 13 (I/R/SP)
- 25 **POSTCARDS FROM PARADISE**
Rush For Lulu
Beggars Banquet BEG 193(T) (W)
- 26 **EVERY KINDA PEOPLE**
Mimi Jungles
SHIF BUX(T) 257 (E)
- 27 **BLUE MONDAY**
New Order
Factory—(FAC 73) (P)
- 28 **IN THE SUMMERTIME**
Helen Jones
Illegal—(MUNGT 1) (P)
- 29 **THIS HEART**
Zoots and The Roots
Native 7NTV 25 (12—12 NTV 25) (I)
- 30 **LIKE A HURRICANE/GARDEN OF DELIGHT**
The Mission
Chapter 22 (12)CHAP 7 (I/UM)
- 31 **OH L'AMOUR**
Ensemble
Mute MUTE 045 (I/R/SP)
- 32 **OYGENE**
The Size August Project
Blaze August (12)JUN 4 (P)
- 33 **TEXAS**
James Ray & The Performance
Merchil Release MRAAT 38(T) (R/R)
- 34 **OUR SUMMER**
All About Eve
Eden EVENX(3) (I/UM)

- 35 **SPINNING (PARTS 1 & 2)**
Lops
Head HEAD 7 (I/R/E)
- 36 **I DIDN'T KNOW I LOVED YOU**
RedBards
Receiver RRS 1002 (P)
- 37 **FOREVER DANCING**
The Beloved
Film Ram HARP 7(1) (P)
- 38 **GIRL COME OUT**
The Fall
Product Inc./Mute (12)PRO 6 (I/R/T)
- 39 **ROCK THIS HOUSE**
Hollins
Rhythm King/Mute—(LEFT 104) (I/R/T)
- 40 **YOU YONSON**
The Dove Howard Singers
Hallehah!—(HAL 041) (I/R/R)
- 41 **PREACHER MAN**
Fields Of The Nephilim
Situation Two 5T 46(T) (I/R/T)
- 42 **BIG HOLLOW MAN**
Domestic Daze
Awesome AOR 10(T) (I/R/T)
- 43 **DISORIENTED**
Michelle-Shocked
Cooking Vinyl VNY 002(T) (I/UM)
- 44 **SHEILA TAKE A BOW**
The Smiths
Rough Trade RT(T) 196 (I/R/T)
- 45 **THERE'S A GHOST IN MY HOUSE**
The Fall
Beggars Banquet BEG 187(T) (W)
- 46 **DEDICATION TO ALL B-BOYS**
Schoolly D
Flame/Rhythm King/Mute MELT 6(T) (I/R)
- 47 **THE SECRET GOLFISH**
Baby Lemonade
Narodnik NRK 4 (I/FF)
- 48 **ALL YOU NEED IS LOVE**
Justice/Annie's of Mama
KLF Communications JAM 23 (I/P)
- 49 **THE PEEL SESSION (27.11.78)**
The Fall
Strange Fruit—(SPFS 028) (P)
- 50 **IT DOESN'T HAVE TO BE**
Erosure
Mute (12)MUTE 56 (I/R/SP)

Compiled by Music Week Research

THE
ULTIMATE
JACKIE WILSON
ON
COMPACT DISC

The Very Best of Jackie Wilson

24 OF THE FINEST TRACKS YOU EVER WANNA HEAR!

includes:
"Your Love Keeps Lifting Me Higher & Higher"
"Real Petite" & "I Get The Sweetest Feeling"

Motown by ACE
Disowned by Records

CDCH 913

TOP 25 ALBUMS

- 1 **THE CIRCUS**
Erosure
Mute STUMM 35 (I/R/SP)
- 2 **LONELY IS AN EYEBROW**
Various
4AD CAD 793 (I/R/T)
- 3 **ELECTRIC**
The Cult
Beggars Banquet BEGA 80 (W)
- 4 **LOUDER THAN BOMBS**
The Smiths
Rough Trade ROUGH 225 (I/B)
- 5 **BACK TO BASICS**
Billy Bragg
Gal Discs AGOOP 8 (F)
- 6 **GIVE ME CONVIENCE OR GIVE ME DEATH**
Dead Kennedys
Alternative Tentacles VIRUS 57 (I/R/T)
- 7 **THE WORLD WON'T LISTEN**
The Smiths
Rough Trade ROUGH 101 (I/B)
- 8 **YSYMBRO-DZE-MOTO**
The Blunder Boys
Disacriquette AFRLP 03 (I/R/E)
- 9 **DAWNRAZOR**
Fields Of The Nephilim
Situation Two ST1UP 18 (I/R/T)
- 10 **HATFUL OF HOLLOW**
The Smiths
Rough Trade ROUGH 76 (I/R/T)
- 11 **JACKBEAT 2**
Various
Rhythm King/Mute LEFTLP 2 (I/R/T)
- 12 **LONDON O HULL 4**
The Housemartins
Gal Discs AGOLP 7 (F)
- 13 **RUM SODOMY AND THE LASH**
The Pogues
SHIF SEEF 58 (E)
- 14 **LOVE**
The Cult
Beggars Banquet BEGA 65 (W)
- 15 **SISTER**
Sonic Youth
Blasfirst/Mute BFFP20 (I/R/T)
- 16 **WONDERLAND**
Erosure
Mute STUMM 25 (I/R/SP)
- 17 **STRAIGHT TO HELL (ORIGINAL SOUNDTRACK)**
Various
Hell/SHIF DIABLO 1 (E)
- 18 **FUNF AUF DER NACHT OBEN OFFENEN**
Eislerwende Neubauten
Some Bizzare BART 332 (I/R/T)
- 19 **MISSION IMPOSSIBLE**
James Taylor Quartet
Be-Ex/The President BEAGAN 2 (I/B/K)
- 20 **NEVER MIND THE BALLOTS**
Chumbawamba
Aqui Pop PRPO 002 (I/R/E)
- 21 **LIVE OVER LONDON**
Guns N' Roses
I.D. NOSE 14 (I/R/E)
- 22 **1987**
Justified Ancients of Muzik
KLF Communications JAMSLP 1 (I/R/T)
- 23 **FALSE ACCUSATIONS**
Robert Gray
Demon FIEND 43 (P)
- 24 **BRING THE FAMILY**
John Hiatt
Demon FIEND 100 (P)
- 25 **DROP**
The Silencers
Moksha SOHALP 1 (I/UM)

REGGAE DISCO CHART

- 1 **JUST DON'T WANT TO BE LONELY** Inhaba & McGregor
Gemsini
- 2 **YOU CAUGHT MY EYE** Judy Byacher
Oblivion
- 3 **HOLA FRESH** Red Dragon
Techniques
- 4 **DON'T STOP** Sam
Cherobond
- 5 **DON'T TOUCH THE STYLE** Joseph Castro
Fashion
- 6 **CALL ME HARBOR** Aki
HoneyBeez
- 7 **THE CLOSER GET TO YOU** Fredricka
Angela Lee & Co.
- 8 **PROMISE ME** Ernest Wilson
Dance Hall
- 9 **LOVE IS FOR A NEW**
Dance Hall
- 10 **BABY I'VE BEEN MISSING YOU** Inez & Charlie
Stratige
- 11 **HALF SMILE** Joseph Castro
Fashion
- 12 **SO AMAZING** Sam Ray
Body Music
- 13 **SETTLE DOWN** Steve Rosemond
Cherry
- 14 **MARANTIS** Lorraine
People Sound
- 15 **FUNNY DREAM** Lightbulb Gordon and the Offbeat Poets
Tone
- 16 **DUKE OF EARL** Unlimited Bush
Spirits
- 17 **SUMMER HOLIDAYS** Dennis Brown
Soulstice
- 18 **HARD UP BACHELORS** Savits Brown
Action
- 19 **IT MUST BE LOVE** Inez & Charlie
Fonkula
- 20 **THESE SONGS** Ruddy Barnes
Cherry

REGGAE ALBUM CHART

- 1 **INTENTIONS** Max Romeo
Ten
- 2 **WHICH WAY IS UP** Dennis Brown
Blue Trax
- 3 **TALK DON'T BOTHER ME** WILSON GIGANS
SOS
- 4 **WE HAD ENOUGH** Max Romeo
Anast
- 5 **SOUL AND SAX** Max Romeo
Cherry
- 6 **MY NAME TIGER** Egan
Natal
- 7 **DANCE HALL SESSION** Dennis Brown
RAS
- 8 **FENCE TOO TALL** Lloyd Campbell
Love And Love
- 9 **CAN'T BE WITH YOU TONIGHT** Judy Byacher
Cherry
- 10 **GOT TO BE ME** Inez & Charlie
Love And Love

NEW RELEASE - DISCOS
NO SELL YOURSELF Peter Minto
Green/Verdes
HOT A BEST 50
Technique
FINAL DISCO
Mingus/Gregory
Winegar
IT'S NOT UNUSUAL
Green/Verdes

NEW RELEASES - LPS
ORDINARY MAN
Body Music
SUNDAY COMING
Tania Dora
THE REAL ENEMY
Green/Verdes
RULE DANCE HALL
Spirits

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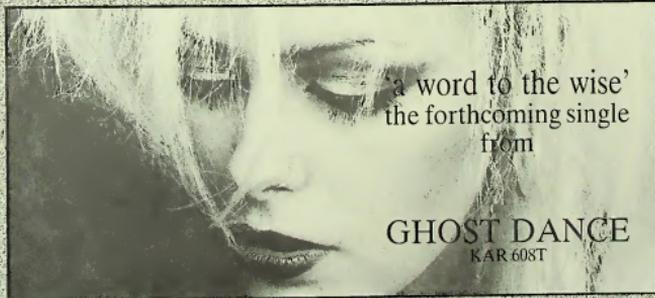
FOREVER DANCING
THE BELOVED (HARPT)



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MUSIC WEEK

- | | | |
|-------------|---|--|
| No 1 | HITS 6 <small>CD</small> | <small>CBS WEAR&GO HITS</small> |
| 2 | INTRODUCING THE HARDPUKE ACCORDING TO | |
| 3 | WHITNEY <small>*** CD</small> | <small>Arava 288 141</small> |
| 4 | ORIGINAL SOUNDTRACK 'WHOS THAT GIRL' <small>CD</small> | <small>see WH12</small> |
| 5 | THE JOSHUA TREE <small>*** CD</small> | <small>Merid 128</small> |
| 6 | SIXTIES MIX — 60 SEQUENCED HITS FROM THE 60s | <small>see WH13</small> |
| 7 | INVISIBLE TOUCH <small>*** CD</small> | <small>Virgin GRN12</small> |
| 8 | THE RETURN OF BRUNO <small>CD</small> | <small>Moscow 21 1251</small> |
| 9 | BAD ANIMALS <small>CD</small> | <small>Capitol ESTU 3032</small> |
| 10 | F.L.M. <small>CD</small> | <small>Syrenex 302</small> |
| 11 | KEEP YOUR DISTANCE <small>CD</small> | <small>Mercury/Phonogram CMT14</small> |
| 12 | TRUE BLUE <small>***** CD</small> | <small>54+ WK 54</small> |
| 13 | LICENSED TO ILL <small>CD</small> | <small>Pat Jena/CBS 6598K21</small> |
| 14 | IT'S BETTER TO TRAVEL <small>CD</small> | <small>Mercury/Phonogram OUT14</small> |
| 15 | LIVE IN THE CITY OF LIGHT <small>CD</small> | <small>Virgin SH001</small> |
| 16 | SOLITUDE STANDING <small>CD</small> | <small>AAAM 912472</small> |
| 17 | CLUTCHING AT STRAWS <small>CD</small> | <small>EMI BMD 1062</small> |
| 18 | THE ISLAND STORY <small>CD</small> | <small>Island UK 35</small> |
| 19 | CONTROL <small>CD</small> | <small>AAAM AAA 5109</small> |
| 20 | ATLANTIC SOUL CLASSICS <small>CD</small> | <small>Atlantic UK 16</small> |

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|-----------|--|--|
| 59 | THE UNFORGETTABLE FIRE <small>** CD</small> | <small>Island 105</small> |
| 60 | NO PROTECTION <small>CD</small> | <small>Guinn/CRA 8413</small> |
| 61 | NO JACKET REQUIRED <small>***** CD</small> | <small>Virgin V2345</small> |
| 62 | LIKE A VIRGIN <small>*** CD</small> | <small>54+ WK 20</small> |
| 63 | QUEEN GREATEST HITS <small>***** CD</small> | <small>EMI ENTY 20</small> |
| 64 | FRIENDS AND LOVERS <small>CD</small> | <small>K&L INC 1332</small> |
| 65 | AUGUST <small>CD</small> | <small>Dick/Warner Brothers W211</small> |
| 66 | LOVE IS FOR SUCKERS | <small>Atlantic WX120</small> |
| 67 | STREET LIFE — 20 GREAT HITS <small>CD</small> | <small>EG/Virgin ESTV1</small> |
| 68 | APPETITE FOR DESTRUCTION <small>CD</small> | <small>Geffen WK135</small> |
| 69 | THE BEST OF HOUSE VOLUME 1 | <small>Sirens ER101</small> |
| 70 | GENESIS <small>CD</small> | <small>Queen/Virgin GMD14</small> |
| 71 | RAISING HELL <small>CD</small> | <small>Profile/London CON121</small> |
| 72 | LIVE MAGIC <small>CD</small> | <small>EMI BMC 3119</small> |
| 73 | THE FIRST ALBUM <small>CD</small> | <small>54+ WK 22</small> |
| 74 | THE GREATEST HITS <small>CD</small> | <small>Yellow 5144 298</small> |
| 75 | RUMOURS <small>***** CD</small> | <small>Warner Brothers 8 34344</small> |
| 76 | HEART <small>CD</small> | <small>Capitol 41 24 03721</small> |
| 77 | FORE! | <small>Cephalic CD 1534</small> |
| 78 | FACE VALUE <small>***</small> | <small>Virgin V 2155</small> |

Juice on the loose

by Julian Henry

THE NAME Edwyn Collins will be familiar to all but the most ostrich-like spectators of rock's recent history. After founding his own Glaswegian pop combo Orange Juice in 1979 and storming into the top 10 with the Polyester single Rip It Up three years later, Collins has become both a respected figure in critical circles and a guru for the many shambling anarok bands who hold his early Postcard releases up as sources of divine inspiration.

1987 finds Collins at home in his London abode, ready to release his first solo single on the recently formed Elevation label (which also houses the Weather Prophets and Primal Scream) through WEA. Don't Shilly Shilly is a live favourite, having been aired at several of Collins' recent concerts. It was one such event that brought Collins together with Alan McOose, the man behind Elevation.

"Alan came to the Bloomsbury Theatre concert we did in London," says Collins. "He's been enthusing about putting out a record for some time, and we decided on Elevation because although most of the major labels were talking to us they didn't seem 100 per cent committed to a deal. Perhaps my reputation had preceded me. Anyway, Alan was very keen and when he played the song to Rob Dickins he agreed, and hence the WEA involvement."

Unlike the various Orange Juice releases, this new disc features Col-

EDWYN COLLINS: shilly shilly for the anaroks

lins not only crooning and strumming with all his usual panache, but also providing the rest of the musical backing.

"I wanted to try a much more controlled approach," he explains. "This record is different because I knew exactly what I wanted to do, and since the demise of Orange Juice I've been working mostly by myself so I've had two years to practice how to play the song. When I play live I will be using a band obviously, though in the studio it worked well enough with me doing everything."

The production credit for the new single goes to Robin Guthrie of The Cocteau Twins. An unlikely liaison at first glance, but it's a partnership Collins feels to have been fruitful.

"I met Robin in the street a couple of years ago," he says. "He's got his own studio hidden away in Acton at a secret address. I went in there, checked out all their stuff — and he has plenty of state-of-the-art equipment there. Robin's one of these techno-buffins and both Alan and myself felt it was the right combination for this single."

A preliminary listen to the new recording seems this out and a relevant companion might be Thomas Dolby's contribution to the last Prefab Sprout LP. As a song Don't Shilly Shilly has all the familiar and attractive Edwyn Collins melody lines hooked around his distinctive vocal delivery, as long as it registers well with the Radio One DJs and producers, it would appear to have the hit potential required to take Collins back into the top 30.

The next step will be a lighting UK tour to coincide with its release. A full and more lengthy British tour is planned for the autumn.

All change at Charing Cross Rd

by Chris White

THE PROMOTER behind some of the legendary Sixties London clubs is now mastering plans to bring live pop and rock entertainment back into the centre of the capital. John Gunnell, the founder of The Flamingo, Ram Jam and Bog O'Nails clubs which gave early breaks to names like Jimi Hendrix, The Animals, John Mayall and Rod Stewart, is renovating the 60-year-old Astoria Theatre in Charing Cross Road with the aim of making it "Europe's premier live music venue".

The Astoria has had a rather chequered history in recent years, housing pop musicals like Elvis and Lennon, the occasional rock concert but often empty seats in between. "It's amazing really — there you have a venue bang in the centre of the West End, well served by the Underground and all-night buses, yet to a great extent it has been a white



JOHN GUNNELL: reshaping the white elephant

elephant," Gunnell concedes. "We're determined to make it work though — London needs a central pop venue catering for a certain type of act and audience. Not all the bands deserve to play Hammersmith Odeon — and why should the punters have to make the trek up to Kentish Town?"

The venue closed in June and re-opens its doors to the public next week (5). Gunnell's Inchar'd Leisure company bought the building for £1m and has spent the same sum renovating it. The venue has been completely re-designed with new sound, lighting and video systems, plus new refreshment facilities including several bars named after his Sixties clubs, and one in the name of his erstwhile disco pal, the late Keith Moon.

It is the love of live music which has been the impetus behind the new policy for the Astoria. He opened his first club with brother Rick, The Flamingo in Wardour Street, back in 1959 and Wilson Pickett, Ben E King, the Spencer Davis Group and Stevie Wonder were amongst those who played there. The Georgia Fame and The Blue Flames and Zeal Money were virtually the house bands.

"At the Astoria there's going to be a broad spectrum of non-stop live music, including rock and jazz, with 15 shows a week — twice nightly and Sunday afternoons. Some of the names booked so far include the Chevalier Brothers, Bert Jansch, Buddy Curtis, Eddie Floyd, The Drifters, Courtney Pine, and even Sixties names like Bryan Hyland and Bobby Vee. What we're after is a broad-based audience — to be open 15 times a week there has to be a wide musical policy — and there will even be the flexibility to provide a full seated concert facility for any kind of music from opera and ballet to big band and orchestral concerts."

Gunnell adds: "We're looking to fill the gap between Hammersmith Odeon and the Greyhound in Fulham. A lot of venues have become discotheques in recent years, and there's no question that many clubs are here to stay because they are part of the social scene. But there has to be a live alternative to them, and with the Astoria we're planning to cater for the public who enjoy listening and watching good music being played."

PERFORMANCE

Fairly good vibrations

BEING A *Beach Boy* in 1987 must be a difficult option. With the group now in its 26th year, it's gratifying that audiences all over the world still want to see these misanthropic "boys". Yet at the same time, those huge audiences — **Wembley Arena** was full and louls were apparently asking (and getting) £30 a ticket — only want to hear the classic hits from 20 years ago, and refuse to listen to newer stuff.

In similar circumstances, wouldn't most acts take the simple route of playing *Old Only Knows*, *Good Vibrations*, *Sloop John B*, *California Girls* and so on ad nauseam? Of course they would, but Carl Wilson, Mike Love, Al Jardine and Bruce Johnston are on a treadmill, grinding out the same old stuff several months each year to audiences whose critical faculties are left in the car park. Phil Everly once said, when asked how he felt about having performed *All I Have To Do Is Dream* several thousand times, that if he wanted to see Little Richard perform and the latter didn't play all the expected hits, the audience would be disappointed, which is very true.

The *Beach Boys* played 35 songs, mostly very familiar hits, in an hour and a halfish, including encores. There were half a dozen encores, but not a single one, in general, subtly was absent from their armoury. Most people probably hadn't seen them do California hereabouts. Came *Go Train*, *Pipeline*, *Surf City* and *GTO*, while the two tributes to Dennis Wilson, who drowned in 1983, *Heaven* (sung by his brother Carl) and *Disco* (sung by the song writer, Johnston) were at least a bit different. Brian Wilson was not there, by the way.

That a group can fill Wembley Arena yet not have a current recording contract seems to speak loudly of the quality of today's pop music — only the very biggest attractions could pull such a crowd, but this brings us back to the public's unwillingness to listen to new BB recordings. There wasn't even a new compilation — to promote, although this may have something to do with the group having recently regained control of their recorded heritage (for so rumour has it) in this night, they were grateful, but I and the rest of the customers enjoyed it, as we always do.

JOHN TOBLER

Life in the Orphan age

STRANGE THAT the thing most people balk at in **Shelleyan Orphan** is their difference. Strange, because this is an industry which should know the value of change. Now we're stuck with what are, in effect, old man's two-dimensional vision of what rock'n'roll rebellion should be — and the answer (surprise, surprise) revolves round a formula of drums, guitars and bass guitars.

Shelleyan Orphan nudge the status quo with songs they have conceived as untrained musicians and which are interpreted by an oboist, keyboard player, violinist, cellist and viola player as Jemour Tayle strums and hums, Scritti, style, and Caroline Crowley sings out the melodies.

At the **Show Theatre** they initially didn't do much to bolster their image: the sound was awful, no-one seemed to know what was going on and many frantic glances were exchanged.

Luckily, for anguished artists and audience alike, they had the good sense to retire after a couple of songs and sort out what should have been sorted out before they began.

Fifteen minutes later they breezed back, freshly composed, and performed most of the songs from their *Helebrone* LP on *Rough Trade*, the real gems being *Southern Bess*, *Anatomy Of Love* and the single that almost made it (commercially), *Cavalry Of Cloud*.

The nice surprises were the strength of Caroline Crowley's warm voice, redolent of the pre-*Days* before Tracy Thornes fell from grace with the critics, and the variety and daring of the songs themselves. Some didn't work, but most did and the Orphans should glory in their lack of inhibitions.

Some say that the gelled arrangements and collage of Victorian "buzz words" are just too sweet to swallow, but aren't they infinitely preferable to some cynic's started-up idea of teen "rebellion"? Shelleyan Orphan should still be stars, but they ought to really get their act together more convincingly live if their critics are going to do more than scratch the surface of his engaging duo's abilities.

Oh, and yes, they did use the pointer onstage.

DANNY VAN EMDEN



SHELLEYAN ORPHAN: nudging the status quo

PERFORMANCE SINGLES

Reviewed by Jerry Smith

Light weight

LUTHER VANDROSS swept away any pretensions to being a real sweet n' tearful soul singer at his recent **Wembley Arena** gig. And really, why should a man have to try very hard when he can provoke wild clapping and adoration just by turning to face a certain section of the audience?

There's no denying that the new, slim, handsome Vandross has a rich voice, but of Wembley he didn't use it to sing a single song straight through. Everything he touched was embellished and stretched while his glossy backing singers, who strutted around the circular stage, made the whole thing seem like some vocuous pantomime act — or a particularly boring episode of *Dynasty*.

Even more disturbing than the crowd's overwhelming hero worship was the sense of déjà vu. Vandross rolled out exactly the same line of chat as at his *Hammersmith Odeon* dates last year, relying on the same old American witticisms word for word. Any subtle nuances of the music itself were swallowed up by the devastating volume and the only number that was memorable was his hit *I Didn't Really Mean It*.

Vandross is first the supervisor and second the singer. Clearly his fans like it that way.

KAREN FAUX



LUTHER VANDROSS: more superstar than singer

Bhundu Boys' night out

THE COMBINATION of **Hugh Masekela** and the **Bhundu Boys** playing a concert to celebrate the 50th anniversary of the Nicaraguan revolution ensured that the **Brixton Academy** was packed to the hilt with both the musically and politically aware.

With the Bhundu Boys switched to headliners and with their set preceded by rallying speeches for the Nicaraguan Solidarity Campaign, Hugh Masekela played earnestly on in the evening. This, combined with the massive queues outside, meant that many of the audience, including this reviewer, missed most of the performance by the well-dressed South African trumpeter.

However, on the basis of his encore, he was in fine form. His

Cool Train is a long and haunting one-way journey to the borders of South Africa's mines, and was performed with all the passion it deserves.

Newly signed to WEA, those all-singing, all-dancing Bhundu Boys are on the way up. Six months ago Zimbabwe's finest were playing to crowds of hundreds in pubs, clubs and colleges all over the country, and at the *Academy* they were thrilling thousands with their jiz music.

Their enthusiasm and charm remain unchanged and their sheer joy *de vivre* was just as infectious in this cavernous music hall as it was in infinitely more intimate venues.

The band's short, sparkling, guitar-based songs are as catchy and commercial as real African music gets, and it will be interesting to see how their first WEA, *Jiz Live*, will be received when it is released on August 17th. Newly vocal may help them achieve a first hit single, but it will be the second one that will be crucial. Let's hope that it holds out for them — it would certainly bring a breath of fresh air to a very stagnant chart.

ANDREW BEEVERS



BHUNDU BOYS: on the way up

Birth of a ladies man

TIME AND AGAIN artists with apparently nothing more than a strong club following have sprung the surprise of crossover hits and full London concert halls. **Lillo Thomas** has now managed both in this year, breaking the national top 30 with *Sexy Girl* and justifying a second night at **Hammersmith Odeon**. The indications from that were that he'll continue to threaten the pop charts and that he's quite a showman, even if his voice doesn't always match the melodrama.

Thomas presents himself in very much the same ladies-man way as his market rivals, Luther Vandross and Freddie Jackson, and however many times that appears, there seems no limit to how much a London audience will lap it up. The old tricks were all there: going down on his knees, serenading one particular fan, dancing with another, and they all helped to divert the attention from the fact that at times, Thomas missed the notes he was aiming for by quite a bit, especially on a particularly awkward (but very well-received) version of *Just My Imagination*. Lillo loves to court, and he traded successfully in Tempt's memories again with My Girl, along with the obligatory *Oldie* as he's been *Love* You Too Long.

Some of our ballads were without charm — *Holding On* was notably effective — and when it comes to dance, he's built quite a catalogue to keep the crowd out of a funk like recent crossover hit, *Settle Down*. (You're A Good Girl, I Like Your Style and more.

PAUL SEXTON

STOCK IT

A R KANE: Lollita (4AD BAD 704). Another superb find for 4AD with the second single from A R Kane being a striking, evocative novelty, with Robin Golson. Tunes. Golson's warm atmospheric production very much in evidence.

NEW ORDER: True Faith (Factory FAC 183). New Order get serious for mega chart success with this light, airy and very catchy number, where all the abrasive edges have been knocked off by Pat Shop Boys' producer Stephen Hague, for their smoothest and most obviously commercial single to date.

STOCK IT

EDWYN COLLINS: Don't Shilly Shally (Elevation/WEA ACID 471). Yes, the real thing returns at last with a typically sharp slice of shuffling pop, that sees Robin MCA (MCAIT) 1168). Jody Watley follows up her worldwide hit, *Looking For A New Love*, with this lush track, very much in the style of Grace Jones, surprisingly enough, and one sure to be a hit prior to the release of her eponymous solo LP.

JUNK: Messiahs Of The Pop Raunch (Native INTVY 22). Junk's guitar-based pop takes on a harder edge with this boaty, open embrace number which serves to emphasise the promise of their LP, *Cuckoo*.

BLOOD UNCLAS: Beathug (Virgin VS 980.12). Not as effective as their debut *Crash*, but this heavy duty track, with its plectrifer bass and rival gun guitar style, emphasises where Edinburgh's nastiest real-atives are coming from.

THE DOCTOR'S CHILDREN: Girl With Green Eyes (Buffalo BUFF 1). Taken from their much acclaimed *King Buffalo* mini LP, this masterful piece of engaging guitar boogie is sure to shake a few hips in midland.

MARCEL JACKSON & SIEDAH GARRETT: I Just Can't Stop Loving You (Epic 650202 7 (650202 6)). The long awaited first release from the forthcoming *Bad* album is this sleek duet with Siedah Garrett and, although assured of success, it's a slow-burning ballad.

STOCK IT

VOICE OF AMERICA: Story Of Love (Virgin VS 984.12). This Grammy that appears, there seems no limit to how much a London audience will lap it up. The old tricks were all there: going down on his knees, serenading one particular fan, dancing with another, and they all helped to divert the attention from the fact that at times, Thomas missed the notes he was aiming for by quite a bit, especially on a particularly awkward (but very well-received) version of *Just My Imagination*. Lillo loves to court, and he traded successfully in Tempt's memories again with My Girl, along with the obligatory *Oldie* as he's been *Love* You Too Long.

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THOMAS LANG: Me & Mrs Jones (Epic VOWIT 2). This Paul soul standard is not one of the

most striking tracks on his excellent debut LP, *Scallywag Jazz*, but its familiarity should attract attention.

JOHN STUART & THE HEAVENLY MUSIC CORPORATION: Summer Breeze (Fon FON(T) 11). Chalk singer John Stuart offers a warm and atmospheric, if somewhat overdone, slice of classic track with the help of a band that features another Chalk, an old *Floyd* Joy and The Anti-Group personnel.

WELL RED: Get Lucky (Virgin VS 977.12). With, as the label says, 'glueless maximum album effort' by the irrepressible George Clinton this remix 12 inch is totally infectious and guaranteed to fill dancefloors across the nation.

ROXANNE SHANTE: Have A Nice Day (Breakout/A&M USA(J) 612). The virtuosic, self-proclaimed 'Queen Of Rap' returns with this bubbling track, only made special by the production talents of the top New York DJ, Marley Marl.

JODY WATLEY: Still A Girl (RCA MCA(IT) 1168). Jody Watley follows up her worldwide hit, *Looking For A New Love*, with this lush track, very much in the style of Grace Jones, surprisingly enough, and one sure to be a hit prior to the release of her eponymous solo LP.

KILLY UGLY POP: Purple Haze (Fever FVW 008). The sleeve sums it all up really, with a picture of Jimi Hendrix playing a chairman and subtitled as *Butcher The Classics Volume One*. One to be experienced!

STOCK IT

T. REK: The John Peel Sessions (27th October 1970). (*Strange Fruit* SFFS 031). Potentially one of *Strange Fruit*'s biggest sellers, especially with the cult appeal of Marc Bolan and as *Ride A White Swan* is featured.



EDWYN COLLINS: the real thing and New Order — smoothing by

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	1	WHITESNAKE 1982	Mercury EMI 5028 P
2	3	SLEEPER WHEN WEY	Mercury Phonogram VEM 18 P
3	2	LOVES FOR SUCKERS	Mercury BIZ 721 P
4	4	CLUTCHING AT STRAWS	Epic EMI 1022 P
5	5	INTO THE FIRE	Mercury BIZ 707 P
6	6	RECKLESS	Mercury BIZ 707 P
7	7	THE FINAL COUNTDOWN	Epic BPC 2801 C
8	8	CONTAGIOUS	Columbia 4242 C 10
9	9	SAMMY HAGAR	Columbia 4242 C 10
10	10	TRIBUTE	Epic BPC 2801 C
11	11	GIRLS GONE WILD	Mercury BIZ 707 P
12	12	THE FAHRENHEIT	Mercury BIZ 707 P
13	13	THE NUMBER OF THE BEAST	Mercury BIZ 707 P
14	14	PRESTIGE	Mercury BIZ 707 P
15	17	BON JOVI	Mercury BIZ 707 P
16	15	NIGHT SONGS	Mercury BIZ 707 P
17	16	AMONG THE THING	Mercury BIZ 707 P
18	18	ELIMINATOR	Mercury BIZ 707 P
19	19	GEORGIA SATELLITES	Mercury BIZ 707 P
20	20	PIECE OF MIND	Mercury BIZ 707 P
21	21	LOOK WHAT THE CAT DRAGGED IN	Mercury BIZ 707 P
22	22	PYROMANIA	Mercury BIZ 707 P
23	23	THE FLAGLER	Mercury BIZ 707 P
24	24	WILD FRONTIER	Mercury BIZ 707 P
25	25	REIGN IN BLOOD	Mercury BIZ 707 P
26	26	TRICK OR TREAT	Mercury BIZ 707 P
27	27	INTO THE PANDEMONIUM	Mercury BIZ 707 P
28	28	FIGHTING THE WORLD	Mercury BIZ 707 P
29	29	MASTER OF PUPPETS	Mercury BIZ 707 P
30	30	MAXIMUM SECURITY	Mercury BIZ 707 P
31	31	THE EYES OF HORROR	Mercury BIZ 707 P
32	32	FRENCH COMET	Mercury BIZ 707 P
33	33	BARB AT THE WAGON	Mercury BIZ 707 P
34	34	SUNNY AND SHINERS	Mercury BIZ 707 P
35	35	RED THE LIGHTNING	Mercury BIZ 707 P
36	36	TORN TALES	Mercury BIZ 707 P
37	37	IRON MAIDEN	Mercury BIZ 707 P
38	38	HIGH PRIEST OF LOVE	Mercury BIZ 707 P
39	39	THIRD STAGE	Mercury BIZ 707 P
40	40	MECHANICAL RESONANCE	Mercury BIZ 707 P

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

TOP 75 SINGLES

MUSIC WEEK

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

1	LA BAMBA Los Lobos		Sire/FRR/London (AS)XK 13	Sire (WB)117
2	WHO'S THAT GIRL Madonna			
3	ALWAYS Atlantic Starr			Warner Brothers W (B)5517
4	IT'S A SIN Pat Sharp Boys			Polyphone (EM) 1278.6138
5	ALONE Heart			Capitol (1)CC 468
6	UNDER THE BOARDWALK Bruce Willis			
7	JIVE TALKIN' Boogie Box High			Mercury ZB 41397 (12) - Z1 (15)50
8	FLM Mel & Kim			Headbuck (1)GSS 4 (12) - (B)55.41
9	JUST DON'T WANT TO BE LONELY Freddie McGregor			Supreme (S)PRT 113
10	SHE'S ON IT Beatrice Boys			Garman (D)G 124
11	WISHING WELL Terence Trent D'Arby			Daf Jam (B)A517 (12)
12	A LITTLE BOOGIE WOOGIE (IN THE BACK OF ...) Shakiri Stevens			Capri (T) 24
13	LABOUR OF LOVE Hue & Cry			Capri (T) 24
14	I HEARD A RUMOUR Bronze One			Circus (V)gn 1767 (14)
15	SWEETEST SMILE Black			London (M)A 13 (12) - (M)A 13 (13)
16	I REALLY DIDN'T MEAN IT Luther Vandross			Atlantic (A)M 134
17	THE LIVING DAYLIGHTS A-Ha			Epic (U)H 113
18	YOU CAUGHT MY EYE Judy Beacher			Warner Brothers W (B)5517
19	TRUE FAITH New Order			Orbison (O)R 721 (12) - (O)R 1221
20	OOPS UPSIDE YOUR HEAD ('87 MIX) The Gap Band			Factory (F)AC 1807 (12) - (F)AC 181
21	WANNABE DANCE WITH SOMEbody (WHO LOVES ME) Alicia Keys			Capri (T) 24

Johnny Logan

THE CLASSIC SINGLE



53	THE MOTIVE Then Jerco			London (L)NXL 115
54	WHERE THE ACTION IS Westworld			RCA (R)O 113
55	3 WANT YOUR SEX RHYTHM 1 LUST Startship			Gram (R)CA 18 47551 (12) - FT 497581
56	5 LIPS LIKE SUGAR Echo & The Bumpkins			Epic (U)ST 11
57	6 HAVE A NICE DAY Roxanne Shante			USA (Z) 1 (4)471
58	7 SONG FROM THE EDGE OF THE WORLD Stevie Nicks and The Bitchies			Capitol (C)A 18 47551 (12) - FT 497581
59	8 DRAGNET The Art Of Noise			Wandell (W)al 1001 - (W)EN 113
60	9 ALL YOU NEED IS LOVE The Beatles			Chico (R)O 114
61	10 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2			Polyphone (EM) 1278.6138
62	11 STEP BY STEP Telly			London (L) 12155 128
63	12 WAS THAT YOU? Spear Of Destiny			Trough (T)al Rhythmic King (M)ca 12766 521
64	13 SEVEN WONDERS Fleetwood Mac			10 Virgin (T)M 113
65	14 FIRE Sly & Robbie			Warner Brothers W (B)5517 (12)
66	15 COMIN' ON STRONG Broken English			4th - 8 Way (M)and 12 (B)R 71
67	16 HOLD ME NOW Jimmy Logan			EMI (1)215 15
68	17 I COULD HAVE BEEN A DREAMER Dio			Epic (U)G 1
69	18 LA BAMBA Ritchie Valens			Virgin (P)h 5000000 (D)C 81 (12)
70	19 CHANGE David Grant			RCA (R) 41255 112 - FT 41256
71	20 BRIDGE TO YOUR HEART Woc			Polygram (P)OP 101 - (P)OP 101
72	21 TOMMY DINER Suzanna Vega			RCA (R) 41255 112 - (P)OP 101
73	FOOLED BY A SMILE Suzanna Vega			AA (M) 1004 7 12

"I'M NOT IN LOVE"
Produced by Paul Hardcastle
LOGS LOG72

TAKEN FROM THE NEW
ALBUM, CASSETTE & CD.

HOLD ME NOW

4510723 1642
Spice

EP4

CBS

- 21** 18 **WANNABE DANCE WITH SOMEBODY (WHO LOVES ME)**
Whitney Houston
Aria B5711
- 22** 33 **SUGAR MICE**
Marilyn
EMI 123 MAR17
- 23** 27 **SONGBIRD**
Kenny G
Arista B5701 18
- 24** 26 **SOLD**
Boy George
Virgin BOF 102121
- 25** **PERSONAL TOUCH**
Errol Brown
WEA 123 13071
- 26** 16 **MY PRETTY ONE**
Cliff Richard
EMI 123EM 4
- 27** **HOOVERVILLE (And They Promised Us The World)**
The Christians
J&R
Parade
Lionel 123RS 276
- 28** 46 **CALL ME**
Spagnolo
CBS 682771 12-45879 A
- 29** 14 **STAR TREKKIN'**
The Firm
Bak 1021 TFK 1
- 30** 47 **ROADBLOCK**
Stock Aitken Waterman
Buckram/AMM USA (T 61)
- 31** 34 **I SURRENDER (TO THE SPIRIT OF THE NIGHT)**
Samantha Fox
Jive-FOR (T 6)
- 32** 19 **[YOUR LOVE KEEPS LIFTING ME] HIGHER AND HIGHER**
Jackie Wilson
SWP 504 123E 10
- 33** 41 **TOY BOY**
Sinhle
Ferdie 121 4AN 12

- 73** 58 **TOM'S DINER**
Singing Out Loud
 - 74** 54 **FOOLED BY A SMILE**
Singing Out Loud
 - 75** 52 **PROMISED YOU A MIRACLE**
Simple Minds
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T W E L V E • I N C H

- 1 **WHO'S THAT GIRL, Melinda**
- 2 **THE FARM, New Order**
- 3 **IT'S A SIN, The Sugababes**
- 4 **ALWAYS, The Four Tops**
- 5 **JIVE TALKIN', George Ben High**
- 6 **JUST DON'T WANT TO BE LONELY**
- 7 **SUGAR MICE, Ariston**
- 8 **1985 ON IT, Mashed Boy**
- 9 **HOVERVILLE, The Christians**
- 10 **LABOUR OF LOVE, The B.O.C.**
- 11 **HEAVY HEAVY HEAVY, Luther Vandross**
- 12 **CALL ME, Spagnolo**
- 13 **STAR TREKKIN', The Firm**
- 14 **THE WICKED AND THE PROMISED US**
- 15 **SERIOUS MIX, Mirage**
- 16 **SPY IN THE HOUSE OF LORE, Rip Rig + Post**
- 17 **TOY BOY, Sinhle**
- 18 **WHO LOVES ME, Whitney Houston**
- 19 **HAVE ANOTHER DAY, Mashed Boy**
- 20 **WASTED SMILE, Rick**
- 21 **WONDERER, The 4-Of-A-Kind**
- 22 **UPPER CUT, The 4-Of-A-Kind**
- 23 **UPPER CUT, The 4-Of-A-Kind**
- 24 **UPPER CUT, The 4-Of-A-Kind**
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- 60 **UPPER CUT, The 4-Of-A-Kind**

the **Art of Noise** new single **DRAGNET**



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Budget/Blizzard/Phonogram LP201
- 35** **GIRLS, GIRLS, GIRLS**
Molly Cure
Elektra ERS 301
- 36** **SWEET SIXTEEN**
Billy Idol
Chrysalis DOLR 10
- 37** **IS THIS LOVE**
Whitesnake
EMI 123EM 4
- 38** **SOMEWHERE OUT THERE (from "An American Tail")**
Linda Ronstadt and James Ingram
MCA/MCA 11 132
- 39** **MISFIT**
Curiosity Killed The Cat
Mercury/Phonogram CATM 4
- 40** **YOU'RE THE VOICE**
John Farnham
Wendy RCA 84 8 (89) 12 - FT 4104
- 41** **CATCH**
The Cure
Fiction FICD 26
- 42** **SERIOUS MIX**
Mirage
Duke/Parade DBR 3028
- 43** **SWEET LITTLE MYSTERY**
The Precious Organization/Phonogram BWE 4121
- 44** **FUNKY TOWN**
Parade Echo
RCA RA 4925 12 - FT 4706
- 45** **TALKING OF LOVE**
Alicia Keys
Polygram EMI 123R 439
- 46** **JUST CALL**
Sherrick
Wentz Brothers W 63071
- 47** **LET'S DANCE**
Chris Rea
Nonesuch MAG 11 399
- 48** **WOT'S IT TO YA**
Robbie Nevil
Meridian EMI 123 MT 24
- 49** **WHEN SMOKEY SINGS**
ABC
Nonesuch/Phonogram NTK 111
- 50** **MY BOY LULLIPOP**
Milla
Island 123W 674
- 51** **THROWING IT ALL AWAY**
Genesis
Virgin GEN 512
- 52** **SPY IN THE HOUSE OF LOVE**
Van Halen
Fantasy/Phonogram W 63121

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A&R

LP REVIEWS

GENERAL

THE JIMI HENDRIX EXPERIENCE: Live At Winterland. Polydor 833 004-1. The sort of live wild noise that does not seem quite as appropriate now as it did in its time, though this re-collection certainly demonstrates the virtuoso brilliance of Hendrix, Mitch Mitchell and Noel Redding. Favourites such as 'Joe Joe' and 'Purple Haze' are played with full vigour, though fans are most likely to be drawn by four previously unreleased tracks including a version of 'Sunshine Of Your Love'. **DD**

RUBEN BLADES: Agua De Luna. Elektra 960 721-1. The versatile Ruben Blades takes a slower and more obviously relaxed direction on his latest album which features eight of his own inspired compositions. Blades' easy charm has never been more apparent and he has tuned down the aggressive percussion which has tended to characterise his recent live performances—allowing for an altogether sunnier feel. There is not the same pitch of excitement and burning intensity as on his last but one album *Escenas*, but there is enough colourful vitality to keep his enthusiasts satisfied. **KF**

HELEN SHAPIRO: The Quality Of Mercy. Calligraph Records CGLP 014. The singer who found chart success in the early Sixties has released few pop albums in recent years, but the Eighties have seen a steady stream of fine jazz-oriented albums. Shapiro's second album for Humphrey Lyttelton's Calligraph label is based on popular song connoisseur Benny Green's stage tribute to the late Johnny Mercer. Shapiro has developed into a fine interpreter of popular standards and does full justice to Mercer's classics like 'Tangerine', 'I Thought About You', 'I Wanna Be Around' and 'Autumn Leaves'. **CW**

NEW RELEASES

STOCK IT

SAVAGE REPUBLIC: Tragic Figures. Fundamental SAVE 21. Distribution: Red Rhino and the Cartel. A magnificent debut from the Sav's that hasn't dated since its US release some four or so years ago. Punk charm, kitchen sink percussion and all the ethnic outbursts that lift normal songs into the realms of anthems. 'We lived with the brooding, crisp, spontaneous, pulsing, ideas of this album for some time, and now, it's your turn. Essential. **DEH**

THE RAPIERS: 1961. Big Beat WIK 67. Distribution: Pinnacle. Stylist such as The Rapiers are difficult to bracket. Their love of everything earlier than '61, the sleeve notes by ex-Shadow Jet Harris, and their sparkling array of covers and self-penned guitar pop circa Frank-period Cliff, make for cutlaid plus a little more. The Rapiers live an exceptional and the possibility of a novelty hit from the group can't be denied, so this LP, for purists, revivalists, guitar slinging banders and music lovers, should go a long way to elevating them above an ever beckoning cabaret circuit. **DEH**



O'JAYS: Touching the Eighties once again

O'Jays...? they're OK

by Paul Sexton
PURE SOUL fans rejoice: there's new O'Jays material in the UK shops this week for the first time in three years. It would have been just two, but Manhattan/EMI never quite got around to releasing 1985's *Love Fever*. The new set, *Let Me Touch You*, is quite a consolation and a transcendent work with an O'Jays confirms their energy and enthusiasm are still intact. The new LP's been out in the US a couple of months and although the stellar dogs of the Seventies (with nine consecutive O'Jays albums went gold or platinum in the States) may have gone, they can still shift 'em: it's past 100,000 already.

Sammy Strain speaking from his hotel room in Chattanooga, Tennessee where the fellas were playing the next night, says "We stay current. We're always very visible, always very aware of what's going on in the marketplace, and we

listen to what's happening on the radio."

Let Me Touch You does have that '87 air about it but it's crammed with the mastery vocal touches they've been working of for 29 years and it features some impressive production and writing credits. "We worked quite naturally with Gamble and Huff and on three of the tunes we collaborated again with Thom Bell." Also in there are O'Jays Eddie Levert's son Gerald, who took time out from his own hit Atlantic band LeVert to write the title song, and Bell and James (this Bell being Leroy, Thom's nephew), themselves responsible for the big '79 club hit *Livin' It Up* (Friday Night).

Pressed on exactly when these soul masters will travel to England, Sammy says it's on the cards for early next year. "We will always keep performing. We'd like to be around as long as the Mills Brothers, as long as we have our health and we can continue to jump up and down on stage... and even when we can't jump up and down, we can wave from side to side. But when we're in our sixties we may just work four months of the year rather than eight."

RADIO LONDON

A LIST

ATLANTIC SEAR: Atlantic Warner Brothers
NATALIE COLE: Jumpy Start WEA/Atlantic/EMI
KENNY G: Songbird Arista
THE GAP BAND: Live From The London Club Phoenix
DAVID GRANT: Chicago Felton
FREDDIE MCGEEGON: Live From The London Granada
JAMES ROBINSON: Can We Do It Again? Topic
SHERICK: Live Club Warner Brothers
STOCK ITKEN WATERMAN: Broken/EMI
LUTHER VANDOSS: Touching The Eighties EMI

CLIMBERS

DELA: Atlantic Warner Brothers
FORCE 10: Live From The London Warner Bros/WEA
IMAGINATION: Live From The London RCA
MICHAEL JACKSON'S SLEDGA BARRETT: Live From The London CBS/Sony/EMI
MILLIE JACKSON: Live From The London Epic
TEMPATIONS: Live From The London Atlantic/Warner Labels
LELO THOMAS: Live From The London Capitol
TONGUE IN CHEEK: Live From The London Capitol
DONNIE WARRICK & JEFFREY OSBORNE: Live From The London Capitol
ZUCCE: Live From The London Club/Phonogram

As featured on the TONY BALEY Show
Radio London from 7-9 noon
Monday-Friday 201-913 7501

Dance AND DISCO

DISCO TOP ALBUMS

- 1 **TRENCÉ TRENT D'ARBY:** *Be Not Misled* (Capitol) **CR**
- 2 **WHITNEY HOUSTON:** *Whitney* Arista 788 341 (R)
- 3 **GEORGE BENSON/TONY KILGORE:** *Collaboration* Warner Bros. WEA 11 (R)
- 4 **REGINA BELLE:** *All In My Mind* Columbia Epic 4032 (Impart)
- 5 **LUTHER VANDOSS:** *Touching The Eighties* EMI 201-913 (E)
- 6 **L. L. COOK:** *Live From The London* Granada 201-913 (E)
- 7 **LUTHER VANDOSS:** *Can We Do It Again?* Topic 201-913 (E)
- 8 **JANET JACKSON:** *Control* A&M A&M 5103 (P)
- 9 **BRUCE WILLIS:** *The Return Of Bruce Willis* Warner Bros. WEA 11 (R)
- 10 **VARIOUS:** *Essence* Capitol/EMI 201-913 (E)
- 11 **REGGIBILL:** *The Greatest* Capitol 8759 1033 (P)
- 12 **TAWATHA:** *Whisper To My Dream* Warner Bros. WEA 11 (R)
- 13 **MEL & KIM:** *I Am* Scepter 501 2 (M)
- 14 **MADONNA:** *Madonna* Sire/Warner Bros. WEA 11 (R)
- 15 **VARIOUS:** *Jack The* Indigo 1001 1 (M)
- 16 **STEPHANIE MILLS:** *It Was You* Warner Bros. WEA 11 (R)
- 17 **LELO THOMAS:** *Live* Capitol 8759 1033 (P)
- 18 **VARIOUS:** *London* Warner Bros. WEA 11 (R)
- 19 **SALT-N-PEPA:** *Hot Cool* Warner Bros. WEA 11 (R)
- 20 **ATLANTIC STARS:** *Live From The London* Warner Bros. WEA 11 (R)

TRACKING

by Dave Henderson

A WHOLE host of class releases this week, and to kick off (in new locale) we feature **Psychic TV** have a couple of LPs on their own Temple label through Rough Trade and the Cartel, for devotees and the just plain curious. Themes: These concentrates on the effects of sound frequencies and layering while Live En Suisse is a 10-track set from the group's sortie to Switzerland — and pretty tuneful it is too.

PROBE PLUS have some more weird people in their house and on their own label. Now to their fortnight view of life in **Fish Cake Shake**, with their debut album *Do The Heart Beat* — a madcap frenzy of kitsch sleeve artwork covering an odd count-in-ging album. Just as appetizing is the first release from **Frank Chickens** for some time. *Yellow Tapes* on Flying Records is another slice of off the wall humour (it'll be supported by media attention. There's no doubt be a little bit of media action for **Laugh's** Paul McCartney too. A seven inch on Remorse Solo through Revolver, it's got a nice pic of a walrus on the bags.

THE CRAMMED label continue their *Made To Measure* series with a strong selection from **Yasueki Shimizu**. Entitled *Mus For Commercial*, it's a set of intriguing recordings made for Japanese TV commercials. That's through the Cartel.

COWPUNK/COUNTRY comes our way real soon, when Special Delivery releases an LP by LA band **Tin Star** — words like 'super' have been mentioned. One Little Indian, through Rough Trade and the Cartel, has a rash of releases, and re-releases including two back-catalogue albums from **Flux Of Pink Indians**, *Strive To Survive* Causing The Least Suffering Possible and *The F***in' C'm's*. Are *Freeling Us Like P***s*, plus **Loudspeaker's** *Psychotic Morning 12-in* and **Annie Anxiety's** *A Lie In Your Arms 12-in*.

BRUM BAND Little Red Schoolhouse have signed to TIM and have their first release for the label, a four-track EP entitled *Four*



THE WILD FLOWERS: a reputation about to be enhanced.

lead Puns, out before you can speak (through Backs). Meanwhile **Head** have a cover of the Billy Paul tunelet *Me And Mrs Jones* released on **Demmo**, and the even-improving **Webcore** have a single called *Running For The Precident* on Jungle through the Cartel. Back at the bikes baby, **Bedrock** has two new albums to breeze away the night with. **The Midnight Creepers** offer *Doina Blues*, while **Noble Thin Men Watts** raises a hoot on his *Return Of The Man* (all this through Pinnacle).

IN TAPES return from wherever continues with a mini-album from **Rote Kapelle**. *It Moves*... But Does It Swing features a pic of *Fred Astaire* on the cover (wow), and a recent Peel session (and other stuff) on the record. That's through Red Rhino and the Cartel, as is a seven-inch from **Brendan Croker**, featuring *Darin*. **The Coolies'** homage to Simon And Garfunkel, *Digi* is on Fundamental, **Chris And Casey's** *Obsession 12-in* is on *Play It Again Sam*, and the long-awaited return of **UV Pop** is here with the album *Never Baby Man* on Extra.

THE MEMBRANES find yet another home for their anarchic guitar symphonies, now cropping up on Glass through Nine Mile with the rather splendid *Time Waps 1991*, a taster for a soon-to-arrive mini-album import on US label **Homestead**, and a limited-edition orange vinyl seven-inch that'll be available on German

label **Constrictor** (through Red Rhino and the Cartel).

RTUAL TENSION from the lower East side of New York turn up with a distorted version of the **Eagles'** *Hotel California* on Fundamental through Red Rhino and the Cartel, while **Revolver**, the first of this year's star-studded WOMAD albums, *This Is WOMAD*, is released with contributions from **Van Morrison**, **The Housemartins**, **Yous And The Maytals**, **The Bhundu Boys** and more. **Revolver** also has a new one from the Subway label. **Bubbling Splash's** debut for the label is *Splashedown*... and, it's a million miles from **Social Unrest**, whose second album is licensed by Konkurrent from the US Maroon label.

MUCHO POPULAR band, **The Wild Flowers** have an album on Chapter 22 and it's pretty damn sure to enhance their growing reputation (see, you can tell they sent me a T-shirt). Actually, the LP is pretty good, called *Dust*, and available through Nine Mile and the Cartel. Also well worth your time and investment at the moment is the new single from **The Bambii Slam**, *Happy Birthday (Yes Another)* sees them continuing to develop in all directions.

THE SST label continues to make its vast array of talent available around new albums from **Slovenly** called *Riposte* — the group is acclaimed as a cross between **Wire**, **Pere Ubu** and **Television** — there's also veteran guitar distortionist **Eliot Sharp** on *Tessalation Row*, and the electronic effects and daring chords of **Glenn Phillips** on *Eleuter*. Video label **Jettset** has a couple of rackability-based releases, **Baby Please Don't Go** by **Restless** and **Sick, Sick, Sick** by **Demotized Are Go**, through Pinnacle. Also at Pinnacle, **The Scientists** (from the Australian outback) have an album titled *The Human Jukebox* on Karbon.

THE MAN From **Delmonte**, on the Ugly Man label, who brought you *black*, have a new single, *Water In My Eyes* (tho's through Red Rhino). And, finally, **Wild Billy Childish**, the Milkshakes maniac, has gone back to his roots on **God Everything** indeed on **Hangman** through Revolver, and, er, absolutely finally, the **Remorse** label have a seven-inch from **Crush** called *Bright Coloured Eyes*.



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AWL	AWT	ARTIST	TITLE	COMMENTS
4002	1007	ROY HARPER	Lifework	The latest R.H. re-issues, including: <i>Highway Blues</i> , <i>The Lovers Prayer</i> , <i>Little Lady</i> , <i>Bark of the Dead</i> , <i>Catchin' On</i> , <i>Four Seasons</i> tracks. Latest album includes <i>Red Blood</i> , cassette includes bonus track.
4042	4042	PENDRAGON	"B-15 Live	World's first best act in UK. World's 7th best LP in UK. World's 6th best act in France. Debut cassette release includes selections from <i>Fly High</i> (AWM 22).
1001	1001	ROY HARPER	Bark in captivity	Classic 'Stone' 8th
1002	1002	ROY HARPER	Work of Heart	1982/3 Sunday Times LP of Year (Interpretation Chris De Burgh)
1003	1003	ROY HARPER	Folkwise	LP includes "Midwestern Blues" and "She's The One."
1004	1004	THE RONALD DOD BAND	Let's Make-U	No comment!
1005	1005	ROBIN WILLIAMSON	A gig at the landing	"A retrospective" — Sunday Telegraph
2001	2001	ROY HARPER	Siamcock	Bank, Folk, Classical and ex (includes) <i>Sunday Strand</i>

MID PRICE SERIES Dealer Price \$2.36 (excl. VAT)

AWM	AWMC	ARTIST	TITLE	COMMENTS
3021	3021	refer AW7 3031	Fly High — Fall Era	Pendragon's debut mini LP released from 1981.
9001	9001	The Shadows	Out of the Shadows	The Shadows' 3rd LP from 1952 (previously available on cassette) LP deleted for 12 years!

SINGLES SERIES

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AW5	AW5X	ARTIST	TITLE	COMMENTS
001	001	PENDRAGON	Red Shoes	7" Red Shoes cover searching. 12" Red Shoes cover searching contact 7-12 include pic sleeves

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Finewood Mac
- 22 **NEW** SAMANTHA FOX • CD J&H 48
Sommito Fox
- 23 IN CONCERT LYON/HOUSTON • CD Digital/Profile/ROH/36
Jean-Michel Laroche
- 24 ECHO & THE BUNNYMEN • CD MCA WK/18
Echo & The Bunnymen
- 25 GIVE ME THE REASON • CD Epic/BFC 69/134/1
Luther Vandross
- 26 HIS FINEST COLLECTION • CD Tenfold/PolyGram/WNY
Roger Whittaker
- 27 FOREVER, FOR ALWAYS, FOR LOVE • CD Epic/BFC 250/13
Luther Vandross
- 28 THE CIRCUS • CD MCA STUMBA/33
Encore
- 29 BROTHERS IN ARMS ***** • CD Warner/Brotherman YEM/35
Dixie Strays
- 30 **SO ...** • CD Virgin/PIC 5
Peter Gabriel
- 31 MEN AND WOMEN • CD MCA WK/65
Simply Red
- 32 WHITESNAKE 1987 • CD EMI/BMC 3538
Whitesnake
- 33 GRACELAND ***** • CD Warner Brothers/WK/32
Paul Simon
- 34 HITS REVIVAL • CD K&L NE/1363
Various
- 35 RUNNING IN THE FAMILY • CD PolyGram/ROH/42
Level 42
- 36 RAINDANCING • CD CBS 49/152/1
Alison Moyet
- 37 **NEW** FIERCE • CD Capitol/Capitol/CIT/24
Various
- 38 U2 LIVE "UNDER A BLOOD RED SKY" ***** • CD Island/MCA/3
U2
- 39 WHITNEY HOUSTON *** • CD Arista 286/578
Whitney Houston
- 40 ORIGINAL CAST "PHANTOM OF THE OPERA" • CD Various - MCA/Capitol, Sarah Brightman & Cast/Profile/ROH/9
- 41 PICTURE BOOK • CD Elektra/ERT/72
Simply Red
- 42 PLEASE • CD Telephonos/BSI
The Pershops Boys
- ★ ★ ★ ★ ★ **RECORD** (audio) **SILVER** (video) **NEW ENTRY** **RE-ENTRY**

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MCA RECORDS

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Frank Zappa
- 44 KISS ME KISS ME KISS ME • CD Capitol/ROH/13
The Cure
- 45 SGT. PEPPER'S LONELY HEARTS CLUB BAND • CD PolyGram/CD/CDP/744/41/2
The Beatles
- 46 WHISPERING JACK • CD Weekly/RMG/PL/27/23
John Ferraheim
- 47 NOW, THAT'S WHAT I CALL MUSIC 9 *** • CD Virgin/PolyGram/ROH/9
Various
- 48 ALL IN THE NAME OF LOVE • Warner Brothers/WK/115
Atlantic Starr
- 49 THE HOLIDAY ALBUM • CBS/MCO/2
Various
- 50 SLIPPERY WHEN WET • CD Virgin/Brotherman YEM/38
Bon Jovi
- 51 DISCO • CD EMI/PIC 10/1
Various
- 52 SIGN "0" THE TIMES • CD PolyGram/Warner Brothers/WB/8
Prince
- 53 **NEW** ALL BY MYSELF • CBS 488/996/1
Regina Belle
- 54 STRONG PERSUADER • CD Mercury/Brotherman/MSH/97
The Robert Cray Band
- 55 FAMOUS BLUE RAINCOAT • CD RCA R/3008
Janet Wren
- 56 COLLABORATION • CD Warner Brothers/WK/91
George Benson/Earl Klugh
- 57 ORIGINAL SOUNDTRACK "THE LIVING DANGHTS" • CD Warner Bros/WNY
Acho/The Pretenders/Jahn Berry
- 58 NEVER LET ME DOWN • CD EMI/America/MS/173
Donna Bowie

- 79 THE MARIA CALAS COLLECTION • CD Sony/SNR 122
62 Maria Callas
- 80 RADIO K.A.O.S. • CD EMI/MCO/31
61 Rogers Waters
- 81 NEVER TOO MUCH • Epic/BFC 328/27
79 Luther Vandross
- 82 STREETSOUNDS DANCE MUSIC '87 • StreetSounds/SS/SD/371
69 Various
- 83 WAR • CD Island/US/97/33
73 U2
- 84 BREAK EVERY RULE • CD Capitol/ERT 2018
64 Tina Turner
- 85 THE WHOLE STORY • CD EMI/ERT/1
93 Kote Bush
- 86 WHIPLASH SMILE • CD Capitol/COL/1314
90 Billy Idol
- 87 THE VERY BEST OF HOT CHOCOLATE • CD B&W/ERT/42
66 Hot Chocolate
- 88 ELECTRIC • CD Beggars Banquet/MCA/80
86 The Cult
- 89 THE FINAL COUNTDOWN • CD Epic/BFC 28/88
85 Europe
- 90 EVERY BREATH YOU TAKE — THE SINGLES • CD A&M/EVER/1
81 The Police
- 91 SOLD • CD Virgin/V/320
79 Boy George
- 92 LIVING IN A BOX • CD Capitol/COL/1327
60 Living In A Box
- 93 ON THE BEACH • CD Regent/MCA/5389
77 Chris Rea
- 94 ORIGINAL SOUNDTRACK "BLUES BROTHERS" • Atlantic/CA 50715
94 The Blues Brothers
- 95 DANCING ON THE CEILING • CD MCA/BL/2412
84 Lionel Richie
- 96 A KIND OF MAGIC • CD EMI/BU 3289
97 Queen
- 97 PRIVATE DANCER • CD Capitol/TNA/1
97 Tina Turner
- 98 BACK IN THE HIGH LIFE • CD Island/RS/5144
95 Steve Winwood
- 99 SWEET FREEDOM • CD Warner Brothers/WK/67
99 Michael McDonald
- 100 LEGEND • CD Island/SMW/1
96 Bob Marley & The Wailers
- CD - Released on Compact Disc
*The British Record Industry Chart *Special Savings Catalogue lists all 1987 releases. Rights reserved exclusively to those listed. Broadcasting rights to the BBC are optional.

James Hamilton

C O L L U M N

YOU MAY recall my forecasting great things for **Alexander O'Neal's** *Fox*, which then (no doubt to the satisfaction of some) failed to reach its predicted national Top 20 position in the *Gallup* chart. Well, I feel justified in my confidence still, as in the current chart compiled from all types of disco DJs' returns by **Spotlight Publications'** monthly magazine *Jocks*, the record stands at number one — higher than it reached in the black music dance chart of sister weekly publication, **Record Mirror** — while in the US it's number one in *Billboard's* Black Singles chart too. Confirmed by complaints relayed to me from disgruntled dealers following the record's poor initial distribution here, the fault (dare I say, once again!) appears to lie with **CBS's** sales team and their frequent inability to market black material to its full potential. (They are, incidentally, having another go with the haunting *Surface* Happy (CBS 650393 8), a real soul "sleeper" here for months but now happening in a big way Stateside). Anyway, there is now the long awaited and very eagerly anticipated new LP by **Alexander O'Neal**, *Hearsey* (Tabu 450936 1), a **Jam & Lewis** produced consistently strong set including Never Knew Love Like This, catchily duetted with **Cherelle** as a delayed follow-up to Saturday Love, so let's see what the sales team can make of that! They do of course

have no trouble with black music by their few established superstars of the genre, so probably all their effort will now be behind the biggest of them all, **Y'all, Michael Jackson** (I Just Can't Stop Loving You (Epic 650202 7, serviced initially on seven-inch), a gently pulsing romantic swayer featuring duetting **Siedah Garret**, with an almost self-satisfying tenderness whispered start.

New on import last week were actually rather more things than I ended up getting, thanks to a hiccup with my supplier, although hot on LP are **UTFO** *Lethal* (Select SEI 21619). Full force-produced interestingly developed strong rap tracks, **John White** *Night People* (Geffen Records GHS 24152), good generally downtempo soul in the husky masculine modern style; **James Robinson** *Gully* (Tabu BFZ 40823), romantically dooling modern soul divided into slow and fast sides, stronger on feel than actual songs, by Luther Vandross's successor as lead male singer in *Change*. On import 12-inch are **Stephanie Mills** *You're Puttin' A Rush On Me* (MCA Records MCA-

23774), Paul Laurence-created sinusiously rolling cool bumper, **King Tee** *The Coolest* (Techno Hop Records THR-17), braggish slow rap slinker using "rare groove" scratches in the current style.

Out here on a 12-inch are **Dynamix II** *Just Give The DJ A Break* (Cooltemp COOLX 151), excellent amusing double-sided scratch mix of famous beats and dialogue lines, already big on import (possibly as a novelty); **Duane & Co** *Hard Core* (On The One) (Serious Records OUS 7), extremely topical house-current groove. James Brown scratcher, massive for months on import; **The Temptations** *Papa Was A Rollin' Stone* (1987 Remix) (Motown ZT 41432), complete remake of their original retaining just the vocal and bits of instrumental, the first time Motown has allowed such a total modern-hype remix; **Nitro Deluxe** *Let's Get Brutal* (Mega Mix) (Cooltemp COOLD 142), the label is still trying to cross over this ultra-catchy instrumental nagger, now in a new mix, it actually having been the year's biggest house hit so far as club-

goers are concerned; **Jack E Makossa** *The Opera House* (Champion CHAMP 12-50), Arthur Baker's blend of opera and house (mixed by Phil Harding) has African beats replacing the not very dominant opera element on the B-side version; **Imagination** *The Last Time* (RCA IMAG 1), Nick Martelli-produced cool sweet slow swayer, a commendable if not maybe ultra-commercial return to soul credibility sure to be big in its market; **This Way Up Tell Me Why** (Virgin VS 954-12), classily snapped pent-up swoaying jitterer eventually reaching hushed and soaring vocals, possibly stronger on atmosphere than song; **Patrick Boothe** *Easier Said Than Done* (Supreme Records SUPRE 115), Jolley/Harris/Jolley-created lovely relaxed wriggler building from a nicely dated spoken start; **Dianne Warwick & Jeffrey Osborne** *Love Power* (Artista RIST 27), extremely polished AC radio swayer created by Burt Bacharach & Carole Bayer Sager with Kenny G on sax; **Mindlight** *Lowdown* (Circa Records YRPR 5), Boz Scaggs' oldie revived in radio-aimed

pop-soul style (which really it always was); **The Valentine Brothers** *No Better Love* (EMI America 12EA 235), classily nagger slinky soul stroller by the Money's Too Tight To Mention originators; **Pleasure Pump** *Fantazise* (Serious Records OUS 6), girls cooed buoyantly bounding house-flavoured canter; **52nd Street** *Are You Receiving Me?* (10 Records 10-163), pop pitched juddery tapping roller with a mose code intro; **Tony Cofi** *No One's Gonna Love You* (InTouch TWELVE 003, via Spartan), revived by a Nottingham soxist (with female refrains) of the typically tighting Jam & Lewis-penned SOS Band oldie; **Jody Watley** *Still A Thrill* (MCA Records MCA11168), disappointingly dull Grace Jones-ish monotonous jiggler; **Melon Hardcore** *Hawaian* (Epic MELON 33), slightly dated juddeeing Japanese hip hop; **General Kane** *Girl Pulled A Dog* (Motown ZT 41434), quite jaunty Plunk jiggler.

More in the pop line, devotees of the **Stark Atkin Waterman** team will probably be showing initial interest in **Sinita** *Toy Boy* (Panfara 12PAN 12), bright jittery indie romper stronger as a seven-inch, but look out for their production of **Laura Branigan** *Shattered Glass* (Atlantic AY221), a surprisingly subdued remake of Ellie Warren's *Hi-NRG* oldie, already getting a great reception within its market.

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TOP DANCE SINGLES

1 AUGUST 1987

NEW WEEK
LAST WEEK
CROSS
OVER (NEW)

- | | | | | |
|----|----|----------------------------------|----------------------|------------------------------------|
| 1 | 3 | WHO'S THAT GIRL | Martina | Sire W8341(T) (W) |
| 2 | 3 | F.L.M. | Mel & Kim | Supreme SUP6(T) 113 (A) |
| 3 | 4 | SONGBIRD | Kenny G | Arista RIS(1) 18 (BMG) |
| 4 | 4 | ALWAYS | African Starr | Warner Brothers WB455(T) (W) |
| 5 | 13 | I REALLY DIDN'T MEAN IT | Luther Vandross | Epic LUT4(T) 3 (C) |
| 6 | 6 | IT DON'T WANT TO BE LONELY | Freddie McGregor | German DG(T) 24 (J&R) |
| 7 | 19 | SHE'S ON IT | Beastie Boys | Def Jam BEAS(T) 12 (C) |
| 8 | 4 | JIVE TALKIN' | Boogie Box High | Hardback 7B05A(4)12—B05S(4)A |
| 9 | 7 | LAST NIGHT | Kid 'n Play | Cooltempo/Chryslis COOL(X) 148 (C) |
| 10 | 10 | ROADBLOCK | Stacy Andes Waterman | Breakout/A&M USA (F) 611 (F) |
| 11 | 14 | OOPS UPSIDE YOUR HEAD ('87 Mix) | Joclin Wilson | Club/Phonogram JAB(X) 54(T) |
| 12 | 4 | WISHING WELL | Terence Trent D'Arby | CBS TRENT(T) 2 (C) |
| 13 | 2 | SERIOUS MIX | Mirage | Debut/Passion DEB(TX) 3029 (A) |
| 14 | 4 | (YOUR LOVE...) HIGHER AND HIGHER | Joclin Wilson | SMP SSM(1) 210 (A) |
| 15 | 11 | I WANNA DANCE WITH SOMEBODY... | Whitney Houston | Arista RIS(1) 7 (BMG) |

WWW

- | | | | | |
|----|-----|-------------------------------|--|---|
| 16 | 16 | HOW COULD YOU BREAK MY HEART | Bobby Womack | Arista RIS(1) 7 (BMG) |
| 17 | NEW | TOY BOY | Fantone | (12)FAN 12 (A) |
| 18 | 27 | YOU'RE GONNA GET YOURS | Public Enemy | Def Jam 650975 7 (12)—650975 6 (C) |
| 19 | 2 | STEP BY STEP | Talby | Transglobal/Rhythm King/Mute TYPE 5(T) (L&R) |
| 20 | 7 | DON'T LOOK ANY FURTHER | Dennis Edwards featuring Steadfast Garrett | Goody TGM(T) 1334 (C) |
| 21 | 29 | YOU CAUGHT MY EYE | Jay & The Realistic 4th | Orbitone OR 722 (12)—OR 1222 (J&F) |
| 22 | 14 | SREAM (PRIMAL SCREAM) | Mantronix | 10/Virgin TEN(T) 169 (E) |
| 23 | 17 | UNDER THE BOARDWALK | Bruce Willis | Motown ZB 41349 (ZT)—41350J (BMG) |
| 24 | 10 | THE GODFATHER | Spence Gee | Tell City TUF 128019 (Import) |
| 25 | NEW | FIRE | Sly & Robbie | 4th + B'way/Island (12)BRW 71 (F) |
| 26 | 24 | SHOW ME THE WAY | Rhodie Belle | CBS 650938 7 (12)—650938 6 (C) |
| 27 | 15 | IF I WAS YOUR GIRLFRIEND | Princa | Paisley Park/Warner Brothers WB334(T) (W) |
| 28 | 5 | HAVE A NICE DAY | Roxanne Shante | Breakout/A&M USA(T) 612 (F) |
| 29 | 32 | FUNKY TOWN | Pink | RCA PB 49975 (12)—PT 49906 (BMG) |
| 30 | NEW | POINT OF NO RETURN | Expose | Arista RIS(1) 22 (BMG) |
| 31 | 11 | LIFETIME LOVE | Joyce Sims | London LON(X) 137 (F) |
| 32 | 10 | I FOUND LOVIN' | Steve Walsh | A.1. (12)A1299 (A) |
| 33 | 47 | CHANGE | David Grant | Polydor POSP(X) 871 (F) |
| 34 | 3 | TAKE MY LOVE | Russ Brown | Jump Street/10/Virgin TEN(1) 182 (E) |
| 35 | NEW | LIES | Jonathan Butler | Jive JIVE(T) 141 (BMG) |
| 36 | 46 | I HEARD A RUMOUR | Bananarama | London NANA 13 (12)—NANA 13 (F) |
| 37 | 49 | JUST GIVE THE DJ A BREAK | Dynamis | Cooltempo/Chryslis COOL(X) 151 (C) |
| 38 | 10 | WHEN SMOKEY SINGS | ABC | Neutron/Phonogram NTR(X) 111 (F) |
| 39 | 30 | THIS BRUTAL HOUSE | Nitro Deluxe | Cooltempo/Chryslis COOL(X) 142 (C) |
| 40 | 7 | JUST CALL | Sherick | Warner Brothers WB380(T) (W) |
| 41 | 25 | ROK DA HOUSE (REMIX) | Baykin King/Max | LEFF(T) 110 (R&T) |
| 42 | 18 | FEEL THE RHYTHM OF THE NIGHT | The Beatmasters featuring The Coolcat Crew | Feelback Band Groove And Move GMT (12)002 (A) |
| 43 | 7 | CARINO | T-Coy | DeConstruction M622 (A) |
| 44 | 19 | PERSONAL TOUCH | Ariel Brown | WEA WZ 130(T) (W) |
| 45 | 9 | CANNOT LIVE WITHOUT YOUR LOVE | Kenji Stevens | Jam Today (12)XST(1) (A) |
| 46 | 22 | I'M BAD | L.L. Cool J. | Def Jam 650856 7 (12)—650856 6 (C) |
| 47 | 37 | I BELIEVE IN MIRACLES | Jackson Sisters | Urban/Parade/URB(X) 4 (F) |
| 48 | NEW | PUT THE NEEDLE TO THE RECORD | Criminal Element | Criminal CR 12-014 (Import) |
| 49 | 28 | JAZZ IT UP | Koolhaire | 4th + B'way/Island (12)BRW 62 (F) |
| 50 | NEW | CALL ME | Spagna | CBS 650279 7 (12)—650279 6 (C) |
| 51 | 33 | I WANT YOUR SEX RHYTHM 1 | Lust | Epic EUST(T) 1 (C) |
| 52 | 44 | WISH ON A STAR | Oliver Cheatham | Champion CHAMP (12)40 (BMG) |
| 53 | NEW | MY BOY LLOLLOPOP | Milla | Island (12)WIP 6574 (E) |
| 54 | 69 | HOW SOON WE FORGET | Colonel Abrams | MCA/MCA(T) 1119 (F) |
| 55 | 27 | FOUND LOVIN' | Feelback Band | Master Mix (12)CHE 8401 (A) |
| 56 | NEW | SOFTLY MAGIC | Leadhead | Production House PN(T) 507 (A) |
| 57 | 36 | DIAMONDS | Herb Alpert | Breakout/A&M USA(T) 605 (F) |
| 58 | 26 | NEW GENERATION | Classical Two | Jive JIVE(T) 148 (BMG) |
| 59 | 45 | HEAD TO TOE | Lisa Linn And Cull Jam | CBS 650520 7 (12)—650520 8 (C) |

- | | | | | |
|----|-----|-----------------------------|--|---|
| 60 | NEW | DON'T STOP THE LOVE | Tangie in Check | Criminal—(BUST 4) (F) |
| 61 | 53 | HEY LOVE | Eric 2/B'way | Fane/Rhythm King/Priority MELT 5(T) (BMG) |
| 62 | 46 | WOT'S IT TO YA | Robbie Nevil | Manhattan/EMI (12)MT 24 (E) |
| 63 | NEW | HAVEN'T STOPPED DANCING YET | Gonzalez | Dance On Wax (DANCE 112) (W&B) |
| 64 | 34 | LET NO MAN PUT ASUNDER | Senoua 70US 3(12)—120US 3 (A) | |
| 65 | 70 | HIGH RIDE | Towahla | Epic 650937 7 (12)—650937 6 (C) |
| 66 | NEW | STILL A THRILL | Jody Watley | MCA/MCA(T) 1168 (F) |
| 67 | NEW | START WREKIN' | The B. Boys | Debut/Passion DEB(TX) 3029 (A) |
| 68 | 55 | NO WAY BACK/DO IT PROPERLY | Adonis feat. 3 Puerto Ricans, A Blackman and A Dominican | London-LON(X) 136 (F) |
| 69 | NEW | BLACK PARTY | Duc T | Next Plateau NP 50044 (Import) |
| 70 | NEW | CAN WE DO IT AGAIN | James Robinson | Tuba 650902 7 (12)—650902 6 (C) |
| 71 | 35 | SATISFIELD (Remix) | Dionne Allen | Portrait/Avatar XXX(T) 1 (C) |
| 72 | NEW | I SUCKER FOR CANDY | Eric B. and Rakim | Asthetic 086754 (Import) |
| 73 | 31 | YOU GOT SOUL | Eric B. and Rakim | Cooltempo/Chryslis COOL(X) 146 (C) |
| 74 | NEW | DON'T DISTURB THIS GROOVE | System | Asthetic A9241(T) (W) |
| 75 | NEW | ACID TRACKS | Phuture | Phuture Trax TX 142 (Import) |

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CMA real breakthrough barriers

COUNTRY IS worth fighting for as the success of this year's New Country campaign has testified. John Tobler talks to Country Music Association head Martin Satterthwaite about its progress and also gauges opinion from record companies

IT'S A measure of the effectiveness of the New Country '87 marketing campaign that Godfrey Rust of Gallup can confirm that sales of country albums have significantly improved this year. "A year ago, country albums hardly ever appeared in the Top 200 LPs, but now the top three or four albums in the country chart will generally get into the Top 200, and some of them, like Trio, Dwight Yoakam and Steve Earle also get into the Top 100," he says.

"Country records which previously sold slowly over a long period now sell fast straight after release, which must be the result of improved marketing."

Martin Satterthwaite, who heads the London office of the Country Music Association, agrees that this year's campaign has been an improvement on last year's, which itself was quite successful. He cites "the whole growth of interest in country music in general" as the main factor, noting that the participating major labels selected more appropriate acts for the recent campaign, although several acts who were not nominated, such as Nanci Griffith and Lyle Lovett, have also done very well.

"I can certainly see another campaign next year," says Satterthwaite, and when asked whether Phonogram — the only notable absentee from this year's generic campaign — might add its substantial weight, remarks: "I know the other majors would like to see Phonogram come in, because it would obviously help. The reason for them not joining in before was that they had very few country acts, which was fair enough, but now that's changed, I think they will participate."

John Waller of Phonogram confirms his company's interest: "The PolyGram Nashville office is in the process of rebuilding and restructuring its artist roster, and has just signed Johnny Cash and Kris Kristofferson, plus Kathy Mattea, who's on her second LP now, and a newcomer called David Lynn Jones. So now we've got something to work with, we'll be getting involved with the CMA."

How do the representatives of the major labels view the progress made in this year's campaign? Pat Tynan, General Manager of MCA, is in no doubt about its effectiveness. "If it's done anything, it has raised the level of interest in country music by about 1000 per cent. We don't aim to know it all, but we've moved things on considerably. We even sent Brian Penders, a BBC-TV producer, to Nashville to show him how professional these artists are, and he was impressed."

"On the other hand there's the example of Nanci Griffith, who was interviewed everywhere when she came in, and the word's spreading, but it won't spread enough until the disparity between the media on one hand and retail on the other is corrected."

Paul Conroy of WEA agrees that progress has been made: "It's been a success, and we've definitely increased our sales, but it's a slow process. The press has been good, but about the only TV we've had has been Hank Wangford series, and some people seemed to think that was a bit like Little & Large doing a serious programme on rock."

"What Martin's doing with the CMA is very valuable — we all have to work on our specialist areas, and marketing is becoming a more precise and detailed art."

"The next thing for us is to squeeze Randy Travis out of America — they still has been over there to try to convince his management to let him come over here, and we've doubled the sales of his first LP with his second, which we also



MARTIN SATTERTHWAITE meets up with the Judds.

did with Dwight Yoakam's second album. Daytime radio is going to have to wake up to these specialist areas — in America, women throw underwear of Randy Travis when he's on stage!"

Jerry Turner of CBS/Epic is also in accord: "It's been an improvement on last year's campaign, because I think we all now better understand the type of artist we should be promoting."

David Hughes of EMI adds his confirmation, saying "It has again been very successful, although not exclusively in sales terms. The extra spotlight it has focused on some of the artists has really made a difference — I Graham Brown will be appearing in the CMA/BBC TV Special, and that whole programme wouldn't have happened without the campaign."

Back to Martin Satterthwaite for further details of the country music drive: "One of the priorities for next year will be to get more TV coverage wherever possible, and we have a 50 minute TV Special for screening in the autumn which is basically a follow on from this year's campaign, and has been co-produced by the BBC and the CMA."

" Trevor Dann and I were filming in Nashville in June, and the programme will feature Nanci Griffith, the O'Kanes, Lyle Lovett, Randy Travis and I Graham Brown, whom we filmed in Nashville, plus

Steve Earle and The Judds who were filmed when they performed over here earlier this year."

Satterthwaite is pleased with progress, although far from complacent. "Since we revamped the chart at the beginning of the year, it has been very well accepted, with more and more magazines and newspapers publishing it, while BBC local radio has just started a syndicated country chart countdown. We also looked at the possibility of a CMA-sponsored tour this year, but things like that take a lot of time to get together, although it's certainly a possibility for the future, as we have a sponsorship deal with British Caledonian, who are keen to get involved with bringing artists over here. Woolworths want to get involved in the next campaign, and we may also do a separate campaign just with them."

Major steps forward indeed — New Country '87, without an expensive advertising campaign, has achieved a great many of its objectives, benefiting not only the major labels, but also retailers. Perhaps most importantly in the long run, the immense potential of country music as a major seller is being realised and accepted by the industry, the press, television and the general public, which leaves daytime radio as the only medium which has so far failed to lend its support.

As Pat Tynan remarks: "Dealers need to become more adventurous and work with the labels on certain titles. Steve Earle has had tons of publicity, yet it still doesn't get through to the shops, and there's a lack of inquisitiveness on the part of daytime radio. Mike Smith's probably the only daytime Radio One DJ who's played him, whereas Radio 2 has been with Steve, Nanci Griffith and Lyle Lovett for a long time — Wally Whyton's done more for Steve Earle than anyone on Radio One."

Dealers need to become more adventurous . . .

TO PAGE 30 ▶

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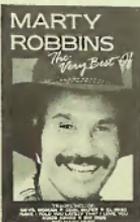
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Peterborough: a push for UK talent too . . .

A HIGHER profile is what's needed for the Peterborough Country Festival and John Tobler talks to the man who intends to create it.

THE PETERBOROUGH Country Festival which is set to roll on the final four days of this month will, in fact, be the seventh held, but only the second one in which promoter Jeffrey Kruger has been involved. While Kruger does not want to discount the 1986 event he is determined that this year's will achieve far greater impact.

Certainly, this year's bill contains a number of very highly rated acts, both from traditional country music and the "New Country" area. Says

Kruger: "Some of the newer names on the bill will, I think, become stars as a result of their appearance, and one of the highlights for me is matching the old with the new. I think Nanci Griffith, Steve Warner and Lucy J Dalton are all going to give strong accounts of themselves, then there's a strong group of MOR artists who are there year in, year out, like Ed Bruce, Jimmy C Newman, Freddy Weller and Jim Glover, who are all solid performers.

"For headliners, we've got Billie Jo Spears and Hoyt Axton, who we're all pleased to see back in Britain — his mother's going to be with him, and has promised not to tell everyone she wrote Heartbreak Hotel! — The Nitty Gritty Dirt Band are very strong with Bernie Leadon having joined them — if they got a standing ovation at Wembley, here I think they'll go through the roof! Then there's Johnny Cash and Kris Kristofferson to top that. It's a strong commercial line up that does country music in



JEFFREY KRUGER with gentle pals Killer and Caesar.

Britain proud. And we mustn't lose sight of the British acts on the first night — the disappointing thing to me is that despite it being an all star line up with Raymond Froggatt, Tammy Cline and several others, the public still aren't convinced enough to make sure they're there for that.

"We're trying to help British talent to develop so that we can show our local strength, and the Musicians Union has contributed to the underwriting of British acts, but the public, presumably because

they can see these acts locally, are very apathetic. The reaction of Tammy Wynette's people to Poacher, who played on Tammy's tour recently, was 'Why haven't they been to America yet?'

The facilities at Peterborough sound eminently comfortably, if not exactly luxurious. The marquees in which the concerts will be held is weatherproof. "We proved it last year, when a storm unfortunately blew Morcambe away," asserts Kruger. "We got the same storm shortly afterwards, and no-one in

the marquee, which is one of the few custom-built marquees in Britain, got wet or complained of the draught, while the acoustics were beautiful. There's a huge camping site with good quality food and drink available, plus a market with 160 different stalls."

Numerous other attractions have been provided so that the festival will be a truly family occasion, with aerobic displays, a rodeo and wild west show, stunt rides and a child's funfair, plus a parachute drop and a hot air balloon display.

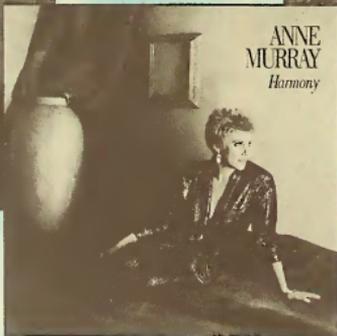
Had Kruger tried for any other stars for the festival? "I wanted Waylon Jennings, and Willie Nelson came close to considering coming over, but we run across the State Fair season in America, and that means big money, so money becomes the master." And has he started thinking about a 1988 Festival yet? "The logistics of moving 181 performers around and finding hotels for them in and around Peterborough is quite enough of a problem this year, so I'm not thinking of '88 beyond the fact that I've had approaches other than from Peterborough City Council, who have been pretty co-operative if not really aware of what they've been hit with. Other councils in the area have pledged support, and I'm seriously going to have to look at that for next year.

"There's also a new London hall, and we may have to go there at Easter, which could mean there'll be two London festivals at Easter, if not in 1988, then certainly in 1989."

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Open country in CD land?

WHILE a number of mid-price/budget labels have included country music in their CD repertoire, the major labels have been somewhat cautious in granting CD release to more than a very small portion of their full price country catalogues with MCA the one exception.

Such predominant companies as WEA and CBS have surprisingly few country CDs available, although Jerry Turner at CBS can justifiably say that his company is still short of manufacturing capacity. "We have a lot of catching up to do, and country, I'm afraid, is behind more mainstream pop and rock in the priorities, although virtually everything new will also come out on CD."

Paul Canary at WEA makes a similar point: "If we're being remiss in this area, it's only because of commercial considerations, but it's an area we obviously need to look at which we'll do in the near future, as the CD market is expanding all the time."

Since these two giants boast less than a dozen country CDs between them, there is obviously work to be done, but what is available on CBS/Epic are the recent big selling compilations by Johnny Cash and Tammy Wynette, Crystal Gayle's Greatest Hits, the epony-

mous album by Willie Nelson and one CD each from Ricky Skaggs and David Allan Coe, while WEA has both Dwight Yoakam albums, Harris, Ronstadt and Parton, and compilations by Emmylou and Hank Williams Jr. Both Randy Travis albums will soon be available, according to Canory.

The picture is somewhat better at RCA, at least in quantity. Five Alabama CDs are available for those who want them, while half a dozen Waylon Jennings CDs (including two with Willie Nelson) should easily find a market, as should the three Dolly Parton releases and the recently available third LP by The Judds.

Smaller labels haven't neglected the medium either — Magnum Force have two Ricky Skaggs items on CD, plus the classic live Gram Parsons/Emmylou Harris album, and MD Nigel Malden is confident that he will be able to acquire CD rights for the two Everly Brothers albums he has released on vinyl. Ace already have the indispensable Everly Brothers Greatest Hits CD, plus a George Jones item, while Demon have CD'd the superb debut LP by the Flying Burrito Brothers (including Gram Parsons), The Gilded Palace Of Sin. A most interesting Demon CD of which many may be unaware is Almost

Blue by Elvis Costello, whose interest in Parsons is well known.

Reverting to the majors, EMI has nearly 20 countryish CDs in catalogue, including three by Dan Seals. "We only ordered 500 of the most recent Dan Seals CD and they sold out instantly, so I had to re-order immediately," says David Hughes of EMI.

The first T Graham Brown CD is imminent, and his soon to come second LP will also be released in this form it must be said though that EMI's concentration thus far

has been on the predictable.

Phonogram's recent entrance into country has meant an injection of new blood into a catalogue which previously only contained two CDs by the Statler Brothers and the two by the reunited Everly Brothers. Also out now are Johnny Cash Is Coming To Town, Kris Kristofferson's Repossessed and Kathy Mattea's delightful Walk The Way The Wind Blows, and that label's rekindled interest in country should see continued expansion.

As in other aspects of country

music, MCA seems to have the most commitment among the majors. After making much of its vinyl output in the US available as imports last year, the company now has two dozen country CDs in stock, featuring Steve Earle (both LPs), Nancy Griffith, Steve Warner, three items from George Strait, two by Waylon Jennings and a plethora of others, including Reba McEntire's Greatest Hits.

MCA General Manager Pat Tynan justifies this leap of faith by saying "We're a music company, so we make records available to the public. There's a definite demand, but our main concern is that people are not buying music from record shops, but from mail order companies. Record shops in general have cash flow problems, with which I sympathise, but I feel that the multiples in particular need to broaden their ranges — we get easily a hundred letters a week from people who want to know where they can get particular titles.

"People these days seem to prefer buying from their armchair... With these CD releases, we don't necessarily make money immediately, but we're confident that we'll see a return next year in most cases."



WILLIE NELSON and Merle Haggard on the Epic CD roster.

TO PAGE 32 ▶

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COUNTRY MUSIC veteran Patty Loveless made a big impact at the Wembley Festival and now has a debut album out on MCA.

Loveless gets her timing right

by John Tobler

WITH INTERESTING new Country records arriving with some regularity these days, it's almost too easy to overlook artists of the genre whose profiles are lower than, for example, Steve Earle. One such person, who made a big impression at the Wembley festival was Patty Loveless, who

has been in the business for half her life, yet only made her recording debut recently with an eponymous album on MCA, produced by the golden fingers of Emory Gordy and Tony Brown.

The musicians on Patty Loveless include long time notables such as Weiland Myrick, Reggie Young and Emory Gordy, plus relative newcomers such as Lyle Lovett, British-born guitarist Roy Flacke and

Richard Bennett (of Steve Earle fame).

So how come it took so long to get a record deal? "I started songwriting when I was 14, and went to Nashville with my brother. We went into Porter Wagoner's office, and he introduced me to Dolly Parton and we became very close friends. Then when I was 15, I was playing a show in Kentucky and the Wilburn Brothers were also on

the bill.

"They signed me to their publishing company in 1970. I was very young then, and my voice hadn't matured, although Doyle Wilburn thought I sounded great, and was always trying to get me a recording contract, but Teddy Wilson knew my voice wasn't what it would become, and also knew that I needed more experience of life than I had at the time.

"By the time I was 19, I moved away from Nashville to North Carolina, and gave up the idea of a recording contract. I married a guy called Jerry Loveless, who was the drummer behind the Wilburn Brothers and me when I was part of the show, and although the marriage didn't work out, I'm sorry to say, marrying a musician keeps you in touch with music. Where I was living, in North Carolina, it wasn't possible to have a recording career, but I continued singing as a live performer — it was just too far distant from Nashville.

"I also sang rock 'n' roll for seven years, which was new for me, because I'd been brought up on Ralph Stanley, Bill Monroe, Loretta Lynn and Dolly Parton. Rock 'n' roll made my voice more mature — I sang a lot of Presley, Linda Ronstadt, the Eagles, and even things like Journey, Pat Benatar and Foreigner. I was very choosy about the rock material I did though, because I was into lyrics, and if I couldn't project them enough to make people understand them, I wouldn't do a song."

Loveless returned to Nashville in 1985, after hearing of newcomers such as the Judds, Reba McEntire

and Dwight Yoakam, although she remained interested in the likes of Bonnie Raitt and Linda Ronstadt. "Country music became meaningful again, which it didn't seem to be during the late Seventies. A month after I got back to Nashville, Tony Brown, the VP of A&R at MCA heard me, and I signed with them in July, 1985.

"I think it was all in the timing for me — as country music rediscovered its roots, it began to be appreciated by younger people again — I can remember when I worked in a record shop in Nashville, some of the kids were too ashamed to look in the country bins."

Apart from a Steve Earle song which the latter hasn't yet cut himself, *Some Blue Moons Ago*, a standout track on the LP is *After All*, an impassioned ballad which sends shivers up the spine. "That song was written by two men, Jimboe Hinson and Harry Sinsion, which is a bit strange considering what it's about. I went in to make a demo for them, so that it could be presented to Reba McEntire, but I told them that if Reba didn't want it, I'd like to put it on my album. It's a song that both men and women can relate to — falling in love with a married person, who doesn't want to carry on a relationship."

When I met Loveless some months ago, *After All* was due to be her next US single following *Lonely Days*, *Lonely Nights* and *I Did*, which are the two sides of her first UK single. If *After All* is the follow up, prepare for the spine shivers!

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Now WEA pushes a folk Revolution

CHRISTY MOORE. Mary Coughlan and De Dannan are among the names who have been spearheading WEA's commitment to the folk market.

Coughlan's debut WEA album *Tired And Emotional* was released recently after originally being released in Ireland on the small *Mystery Records* label. It followed various accolades that the Galway singer has picked up during the last three years including being named *Best Female Vocalist* of 1986 in the *Stag/Hot Press* poll (voted by Irish music critics) and the *Hot Press Readers* Poll.

Christy Moore's new album Un-

finished Revolution offers a selection of compositions from Moore and a host of songwriters, including Miles such as *Biko Drum*, *The Other Side* and *Suffocate*. Moore Sixties, recording four albums with Irish band *Plonxy* as well as four in his own right, and in 1980 formed *Moving Hearts* before re-starting his solo career.

De Dannan, formed 12 years ago, have just released their eighth album *Ballroom*, co-inciding with a mini UK tour. Next month they start a tour of Europe before returning to the UK in October for another 11 dates.

Fotheringay are back

THE ONLY album to be recorded by Fotheringay, the group formed by Sandy Denny following her departure from Fairport Convention, is making a welcome re-appearance on the shelves via Hannibal Records' re-issue series.

The LP, *Fotheringay* (HNBL 4420) has been unavailable for some years, and Hannibal's Joe Boyd — who used to produce Fairport — says: "It contains some of Sandy's best singing and songwriting".

Also being re-issued is Full House (HNBL 4417), the last Fairport album with Richard Thompson and the last produced by Boyd. It also marked the debut of Dave Pegg on bass, and the rest of the line-up includes Simon Nicol, Dave Swarbrick and Dave Matlock. The third Hannibal re-issue is Shirley Collins' *Power Of The True Love Knot* (HNBL 1327) which came between her landmark albums with Davey Graham and her sister Dolly Collins.



CHRISTY MOORE — new LP.

Bogle on Sonet

ERIC BOGLE whose songs have been recorded by the likes of the Dubliners, The Fureys, Danny Doyle and June Tabor — he also wrote *The Green Fields Of France*, a UK indie chart-topper for *The Men They Couldn't Hang* on Elvis Costello's Imp label — has an album *Singing The Spirit Home* released on Sonet (SNIF 983). It has already been released in Australia where Bogle has been based for several years.

● Sonet has also recently released an album *Crowned Prince of Zydeco* by Rockin' Dopsie which has been described as "the Grand Master of Zydeco". It is the latest of several other Dopsie LPs in the Sonet catalogue.

Latest Rogues gallery

SURREY BASED *Rogue Records* has two recent releases which should garner interest: *Dembo Konte* and *Kausu Kuyote's Tonzante* (featuring Gambian/Senegalese Kora music from the duo who recently toured here to great acclaim) and *The Deighton Family's Acoustic Music To Suit Most Occasions* which is a South Yorkshire/South Moluccan family string band playing old-time/Calypso/Celtic/blues/rock 'n' roll music as recently heard on *Sonnet*. One's Andy Kershaw sessions. Autumn releases from *Rogue* will

include a second *Dembo Konte* & *Hausu Kuyote* album, *Simbombo*, and an as-yet-untilted LP by *The Sidki Diabate Ensemble*, the Malian musicians and singers who were in the UK for the recent *South Bank Music Of The Royal Courts* season.

● *Rogue's* catalogue also includes *Still Pause*, the first solo album by the ex-English Country Blues Band/*Hot Vultures* multi-instrumentalist *Maggie Holland*, *Home And Derailed* the second album by the English Country Blues Band. **TO PAGE 34 ▶**



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**JOHN TOBLER
plots a route
through the folk
distribution
jungle and finds
out how the
independent
labels are faring
post Making
Waves**

WITH THE major resurgence in, and publicity for, albums in the ever growing folk category, the business has never looked better. But the picture is not entirely rosy; for the independent label distribution is becoming increasingly problematic and in the long term there is a danger that the majors will succeed in squeezing them out.

Many independent record dealers seem to only chance upon this area of music at a time when public demand for a hit such as Day Trip To Bangor by Fiddler's Dram (now the

nucleus of the Oyster Band) becomes too great to ignore, although most of the major London based chains carry at least a small selection of this product, which is generally supplied by a specialist wholesaler with an intimate knowledge of the repertoire. Of course, the vast majority of dealers prefer to open a single account with a folk roots wholesaler such as Celtic Music (whose Dave Bulmer claims that he has 2,500 accounts) or Projection, run by Dave Hatfield, which itself deals with such distributors as Topic (the London based ethnic and folk label).

The desire of some outsiders to grab a piece of this potentially lucrative cake has resulted in at least two newcomers to the field. New Routes has been launched by Mark Stratford (ex-Making Waves) under the auspices of the Coriel. Stratford notes that his ex-employers performed some ground breaking activities in making the market aware of the existence of the so called roots genre. He agrees that it is important that the vast majority of roots product should be available from a single

wholesale outlet, although he admits that as yet, New Routes is unable to match the specialist knowledge of Hatfield or Bulmer. He adds that neither Projection nor Celtic has enough time available to concentrate on individual acts, while New Routes, if given exclusive rights to a particular release, will work hard on them.

Unsurprisingly, the two Daves are unhappy about a single concern effectively controlling a part of the market, no doubt partly due to self-preservation, but also because it will produce confusion among dealers. The picture will be further confused by the imminent introduction of another competitor in Conifer, which has struck a deal with Topic for non-exclusive distribution of a number of Irish labels (including Tara and Claddagh), African music specialists Earthworks and several folk labels. Scott Butler, who is heading this new division of Conifer, suggests that there is still a good deal of potential in this field which is so far untapped, and while it is not Conifer's intention to overcrowd the market, the company's sales force should produce dividends in uncovering new outlets.

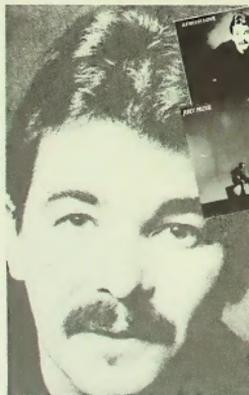
One person who disagrees with non-exclusive distribution is Dave Thomas of Spartan, which exclusively handles labels such as Ritz

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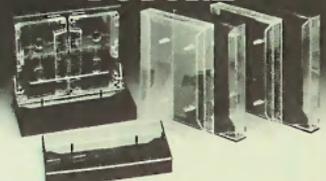
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The new work made headers

So what else is new? Martin Aston was let loose in New York to find out just what attracts some of the self-made record industry personalities to the steamy city of the New Music Seminar.

AT THE SECTOR Identity Merchandise booth in the main exhibition hall, you can get Sheena Easton body lotion, David Lee Roth "Eat 'Em & Smile" dinner plates or Pet Shop Boys Inflatable Pillows, but you can still get New Music at the New Music Seminar?

Obviously set up by Mark Josephson, Tom Silverman and Joel Webber as a showcase/convention for the independent label post-punk music explosion in the UK and America, the NMS is now in its eighth consecutive year. This year's seminar included more than 60 panels, 100 exhibiting companies, as well as speeches, workshops and performances from nearly 250 groups from across the musical spectrum, spread throughout four days.

Eight years ago, the post-punk boom was indeed a radical one: at least new music was new, or at least fell reborn or transformed. Eight years later even the alternative has found its mainstream and its own manner of consolidating the present. Eight years on from that first gathering when there were just 200 delegates, more than 6,000 hungry types clogged in to the Marquis Hotel. The Seminar's original purpose might well have been overtaken by the music industry's demands and requirements for, as Factory Records' Tony Wilson put it, a "mid-term Midem".

Does this mean that the ideals of a "New Music" Seminar are as archaic as the punk dream to "smash the majors" became? With a little help from some of the men who helped instigate the whole independent scene, it's a good time to assess how strong those ideals still are.

"First, definitions are essential, for 'new' doesn't just mean alternative or independent. A dictionary will tell you that new is 'lately made or produced; young; fresh; modern' but Terence Trent D'Arby is certainly not pasterring here. Perhaps we should look to American independent label SST's Chuck Dowdski when he talks about creating new markets for his bands, like Black Flag and The Minutemen, both late independent icons who in their time never conformed to market categories and were consequently initially limited in reaching their real potential.

The thought of creating new markets doesn't seem priority-high as the major label lists, but to American labels like SST or Homestead (the in-house label of distributors Dutch East India), the "new" low-budget cost of the independent as well as the labels' ability to spot trends and to keep abreast of "street" awareness and stick to it means it is their bread and butter work.

"I don't know what our ethics

are, but my partner Craig and I put out records that we like merely for that reason," says Homestead's Gerard Cosloy. "And, hey, if they might one day sell a whole ton of records, that would be neat. But in that respect, we don't really fit in that well here. We're here primarily to meet people who previously didn't know we existed."

Most agree that while the NMS is still based around independent exhibitors, there is for more co-operation with the majors. For a start, all major label advertising is well up front in prime space positions in the official seminar catalogue, while the official launch party is opened by a (few-independent) major middleweight, The Mighty Lemon Drops (on Sire in America), while that Petrol Emotion and The Cult fill other prime showcase positions. For labels like SST and Homestead, the NMS is a place for people to express their opinions and views and maybe kickstart an overseas licensing deal, but only the US and the UK are really well represented, so the scope is limited. Too many UK independents are missing, but the cost of attendance is too prohibitive for the less established labels. What you could term The Big Five, namely Factory, Rough Trade, 4AD, Creation and some Sizarr, are all here.

As Creation Records' garrulous, very likeable boss Alan McGee points out, in place of the "MDs and lawyers who generally muck things up", the seminar is populated more by the A&R types, with almost every major label represented. "All the creative people are here, the people who are into to do," says McGee, "so it's a lot of fun to be here." But when I ask him if he can identify a "New Music" attitude, in his first year of attendance, he replies: "The attitude here is that there are 5,000 people at \$250 each, and whoever is running this is making a lot of money. I wish I was one of the directors."

So people aren't making an effort to talk the new music up? "I don't think so. Generally speaking, I've heard Phil Collins' name come up all the time and he's about as 'New Music' as Rick Wakeman. I think it's past being about 'New Music'. It's a music business now. I'm not saying that's good or bad now, but the NMS has in a way lost its original point of what I'm told it was, and that's the major, identifiable one. I've actually had a good time."

Will you be back next year? "I don't know yet. It was my first time in Midem this year, and I'll probably go back there for the business."

Steve Winson, owner of both Factory distributors and export company Winson, is more posi-



TONY WILSON: enjoying a mid-term Midem with That Petrol Emotion providing the sounds.

tive. He's one of the NMS's biggest supporters, and has turned up every year, having established important, his American import/distribution company at the very first seminar.

"Initially the whole idea was for some of the more experienced members of the industry to come and give their knowledge to newer people. The number of panels and the attendance at the panels proves it's very popular. A lot of these attendees are local Americans who ask frighteningly intelligent questions and then go away with the knowledge. If we can still spread what we've learnt over a period of mistakes with the independent to somebody very quickly, that can only be good for us."

"I like the way the seminar is run. It's much better than Midem which could learn a lot from this. It's a much purer attitude here. There's not so much obvious buying and selling, but as a form of communication, it's a great show."

Mosson's US partner is important and its in-house label Relativity. Steve Sinclair, is less than impressed with the NMS is the *Un-New Music Seminar*, he says surprisingly. "There is a core of dedicated aficionados and people who are devoted to New Music and who aren't interested in sales per se, but by and large people here are interested in selling records which potentially can sell a million copies."

I tell that to Homestead or SST.

"It's a New Music Seminar in a way because people are attempting to shift the mainstream more toward left of centre, to what they're interested in, but that's the only respect. Anyone here that tells you they're only interested in music are hypocrites. They want success and growth. They want to emerge."

New Music, if it once meant independence, also meant music that devalued the relevance of marketing concerns, but this appears to have been discarded. It's not for nothing that Sinclair calls himself a "rock entrepreneur". Again quite surprisingly, Sinclair calls Midem "the real New Music Seminar, because it's where companies are growing. It's very independent label orientated. The major at Midem come to do what the independent at the NMS come to do

— to be a presence, to party, to meet their international licensing affiliates. Actually, I'm trying to figure what this is all about myself, and this is my third NMS!"

It's a real irony — the thought of a New Music Seminar for the majors and a Midem for the independents. But it makes sense when Factory's Tony Wilson says: "For people like me to go to Midem is for the new music to go to them, whereas at the NMS, it's them coming to us." He remembers with a chuckle how this opinion got back to the Midem organisers via an advertisement placed by NMS director Mark Josephson. "They rang me up afterwards and wanted to get very unpleasant with me over it."

Perhaps it should read the New "Music Seminar", in that we have an alternative style of seminar, a different way of doing business rather than one that depends on New Music. At the NMS, talent is on parade, live and on paper, and the A&R teams come and inspect. "Somewhat this is my scene," Tony Wilson continues. "And the major labels come and join in a bit. I think it's been very successful. No, I don't think this is about New Music anymore, but about all music with an extra emphasis on New Music, that's all. The difference between this and Midem is that you get a lot of new bands playing, while of Midem you get arthritic Italians."

Is the term New Music worthless nowadays? "No, I wouldn't say so. You can still say it's anything that isn't like it was yesterday and is making an impact."

Wilson chose to moderate a panel entitled Commercial Music: But Is It Art, "because the music business and music is very good for publishing and being abstract and I felt one panel should reflect that."

"Knowing what I know about my non-panel, if I was doing it next year, I would have probably chosen Metal — through metal, Rock-metal, you name it, it's the new music that's come off the streets this year and it's selling everywhere. I have no time for it but since it came off the streets, it's what the seminar's about. I still think it's New Music — we're not talking about Barry Manilow."

Did it provide any fresh insights? Could you realistically call these

'The difference between this and Midem is that you get a lot of new bands playing, while at Midem you get arthritic Italians'

potential giants as "new"? I asked Graham Carpenter, WEA's senior A&R manager who looks after Alan McGee's WEA-licensed Elevation label, if he's heard enough new music to feel optimistic.

"No, I personally haven't. There have been some good acts playing but not any New Music. I don't know what the answer is, but this is not the answer. It's just a question of getting less mainstream, getting good acts to a wider range of people. If it takes the likes of Alan McGee or Rough Trade's Geoff Travis to do it through major-licensed deals like Elevation, Blanco y Negro or Blue Guitar, then so be it."

As Tony Wilson says, the seminar mirrors the present relationship between the indie and the majors. McGee, with feet in both camps, maintains that the right attitude nowadays is "about making the records you want to make and getting them as far as you can, and getting money for the group."

Independence and financial security, mavericks like McGee can adapt, survive and prosper, and the NMS is the perfect place to prove it. But New Music may just be a marketing term after all — "new" in that it conveniently marries one old and one not-so-old philosophy together.

Talking about philosophy, I finally collared Geoff Travis at the very last panel. True, it's late in the day, Geoff, but any chance of a quick lockdown over the proceedings?

"To tell you the truth," he says, "I'm trying to keep a low profile so if it's all right by you, I won't say anything. I just want to carry on making good records."

Which might be as good as new, after all.

Dorothy's

D I A R Y

THE WONDERS of the recording art were on display last week at the Angel Recording Studios, where producer Ken Barnes, recording engineer John Timmerley and arranger-musical director Pete Moore were ably replacing the original accompaniments with modern versions for Warwick's Bing Crosby — The 10th Anniversary Collection box set marking the Old Star's demise in September 1977. The phone rang suddenly during discussion on one tricky point in the process, and startled looks were exchanged before it was known that it was not a call from Another Place with advice and suggestions ... On that score, Barbara Attenborough Associates were apparently expecting Ritchie Valens to appear with other guests at the Stylus/Disco Mix Club's 60's Mix Night at La Palis last week, even though he died in the same plane crash which killed Buddy Holly in the Fifties. In terms of a different spirit, 200 thirty guests were dismayed to find a bar staffed by just two barmaids ... Meanwhile, down in Kent Picnic Studios hopes that the re-formed Pink Fairies, who are recording very loudly there, will exorcise the studio ghost who rocks the beds ... Sed to report the death of R G Jones, founder of the Wimbledon recording studio and consultancy, and a pioneer in the sound industry ... The exotically named Narada Michael Walden produced the second quarter's top two singles, Nothing's Gonna Stop Us Now by Starship and I Wanna Dance With Somebody (Who Loves Me) by Whitney Houston ... It's 25 years since Radio Two's Ken Evans arrived here from Oz.

THE THORNTY topic of copyright payments for radio usage of records is warming up nicely with the news from the recent Radio Academy conference that the BEEB and ILR are planning a joint approach to PPL (and presumably the PRS) on the matter (story Page 1). Radio Clyde chief Jimmy Gordon, speaking as chairman of the AIRC copyright committee, reckons refusal by both radio services to play new releases from the record companies for three months would be a powerful weapon as an ultimate sanction in reaching a satisfactory scale of payments. It certainly wouldn't please BPI chairman and WEA UK MD Rob Dickins and others of like mind who complain volubly about the amount of golden oldies and reissued album tracks being broadcast instead of new repertoire, a process which undoubtedly would be stepped up to fill the gaps caused by a bon on new releases ... With chart sponsorship taking shape, the BPI might be interested in the attitude of Nescate representatives observed by MW's news editor during a recent filming of ITV's *The Roxy* in Newcastle. Said gentlemen thought nothing of interrupting the proceedings in an imperious manner to query points or hold an instant meeting about something ... The BPI anti-piracy unit goes from strength to strength as evidenced by its latest comprehensive bust of Whistleblower reported last week, and it's good to see that trading standards officers were also directly involved.



TOY BOY: *Sinitla and Music Video Theatre's Clive Walter toasting the opening of the new video venue at Piccadilly's Tracadero complex.*



ALL SMILES: *Django Bates of Loose Tubes receives his Wavendon Allmusic Nomination from Wavendon's John Dankworth.*



GOODBYE FRIEND: *Patti and Shirlie help send off Maurice Gallagher as he leaves Polydor for London Weekend Television.*



AN INNOCENT man: *Billy Joel joined CBS top brass at a lunch to celebrate his sell-out tour.*



MONKEY BUSINESS: *The celebrations were wild when The Blow Monkeys and Chappell Inter-song got together to celebrate a worldwide deal.*

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COMMENT

Export or die was the exhortation which inspired a past economic effort by British industry. So, now that it seems the UK record industry can no longer expect to export to the US — the largest market in the world — must exporters and the indie labels which rely on their services prepare to turn up their toes?

I sincerely hope not as they have done much to spread the word about the breadth of excellent UK music, and I'm sure they are already working harder in other territories for the jam to add to UK Indies' bread and butter.

Looking charitably at this American action to curb imports, it appears odd that the US — that self-proclaimed bastion of the free market and free trade — is the one pulling up barriers against goods from a friendly trading partner.

US importers and UK exporters alike agree that even though there are procedures — lengthy though they may be — for overcoming the new restrictions, the climate is such that few people will bother to try. That is a poor reflection on the relationship between music industries on each side of the Atlantic which have thrived on healthy competition and exchange of ideas and a position which shouldn't be allowed to continue.

□ □ □

It's not a new idea but at a recent radio conference there was a proposal for a joint lobby between the BBC and ILR to tackle the record industry on the charges for playing copyright music on radio. Head of Radio Clyde Jimmy Gordon has battled for years on the pay-for-play front and has now gone as far as to predict that record companies would soon come to heel if the BBC and ILR networks banded together and there were no records played on radio.

"If we told the record companies that we were not playing their records, and if the BBC and ILR



trusted each other and co-operated, we would soon have this copyright settlement," he preached to an already converted audience of broadcasters.

There are even some naive sympathisers within the music business who feel that things might somehow be better all round if broadcasters could play as much music as they wanted, for nothing.

Well, I have a proposition for Jimmy Gordon and the record industry to sort out once and for all just how much the record industry needs the promotional benefits of radio and in turn how much radio needs its diet of recorded music. Let's try a radio moratorium on music (PPL-controlled copyrights, that is) for a month as an experiment.

Record companies and others would have to live without their PPL income for that month, plus whatever loss of record sales which might result, while radio stations would have to provide alternative sources of programming and would need to explain to listeners and advertisers why the character of the service had changed. Simple enough. Any takers?

David Dalton



DIGITAL MUSIC: *New Virgin signing Itchy Fingers found a prime Oxford Street pitch outside the company's new shop.*



CAPITOL WELCOME: *Joe Smith, vice-chairman of Capitol Industries-EMI, was welcomed to London with cocktails, EMI MD Rupert Perry and Jaki Graham.*

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