

MUSIC WEEK



£1.65 U.S.\$2.50

ISSN 0265-1548

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Demand soars for Logan's winner

EPIC IS promising a big hit for Johnny Logan's Hold Me Now after the Irish singer's Eurovision Song Contest victory on Saturday. Logan was due in the UK this week to make several radio and television appearances and the single is also to be backed with

press advertising.

Says an Epic spokesman: "We are confident that this record is going to be a big hit as opposed to the last three Eurovision winners."

Hold Me Now was released on Monday of last week but did not chart. However, demand rocketed

after Saturday's broadcast — watched by an estimated 500m viewers — with orders coming in from every country that saw the programme. One of the main areas of demand was Continental Europe where dealers had put in 1/2m orders by Monday morning.

DAT's the way to disaster

DIGITAL AUDIO tape is being offered a red carpet welcome by the international music industry — but record companies worldwide are being warned that the technology could kill them if it is not properly controlled.

On the day of an unprecedented gathering of 200 record company executives from 19 countries in London, producer George Martin, while saying that DAT was "an absolutely marvel-

ous invention", emphasised his belief that it is a double-edged sword. "If we let it go unchecked, by the next century there will be very little of the record business left at all. We must encourage DAT but we must control it."

The meeting was called by the IFPI to demonstrate the Copycode system which prevents digital-to-digital recording from a compact disc to DAT. The organisation is seeking legislation to make

Japanese hardware manufacturers incorporate the system in all DAT machines.

IFPI president Nesuhi Ertegun also welcomed DAT as a format but warned of the dangers of "cloning", whereby the system is used by home-tapers to make any number of studio-quality recordings from one CD. "Why should people have the idea that they have the right to get something free? Why should a consumer pay

for a Walkman or an amplifier or a pair of shoes but get music free?"

"We're not against DAT. It is a marvellous system but we cannot leave it without any controls. If we do, it could be the end of our industry," Ertegun added later that his company, WEA, was prepared to release its entire repertoire on DAT as soon as Copycode was adopted.

The hardware manufacturers, though, are resisting the imple-

mentation of Copycode and Martin pointed out: "The Japanese do not regard copying as a particularly bad thing. Japan does not produce a very large amount of the world's copyright material so the electronics manufacturers want people to copy because it means they will sell more machines."

Copycode was demonstrated by David Shebbings of CBS which has

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MUSIC AND
 UNCHECKED, DAT spells "the end of our industry". Pictured putting forward the case for introducing Copycode are (left to right) Ian Thomas, director general of IFPI; Robert Summer, president of CBS Records International; conference co-ordinator Ken East; Nesuhi Ertegun, president of IFPI and WEA International chairman; and Stanley Gorlik, chairman of the board of the Recording Industry Association of America.

In-store taping plan seeks UK foothold

THE MEN behind an experimental American scheme whereby record shops produce customised cassettes to the consumer's order are due in the UK later this month on a fact-finding trip.

Charles Garvin and Greg Ballard of Perionics Corporation want to meet initially with the BPI to establish whether such a project would be legal under UK copyright law.

Backed partially by Thom EM, Perionics is just beginning its experimental marketing in California and intends to be available nationally in the US in early 1988.

In California, Perionics publishes a catalogue of songs to which it has obtained the rights. The customer then chooses a selection of up to 90 minutes which is then recorded in one-eighth real time by Perionics' in-store machines.

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MONTHLY BRITISH
NEW AGE
 CHART

THIS MONTH	LAST MONTH	MONTH ON CHART	APRIL/MAY 1987	CAT NO.
1	NEW	1	SIGNS OF LIFE Penguin Cafe Orchestra EDITIONS EG	EGED 50
2		3	12 WINE DARK SEA Stephen Caudel CODA Landscape Series	NAGE6CDX
3		4	2 CHIAROSCURO Montreaux WINDHAM HILL	CDW 1043
4		2	11 VOICES Claire Hamill CODA Landscape Series	NAGE8CDX
5		10	12 ATMOSPHERIC CONDITIONS John Themis CODA Landscape Series	NAGE1CD
6		1	11 AN INVITATION TO WINDHAM HILL Various WINDHAM HILL	WHA 1
7		7	2 THE MANHATTAN COLLECTION Various CHORD	CDCOLL2
8	NEW	1	TUBULAR BELLS Mike Oldfield VIRGIN	CDV 2001X
9		6	11 COUNTRY AIRS Rick Wakeman CODA	NAGE10CD
10		5	7 RENDEZVOUS Jean Michel Jarre POLYDOR	POHL 27
11		13	2 SOLID COLORS Liz Story WINDHAM HILL	CDW 1023
12		11	6 MIST ON THE RIDGE Various CODA Landscape Series	NAGE 1000
13		9	5 DOWN TO THE MOON Andreas Vollenweider CBS	CBS57001
14		8	5 VOICES Roger Eno EDITIONS EG	EGED 42
15	RE	1	PANPIPES OF THE ANDES Incantation CODA	CODA20CD
16		16	12 STANDING STONES Various CODA Landscape Series	NAGE5CD
17		17	2 BAYOU MOON Tam Newman CODA Landscape Series	NAGE2CD
18		12	4 OXYGENE Jean Michel Jarre POLYDOR	231055
19		15	8 BRAIN VOYAGER Robert Schroeder PINNACLE	RRK715030
20		19	12 SILK ROAD Kitaro POLYDOR	2177321

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* Indicates CD sales in excess of Vinyl.

Whittaker's best gets TV push

THE FIRST phase of TV advertising in support of Roger Whittaker's new album, His Finest Collection, begins in Yorkshire and Granada this week and is due to roll out to more regions later.

The campaign also includes point-of-sale material and in-store support and it fits in with Whittaker's UK tour which began on Sunday.

The 18-track album, released this week, includes his 1986 hit

single The Skye Boat Song, recorded with Des O'Connor.

The promotion is a joint campaign between PolyGram and Whittaker's company, Tambo.

FM supports Statetrooper

STATETROOPER, THE band led by former MSG singer Gary Barden, have signed to FM Records and have advertising support for their debut album.

Space has been bought in *Kerrang!*, *Billboard* and *Metal Forces* and the band are due to tour the UK during May.

The FM/Revolver group has also bought advertising to support new releases from Bruce Cockburn, Diamond Head, Jack Green and Tyger Khan (below).

Cockburn's compilation, *Waiting For A Miracle* (Singles 1970-1987), is being advertised in *NME*, *Folk Roots* and *MW* while Green's latest *Game* album has space in *Metal Forces*, *MW*, *Sounds* and *Kerrang!* Fly-posting in London has also been organised.

Defiant Birmingham metal band Diamond Head's *Am I Evil* compilation is being advertised in the rock press while FM Dance is being launched via advertising in the specialist press for Tyger Khan's If Venus Had Arms and King Kobras' *Home Sweet Home*.



LUCK *THE Tins* are due to play five London dates during May and June to promote their new *In The Middle Of The Night* single on *Sedition*.

● THE RIGHT To Funk, a single from Sergio & Herbie, is due to be featured on *Solid Soul* on Friday (15).

● THE GROUNDHOGS are due to tour during June and July to promote their new *Back Against The Wall* album released on *Demi-Monde*.

● THE DOCTOR'S Children will be promoting their King Buffalo album during their spot on the 15-date *Fish For Lulu* tour.

● THE THEMÉ from *Dreams Lost*, *Dreams Found*, a romantic film due for national screening on May 24 is being released by *Rainbow Records*.

● HONDO ARE to play nine dates in Oxford and Cambridge colleges to support the release of their new single, *Dream*.

● SHY ARE playing dates in London, Birmingham and Manchester to support their *Young Heart* single, released by *RCA* on Monday (18).

● VESTA WILLIAMS' new single, *Once Bitten Twice Shy*, is to be featured on *Channel Four's Solid Soul* on Friday (15).

● THE SOUND will be playing two shows at London's Marquee to promote their new album, *Hard Of Love*.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating *Record* & *Top Gear* and *Record Reviews*.

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Subscription rates: UK £35. Elsewhere £42. Europe \$132. Middle East, North Africa \$124. US, S. America, Canada, India, Pakistan \$205. Australia, Far East, Japan \$226.

Subscription/Directory enquiries: Sylvia Colver; (Advertising); (Music); (to Bradford Street); London SE18 6BQ. Tel: 01-454 7300.

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Chart wrong for Roxy as Tyne Tees gets the nod

THE ROXY, ITV's new flagship music show, is at the centre of a dispute over whether the airplay element should be removed from the IRL network chart before it is broadcast on television.

The chart will be the main ingredient of the Roxy and the show's producers want it to be based on sales alone before they use it. However, compiler MRIB is understood to be resisting this.

Comments MRIB director Luke Crampton: "There is always an argument for the airplay element and there is an argument against it. There are people who support one argument and people who support the other and I am sure there will be discussions in the coming weeks."

Crampton emphasises that no decision has yet been made and asked which course he would favour, says: "My personal preference does not come into it. We will always advise people but at the end of the day whatever they are looking for is what we are likely to give them."

ITV network controllers awarded the contract to produce the show to Tyne Tees last week and, as previously reported in *MW*, the programme will be broadcast at 7.30pm on Tuesdays with a repeat on Saturday mornings. First showing will be on June 9.

Producer Alastair Pirrie says the show will include five bands in the studio, 12 video clips and two full

promo videos. In addition, viewers will be encouraged to send in posters for use on the set and new bands will be asked to contribute demos which Tyne Tees will then make available over the telephone on a "dial-a-disc" basis.

The Saturday morning edition, broadcast at 11.30, will carry up-

dated chart information and a viewer's video vote to determine which one of two videos is seen the following Tuesday.

Pirrie regards The Roxy as a direct challenge to Top Of The Pops and he comments: "If I was producing Top Of The Pops, I'd be worried."

Pirrie's policy promise

THE ROXY's musical policy will not be contained by a rigid set of rules, Pirrie promises.

"We are going to be fairly flexible. Each week we'll probably have three big-name videos and then there may be two from lesser names. We want something that is exciting and we'll be open to ideas."

Pirrie is in the process of appointing researchers. In the meantime promotions staff should approach him or assistant producer Ken Scornfield.

Repetitive meetings are to be held on Wednesdays and Fridays.

DAT disaster

► FROM PAGE ONE

developed the system. He explained there are two constituent parts: an inaudible electronic signal in each CD and a circuit in each DAT player which interprets the signals and prevents taping.

A minority of the audience felt there was a lowering of sound quality on the CDs carrying the signal but it was argued that, if there was a difference, it was because the additional electronics produced a marginal drop in volume. Questioned by Martin said he could detect no difference between CDs carrying a signal and those not.

He also maintained that the advantages of the system are its simplicity and its inaccessibility to outside tampering. However, he added: "It would be silly of anybody to suggest that any system was uncrackable, particularly by enthusiasts. But we have a system here that gives us a measure of protection. That measure will be pretty hard providing there is sufficient loss to stop kids being sold or

shops starting up to modify it.

At the moment we have nothing. If we can get 90 or 95 per cent protection then we will have a lot more that we have today."

Meeting co-ordinator Ken East made the distinction between home-taping using DAT and organised piracy, saying that existing copyright legislation and industry vigilance would protect against illicit DAT factories being set up. He also pointed out that it would be

Stylius buys First Bell

STYLUS MUSIC has bought First Bell and First Strike, the strike force and tele-sales companies founded by Frank Sanson four years ago.

With them, Stylius is forming First Strike Promotions which will offer field and telephone sales, marketing, merchandising, promotion and PR.

Asked why Stylius bought into Sanson's operation as opposed to starting it own from scratch, managing director Tony Naughton says: "Our contribution to First Strike and First Bell in terms of their revenue, was roughly 33 per cent and it would have been damaging to that company had we removed our business. They were happy for us to have a closer investment."

First Strike Promotions will be run by former MCA sales promotion manager Jackie Giff with Sanson still involved but devoting most of his time to his Sedition record and publishing companies.



THE MUSIC industry's top brass listen as Copycode is demonstrated.

extremely difficult and an offence in itself for anyone to make a DAT machine's Copycode circuits.

Legislation making Copycode compulsory is being pursued by the IFFI through the EEC Commission and the US Congress and IFFI director general Ian Thomas said it could take up to two years for European law to come into force. Stebbings commented that it would take a further six or nine months to introduce a Copycode circuit.

Umbrella to cover the whole country

INDIE SECTOR association Umbrella is planning its first regional meeting for June to give labels outside London a chance to participate.

The meeting will be in Manchester and is intended to be the first of a twice-yearly series in the North. The project was approved by the organisation's latest meeting where founder members Iain McMay and Bill Gilliam announced that they would not be standing for re-election to the committee because of pressure of work.

New members voted on to the committee are: Rob Challice (All The Madmen), Pete Walden (Very Mouth) and Dave Loader (Quest).

Revenue's tax u-turn

SOME REASSURANCE has stemmed from another change of mind on the part of the Inland Revenue concerning the withholding tax on recording royalties received by artists not resident in the UK (*MW*, May 2).

An official ruling stated that if a foreign artist did not own the master record or tape then he or she did not own the copyright and therefore payments for record sales would not be covered by any double tax treaty and would be subject to UK tax.

Accountants Arthur Young and low firm Oppenheims, both of which are monitoring the new withholding tax ramifications closely, now believe that this particular threat has been removed with a Treasury statement in March that the Government had "decided to exclude payments which arise from the sale of records from the

scope of the regulations"; Music copyright royalties are also exempt (*MW* Publishing, May 9).

The exclusion of record royalties should avoid UK visits by US artists being discouraged and the knock-on exchange restrictions reducing the number of UK artists working in America.

It also removes the risk of the US Government imposing retaliatory tax levies on UK record sales across the Atlantic.

Capital gains

LONDON IRL station Capital Radio, launched on the stock market in February, has announced half-yearly profits of £1.54m, an 86 per cent rise over this time last year. The profit was made on a turnover of £10m.

World BRIEFING

SAN FRANCISCO: Delegates attending the annual National Association of Independent Record Distributors (NAIRD) here heard a prediction of the virtual demise of the vinyl disc within three years.

Loi Lwicker, president and chief executive officer of the Warehouse multiple chain, warned them not to cling to the declining vinyl format. He believes no more than seven per cent of recorded music sales will be on vinyl by 1990, and compact disc player sales will hit \$2m by that date.

His forecast was disputed by others, however. Pat Monaco of New York distributor Landmark, assured delegates that indie label CD lines have multiplied in availability, but there are no signs that vinyl is dead, particularly in the 12-inch sector.

Guest speaker Jay Berman, president of the Record Industry Association of America (RIAA), assured delegates that his association was not exclusively aligned with the conglomerate-owned major record companies, and asked for their support in its crusades against digital audio tape and piracy.

TOKYO: CBS/Sony has distributed 20,000 20-minute videotapes featuring clips of six new Japanese pop singers throughout its network of record stores, which are lending them free of charge to customers.

Dubbed the Cue Club, the promotion started last month because retail feedback claimed that teenage boys were hesitant about visiting the shops to buy records of young girl stars.

NEW YORK: MCA is contemplating a public stock offering of up to 20 per cent of its music operations which would raise over \$100m for the parent corporation.

Its music holdings include MCA Records, MCA Music Publishing, MCA Distributing, Universal Amphitheatre outdoor concert hall, Front Line Management, Facility Merchandising and the recently-formed MCA Audio Network. The music group is led by Irving Azoff.

LOS ANGELES: Eiton John has rejoined the MCA label here after a seven-year US term with Geffen Records. The first product under the renewed association will be a live double album recorded in Australia set for July release.

COMPACT



DIGITAL AUDIO

- 1 SOUTHSIDE STANDING, Seawave/Virgin
- 2 TUNGO IN THE RIVER Warner/Brunswick
- 3 RUNNING IN THE FAMILY, Level 2/Polygram
- 4 KEEP YOUR DISTANCE, Cowboy Killed The Cat/Mercury/Phonogram
- 5 RAINBOWS, Blaze/RCA/CBS
- 6 IMPOSSIBLE TOUGH, Genesis/Virgin
- 7 REVOLVER, The Beatles/Polygram
- 8 THE JUNGLE TRIAL, U2/Island
- 9 RUBBER SOUL, The Beatles/Polygram
- 10 HIDER, The Beatles/Polygram
- 11 NEVER LET ME DOWN, The Police/EMI
- 12 GREATER ARTIST, Warner/Brothers
- 13 E.L.M., M & K/Sony
- 14 LYONS HAS A SOUL, Living In A Box/Chrysalis
- 15 WHOLEHEARTED, The Waitresses/EMI
- 16 PETRO CORAL, Virgin
- 17 MEN AND WOMEN, Simply Red/WEA
- 18 HOME, THEATRE OF GALE MUSIC/Capitol
- 19 THE STRIP, Culture Club/Virgin
- 20 BROTHERS IN ARMS, DMG/Phonogram

Compiled by
Music Week Research 1987

CAN TWO FORTY YEAR-OLD FRIENDS
STILL PROWL THE EMOTIONAL EXTREMES
AND PAY THEIR INCOME TAX?



The Week	Last Week	Chart	Artist (Producer/Publisher)	Label	7' (12')	Number	(Distributor)
1	3	5	NOTHING'S GONNA STOP US NOW Starship (Narada Michael Walden) SBK Songs/Empire Music (C)	Capitol/RCA	FB 4975J	1ET 4975B	(R)
2	2	6	CAN'T BE WITH YOU TONIGHT Judy Boucher/Johnny Roberts) Reward Music (C)	Orion	OR 721	12" —OR 1221	(S/CR/7)
3	1	8	LA ISLA BONITA (Remix) Madonna (Madonna/Patrick Leonard) Warner Bros Music (C)	Sire	W 8378T	(W)	
4	7	4	A BOY FROM NOWHERE Tom Jones (Mike Leander) Morrison Leahy/Matador Music (C)	Epic	OLET	1 (C)	
5	4	4	THE SLIGHTEST TOUCH Five Mac (L. Harrison/M. Joy/J. Hudson)	Tent/RCA	FR 41265	12" —PT 41264	(R)
6	6	6	LIVING IN A BOX Living In A Box (Richard James Boyles)	Chrysalis	LIB(X) 1/CD: CDE 4	(P)	
7	16	6	SOMETHING INSIDE SO STRONG Labi Siffre (Glyn Johns) Empire Music/Xavier Music	Blanco Negro/WEA	NEG 247	(W)	
8	19	2	ANNOUNCE The Jesus and Mary Chain (William Reid/Bill Price) Warner Bros. Music	MCA	KIM	115 (P)	
9	9	6	ANOTHER STEP (Closer To You) Kim Wilde & Janitor (Ricki Wilde) Rickim Music	Polygram	POS(PX) 859	(P)	
10	14	3	TO BE WITH YOU AGAIN Level 42 (Wally Badarou/Level 42) Level 42 Music/Chappell Music (C)	King Jay/Warner Brothers	W 8430T	(W)	
11	5	8	LEAN ON ME Club Nouveau (Jay King/Thomas McElroy/Daniel Foster) SBK Songs (C)	Capitol	LIB(X) 1/CD: CDE 4	(P)	
12	8	9	IF YOU LET ME STAY Terence Trent D'Arby (Howard Gray) Virgin Music (C)	Warner Brothers	W 8398	(1) (W)	
13	21	6	BIG LOVE Fleetwood Mac (Lindsay Buckingham/Richard Dashut) EMI Music (C)	EMI	MUSIC	(C)	

EMPIRE MUSIC ON THE COME WITH ALBERT HAMMOND,
MARCUS VERE, "TITCH" CRITCHLOW AND LABI SIFFRE

BOB GRACE, DEREK GREEN, RACHEL SPEERS, REBECCA BROWN WOULD LIKE TO THANK ALL OUR FRIENDS FOR THEIR SUPPORT. LOVE.

BMG, PolyGram present for '87

MUNICH. BMG Music International, the new identity for RCA/Arista, held its first international marketing meetings here recently, chaired by newly-appointed international A&R and marketing vice-president Heinz Hena. In attendance were over 50 of the company's senior marketing representatives from Europe, Australia, Canada, Japan, and Hong Kong as well as delegates from RCA and Arista US.

Among the highlights was a preview of the forthcoming Whitney Houston album, due for shipment



BMG MUSIC president and vice-president Rudi Gassner and Michael Dornemann flank Jennifer Warnes in Munich.

later this month, and a video of her new single "I Wanna Dance With Somebody (Who Loves Me).

Jennifer Warnes, newly signed, flew in with her US band to play a 45-minute set from her new album Famous Blue Raincoat featuring songs by Leonard Cohen, who introduced her.

Among new product presented were Arista UK's Stex, Funkrew, Helena and Tanh Chi, plus Loftin Quarter and Hurrah, and RCA UK's forthcoming live album by The Eurythmics as well as debut LPs by Westworld, Silences and Sly.

The international success of RCA Australia's John Farnham was highlighted, and cuts were played by Arista US's Grateful Dead, Dionne Warwick. Product from RCA US included Bernie Taupin, Marc Jordan, Heroes and What If.

ATHENS: The successful working relationship between PolyGram International and PolyGram US was emphasized during the former's pop music division international product meeting held here recently.

Evidence of the profitable link was cited in the shape of Commodores, Deep Purple, and Gwen



VIKTOR LAZLO (left), a new Polydor signing, and compare of this year's Eurovision Song Contest, in conversation with Nana Mouskouri at PolyGram International's pop product meeting.

Guthrie as well as the potential for new acts such as Billy Brannigan, Cindy Valentine and The Flat Boys.

Polydor's UK presented product by The Petrol Emotion, Shakatak, worldbeaters Level 42 and the Phantom Of The Opera musical, Phonogram UK majored on LP chart-toppers Cutsy Killed The Cat, Swing Out Sister, Love & Money, Zodiac, Mindwarp, Tom Verlaine, Wei Wei Wei, ABC, Statu Quo, The Mission, the new album by Def Leppard and things to come from Tears For Fears.

The London Records presentation featured Run-DMC, Communards, Bananarama, The Jericho, Win, Cane Gang, Los Lobos, The Kinks, Junior and forestates of Clare Grogan, Fine Young Cannibals and Voice Of The Beehive.

Shrimpton takes over as WEA VP

AS PREDICTED by Dooley (MW May 2), Stephen Shrimpton has been appointed to a new post, senior vice-president, WEA Europe, following Sigi Loch's resignation as WEA Europe president.

Shrimpton joined WEA International a year ago to work on international marketing and artist development. He had previously been managing director of Paul McCartney's MPL Communications

and MD of EMI Music Australia. Paying tribute to the departing Loch, WEA International chairman Nesuhi Ertegun recalls inviting him to leave Germany in 1982 to become Europe president. "Sigi accepted this new challenge, and was equally outstanding as head of Europe as he had been when he led our German company. We regret his decision to leave, and he has our best wishes for success in his new ventures."

Property money backs new label venture

A NEW company with a stake in the studio, recording and publishing sectors has been set up by producer Roy Santilli backed by money from property entrepreneur John Parker.

Parker is to be chairman of Music Broadcasting Services, with Santilli as managing director, and the company has already bought Satrii Studio and its association offices in London's Finchley Road.

The company will operate two labels: Music Broadcasting Services will concentrate on back catalogue while MBS will be involved with contemporary artists. The former label has negotiated a deal with Disney Productions and will be releasing the company's spoken-word storybook singles during June.

Distribution of both labels is through PRT.

KELLY MAY BANKS



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- CHAMP 33 - MASTERDON COMMITTEE - FUNKBOX PARTY
- CHAMP 12-35 (12" ONLY) - KINKINA - JUNGLE FEVER (REMIX)
- CHAMP 40 - OLIVER CHEATHAM - WISH ON A STAR
- CHAMP 43 - PAUL LEKAKIS - BOOM BOOM (LETS GO BACK TO MY ROOM)
- CHAMP 45 - ADVANCE - TAKE IT TO THE TOP
- CHAMP 46 - VOICES IN THE DARK - KEEP IT IN THE WARM
- CHAMP 47 - DJ JAZZY JEFF & FRESH PRINCE - A TOUCH OF CLASS
- CHAMP 12-48 (12" ONLY) - SWEET HEAT - THIS IS THE NIGHT
- CHAMP 49 - PRIVATE JOY - COOLIN OUT

ALBUMS (AVAILABLE ALSO ON CD/CASSETTE)

- CHAMP 1006/K1006 - OLIVER CHEATHAM - GO FOR IT
- CHAMP 1007/K1007 - SALT 'N' PEPA - HOT, COOL & VICIOUS
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A STEP AHEAD!



A&M backs new team in Soho

PAUL SIMS and Bill Keenher, former Molinare graphics team-mates, are joining up with senior editor Nigel Hadley and former chief engineer Keith Williams in setting up a new graphics and editing facility — Soho 601.

The facility, which has financial backing from the A&M Group, will be opening in stores from June and will encompass both 2D and 3D graphics, editing and telecine for the corporate market, commercials and pop graphics.

The four men will be operational directors with responsibility for the running of the company. Other board directors are Colin Millward, who will act as chairman, and David Bill. They are also board members of the A&M Group.

Paul Sims spent eight years with the BBC as senior graphics designer at the topical production centre before joining Molinare where he was head of graphics. He has also been production designer at facility house VTR.

Keenher was a graphics designer at the BBC before joining Molinare as senior 3D computer graphics designer. Hadley joined Molinare straight from art college and during his eight years with the company he became a pioneer of the 1-inch Format videotape. Williams, formerly with the ITC Corporation, spent six years with Molinare ending up as chief engineer and systems designer.



FOUR GO mad in Soho: (back) Paul Sims, Bill Keenher; (front) Nigel Hadley and Keith Williams.

Mahalia heads gospel according to Hendring

MAHALIA JACKSON, the Queen of Gospel who died in 1972, is being remembered by Hendring which has released a 72-minute video of her penultimate European tour, dealer-priced at £6.95.

Jackson, the first gospel singer to appear at the Carnegie Hall, New York, was born in New Orleans and from an early age she was exposed to the music of Ma Rainey, Ida Cox, Bessie Smith and Louis Armstrong. Although her video was entirely suitable to jazz, she was never tempted by it or blues to diverge from gospel music.

Songs included on the video were filmed in London, Stockholm and Berlin and include Come On

Children, Down By The Riverside, He's Got The Whole World In His Hands, Joshua Fit The Battle Of Jericho and many more.

Continuing the Gospel touch, Hendring has also released Gospel Joy, a 58-minute video dealer-priced at £6.95, which puts the spotlight on British gospel singers.

Filed at Riverside Studios, London, in 1985 the video features Shirley Fenty, The Spirit Of Wotts, The Trumpet of Zion and the Angelical Voice Choir. It was directed and produced by Stephen Cleary and Robert Temkin for Wadham Films who recently completed the At Ronnie Scott's Series for Hendring.

Mission, Traffic live on Five

CHANNEL FIVE's release package for May 29 is headed by a live performance from The Mission, entitled Crusade, which comprises 12 tracks including the band's single Wasteland.

Three other music releases are included in the package, due out

on May 29 and all dealer priced at £6.95. These are: Traffic, recorded live in Santa Monica in 1972; immaculate Fools with an hour-long video entitled Searching For Sparks which was directed by Mike Mansfield and Magnum, recorded live at Camden Palace.

Changes at Techniques

FILM AND video production company Techniques Of Persuasion has been undergoing some changes following the departure of its co-founders Edwina Vorday and Steve Graham.

Peter Jacques has now joined the company, working with Peter Ward on features and commercials producer. Another new recruit is Richard Ward who has joined as financial director and the team is completed with Kate Phillips as production manager and Michael Kalk.

Techniques is hoping to increase its actions in the field of pop promos by adding two new directors — Tim Broad, who has made all of the videos for The Jesus And Mary Chain plus clips for Simply Red, Screaming Blue Messiahs, and Big Sound Authority and Russell King, a video editor and director who has done clips for FM and Fastways.

The company is moving offices on May 5 to 42, Glasthouse Street, London W11, telephone: 434 3393. Its future plans include a move into the world of commercials, TV programmes and features.

Country stars take to the stage

MAY 12 sees the UK video release of Stagecoach, a 1986 remake of the classic 1939 John Wayne western which features some of the top names in country music.

The all-star version includes Willie Nelson, Kris Kristofferson, John

Cash, Waylon Jennings and John Schneider in lead roles with strong support from some of Hollywood's star including Elizabeth Ashley, Anthony Newley, Tony Franciosa and Mary Crosby.

The video, released by Mogul

Plus, is not a musical but should appeal to country fans. During the film several other country music personalities make guest appearances including June Carter Cash, David Allan Coe, Jessi Colter and Billy Swan.



MUSIC VIDEO

Rank	Artist	Description (track)	Timings	Recommended Retail Price	Label
1	2	NOV. Dart What Can Music Video 9	Complete 120 min 16:59:59		Video/FM
2	4	20 KATE BUSH: The Whole Story	Complete 120 min 16:59:59	£69.95 13:52	FBI
3	1	8 U2: "Linger A Blood Red Sky"	Complete 120 min 16:59:59	£10.99	Video/PNG
4	9	8 FREDDIE MERCURY: The Great Pretender	Complete 120 min 16:59:59	£10.99	FBI
5	3	4 CULTURE CLUB: This Time	Complete 120 min 16:59:59	£10.99	Virgin
6	8	8 LEVEL 42: Live At Wembley	Complete 120 min 16:59:59	£10.99	FBI
7	15	11 QUEEN: Live In Budapest	Complete 120 min 16:59:59	£10.99	FBI
8	7	20 STATUS QUO: Rocking Through The Years	Complete 120 min 16:59:59	£10.99	Channel 5
9	10	38 FIVE STAR: Loosey Of Love	Complete 120 min 16:59:59	£10.99	RCA/Columbia
10	24	8 JANET JACKSON: Control	Complete 120 min 16:59:59	£10.99	AR&MG
11	11	17 IRON MAIDEN: Breakout	Complete 120 min 16:59:59	£10.99	Channel 5
12	11	17 SHIRLEY BASSETT: Live	Complete 120 min 16:59:59	£10.99	Video/Gem
13	—	— THE CULT: Live Rawhead Machine/She Sells Sanctuary	Complete 120 min 16:59:59	£10.99	One Plus One/Video
14	21	70 DIRE STRAITS: Alchemy Live	Complete 120 min 16:59:59	£10.99	Channel 5
15	22	18 BET SHOP HOTS: Television	Complete 120 min 16:59:59	£10.99	FBI
16	24	34 QUEEN: We Will Rock You	Complete 120 min 16:59:59	£10.99	Video Collection
17	14	3 THE COMBAT BRATLES	Complete 120 min 16:59:59	£10.99	MGM/UA
18	17	90 QUEEN: Greatest Hits	Complete 120 min 16:59:59	£10.99	MGM/UA
19	—	— HITS	Complete 120 min 16:59:59	£10.99	CBS/PO
20	—	— U2: The Unforgettable Fire	Complete 120 min 16:59:59	£10.99	Island/Lighting
21	—	— UB40: Labour Of Love	Complete 120 min 16:59:59	£10.99	Video/PNG
22	—	— DIRE STRAITS: Brothers In Arms	Complete 120 min 16:59:59	£10.99	Channel 5
23	6	11 OZZY OSBOURNE: The Ultimate Ozz	Complete 120 min 16:59:59	£10.99	Virgin
24	9	9 HOT CHOCOLATE: Very Best Of Hot Chocolate	Complete 120 min 16:59:59	£10.99	Video Collection
25	—	— TINA TURNER: Private Dancer Tour	Complete 120 min 16:59:59	£10.99	FBI
26	—	— FREDDIE MERCURY: Video EP	Complete 120 min 16:59:59	£10.99	FBI
27	—	— TINA TURNER: Break Every Rule	Complete 120 min 16:59:59	£10.99	W&W
28	—	— MABILLONS: Round Of The Script	Complete 120 min 16:59:59	£10.99	FBI
29	—	— DURAN DURAN: The Video Album	Complete 120 min 16:59:59	£10.99	FBI
30	12	19 IRON MAIDEN: Live After Death	Complete 120 min 16:59:59	£10.99	Video/PNG

Directors' strait-jacket

Gordon Lewis, head of production company GLO, echoes Chart Show producer Keith Macmillan's claims that video is becoming "bland and safe", and explains some of the reasons to Sue Sillitoe

UK RECORD companies are putting new promo video directors into strait-jackets by refusing them any creative scope says Gordon Lewis, head of production company GLO.

And he warns that unless record companies release the constraints on new talent, the standard of promos coming out of the UK will deteriorate, ultimately damaging the bands promos are supposed to be marketing.

Lewis, whose company recently set up offices in Los Angeles and has a reputation for breaking new directors, says: "We are supposed to be working in a professional age, but I don't call what is happening professional. The whole business of commissioning promos has become much too

rigid what we must do is get back to basics by allowing young directors to try out new ideas."

His comments reflect the outspoken criticisms of Keith Macmillan, producer of the all-video The Chart Show, who recently accused record companies of turning out videos which were "bland and safe". Macmillan also questioned whether television, which no longer regards music programmes as cut-price broadcasting, is getting value for money from promos.

Lewis feels the standard of videos can only be raised by the record companies and that the problem lies with the way in which promos are commissioned. He explains: "The business is going through a very protective stage and as a result record companies have lost some of the old spontaneity in the quest for professionalism."

In the past, new videos would be introduced to video directors so that both sides would have a chance to get to know each other and come up with new ideas. That just doesn't seem to happen anymore. The people commissioning promos for record companies are not allowing the bands to meet the

directors in advance.

GLO has recently taken on a number of new directors, the youngest of whom is Ridley Scott's son Jake. Lewis says: "Jake refused three songs and we backed him all the way because we felt there was no point doing something if your heart wasn't in it. That isn't the way to get good, original results."

"Being controlled by the record companies makes it very difficult for new talent to shine. We all have to start investing in new talent, matching the directors with the right bands so they build up rapport and allowing them more freedom to get on with the job."

"Record companies want two or three things from a video — strong performance shots, the lead singer looking great and a film which is a bit different from previous promos. But the best ideas only come about through experimentation. The top directors get where they are now because, when the industry was young, they were allowed to experiment. We must allow our young directors the same chances to come up with something special."

Apart from having plenty to say on the state of the industry, Lewis has been busy pushing the six-year-old company into the commercials field, setting up the Los Angeles office and moving the London end of the operation into

and Television Festival in New York.

Lewis says: "We had been courting the advertising world for about a year before Jim did the Tuborg commercial, which was our first break. It went incredibly well — as all the awards prove. Jim had plenty of experience as a music video director but none doing commercials so it was an experiment all round. The advertising agencies seem only too happy to use video directors for commercials because they are generally young, imaginative and are in touch with what the public wants. "They are also prepared to give the director a free hand. With the Tuborg project our brief was simply to aim it at the 18-25 age group."

GLO is now beginning to sign up commercials work in the US as well as pushing its pool of directors on both sides of the Atlantic. Apart from Tim Pope, who is working on a video for David Bowie, GLO's new recruits include Don Letts, new signing from Jump Productions Duncan Gibbins who is currently working with The Blow Monkeys, Mark Romanek a young New Yorker who is working from the London office and Jake Scott. Lewis adds that another prominent director will be joining the company soon.

He says: "We took an unknown directors because we found many of the established directors were not what we wanted. It isn't easy to break in — you have to take a risk — but you don't get anything new if you stick to the same rules as everyone else."

"I really feel video is in a rut at the moment and something has to be done to change that before we end up as bland as the US market. There is so much potential for video with the advent of CDV, but production companies and directors can only change the market if the record companies give the go-ahead. We need to be more radical, to take more risks and give the new guys a free hand — that's the way to get results."



JAKE SCOTT: allowed the luxury of refusing songs.

bigger and better premises close to Soho and the advertising agencies.

Last November director Tim Pope, a 50 per cent shareholder in the company and best known for his work with The Cure, undertook the company's first commercials — one for Tuborg Lager with McCann Erickson and one for Capitol Radio with Saatchi and Saatchi.

So far the Tuborg commercial, which has yet to be shown in the south of England, has received 13 international TV awards including two Golds, one Silver and three diplomas from The International Film

R E V I E W S

ANDY WARHOL: & His Work, Channel 5 07052. Running time: 51 mins. Retail price: £9.99.

Comment: Difficult to decide what was more interesting: Warhol or the colere of oddballs he sought out and surrounded himself with. But with Andy Warhol, guru, artist, manipulator, Christian, now gone it's the friends, relations, leading ladies, gallery bosses who tell it like it was (one hopes) here. The only problem is half of the exotically-named interviewees aren't exactly explained which makes things difficult if you're not an expert. Still, activities such as the 90-minute film of a man smoking a cigar, the floating sculptures, his endless variety and excess need documenting if only as a flood companion with the duller, hide-bound by reality 1980s; and if this fuels the legend, then the greatest self-publicist of all times would probably approve.

Sales forecast: Likely to be of most interest to those who missed out on the Sixties; the cognoscent would probably sneer at this thumbnail sketch. Worth pointing out to fans of the Velvet Underground copists so thick on the ground 20 years on.

ELTON JOHN: The Videosingles, Channel 5 CFV 05942. Running time: 16 mins. Dealer price: £5.56.

Comment: The currently very newsworthy Elton with four songs from the 1982/3 period, which were presumably all singles if videos of them were shot. The earlier two come from one of his lesser LPs, Jump Up and are straightforward, warm, mellow in similar situations, but the songs are not classics.

The latter pair, I Guess That's Why They Call It The Blues and the acclaimed I'm St. Standing energetically filmed in Cannes, are from the rather superior Too Low For Zero LP, and were directed by Russell Mulcahy of *Ishtar*. Rather more interesting (Elton with a curly wig!) but like most music videos hardly compulsive.

Sales forecast: A Channel 5 reissue of a 1983 Polygon video EP, this will appeal to fans, but casual buyers who like either of the two hits may also show interest at £7.99 retail.

Elton's enduring popularity could make this a surprise seller.

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Disc	Week	Title	Artist	Label	7" (7)	12" (2)	12" (2)
1	1	NOTHING'S GONNA STOP US NOW	Gianni & Gipsy	WEA	93	93	93
2	2	STARBUST (Nareeds Michael Walden)	SRK/Sony/Empire Music	94	94	94	
3	3	CAN'T BE WITH YOU TONIGHT	Jody Boucher (Sunny Roberts)	Reward Music	95	95	95
4	4	A BOY FROM NOWHERE	Tom James (Rick Leland)	Horizon	96	96	96
5	5	SOMETHING INSIDE SO STRONG	Chico	WEA	97	97	97
6	6	LIVING IN A BOX	Richard James Burgess	Empire Music/Branson Music	98	98	98
7	7	ANOTHER STEP (Closer To You)	Kim Wilde & Junior (Ricki Wade)	Rickim Music	99	99	99
8	8	LA ISLA BONITA (Remix)	Maddison (Madonna/Patrick Leonard)	Warner Bros. Music	100	100	100
9	9	THE SLIGHTEST TOUCH	Five Star (B. Pearson/M. Jay/L. Hudson)	Famous Chappell	101	101	101
10	10	BIG LOVE	Fleedwood Mac (Lindsay Buckingham/Richard Dashaway)	EMI Music	102	102	102
11	11	APRIL SKIES	The Jesus and Mary Chain (William Reid/Bill Price)	Warner Bros. Music	103	103	103
12	12	LILL' DEED	The Cocks (Rick Rubin)	Chappell Music	104	104	104
13	13	BOOPS (HERE TO GO)	Sly & Robbie (Sly Love/Ronald)	Capitol	105	105	105
14	14	BACK & FORTH (REMIX)	Combs (Larry Blackmon)	PolyGram Music	106	106	106
15	15	NEVER TAKE ME ALIVE	Spice Girls (Zavie B. Hald)	Virgin Music	107	107	107
16	16	TO BE WITH YOU AGAIN	Level 42 (John Bonham/Level 42)	Level 42 Records/EMI Music	108	108	108
17	17	STRANGELOVE	Depeche Mode (Dave Nascimbene)	Grabbing Hands/Sony	109	109	109
18	18	LEAN ON ME	Chico (Roy/Mike/Don)	WEA	110	110	110
19	19	SHATTERED DREAMS	Johnny Fatt (John King/Thomas McElroy/Daniel Foster)	SRK	111	111	111
20	20	REAL FASHION REGGAE STYLE	Chico (John King/Thomas McElroy/Daniel Foster)	SRK	112	112	112
21	21	IF YOU LET ME STAY	Teresa Trent (Eric Arvid)	Howard Gray	Virgin Music	113	113
22	22	WISHING I WAS LUCKY	The Precious Organisations (John King)	SRK	114	114	114
23	23	CARIE	Kevin Egan	EMI Music	115	115	115
24	24	DIAMOND LIGHTS	Glenn & Chaz (Glenn Hobart/Bob Puzey)	Record Shack/EMI Music	116	116	116
25	25	PRINCE MOVER	Zodiac Mindwarp (David Baller/Bill Drummond)	Warner Bros. Music	117	117	117
26	26	RESPECTABLE	Mel & Kim (Stock/Airten/Waterman)	EMI Music	118	118	118
27	27	DOMINOS	Madonna (EMI)	WEA	119	119	119
28	28	ALONE AGAIN OR	Chico (David S. Hald)	Southern Music	120	120	120
29	29	WIT OR WITHOUT YOU	Daniel Lanois (Brian Eno)	Blue Mountain Music	121	121	121
30	30	SHEILA TAKE A BOW	The Smiths (Johnny Marr/Stephen Street/Morrissey)	Warner Bros. Music	122	122	122
31	31	THERE'S A GHOST IN MY MACHINE	The Real Gone Band (John King)	SRK	123	123	123
32	32	EVER FALLIN' IN LOVE	Fine Young Cannibals (Jerry Harrison/Fin Young)	Cambria Music	124	124	124
33	33	LET YOURSELF GO	Sybil (Janice Pennington/Dolores Drewery)	Intersong	125	125	125
34	34	SERIOUS	Dave Allen (Lionel Price)	EMI Music	126	126	126
35	35	TWILIGHT WORLD	Smog (Chad Senter)	Stovall O'Duffy	127	127	127
36	36	HOT SHOT TOTTENHAM	Tottenham Hotspur Squad (Chas & Dave)	Hodges/Parlophone	128	128	128
37	37	LET'S WAIT AWHILE - REMIX	Janet Jackson (Janet Jackson)	SRK/EMI Music	129	129	129
38	38	BA-NA-NA-BAM-BOO	Wendie (Mark Ferdy)	Virgin Music	130	130	130

TITLES A-Z (WRITERS)

Allyson Brown	1	John Anthony/Chris	71
Allyson Brown	2	John Anthony/Chris	71
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Allyson Brown	98	John Anthony/Chris	71
Allyson Brown	99	John Anthony/Chris	71
Allyson Brown	100	John Anthony/Chris	71

THE NEXT 25

76	SWEET BIRD OF PARADISE	John King/Thomas McElroy/Daniel Foster	SRK
77	CO FOLK	John King/Thomas McElroy/Daniel Foster	SRK
78	SHAKY	John King/Thomas McElroy/Daniel Foster	SRK
79	SHAKY & DECAT	John King/Thomas McElroy/Daniel Foster	SRK
80	CAN'T BE YOUR	John King/Thomas McElroy/Daniel Foster	SRK
81	BETTER BELIEVE	John King/Thomas McElroy/Daniel Foster	SRK
82	AMH COLLOE	John King/Thomas McElroy/Daniel Foster	SRK
83	HEAVENLY & HEAVENLY	John King/Thomas McElroy/Daniel Foster	SRK
84	YOU'RE SO STRONG	John King/Thomas McElroy/Daniel Foster	SRK
85	LET'S GO	John King/Thomas McElroy/Daniel Foster	SRK
86	LET'S GO	John King/Thomas McElroy/Daniel Foster	SRK
87	LET'S GO	John King/Thomas McElroy/Daniel Foster	SRK
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100	LET'S GO	John King/Thomas McElroy/Daniel Foster	SRK

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Disc	Week	Title	Artist	Label	7" (7)	12" (2)	12" (2)
38	38	JACK MIX II	Mirage (Night World)	Various	91	91	91
39	39	YOU'RE THE VOICE	John Farnham (Ross Fraser)	Rondor Music/CT Music	92	92	92
40	40	WATCHDOGS	U2 (U2)	New Classics/ATV Music	93	93	93
41	41	MIFANYU	Duran Duran (Nick Rodgers)	EMI Music	94	94	94
42	42	FRIDAY ON MY MIND	Gary Moore (James Barton & Gary Moore)	SRK/United Partnership	95	95	95
43	43	I WANT TO HEAR IT FROM YOU	Go West (Gary Stevenson)	ATV Music	96	96	96
44	44	WANTED DEAD OR ALIVE	Bon Jovi (Bruce Fairbairn)	PolyGram Music	97	97	97
45	45	MEET EL PRESIDENTE	Duran Duran (Nick Rodgers)	EMI Music	98	98	98
46	46	IN LOVE WITH LOVE	Debbie Harry (Seth Stimson/Stock/Airten/Waterman)	Chrysalis Music	99	99	99
47	47	WHY CAN'T I BE YOU?	The Cure (Dave Allen/Robert Smith)	APB Music	100	100	100
48	48	BIG DECISION	The Patience (Patience)	Copyright Control	101	101	101
49	49	NOBODY ELSE	Janet Jackson (Stewart Levine)	Warner Bros. Music	102	102	102
50	50	HOUSE NATION	Homestate Boyz & The Rude Boy House (The Rude Boyz)	Cap Cop	103	103	103
51	51	LOOKING FOR A NEW LOVE	Jody Watney (Andrew Cymone/David Z)	Intersong/SRK	104	104	104
52	52	RADIO HEAD (EP VERSION)	Talking Heads (Talking Heads)	Indice Music	105	105	105
53	53	LET IT BE WITH YOU	John King/Thomas McElroy/Daniel Foster	SRK	106	106	106
54	54	KEEP YOUR EYE ON ME - SPECIAL MIX	Herb Alpert (Janet Jackson/Terry Lewis)	EMI Music	107	107	107
55	55	MOVE OVER DARRIN	Doris Day (Steve Minko)	Arista	108	108	108
56	56	ECHO BEACH	Toyah (Mike Rodgers)	Dinossaun Ltd.	109	109	109
57	57	I'M IN LOVE	Ricky Turner (Brian 'Chuck' New)	Zomba Music	110	110	110
58	58	LET IT BE	Ferry Aid (Mike Stock/Matt Aitken)	Peter Waterman	111	111	111
59	59	GET IT ON	Maroon 5 (Tony Visconti)	WEA	112	112	112
60	60	WHY SHOULD I CRY?	John Bonham (John Bonham/Spencer Bernard)	Chappell Music/EMI Music	113	113	113
61	61	SHAME (Re-recorded version)	George Strait (George Strait)	WEA	114	114	114
62	62	I KNOW	Paul King (Don Hartman)	SRK/Sony/King	115	115	115
63	63	WHEN YOU WALK...	Paul Carrack (Christopher Nick)	SRK/Sony/United Partnership	116	116	116
64	64	BATTLESHIP CHAINS (KICK 'N' LICK REMIX)	Blondie (Blondie)	WEA	117	117	117
65	65	THE IRISH ROVER	The Pogues and The Dubliners (Eamon Campbell)	SRK	118	118	118
66	66	CROSS THE TRACK (WE BETTER GO BACK)	Macco and The Maccks (James Brown)	Intersong	119	119	119
67	67	NO LIES	S.O.S. Band (Jimmy Jam/Terry Lewis)	SRK/Sony/EMI Music	120	120	120
68	68	CURIOSITY	John Powell/David Ranks/Night Knight/Aaron Zigman	Rondor Music	121	121	121
69	69	ORDINARY DAY	Wendie (Janet Jackson)	SRK/EMI Music	122	122	122
70							

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

NO 1	KEEP YOUR DISTANCE ● CD	Mercy/Raindog/CUT 1
	Currenty Filled The Cat	
2	SOLITUDE STANDING ● CD	A&M 502247
	Suzanna Vega	
3	RUNNING IN THE FAMILY * CD	Polygram 20142
	Level 42	
4	THE JOSHUA TREE ** CD	Island 1026
	U2	
5	TANGO IN THE NIGHT ● CD	Warner Brothers 1855
	Fleetwood Mac	
6	NOW THAT'S WHAT I CALL MUSIC 9 ** *	
	Various	Virgin/Diffusion/Polysara NOW 9
7	INVISIBLE TOUCH ** CD	Virgin GRN 2
	Genesis	
8	RAINDANCING * CD	CBS 651 120.1
	Alison Moyet	
9	F.L.M. ● CD	Sygnis 522
	Mel & Kim	
10	TRUE BLUE **** CD	Sire 9454
	Madonna	
11	SO ** CD	Virgin 103
	Peter Gabriel	
12	GRACELAND ***** CD	Warner Brothers WBS
	Paul Simon	
13	SILK AND STEEL *** CD	Tandem/CA IN 71100
	Five Star	
14	ELECTRIC ○ CD	Begins Begone BECA 88
	The Cult	
15	MEN AND WOMEN * CD	WEA WKS
	Simply Red	
16	CONTROL ● CD	A&M A&M 5106
	Janet Jackson	
17	NEVER LET ME DOWN ● CD	EMI America AMS 1317
	David Bowie	
18	OUTLAND	10/Vega DTS 59
	Speed 2/Distillery	
19	MOVE CLOSER ● CD	CBS WOOD 1
	Various	
20	THE CIRCUS ● CD	Atco/STW&M 35
	Exposure	



Rex

THE NEW ALBUM

HISTORY OF T-REX
THE SINGLES COLLECTION
VOL.1

A AND B SIDES 1968-1977

59	REVOLVER CD	Philips/EMI CD 744441.2
	The Beatles	
60	DEAD LETTER OFFICE R.E.M.	A&M/A&M 59 7054
61	RUMOURS ***** CD	Warner Brothers WBS 84
	Fleetwood Mac	
62	WOMEN HOLD UP HALF THE SKY	Island 109 36
	Ruby Turner	
63	THE PAVAROTTI COLLECTION ● CD	Shirley 508 B&IT
	Ludovico Fontana	
64	COMMUNARDS * CD	London/SONY 18
	Communards	
65	LIKE A VIRGIN *** CD	Sire W&R 20
	Madonna	
66	RUBBER SOUL CD	Parlophone CD 749 146 46.2
	The Beatles	
67	AMONG THE LIVING	Island 125 9865
	Antipop	
68	HILLBILLY DELUXE	Reggie W&R 106
	Dwight Yoakam	
69	THE FINAL * CD	First First BB&BT
	Whom?	
70	EVERY BREATH YOU TAKE — THE SINGLES ** CD	A&M A&M 5231
	The Police	
71	INTO THE LIGHT * CD	
	Chris De Burgh	
72	HITS 5 *** CD	CERCA A&M/W&M H155
	Various	
73	THE ENGLBERT HUMPERDINK COLLECTION Engelbert Humperdinck	Teldec 5148 2294
74	INFECTED ● CD	Some Bizarre/Fire BECS 2578
	The The	
75	NO MORE THE FOOL ● CD	Legend W&M 1
	Elton Brooks	
76	NICK KAMEN CD	WEA WKS 54
	Nick Kamen	
77	HELP CD	Philips/EMI CD 749 146 53.2
	The Beatles	
78	WILD FRONTIER ○ CD	
	Cam Moore	

Paisley princes

by Martin Aston
SCOTLAND'S CLOSE Lobster are a band with a penchant for underachievement:

"If pop needs rebuilding, we're the men for the job!" they told the *NME* and when you start off like that, there's no turning back.

And here are three Lobsters, singer Andrew, drummer Stewart and bassist Bob, sitting in Fire Records HQ telling me "the alternative is to get answers out of us with a pole!"

Funny that, because it seemed for a while that if you wanted an outrageous, lippy statement and Morrissey was out of the country, then you could always depend on Andrew. Better though to depend on your records in the long run, which the Close Lobsters have realised. Their debut, the ace-titled *Going To Heaven To See If It Rains* was a crazy pop, but it's their second release *Never Seen Before* that makes the group worthy of that ubiquitous "pure-perfect-pop" claim.

The Close Lobsters still find themselves as yet another Scottish post-pastorid guitar set, (this time



CLOSE LOBSTERS: the new Paisley underground?

from Paisley) who also found themselves on *NME*'s C-86 cassette. "We're probably going to go through a spell where most of the bands on the C-86 will be put down as last year's thing" says Andrew. "As far as we're concerned, *Never Seen Before* is a big improvement on our first record, which isn't difficult, but it doesn't matter what anyone says. "We got through the book door

anyway" Andrew goes on, more than a little dismissive of the representative nature of *NME*'s independent round-up. "They say the bands on it were the up-and-coming young bands in Britain, which was crap. It was just who the *NME* saw was in the vicinity at the time, and we were. Anyway, I don't think you could get 22 great bands together in the world at the moment to make a good record!"

Feeling that London still treats Scottish bands "like you're from another planet", the Close Lobsters don't consider themselves as part of any hip Glasgow scene either. "We're complete outsiders. Paisley is south-west of Glasgow, seven miles away. There's a fundamental difference. But it's where the psychedelia came from of course. Where would Prince be without Paisley?"

The Close Lobsters follow a grand tradition of Paisley Kelly stars — Kenneth McKellar, Jerry Marry, Gerry Rafferty...we'll have to write a song called *Oxford Street!* And tubular to the end, the group are attempting and succeeding in writing literature, mature songs, "no-one could ever call *Never Seen Before* shambling" murmurs Andrew, and he's totally right — but that doesn't stop them from treating all over some favourite cover versions to complement their own.

It's obvious that they don't want to be taken as simply cheeky louts, irrelevant mavericks out for the crack, but the group want to entertain not just the audience but themselves as well. A good sign. Already credited with the worst live version of the *Only Ones'* masterful *Another Girl Another Planet* (the B-side of *Never Seen Before* features another Perret song. Wide Waterway which has just been released on the England's Glory album from 1973), the Lobsters fancy their chances at Crystal Gayle's *Don't It Make My Brown Eyes Blue*.

"Och, that's been in the pipeline as long as the Siberian railroad," grins Andrew, "but it's a good idea. We're also going to cover Marvin Gaye's *Social Healing*.

"Will it end up like *Age Of Chance's Kiss*? "No, this time it's going to be sexy!" If pop needs rebuilding, then The Close Lobsters could give us a hand.

Working hard

by Karen Faux

HARD GRAFT seems to be paying off for Bolo Bolo. For over eight months they've stuck like glue to the London club circuit, picking up some positive press along the way and a live following who've got the guts and determination to actually get up and dance at Ronnie Scott's. "It was mayhem at Ronnie's," recalls vocalist Doretta Carter gleefully. "In spite of our not being able to move any of the tables out of the way, people still managed to dance."

As support to Working Week at the Town And Country Club last year, Bolo Bolo inevitably invited comparisons with the main act. "We're always compared with Working Week, but the musical comparison doesn't really exist," asserts Carter. "We just have a line up which looks very similar."

Bolo Bolo are, in fact, more fiery, danceable and ultimately more commercial. Carter has the sort of stage personality that is capable of coming across in the largest and most impersonal of venues — but she doesn't dwarf the rest of the band.

With a wealth of original material and a fair measure of polish, one might wonder if the band's hopes are currently high for a recording deal. Keyboard player Paul Biancardi who hails from Argentina says "We are taking the development of the band very calmly. Obviously we'd like to get the best deal we can and we feel it's worth holding out for that. We've had a couple of offers but neither have been exactly what we're looking for."

"We feel we're in a strong position. We have good, original material and a solid base from which to

develop. We've consolidated our audience — beyond London — and have been encouraged by the fact that several name producers have shown interest in us."

Tours to Japan, Scandinavia and Europe are all on the cards, but it's a question of scheduling. According to Biancardi: "We're just about to go into the studio," he says. "Having spent the last few months gigging, we now want to do a demo which shows where we're at. The first was just to grab people's attention, it's no longer a real representation of what we do."

The seven members of the band, most of them classically trained musicians, are all prolific song writers and they are democratic in their selection of final material. Saxophonist Benjamin Park says "We all put in bids for songs all the time. When one person comes forward with a basic framework for a song, the rest then build on it with their own ideas and suggestions. It's important to arrive at something we all agree on, and because we've worked together so long as a unit it's not that difficult."

A Bolo Bolo reckon they've got at least four strong singles up their sleeves and about an hour and a half of live material. "We cover a very wide spectrum," says Biancardi. "Everyone's roots in the band are so different that it makes for an interesting crossover of feeling and sound. We want our music to be purely listenable as well as danceable."

Rehearsals are done mainly at 20th Century in Hackney, fuelled by "Julia's wonderful home cooking" and enlivened by timely meetings with other musicians. Bolo Bolo so obviously enjoy working together that it's hardly surprising that this enthusiasm communicates itself live. But what about the name — what does Bolo Bolo mean? Doretta Carter explains that a bolo is a group of people bound and organised by common aims.

Utopian ideals aside, Bolo Bolo will no doubt continue to be very down to earth — it's part of their charm.

BOLO BOLO: magnificent seven



FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No. (Distributor)
1 GRACELAND, Paul Simon	Warner Bros. W232 (W)
2 SHABINE, The Bluebelles	Disculding AF 11.01 (D&J/S&R/S)
3 PEARL STREET, Phyllis Street	Gone Lost SF 402 (W)
4 HAPPY HOUR, Ted Hawkins	Wind-up On The World WLP 7 (P)
5 THE TEXAS CAMPFIRE TAPES, Michelle Stanfield	Cooking Vinyl COOK 002 (J&M)
6 SHAKA ZULU, Ladybirds Black Americana	Warner Bros. W234 (W)
7 BORDERLANDS, Kathryn Tucker	Black Crow 218 (C&P/R/S)
8 STRONG PERSUADER, Robert Gay	Nerary/Photogram NEER 57 (P)
9 TRIO, Billy Parks, Linda Bonstahl & Emory Harris	Warner Bros. W25-471 (W)
10 SUZANNE VEGA, Suzanne Vega	ALM ALM 5027 (P)
11 HOME & AWAY, Clive Grogan & Christine Collier	Cooking Vinyl COOK 003 (J&M)
12 RUM, SODOMY & THE LASH, The Pogues	Salt 5022 (S&R)
13 INALA, Ladybirds Black Americana	Shanachie 03045 (Shanachie/Centronics/S&R) (P)
14 TALKING WITH THE TAXMAN ABOUT . . . , Billy Bragg	Go! Discs 5022 (P, G)
15 TIRED AND EMOTIONAL, Mary Coughlin	Melroy WLP 101 (W)
16 STEEPOULDS, The Optic Band	Cooking Vinyl COOK 001 (J&M)
17 MORE LOVE SONGS, London Westlight III	Disson 2010 (P, W)
18 GUITARS, CADILLACS, ETC. ETC., Dwight Yoakam	Parade PD 2327 (P)
19 BY THE LIGHT OF THE MOON, Lin London	Shanachie/S&R 513 (P)
20 IN IRELAND, James Galway & The Chieftans	RCA RB 3021 (P)
21 DARING ADVENTURES, Richard Thompson	Phillya PPH 0237 (P)
22 SKIRLIE BEAT, The Easy Cub	REL RELS 1 (W&O) (P, P)
23 WATCH YOUR STEP, Ted Hawkins	Wind-up On The World WLP 1 (P)
24 DIVING FOR PEARLS, Sweet Annie	Falstaff FE 54 (C&P/R/S)
25 ON THE BOARDWALK, Ted Hawkins	American Activities BEARZ 1 (R)
26 LE MYSTERE DES VOIX BULGARES, Various Artists	482 CAD 323 (S&R/P)
27 RELATIVITY, Benjamen	Gone Lost SF 403 (W)
28 LIGHT ON A DISTANT SHORE, Dixie	Isaac 1020 (C&P/R/S)
29 HONKY TONKIN, The Wilsons	Six/Cooking Vinyl 508 (S&R)
30 THE DUBLINERS 25 YEARS CELEBRATION, The Dubliners	Sony S&R 731 (S&R)

Compiled by Folk Roots Magazine (0252) 724638 from a national panel of specialist and general dealers



Hyde and one seek

By Chris White

DESPITE a name that could have come straight from a variety theatre bill, EMI Records' Anglo-Canadian signing Rock and Hyde (above) are primed and ready for success in the rock music market. And with a promising first album *Under The Volcano* produced by Bruce Fairbairn — the production genius behind Bon Jovi's success — they could be on target.

The album, and its first single *Dirty Water*, are climbing the US charts while an album playbill for the media here — amidst the dinosaurs of the Natural History Museum in Kensington no less — has heightened awareness of the duo who first recorded together eight years ago as The Payolas. Although an EP released in the UK by A&M Records disappeared without trace, they went on to make four albums, winning several Junos (the Canadian equivalent of the Grammys) on the way, and having a US top 40 single with *You're The Only Love*, then nothing. The Payolas were dropped by the record company, and Canadian Bob Rock and Yorkshire-born Paul Hyde returned to the UK where they lay low for a while, writing a few songs along the way, before eventually re-emerging as Rock and Hyde. Their songs were heard by EMI Records and the duo were signed up via a joint deal with EMI in both Canada and the UK.

"My family emigrated to Vancouver in 1970, when I was 14 years old and it was soon afterwards that I got to know Bob who was already playing guitar with local bands," Paul Hyde says. "I told him I could play bass, so I liked to join them, and somehow managed to learn to play guitar before they had the chance to realise was bluffing."

Eventually though the local band split up and Bob started working as a recording studio tape operator which eventually brought him into professional contact with bands like Bon Jovi. The Payolas were formed in 1979 and our first record was for our own label Slophouse Records, which led to the deal with A&M.

As a British expatriate, Hyde is hopeful that the album will give them success in his home country, although it looks like the call of the lucrative US market is beckoning pretty strongly.



Hello again Richie

ARRIVING IN London for his first solo concert, Lionel Richie knew that the thousands of fans who've made his albums *Cant Slow Down* and *Dancing On The Ceiling* multi-platinum were expecting something rather special. Advance word from his European dates indicated that his concerts were something special but it's good to report from the evidence of his opening night at **Wembley Arena** that, as stunning as the stage presentation was, it never once detracted from Richie's own electrifying performance.

From the opening bars of his massive hit *Hello*, Richie took his audience through a two-hour performance which embraced many of the hit songs that have made him Motown Records' biggest seller of the last 10 years.

This was all accompanied by a stunning array of special effects including an ever-shifting hydraulic stage, a mechanical piano which seemed to have a life of its own, and even acrobats who, fittingly, danced from the ceiling for the finale.

It would be easy to describe the show as being slick and professional but it deserves better than that. Richie could have slipped into the well-worn Vegas-type routine, backed by a huge orchestra, but instead he was backed by just six musicians whose mixed pedigrees included working with names like Stevie Wonder and The Pointer Sisters, and whose musicianship added much to the overall performance. And unlike many of his contemporaries, Richie wasn't afraid to let the "live" in their own right — and they loved every minute of it.

It was a totally engaging performance that will live long in the memories of all who were lucky enough to see the shows.

CHRIS WHITE

Fail, one and . . .

ONE THING certain about Julian Cope is that he never does what is expected.

Ever since his days with the Liverpool triumvirate of the legendary Crucial Three, alongside McCulloch and Wylie, followed by his eventual rise to pop stardom with The Teardrop Explodes, he was never one to follow convention. No sooner had he approached cult underground status with his eccentric behaviour and two obscure, but touched with genius, solo albums than he bounces back with a hit single and a widely rated third LP. So Julian Cope is back in favour and pulling in sell out crowds all around the country, even at extra added dates like this recent one at the **Town And Country Club** in Kenilworth.

First surprise of the evening was the inclusion of **The Faith Brothers** who are not exactly a wild, up and coming new band to support a maverick like Cope. They delivered a rather pedestrian set, which certainly doesn't bode well for their new LP, when the best songs are their old ones like *Evening and Country Of The Blind* and an acoustic version of *Siko*.

Cope himself burst on to the scene after some particularly cosmic intro music had built up an air of expectancy that ensured a warm reception. A rousing version of *Trampoline* started the set off in fine style and the early inclusion of Eve's *Volcano* reflected the fickleness of public taste when his most commercial single fails to make an impression on the charts.

The band excelled themselves throughout, particularly on a big, beautiful and breakneck version of the classic *Bouncing Babies* and a brilliant version of the Cope/McCulloch composition *Read It In Books*. To wrap it all up they finished with an inspired and comprehensively reworked version of the another *World Shut Your Mouth*.

Another dramatic and entertaining gig from the wild and wonderfully wacky world of Julian Cope as he slips effortlessly once more into cuddly pop star persona. Now we all wait with bated breath to see what it is he will do with next.

JERRY SMITH



Filling in the gaps

THE GLARE of the big support slots holds no fears for **Well Red** (above) anymore. Warming up for the **Gep Band** at **Hammersmith Odeon**, they were slick and self-assured; and yet still lacking in a certain specialness, although the big push from Virgin, the hard-hitting *Honey* single and a debut LP out next week will all no doubt work them into our consciousness.

The Gep Band have been there for positively aeons, and they show no signs of departing; they've never been in the position of having a smash every time, but they're good for a bigger every year, or 18 months and whenever they play here, you see why. There's a great deal of good showmanship and musicianship in this outfit that makes for a steadier working base than it may appear to people who think of them as just a novelty soul hit band.

What's more, with seven albums and seven years of chart appearances to call on, every song is familiar and delivered with tremendous vocal assurance by focal point Charlie Wilson. Starting with *Burn Rubber On Me* and *Early In The Morning*, they looked like they might burn themselves out by the hit kept coming and the atmosphere kept building, even if RCA will have had a collective coronary as they didn't do their fine new single *Good In Circles*. Still, when they played *Big Fun* the place looked and cooed like a soul weekend.

PAUL SEXTON

Funk flunk

Black Britain have their roots in London's West End clubs, so they must be feeling comfortably at home playing at **Go Global**, one of the capital's latest night-nighters.

Their background shows in their abundance of style and their soul funk sound, but they are badly let down by a lack of quality songs. The highlight of the set was the one cover — the rather obnoxious choice of *The Beginning Of The End's* *Funky Nassau*. Updated and electrofied, this is planned to be the

next single and could crossover.

The rest of the set was a directionless mish-mosh, ranging from the MOR soul of *Minus Conversations*, through a half-hearted go-go attempt, to the hip hop of *Success*.

Part of **Black Britain's** problem seems to be their lack of ambition or innovation. They would happily settle for being the UK's *Gep Band* when they should be striving to be our answer to Prince, George Clinton, or Cameo.

ANDREW BEEVERS

Firing on all cylinders

JAMES MADDOCK, the leader of *Fire Next Time*, a quartet upon whom Polydor are lavishing some attention, champions some elements of Paul Weller, Joe Strummer and Mike Peters, but he is no obvious plagiarist.

Playing at London's **Marquee** only days before the sweetbox begins refurbishment, the group suffered somewhat from a dubious sound mix — Maddock's lyrics are worthy of close attention, yet his vocals were mixed too low to be properly appreciated on this occasion. Even so, there are obvious standout songs, like *The Fields Of France*. We've lost and several like *Too Close*, where the strong instrumental kick didn't quite overtake the harmonies of Maddock and fellow guitarist/vocalist Geoff Sappard.

But, if only this time wasn't carved so vividly, the introduction of a new drummer in Martin Hughes (who has played with several well-known acts of the past few years) has brought to life a rhythm section which once tended towards punk thrash. After a brief sojourn with *Shif*, the group appear to have found a label with sufficient belief and muscle to persist with Maddock's undoubted songwriting talent. The current single, *I Can't Go Back*, seems to require too many listens to score strongly, but without being specific, several others should have a better chance in the near future.

Given the right single, Maddock, Sappard, boss player James O'Malley and a higher profile, I can't be well worthy of strong promotion before long.

JOHN TOBLER

TOP 75 SINGLES

MUSIC WEEK



Compiled by Gallup for the BBC. Music Week and BBC based on a sample of 750 record charts.

- No 1** NOTHING'S GONNA STOP US NOW **ZZ**
Shirley Bassey
Columbia RCA FR 4972 (12" - FT 4938) **5/27/78**
- 2** CAN'T BE WITH YOU TONIGHT **ZZ**
Judy Boucher
Columbia OR 12 (12" - GR 1221)
- 3** A BOY FROM NOWHERE **ZZ**
Tom Jones
Epic OLENT 1
- 4** [SOMETHING INSIDE] SO STRONG **ZZ**
Leif Stahre
Polygram 24 37274 China WOKER 12
- 5** LIVING IN A BOX
Living In A Box
Orionella UBA U.V.C.D. CD-4
- 6** ANOTHER STEP (Closer To You)
The Four Seasons & Julee Cruise
MCA KSM (7" 5)
- 7** LA ISLA BONITA (Remix) **ZZ**
Madonna
Saw W 8213 (7")
- 8** THE SLIGHTEST TOUCH
Five Star
Mercury RCA FR 41261 (12" - FT 1264)
- 9** BIG LOVE
Fishwood Mac
Warner Brothers W 8382 (7")
- 10** APRIL SKIES
The Jesus and Mary Chain
Mercury Nigma MCA NEG 24 (7")
- 11** LIL' DEVIL **ZZ**
The Cult
Beggins Beggins BEG 188 (7")
- 12** BOOBS (HERE TO GO)
Sly & Robbie
Fourth & Broadway Island (12) BRVA 1
- 13** BACK & FORTH (REMIX) **ZZ**
Cameo
Polygram 24 37274
- 14** NEVER TAKE ME ALIVE
Spear Of Destiny
Club Phonogram 463X 49
- 15** TO BE WITH YOU AGAIN
Level 42
10/Virgin TEN 17 162
- 16** STRANGELOVE
Depeche Mode
Polygram POPPER 355
- 17** LEAN ON ME **ZZ**
Club Nouveau
Merile (12) BONG 13
- 18** SHATTERED DREAMS **ZZ**
Johnny Hates Jazz
King Jay Warner Brothers W 8327 (12)
- 19** REAL FASHION REGGAE STYLE
Carole Johnson
Virgin V9584 (12)
- 20** IF YOU LET ME STAY
Terence Trent D'Arby
QED (10/Virgin TEN) 174 **5/26/78**
- 21** WISHING I WAS LUCKY
CBS TRENT (12)



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

- 53** **ZZ** LET IT BE WITH YOU
Relouis Some
Polyphone (12) 6 154 (12)
- 54** **ZZ** KEEP YOUR EYE ON ME — SPECIAL MIX
Herb Alpert
Mercury NMA U.K.A.T. (6/2 CD - USA CD 842)
- 55** **ZZ** MOVE OVER DARLING
Doris Day
CBS LOS (7" 1)
- 56** **ZZ** ECHO BEACH
Toyah
Epic Virgin EGOTX 31
- 57** **ZZ** I'M IN LOVE
Rubby Lamar
Saw PEST 1 8 (12) CD 2
- 58** **ZZ** LET IT BE •
Ferry Aid
The StarZeebeige Disaster Fund (A1)
- 59** **ZZ** GET IT ON
T. Rex
Mercury NMA (10) CD - MACK CD 30
- 60** **ZZ** WHY SHOULD I CRY?
Nona Hendryx
EMI America 1126A 724
- 61** **ZZ** SHAME (Re-recorded Version)
Orchestral Manoeuvres In The Dark
Virgin VS 938 (7/2) CD - MIKE 9382
- 62** **ZZ** I KNOW
Paul King
CBS PRING (7" 1)
- 63** **ZZ** WHEN YOU WALK IN THE ROOM
Paul Gonsky
Columbia CBS (12) 3109 CD - CDE 1 (F)
- 64** **ZZ** BATTLESHIP CHAINS (KICK 'N' LICK REMIX)
Georgia Saniteller
Eskimo ESK 80 (7)
- 65** **ZZ** THE IRISH ROVER
The Pogues and The Dubliners
Saw BOUT 17 258
- 66** **ZZ** CROSS THE TRACK (WE BETTER GO BACK)
Maceo and The Macks
Urban People — (J&R) 1 (F)
- 67** **ZZ** NO LIES
S.O.S. Band
Tolu 650443 (12" - 650444 6)
- 68** **ZZ** CURIOSITY
The 4th
MCA MCA (12) 1119
- 69** **ZZ** ORDINARY DAY
Curtisly Killed The Cat
Mercury Phonogram CAT 12 (3)
- 70** **ZZ** WET MY WHISTLE
Midnight Star
Saw MCA MCA (12) 1127
- 71** **ZZ** LOVE & MONEY
Love & Money
Mercury Phonogram MONEY (42)
- 72** **ZZ** STILL OF THE NIGHT
Whitmanke
EMI 1226M 5606
- 73** **ZZ** BEN
Lionel Wayne
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- 74** 49 **LET MY PEOPLE GO-GO**
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- 75** 50 **SCATTERLINGS OF AFRICA**
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GENERAL



STOCK IT

PAUL BRADY: Primitive Dance. Mercury MERHC 106. CD: 832 133-2. Producer: Ian Maidenhead. The title is ironic — primitive is the least description for this, and the more memorable tracks are hardly hardwood floor fillers. What's noticeable is Brady's perhaps unwarranted assumption of Van Morrison's mantle, both in writing style and vocal nuances. Formerly a trad folk, Brady uses occasional tin whistles and Uilleann pipes to maintain his roots connections, but his grasp of them is more tenuous with each album. Those prepared to listen without preconceptions could find this exceptionally good — Tina Turner's already covered Paradise, is here and Mark Knopfler's unmistakable on The Game Of Love. **ST**

KRONUS QUARTET: Music By Scatthorpe, Salinen, Glass, Narrowsaw And Hendrix. None-such 979 111-. Experimental music puts pleasure on the backburner as the Kronus Quartet let their strings run not over the above composers. This gets so left field as to be almost out of the game, but brings every thing together on an extraordinary version of Hendrix's Purple Haze, cello grinding the riffs, violins taking the spirit, it not the body, of the melody. The hard end of the street to The Penguin Cafe Orchestra's lush postures. Of limited appeal, but none the less worthwhile. **DH**



STOCK IT

LITTLE STEVEN: Freedom No Compromise. Manhattan, MTL 1010. From the startling Solidarity single of a few years back to prime moment in the Sun City project, Little Steven as found a stronger, more strident voice to finally shake off the Springsteen factor. Freedom finds him further exploring a political edge boosted by some scintillating compositions. The LP's eclectic drawing on traditional rhythms as much as rock beefed up by a striking production and all in all a rewarding success for an engaging, intelligent performer. The big break beckons. **DH**



STOCK IT

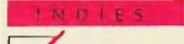
MAN JUMPING: World Service. Editions EG. EGED 49. With a lighter skip in their step, Man Jumping throw caution and conceit to



MAN JUMPING: man sitting, man standing, still excellent

the wind and emerge a brighter but not less engaging outfit. World Service sees the joys and humour edge out the 'serious' musicianship bit, giving an immensely attractive package of frothy rhythm and slippery melody. Man Jumping now sound as ebullient as their name suggests. **DH**

WARD BROTHERS: Madness Of It All (Siren LP5) Let's face it, the TV is enough to put anyone off, though to be fair, the Ward boys do have a certain consistency of pop rock sound which wouldn't be at all uncomfortable in the charts. Ideas are a bit stretched though, and there's little else to offer other than that kind of relentless hand on forehead pop anguish, just the occasional pedestrian ROR ballad, though Over the Border is a rather classic example of such. Overall though, family fadder. **CL**



INDIES

STOCK IT

TINY LIGHTS: Prayer For The Holyton Four Temple TOPY 25. Distribution: Rough Trade and the Cartel. This is a remarkably good album. From Psychic TV's numerous international connections, this Hoboken based outfit fill in with an occasionally peppy sound, filled with bowed instruments and some delicate vocals. Songs and tunes with real melodies are the food of the day, with due order for romantic melancholy, and Tiny Lights on this show could soon be how speciality. **DH**

VARIOUS ARTISTS: The Timebox. Timebox Records TIME 001. Distribution: Pinnacle. A mere 16 tracks from acts who've done it five courtesy of London's bear soddan Timebox venue. Variations in style is expected and quality is an easily identifiable commodity. Prime picks here include Stump and A Strange Desire and with positive performances from the majority of acts, this is a good opportunity for people to hear a plethora of bands who might otherwise go unheard. **DH**

BLYTH POWER: WICKED MEN, WICKED WOMEN, AND WICKET KEEPERS. All The Madmen MADLP 006. Distribution: Cartel/Rough Trade. Welcome aboard the Blyth Power express which is making good progress down indie lines after last year's Junction Signal failure to crack the national network. This train will be calling on Tempole Tudor, The Undertones and Pogues for reference, but punters may experience some delay in catching up with Blyth Power due to a severe con-

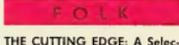


THE WARD BROTHERS: family fadder

gestion of the cirwaves in the British radio area. The buffet bar open for the sale of alcoholic beverages to provide the perfect accompaniment to this riotous record. Have a pleasant journey. **GT**

TOM ROBINSON: Live: Midnight At The Fringe. Dope LP51. Distribution: Nine Mile/Cartel. Robinson's latest album release was actually recorded four years ago at the Edinburgh Assembly Rooms, as part of the annual fringe festival, but time hasn't dulled its edges. Robinson in the Eighties has moved away from the purely political, but his lyrics still have a lot of bite, and his musicianship remains to this day under-rated. Midnight At The Fringe includes some of his best performance songs of the last five years, in particular Atmospheric, Cabin Boy, War Baby and Never Gonna Fall In Love Again. Amazingly it's his 11th album, and should have considerable sales among his fans, as well as maybe introducing his work to a newer audience.

ROY HARPER: Lifemask. Awareness Records AWL 1007. Time plays a kind hand as an early Seventies reissue comes in sounding stronger than on original release. Lifemask was never considered the great Harper LP, but sounds fairly good today, even if the second side's Lord's Prayer remains an over-blown and over-ambitious project. Contains the chiming South Africa live favourite and obscenity still relevant. New fans and those with worn out copies step this way. **DH**



FOLK

THE CUTTING EDGE: A Selection Of Contemporary British Roots Music. Cooking Vinyl GRILL 001. Distribution: Nine Mile/Cartel. Various Artists: Square Pegs. FROG 1. Distribution: as above. A couple of red rovers through the splendid world of roots music, Folk Roots' taking a wider view to Cooking Vinyl's more parochial outlook. Complementary compilations, yet each strong on their own, Square Pegs gives folk to the power of 14, drawing from Gambi, Sulzberger, Senegal and ending up in Barking with Mr Brogg, while The Cutting Edge scythes through mainly UK acts with a nice top up for the lesser known. What's all the fuss about? Take on these two, find out and spread the message. **DH**

SINGLES

Reviewed by Jerry Smith

SUZANNE VEGA: Luka (A&M VEGA 12) Outstanding New York singer/songwriter Suzanne Vega issues this captivating track from her brilliant new LP, Solitude Standing, and her haunting vocal should ensure success.

THE BOLSHOI: Please (Beggars Banquet BEG 18911) Trevor Tanner and cohorts come up with another gem with this brand new, yearning anthem, full of rousing strings and glistening melodies.



STOCK IT

HOUSE OF LOVE: Shine On (Creation CRE 043 T) Latest addition to Alan McGeie's burgeoning stable weave a magic spell with a fluid rhythm and chiming guitar that creates a mesmerising, dramatic atmosphere for a very accomplished debut.

CIRCUS CIRCUS CIRCUS: Inside The Inside Out Man (BDI BDI 11) Bright, frothy and very effective indie pop with this their second single, apparently a tribute to avant-garde painter Francis Bacon.

THRASHING DOVES: The Grinding Stone (Let Am. Clipping Your Loder) (A&M TDOVE 2112) After a brace of wild and wonderfully enthralling singles it's a surprise they've not had a worthwhile hit yet, but surely this subdued groover from their excellent Bad-Track Vase LP is unlikely to change the trend.

IMMACULATE FOOLS: Never Give Less Than Everything (A&M AMU1 393) Another let down, after the superb Tragic Comedy, this track from their recent Dumb Post LP is not one of the most effective or immediate, despite a dramatic production.



STOCK IT

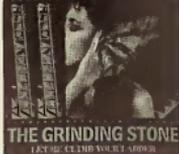
TOM ROBINSON: Spoin (Castaway/RCA. ZB 41333 [ZT 41334]) An instant and beguiling medium paced ballad from his still Loving You LP, it seems sure to pick up plenty of exposure and should chart.

NONA HENDRYX: Why Should I Cry? (EMI America [12] EA 234) Nona Hendryx is certainly in good company for her first UK single in two years, produced by Jellybean Johnson and Spencer Bernard and featuring Jimmy Jam and Terry Lewis plus Jerome Benton, all contributing to the exceedingly good groove.

RUBY TURNER: I'm In Love (Jive TR5 (CD) [T]) Flawing off last year's top 30 single with 'I'd Rather Go Blind, Ruby Turner and her big voice look to repeat the feat with this smoother more insistent single.

NU ROMANCE CREW: Tonight (EMI America [12] EA 233) Writ-

THRASHING DOVES



STOCK IT

Every Kinda People (Mint Juleps) Mint Juleps: Every Kinda People (Mint Juleps) lan and produced by James Mtume, this strong, slow, smoocher is distinguished by some superb sax and an evocative sound demanding attention.

TREATOR HORN: production these girls' spoh-on harmonies are more impressive in their original accoppella style as on the flip here.



STOCK IT

THE PERFECT DISASTER: Hey Hey (Glass GLEAF 107) A promising start for this new band with four tracks that shift and shimmer under the weight of crisp guitars and sublime melodies, forming an enticing sound.

GAYE BYKERS ON TAPE: Nesevive Karma (In Acid ITTI 046) The naughty Bykers gone court mad furor over a mildly salacious sleeve, while creating big dirty globules of psycho noise inside.

THE POPULAR FRONT: Falling Out (Midnight DONG 32) An intricate piece of intelligent and rather calculated pop from this diverse and experimental unit, with warbled vocals and woven rhythms proving most effective.

IN THE NURSERY: Trinity (Sweetbox SOX 019) Consciously arty with classically inspired atmosphere, made all the more dramatic by the spoken French lyrics, it works as an effective and haunting number.

LUCINDA SIEGER AND HER CONTINENTAL CARTOON: Sunset Red (Pure Trash PTR 31) Delightfully fluid, with its sensuous rhythm and scat jazz vocal, this accomplished singer will gain many of the words with this warm, evocative single.



SUZANNE VEGA: more haunting brilliance.

TRACKING

by Dave Henderson

FRESH AND enlivened after a weekend in the sun, here's *Tracking's* tip for summer success. Yep, **Circus, Circus, Circus** are a new, naive and lovely and to celebrate our faith, they've decided to release their second single on BDI through Nine Mile and the Cartel. Groovily poppy with an all-embracing guitar sound that's, just, oh, just buy it. And there's more passionate pop (aiming head on for the charts) from **The Thieves** from Scotland whose *Talk Your Head Off* on Planetarium, through Fast Forward and the Cartel, is hot on the trail of *Wet Wet Wet* et al. **The Bank Party** have a 14 track retrospective album titled *The Last Supper* ready to roll on Abstract which includes tracks from their EPs etc. And Party Bassist **Sarah Corbett** teams up with several undesirables as **Big Zap!** for a cover of **The Temptations'** *Psychedelic Shack* on TIM through Backs. Also there's some lunatic "trout" music from **Cumbria's Hot 'n' Horrid** on their *Tourists Make The Trees Grow* and **Sally Timms & The Drifting Cowgirls** team up with **Mark Almond** for *This House Is A House Of Trouble*. Both on TIM, as is **The Moodists'** *Hey Little Gary* 45.

MORE LOONS? Yep, seems that way as Backs offer us the third release on Malesworth (the label that brought the world **The Pleasureheads**). **Nutmeg's** wild and inspired outbursts come in 12 inch form with *And In England, They're Gong Mental*. The revolution continues, too, with **The Redskins'** legendary Xmas '85 single *Kick Over The Statues* available again on Abstract *Dance* and **Billy Bregg** and the Redskins teaming up for the *Wake Up* 12 inch which was

recorded on the Red Wedge tour of East Germany. Other featured artists include **The Neurotics** and **Ahila The Winemaker**. **CRIMINAL DAMAGE**, now renamed **Satellite Records**, continue their *Raw Cuts* series with a look at the German underground and garage scene. The album features tracks from **The Legendary Golden Vampires**, **Beautifudes**, **Les Black Carnations** and a whole bundle more. Meanwhile some of those very same groups have singles released this week on *Exit* through **Pinnacle**. **Tumbling Hearts** have the pretty hot and twangy *You May Never Know*. **The BeatHutes** are *Home Alone*. **Steph Means Justice** do *The Price You Pay* and **Treacy Santa** has *Hell In A Handtruck*. All this with groovy full, colour sleeves and stuff like that.

THE MODERN method continues with **Unicorn** releasing a half good EP of new mod bands through **Nine Mile** and the **Cartel**. Of note are **Manuel Scan** from America and Suffolk's **The Pictures** who both manage to break free from the mod limitations. Still with **Nine Mile**, **Phillip Boe** and **The Voodoo Club** have their *For What Bastards?* from their critically acclaimed *Artifice* album, remixed and released on 12 inch on Red Flame. And there's a remarkably good 45 emerging from *Fast Forward's* front door in the shape of **The Honeybees'** zizzly humming *Another Fit Of Lougher* which features a real princess on vocals. **Oi, Oi**, let's hit it. Ah yes, it's on the *Mr. Ridiculous* label, too. Nearly forgot to mention that.

THE SOUP **Dragons** veer off closer to mass acceptance, memorable infamy and things like that, with a new single on



STEPH MEANS JUSTICE, so we're told

Raw TV through **Rough Trade** and the **Cartel**. The thing in question is called *Can't Take No More* and it's more irreverent shelly-esque stuff that should firmly implant them in the hearts of a new generation of kitchenette rebels.

UP AT **Demon/Edsel/Hi** mansions in **Brentford**, things are moving on the re-issue front through **Pinnacle** and notable newcomers to their catalogue include a compilation from **Ian Dury And The Blockheads**, entitled *Sex And Drugs And Rock 'n' Roll*, there's also **The Benzoo Dog's** *Doughnut In Granny's Greenhouse* LP **Ann Peebles'** sweet soul on 991bs, **John Celez's** *Vintage Violence*, **The United States Of America's** self-titled album, and **The Byrds'** excellent *Younger Than Yesterday*. On the new front, **Byrd Gene Clark** teams up with **Textones'** singer **Carla Olson** for *So Rebellious A Lover* with the help of **Chris Hillman** and **Long Ryder** **Stephen McCarthy**.

THE NOTE from **Red Rhino's** **Pete** was simple enough... "Dove, I Have Seen The Future!" Listen to this. **Goddamn**, he's right, expect massive success, hold the front page, sign this band, go wild, go crazy, etc etc... It's **The Bachelor Pad** and their **Albums** of rock single on the spottily superb **Warhol** sound label. The plot thickened with a letter from **Warhol** announcing their first release, **December's Children's** *The Trip* and a soon to be ours 12 inch version of the *Batch* single. My God, the future looks rose-lit.

FROM the rest of the **Rhino** roost the story stays pretty similar with **MDMA's** excellent *Godgood* 12 inch on **Edsel** highly recommended. **German** outfit **Dissentent** who play a mix of ethnic styles have an LP called *Life At The Pyramids* available on the Italian label **Moterial** **Sonnet** and the **Tanz** label re-releases its compilation album which originally unleashed **Geyse Bykers**, **Crazyhead**, **The Bank Party** and pols to the world. Title is *Just Say Yeah*. OK?

A&R

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27 The Blow Monkeys
RCA/RN 71345
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24 Whitesnake
EMI EMC 2598
- 33** THE GREATEST HITS
33 Tom Jones
PolyGram S1A 2726
- 34** SWEET FREEDOM: BEST OF MICHAEL McDONALD *
30 Michael McDonald
Warner Redbook WK 60
- 35** RHYTHM KILLERS
43 Sly & Robbie
Fonix & Bookers/Int'l B&B 512
- 36** BROTHERS IN ARMS ***** CD
33 Dire Straits
Wang/Phonogram WPM 32
- 37** DANCING ON THE CEILING * CD
40 Lionel Richie
MCA/MCA 21 2912
- 38** GIVE ME THE REASON • CD
37 Luther Vandross
Epic EPC 00 134-1
- 39** PICTURE BOOK * * CD
36 Simply Red
Elohas EBT 72
- 40** LIVE MAGIC * CD
45 Queen
EMI EMC 3519
- 41** THE WORLD WONT LISTEN • CD
35 The Smiths
Rough Trade RDSPH 111
- 42** SHAKA ZULU CD
34 Ladysmith Black Mambazo
Warner Redbook WFR 34

- 43** FORE * CD
38 Herbie Loveless and The News
Capitol CDL 154
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44 Reebote Boys
DeLuxe 400 036-1
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76 Prince
A&M 3966
- 85** PRIVATE DANCER * * * CD
71 Tim Turner
Capitol TNA 1
- 86** SAINT JULIAN CD
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Island MCA 3
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PolyGram WEA 7646
- 89** CANT SLOW DOWN * * * * CD
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MCA/MCA STMA 8811
- 90** NO JACKET REQUIRED * * * * * CD
95 Phil Collins
Virgin V1 2245
- 91** NEVER TOO MUCH
91 Luther Vandross
Epic EPC 32807
- 92** ONCE UPON A TIME * CD
79 Simple Minds
Virgin V1 2264
- 93** LOVE • CD
93 The Cult
Rogers/Sargent RECA 65
- 94** THE GOSPELS CD
94 Rick Wakeman
Sphyl SML 79
- 95** DISCO • CD
95 Pat Sharp Boys
EMI MEO 1001
- 96** NOTORIOUS • CD
74 Duran Duran
EMI DDM 331
- 97** MAYFLOWER
67 The Weather Prophets
Ravenhill LW 1
- 98** THE DANCE CHART
78 Various
Telstar S7A 2285
- 99** BOY'S NIGHT OUT
99 Fresh Circle
EMI America M&L 3118
- 100** SIGNS OF LIFE CD
100 The Penguin Cafe Orchestra
Elohas ETC/Virgin LGSD 59

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** TWO PLATINUM
* PLATINUM
SILVER
NEW ENTRY
NEW ENTRY

TOP Dance SINGLES

THIS WEEK LAST WEEK	NEW	WEEKS ON CHART	TITLE	ARTIST	LABEL
1		5	BACK & FORTH (Remix)	Club/Phonogram JAB(X) 49 (F)	
2		5	TO BE WITH YOU AGAIN	Polydor POSP(X) 855 (F)	
3		1	LIVING IN A BOX	Chryslis LIB(X) 1 (F)	
4		4	LET YOURSELF GO	Champion CHAMP (12) 42 (A)	
5		2	THE SLIGHTEST TOUCH	Tent/RCA PB 41265 (12) — PT 41266 (R)	
6		3	CAN'T BE WITH YOU TONIGHT	Judy Boucher Orbitone OR 721 (12) — OR 1221 (15) (OR) (F)	
7		9	SERIOUS	Dance Alive Portrait 658744 7 (12) — 650744 6 (C)	
8		8	BOOPS (HERE TO GO)	Sly & Robbie Fourth & Broadway/Island (12) BRW 61 (E)	
9		9	HOUSE NATION	Magnet MAGD(T) 1 (R)	
10	NEW	1	CROSS THE TRACK (WE BETTER GO BACK)	Mo'Nique & The Macks Urban/Polydor URB(X) 1 (F)	
11		6	LA ISLA BONITA (REMIX)	Madonna Sire WB378(T) (W)	
12		13	SURPRISE, SURPRISE (REMIX)	Zahsi Debut/Passion DEBT(X) 3005 (A)	
13		10	REAL FASHION REGGAE STYLE	Cory Johnson Oval/10/Virgin TEN(T) 170 (E)	
14	NEW	1	JACK MIX II	Hitage Debut/Passion DEBT(X) 3022 (A)	
15		16	ANOTHER STEP (CLOSER TO YOU)	Kim Wilde & Junior MCA KIM(T) 5 (F)	

16		7	HEAVEN'S JUST A BREATH AWAY	Handlight Circa/Virgin YR(T) 12 (E)
17		3	WET MY WHISTLE	Midnight Star Solar/MCA MCA(T) 1127 (F)
18		8	LEAN ON ME	Clay Aiken King Jay/Warner Brothers WR430(T) (W)
19		11	KEEP YOUR EYE ON ME—SPECIAL MIX	Herb Alpert Breakout/A&M USA(T) 602 (F)
20		20	ROCK STEADY	Whispers Solar/MCA MCA(T) 1152 (F)
21		14	SO FINE	Feedback Production House/Priority—PMT (R) 803 (R)
22		26	NO LIES	S.O.S. Band Tabu 650444 7 (12) — 650444 6 (C)
23		4	WATCHDOGS	U&U DEF International/Virgin DEP 28(12) (E)
24		29	CAN'T LET YOU GO	Norwood MCA MCA(T) 1115 (F)
25		11	IF YOU LET ME STAY	Terence Trent D'Arby CBS TRENT (T) 1 (C)
26	NEW	1	CAN'T BE YOUR PART-TIME LOVER	Naevan Frank Total Control/EMI (12) TOCCO 12 (E)
27		12	AFTER DARK	True Mathematics Champion CHAMP (12) 44 (R)
28		4	LOOKING FOR A NEW LOVE	Jody Watley MCA MCA(T) 1107 (F)
29	NEW	1	DO IT PROPERLY	Two Puerto Ricans Fierce FR 1000 (Import)
30		3	FASCINATED	Company B BlueBird BR135 (E)
31		27	LOVE IS A DANGEROUS GAME	Millie Jackson JIVE JIVE(T) 135 (R)
32		20	CURIOSITY	The Jets MCA MCA(T) 1119 (F)
33	NEW	1	A TOUCH OF JAZZ	OT Jazzy Jeff & Fresh Prince Champion CHAMP (12) 47 (R)
34		30	MIR RIGHT	Siobhán McKenna Debut/Passion DEBT(X) 3020 (A)
35		4	YOU CAN'T HIDE FROM YOURSELF	Frankie Krackles Portrait PARTY (T) 1 (C)
36	NEW	1	WHY SHOULD I CRY	Nona Hendryx EMI America (12) EA 234 (E)
37		21	RESPECTABLE	Mal & Kim Supreme SUPE(T) 111 (A)
38		25	CAN U DANCE	Kenny "Jammie" Janson & "Toni" Eddie Smith Champion CHAMP (12) 41 (R)
39		40	BE SOFT WITH ME TONIGHT	Gloria Gaynor Fanfare (12) FAN 11 (A)
40		37	YOU BETTER QUIT	One Way MCA MCA(T) 1142 (F)
41		25	DANCIN'	Siloman Club/Phonogram JAB(X) 50 (F)
42		19	LET'S WAIT AWHILE	Remix Janet Jackson Breakout/A&M USA(T) 601 (F)
43		20	WATCH OUT	Patrice Rushen Arista R15(T) 12 (R)
44	NEW	1	GOING IN CIRCLES	Gap Band Total Experience/RCA FR 49715 (12) — FR 49716 (R)
45		30	GONNA PUT UP A FIGHT	Clarence Roy RCA PB 49733 (12) — PT 49734 (R)
46		12	THIS BRUTAL HOUSE	Nitro Deluxe Coaltempo/Chryslis COOL(X) 142 (F)
47		6	IT FEELS SO GOOD (TO BE BACK HOME)	Bobby McClure Debut/Passion DEBT(X) 3021 (A)
48		3	DAY BY DAY	Chuck Stanley Def Jam 650499 7 (12) — 650499 6 (C)
49		23	LET ME KNOW	Maat Priest 10/Virgin TEN(T) 156 (E)
50		26	TELL ME WHAT I GOTTA DO	Al Jarreau WEA International UB523(T) (W)
51		32	PUBLIC ENEMY NO 1	Public Enemy Def Jam 650497 7 (12) — 650497 6 (C)
52		24	THANK YOU FATHER	Tashan Def Jam 650779 7 (12) — 650779 6 (C)
53		28	SEE ME	Larkin Handross Epic LUTH (T) 1 (C)
54	NEW	1	I KNOW YOU GOT SOUL	Eric B. & Rakim Fourth & Broadway BWAY 438 (Import)
55		34	MY MIKE SOUNDS NICE (REMIX)	Salt 'n' Pepa Champion CHAMP (12) 39 (R)
56	NEW	1	CAN'T YOU FEEL MY HEARTBEAT	Claudia Barry Epic 650445 7 (12) — 650445 6 (C)
57		48	SLICE ME NICE	Fanny Greyhound GRY 10 (GY) (A)
58	NEW	1	THIS IS THE NIGHT	Sweet Heat Newark MLK 1 (Import)
59		10	TOP BOTTOM, SIDE & REAR	Polydor POSP(X) 858 (F)
			Go Lopez & Davis Pisciopy Project	

60	NEW	1	IT'S THE NEW STYLE	Fly Boys FX 1111 (Import)
61		5	I WANT YOUR GUY	Goodtempo/Chryslis COOL(X) 135 (R)
62		7	SCREAMING AT THE MOON	Phyllis Hyman Philadelphia International/EMI (12) PHR 4 (E)
63		16	SEXY GIRL	Lisa Thomas Capital (12) CL 645 (E)
64	NEW	1	EIGHTH WONDER OF THE WORLD	Ishy Jaspur Isley Epic 650750 7 (12) — 650750 6 (C)
65	NEW	1	TONIGHT	No Romance Crew EMI America (12) EA 233 (E)
66		4	HEAD TO TOE	Lisa Lisa & Cullum CBS 650520 7 (12) — 650520 6 (C)
67		15	DOUBLE-X—POSSURE	Meson Elektro EKR 56(T) (W)
68		6	LET'S BEGIN	Turntable Terror Trax Basement BM 0660 (Import)
69	NEW	1	NOBODY ELSE	Nick Kamen WEA WY 122(T) (W)
70	NEW	1	I'M IN LOVE	Baby Farmer Jive R15(T) 2 (A)
71		5	INMXTX (JACK YOUR BODY TO THE BEAT)	Deista Motta Kool Kat KOOL(T) 1 (A)
72	NEW	1	CAN'T STOP LOVING YOU	Prince Charles & The City Beat Band Carrere CAR(T) 411 (A)
73		31	EASTENDERS	Microtron SG SG 045 (White Label)
74	NEW	1	NEW GENERATION	Classical Two Recohp RT 003 (Import)
75	NEW	1	BAM BOO	Rom Boom NCP NCP 187 (Import)

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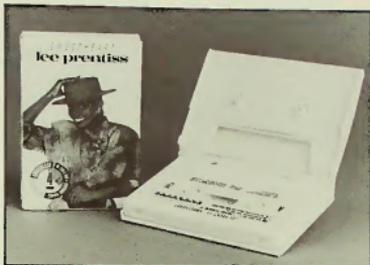
Never look back

by Paul Sexton
WITH THE push from a hip new label behind him, former Central Line mainman Camelle Hinds feels that for Hindsight, the record business is their proverbial oyster. "It's like moving into a new flat and being able to paint the walls the way you want to," he says. The band made a big critical impression, even if the balance sheets didn't correspond, with the first single Small Change, and while Hinds was disappointed that didn't follow through on its initial impression, he's still very positive. "I was a bit gutted about that, but having been in the business for a long time, I'm quite used to that from Central Line days."

As he says, that particular mainstay Britfunk group never quite capitalised on a first LP that sold an extraordinary 100,000 in America and got "lost on their side, Hindsight look all set: the single Heaven's Just A Breath Away is both elegant and catchy and Hinds and partner Henri Defoe (another ex-Liner) are working on the LP.

They've chosen Both and the Tears For Fears studio in spite of the fact that Heaven was recorded in San Francisco with Preston (George Benson) Glass. "Watching him work made Henri and I realise our true potential as producers. You have more time and space at home."

Hindsight promise a real killer LP — "we're not going to rush it, and there'll be no fillers," says Camelle, and he doesn't even rule out the possibility of a Central Line reunion at some stage. The future's so bright...



CASSETTE SINGLE: the new concept and new packaging.

First past the tape

by Barry Lazell

THE CASSETTE single, now officially "on line" as the next play by the industry to attempt to arrest the downward spiral of singles sales, was already due for an airing in the dance field at the time of Obie's announcement in *MW* a fortnight ago.

George Hargreaves at Steinar Records has had the cassette idea buzzing in his head for some time: "A lot of the young singles buyers whose musical tastes are dance-orientated are also Walkman freaks. They're far more likely to pop a cassette into their Walkman to listen to than go to the trouble of putting a 12-inch or 7-inch single on a record player, and offering a decent playing length, there should be a very ready youth market for them. There is also the additional factor that if the music on the tape is over tired of, it doesn't become redundant like an old single. The tape is re-usable at a later time."

In fact, Hargreaves is giving a usable-tape bonus with his first experimental release in the format, which will offer four tracks in the manner of many dance 12-inchers nowadays, but will group them on one side of the tape, leaving the reverse blank — a revival of Island's old "1 + 1" idea, though on a slightly smaller scale. Apart from the bonus aspect of the side of blank tape, however, Hargreaves

also feels that the one-side grouping of the music on the cassette is another important factor in itself: "The other major users of cassettes are car drivers. They aren't going to want to bother with constantly inserting one-song cassettes into car players every couple of minutes; it wouldn't be worth the hassle. However, give them 20 minutes of music — the equivalent of a long 12-inch if you were to play both sides — and it becomes worth the trouble of putting the tape in the car player. That is precisely what we're offering."

The guinea pig release for Steinar's cassette experiment will be the new single by US congress Lee Prentiss. It will be released on May 18 in 7-inch and 12-inch forms, and simultaneously on the cassette, which will contain both the 7-inch and 12-inch versions of both A and B-side songs. The price, which George Hargreaves recognises as a vitally important factor in pushing the concept to the punters, will be just £1.99 — an attractive proposition indeed for the amount of music on offer.

As part of a jointly promotional and educational process, Steinar is also organising a counter display incorporating a cassette browser which will include a revolutionary new lightweight packaging — and not just a cheap cardboard pocket, but a durable wraparound plastic case, and will be producing both shop and street display posters which will emphasise the cassette formats in announcing details of the release.

● Catalogue number of the cassette release is MARV C7. A-side file Sweet Heart.

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HANETTE FRANK: Can't Get You Out of My Head	Topal/Capitol	
HINDSIGHT: How About A South African Club Night	EBU/Arbore	
CAREY JOHNSON: Bad Fashion	Briggs	
MIDNIGHT STAR: What My Hands	Saba/MCA	
MINT JELLY: Every Body's Ready	Waco/MCA	
STONIEFEE: Can't Say No	Enigma/Chrysalis	
STYL: Let Yourself Go	Cherrypan	
JOOT WARTLEY: Looking For A New Line	MCA	

CLIMBERS		
ABC: What's Coming	Club/Phonogram	
FATBACK BAND: Fossil But Phobia Of The Night	105 Impact/Wax	Reunited
FIRST CIRCLE: Another Night	EBU/Arbore	
ANITA FRANKLIN: Love, A Little	US Impact/Arbore	
HARVEY FUNKY: South Winds	Mercury/Phonogram	
LAMAR E.C.O.: Daring In The Night	105 Impact/Merley	
TONY'S FM: Playhouse	105 Impact/Wax	
JOYCE SIMS: Let's Love The Night	105 Impact/Wax	
TWO NATIONS: (Part 1) The Love	105 Impact/Wax	
VESTA VILLANOS: Suffering In Silence	ASB	

As featured on the **TONY BLACKBURN** Show, Radio London 10-12 noon, Monday-Friday (2600/943 VW)

DISCO TOP ALBUMS

1	3	11	19
2	4	12	20
5	6	13	18
7	8	14	17
9	10	15	16

THE NEW chart lists being introduced by **Gallop** and the **BPW** will hopefully help cut back on the amount of creative marketing that goes into the making of certain pop hits, but at the same time they will be an irritating restriction for the disco industry.

It was disco music that brought about the 12-inch single format 11 years ago, so that more unmarketed music could be pressed with greater clarity onto one full-length single, at a time when 7-inch singles were increasingly having to be split into Parts 1 and 2, in order to accommodate dance tracks lifted from albums. The concept then allowed in addition many different mixes of the same basic tune to be pressed onto the one single, mixing DJs who wanted to use these to create their own personalised "live" versions (lyndching between the vocal and dub, all its implicit, for instance) buying two copies. This is how 12-inch singles are still used by disco DJs, and many imports can contain up to six different mixes or other tracks with a running total of 30 minutes or more, for practical purposes. However, once the UK's creative marketing departments saw that they could use the 12-inch format to their own manipulative purposes, along with twin-packs and other offers, purely as a tool to promote pop music in general, the emphasis of the format has been taken away from the music for which it was originally intended. Now that all 12-inchers are going to be restricted to 20 minutes in order to qualify for the **Gallus** chart, many UK versions of US 12-inch dance hits will have to be savagely reduced in running time, dubs and alternative versions drastically faded or omitted altogether. Could it be, though, that the versions serviced to mailing list DJs on white label promo will remain unrestricted in length? Already curtailed on advance UK pressings to just a few versions although a full six in its US format

the week's hottest import, **JOYCE SIMS** Lifetime Love (Sleeping Bag Records SLX-24), a **Motor** chronicle-produced, monotonous sub-bass plaintive jitterer. Also on import 12-inch are **DAVID SANBORN** Chicago Song (Warner Bros O-20676), equally lazily joggling sax instrumental with cross-over potential; **FARLEY 'JACKMASTER' FUNK & THE SHY BOYS** You Ain't Really House (House Records HU 25), Status Four's You Ain't Really Down in four house treatments including an endearingly discordant vocal; **LA LA** (If You) Love Me Just A Little (Arista AD-9569), Full Force-produced Janet Jackson's jerky lurcher, **KAMNER & CO** Dancing In The Night (Wolyo 12-3011), Willie Mitchell-produced delightful timeless mellow soul crooner; **HARVEY SCALES** I Can Do Bad By Myself (ITED 10E-3026), dated gruff soul slowie like Betty Wright's Pain, Sixties veteran Harvey being listed as producer although no credits mentioned; **KREEN** Triangle Of Love (KAS 007), exciting though disjointed frantic jack track; **DENISE MONTO** Tell Jack (Play House Records PH-416), empty skittering Hi-NRG jack track.

There are several heavy-weight contenders lined up on UK 12-inch, including **THE WHISPERS** Rock Steady (JMC A Records MCAL 1152), typical strong singalong emphasis; **JAZZY JEFF & FRESH PRINCE** A Touch Of Jazz (Champion CHAMP 12-47), remixed excellent jazz-funk oldies-medleying scrothler; **HERB ALPERT** Diamonds (Breakout USA 605), Janet Jackson-type jolter with in fact her on vocals; **FREEZE** Southern Freeze '87 (Total Control Records 1270CC 14), slower smooth remake of 1981's now Sybil-like slinky bouncer; **LENNY D & TOMMY MUSTO** Everything Bamboo (Magnetic Dance MAGD 2), retitled UK issue of the hot "Bom Bom" house import; **VESTA WILLIAMS** Suddenly It's Magic (Piccadilly

with 603), radio-aimed strong ballad with Almaz-like potential; **PAUL JOHNSON** What A World Away (CBS PJCHN 12), equally radio-aimed sweet slowie.

Others with chances are **ALEX CHARLES** Come On Over (New York Records ACT 1), with Jar Jar, anxious unglorious pleader with a densely bumping slow bouncy go beat; **T.C. CURTIS** Love Got Me On A Merry-Go-Round (Hot Melt 12CT011), typical nervy pent-up jiggly yester with Capital Radio's Greg Edwards chipping in some soothing advice; **BOBBY BROWN** Girl Next Door (MCA Records MCAT 1153), Larry Blackmon-produced Comeo-ish lurching jittery wriggler; **MIKE FRANCIS** Features Of Love (Club JABX 52), husky romantic joggling sweaver from Italy; **LACHANDRA SHY** Girl (Synscape 125Y2), Lola co-created rambling girl-sung go-go-ish tripper; **TUCCEED** To You (Chart Sounds CSTUC 01), via Jar Jar, semi-falsetto London attempt of an Alexander O'Neal-type tender slowie; **THREE WISE MEN** Refresh Yourself (Rhythm King REF 77), good go-go-ish Southern rock with a Martin Luther King climax; **BECKIE BEE** Let Me Know (Correro CART 410); Jacques Morali-produced vigorous simple chugger; **STARPOINT** He Wants My Body (Elektra EKRS 5), poppethrilled noisy Madonnian squawker with more soulful after stuff as flir. **CLAUDIA BARRY** Can't You Feel My Heart Beat (Epic 65045-6), episodic long jiggler slyly cooing from recent hits; **CINDY VALENTINE** In Your Midnight Hour (Urban URBX 3), fainty unmixtitude of Gwen Guthrie and Madonna; **PRINCE CHARLES & THE CITY BEAT BAND** I Can't Stop Loving You (Correre CART 411), surging derivative oddities; **CLUB NOVAU** Jealousy (Warner Bros WBS511), straight reissue of their Rumors answer version; **THE COVER GIRLS** Show Me (Magnet 12U 1), more into shell Miami disco.

USA IMPORT 12" & LP'S

R&B	Herb Alpert — Diamonds
	Fredde Jackson — Look Around
	Natalie Cole — Jump Start
	Shalamar — Circumstantial Evidence
	The Driebe — Can't U Dance
	Nona Hendrix — Why Should I Remix
	Crown His Affairs — Never Give Up
	Drivvies — Give All A Break
	Cherry Lynn — If I Will Move Mine
RAP	
	I Cool J — I'm Bad
	Mr Hyde — The Witch
HIP HOP	
	Fat Man — The More I Get
	Jill — Friendly Advice
	Swi Swan — Want Take These Lies
POP	
	Linda Imperial — Extra Credit
	Body Heat — No More Mr. Boom Boom
	Jequeleine — Easy Beat Of My Heart
	(New US Remix)

US 12" S	Chlorothe McKean — Thief In The Night
	Chocolate — Tell Me
HOUSE	
	Chooch — Latin 1
	Gangsters — Let's Play House — Remix
	Control — Control
	Romax — Jackson National Anthem
	M2 — D.S.M.
	Als — Make Your Body Move
	Ferley — It's Your Candy J — Debut
	Prof Funk — Visions
	On The House — Move Your Body
	Shirley Ward — Take Passion — Passion
	Fast Eddie — Jack The House
	Bad Boy Bill — Jack It
	Treyne House EP
POP DANCE	
	Sheila E — Koo Koo
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Regino Eclie

Jill Jones
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TOP ~~WTF~~ SINGLES

1	7	STRANGELOVE	Mute (12)BONG 13 (1/RT/SP)
2	7	LIL' DEVIL	The Cali
3	1	SHEILA TAKE A BOW	Beggars Banquet BEG 188(1) (W)
4	NEW	THERE'S A GHOST IN MY HOUSE	The Fall
5	7	THE IRISH ROVER	The Pogues and The Dubliners
6	NEW	NOSEBLEED KARMA	Gaye Bykers On Acid
7	3	OUR SUMMER	All About Eve
8	3	CRAWLING MANTRA	The Lorries
9	3	PREACHER MAN	Frankie Of The Neighbourhood
10	7	LOVE REMOVAL MACHINE	The Cali
11	11	IT DOESN'T HAVE TO BE	Erasure
12	11	BEYOND THE WALL OF SLEEP	The Smithereens
13	9	WHAT GIVES YOU THE IDEA THAT	Crazyhead
14	9	ALWAYS THERE	Rose Of Avalanche
15	NEW	BUILT LIKE A CAR	Mighty Mighty
16	14	SIAMSE TWIST	Fresh For Lulu

17	13	BLUE MONDAY	New Order
18	13	HAPPY ALL THE TIME	The Cali
19	12	TAKE THE SKINHEADS BOWLING	Cameron Van Beethoven
20	15	JUST A CITY	Voice Of The Beehive
21	15	CHERNOBYL BABY	Who Needs The Government?
22	17	ANATOMY OF LOVE	Shelley's Orphan
23	21	STOP KILLING ME	The Primitives
24	NEW	ROOM IN YOUR HEART	The Roskops
25	24	SUNNY SUNDAY SMILE	Subway SUBWAY 10(1) (1/R)
26	14	CHAINS CHANGE (EP)	Throwing Muses
27	20	EVERYTHING'S GROOVY	Gaye Bykers On Acid
28	27	NEVER SEEN BEFORE	Close Lobsters
29	14	SERPENT'S KISS	The Mission
30	28	SWEET SWEET PIE	Pop Will Eat Itself
31	15	BRIAN RIX	Refresh Yourself
32	NEW	BRIAN RIX	Refresh Yourself
33	NEW	BLOW UP	James Taylor
34	27	THE PEEL SESSION (22 October, 1985)	June Brides

35	23	BRIGHTER	The Railway Children
36	23	HOTTY GIRLS	The Football Association
37	42	HEY LOVE	King Sun D'Moet
38	21	ASK JOHNNY DEE	The Chestertails
39	NEW	DON'T IT MAKE YOU FEEL	Bombis Slam
40	23	KIS	Age Of Chance
41	23	CRAWL BABIES	The Postals
42	29	AHEAD	Wire
43	27	THE BOMB SONG	Batfish Incorporated
44	NEW	NEW WAYS	Wishing Stars
45	NEW	LET YOUR BODY LEARN	Nitzer Ebb
46	9	WEIRDO LIBIDO	The Lime Spiders
47	NEW	WORD UP	Pig & Love
48	NEW	SLAVE OF	T.C. Curtis
49	NEW	THE PEEL SESSION (11 December, 1982)	Strange Fruit
50	18	LYE ALL YOUR LOVE ON ME	Passion No. 2

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TOP 25 ALBUMS

1	1	ELECTRIC	Beggars Banquet BEG 80 (W)
2	16	THE WORLD WON'T LISTEN	The Smiths
3	2	THE CIRCUS	Erasure
4	NEW	THE IDEAL COPY	Wire
5	5	HAPPY HOUR	Ted Hawkins
6	4	REUNION WILDERNESS	The Railway Children
7	10	RUM SODOMY AND THE LASH	The Pogues
8	7	INDIE TOP 20	Various
9	2	HYPOBEAT LIVE	The Woodentops
10	16	SQUIRREL & G MAN	Happy Mondays
11	NEW	BLOOD WOMEN AND ROSES	Skin
12	4	HATFUL OF HOLLOW	The Smiths
13	24	QUIRK OUT	Stamp
14	14	THE TEXAS CAMPFIRE TAPES	Michelle Shocked
15	4	THE QUEEN IS DEAD	The Smiths
16	4	DEF BEATS 1	Various
17	NEW	OUT AND INTAKES	Hawkwind
18	5	LIVE: C D BUMPIN' Y ALL	Chuck Brown
19	1	IF YOU WANT TO DEFEAT YOUR ENEMY	The Jockeys
20	12	BACK AGAIN IN THE DHSS	Hall Man Hall Biscuit
21	2	WONDERLAND	Erasure
22	4	LOCUST ABORTION TECHNICIAN	Bathory
23	14	SHARIN!	The Brande Boys
24	18	THE SINGLES 81-85	Depeche Mode
25	11	HIGH PRIEST OF LOVE	Zodiac Mindwarp & Love Reaction

REGGAE DISCO CHART

1	(2)	CAN'T BE WITH YOU TONIGHT	Judy Boucher	Chiswick
2	(1)	PROMISE ME	Errol Wilson	Talwyn
3	(5)	TRUE LOVE	Carol Crystal	Legal Light
4	(3)	NO ONE NIGHT STAND	Herman Jergel	Fabrics
5	(6)	DON'T SEND DOWN	Camelot	TSO
6	(17)	SO AMAZING	Janet Kay	Beck's Music
7	(5)	AGONY PANTS	Lee Ann Lewis	Lee Ann Lewis
8	(19)	ME DO D	Evadette	TSO
9	(7)	DON'T STAY AWAY	Debralee Chaggar	UK Rubicon
10	(11)	DON'T HURT MY FEELINGS	Fredrick McGehee	Power House
11	(14)	LOVE IS A DANGEROUS THING	Sylvia Taylor	Body Music
12	(15)	WINNIE MANDELA	Calvin Dawes	Greenwood
13	(9)	THE HARD UP MY BRAND	Jean Adair	Smith
14	(8)	HOOKED ON YOU	Janet Kay	Beck's Music
15	(1)	DON'T TOUCH ME STYLE	Joseph Carter	Adas
16	(19)	I WANT YOUR LOVE	Paul And Junior Delgado	Power House
17	(20)	MY GUY	Sandra Cox	Atlas
18	(16)	NAH LEET YAH	Lee Ann Lewis	Lee Ann Lewis
19	(13)	HOMEBREAKER	Wesley	Face Style
20	(1)	SETTLE DOWN	Errol Wilson	Charm

REGGAE ALBUM CHART

1	(1)	CAN'T BE WITH YOU TONIGHT	Judy Boucher	Chiswick
2	(2)	ULTIMATE EXPERIENCE	Lee Ann Lewis	Beck's Music
3	(4)	JUST YOU JUST ME	Audrey Holl	Greenwood
4	(3)	SUPERSTAR HIT PARADE VOL 3	Various Artists	Lee Ann Lewis
5	(6)	ME NAME TIGER	Tiger	Midland
6	(5)	HANDCART MAN	Frankie D	C&E
7	(7)	HAVE A WOLF	Lee Ann Lewis	Dynamic
8	(1)	WHEN A WOLF	Lee Ann Lewis	C&E
9	(1)	DOUBLE TWIN SPIN	Herman Arkin	Super Power
10	(8)	INTENTIONS	Moss Peel	Tan

NEW RELEASES — 12 INCH

YES DADDY	Peter Mints And Jackie Starmer	Power House
PROPERTY	Atlas	Atlas
FULL MOON	Wesley	Lee Ann Lewis
KICK UP RUMPLIS	Frankie D	Power House
GAMES PEOPLE PLAY	Errol Wilson	Y&S
BIG ENOUGH	Errol Wilson	Nitty Gritty

NEW RELEASES

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COME ON OVER	Lee Ann Lewis	New York Rec.

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**APRIL '87
ISSUE
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WOMAN'S

DIARY

IT'S NOT often you see the likes of Nesuhi Ertegun, Bhaskar Menon, Bob Summer, David Fine and Monti Luefner all in the same room and, what is more, all agreeing with each other. But for all the prepared posturing on DAT and technical gimmickry during last week's demonstration of the Copycode system, the most valuable contributions were those spoken off the cuff and from the heart. For instance, dealing with the suggestion that home taping of just one copy for personal use is OK really, an animated Ertegun retorted with the analogy: "That's like saying that if a man steals one shirt, that's all right, but if he steals two, then that's theft!" ... As if to emphasise his own roots in music, WEA chief Ertegun is continuing more regular work as a producer, and projects with Mill Jackson and Simply Red are set to follow work with the Modern Jazz Quartet and Anita Baker. ... Some TV pundits fear the worst for the Roxy, up against the hugely popular EastEnders in the ratings battle across most of the country, while Thames TV is hardly showing its enthusiasm by declining to move current affairs programme Reporting London, pushing the chart show into a 6.30pm slot. ... EastEnders theme composer Simon May will be laughing all the way to the bank in Albert Square — he's also writing the signature tune for The Roxy. ... How many faces of the Sixties can you recognise in the nostalgic picture at the top of this page? The person listing the most will earn a bottle of bubbly and £50 to Music Therapy. ...

AS VIDEO retailing matures it appears to be following record retailing in the development of national chains with the launch of Cityvision which has already snopped up 40 indie outlets. ... Limelight the latest pop promo company to set up a commercial arm. ... Richard Branson means business in radio, having acquired voting shares in Piccadilly to add to his existing interest in Crowley-based Radio Mercury. He is also a likely bidder for a national franchise. ... The UK's ninth wealthiest individual is also soon to be featured in a one-hour ITV documentary on his ballooning exploits. ... Philips has completed the purchase of PolyGram following its acquisition of the final 10 per cent from Siemens. ... Tony Burdfield has left EMI. ... Sad to report the death of Ken Crossley, singer with Sydney Lipton's orchestra before the war and a founder member of the Gramophone Record Retailers Association in 1957. ... Ballet Promotions celebrating its association with top singles by Starship and Judy Boucher with a "learn weekend" of clay pigeon shooting. ... Tony Stratton Smith was remembered as a man who "managed his record company from the heart" during a very well attended service of thanksgiving at St Martin-in-the-Fields last week. Perhaps even more poignant than the special lament, written and performed by Keith Emerson, was the exceptional round of applause offered by the presiding priest at the end of the service to mark Strat's contribution to the world of entertainment. The service was followed by much drinking of the Marquee.

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MEGASTORE MEGASTAR: Bobby Womack meets the people at the Virgin flagship.



BOX POP: Living In A Box prepare for the crowds during an appearance at HMV Oxford Street.



KAMEN ABLE: Opening the tenth anniversary celebrations at WEA Alperston is Nick Kamen helped by the Mayor of Alperston and Phil Murphy.

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THE MUSIC industry has really gone to the dogs — but all in a good cause. The Music Therapy charity season is already in full swing and one of the first worthwhile events on the calendar was a sponsored dog racing event at Wembley Stadium, organised by Carolyn Waters, wife of Pink Floyd's Roger Waters.

Record companies and others sponsored races and individual dogs during the evening, as well as contributing to raffle prizes and auction items, raising about £20,000. EMI MD Rupert Perry is pictured (above left) presenting first prize in the EMI Records Kennel Championship to the winning owner. Highlight of the evening was the Dove Dee Dash, in which Music Therapy "punters" paid £5 to guess how long it would take the intrepid "hound" (barely recognisable as the lad himself, above right) to get round the track, over hurdles. The greyhounds do it in about 30 seconds — Dave Dee managed it in a very creditable minute and a half, with producer Glyn Johns getting closest with his prediction.

Dee featured again the following night among stars of the Sixties who stayed out way past their bedtimes to celebrate 25 years of rock and roll with Peter Stringfellow at his London club (pictured top), at the same time raising several thousand pounds for Music Therapy.

Hopping this week is the Melody Maker Question of Pop Trophy, organised for ad agencies and in aid of Music Therapy, while invitations for the biggest day of the lot, the Silver Clef Luncheon in aid of the charity, have already gone out.

If you have not yet received an invitation to book a ticket, phone Peter Knight or Julie Kerr quick on 01-359 2974.

DAVE DOMLEO

Two funds have been arranged for friends and colleagues to honour the memory of Dave Domleo.

Contributions should be sent to either:

The National Trust
c/o Pamela McKay
Appeals Administrator
36 Queen Anne's Gate
London SW1H 9AS

Donations should be clearly marked:
Memorial Donation on behalf of Dave Domleo for the
Lake District Appeal.

or:

The Imperial Cancer Research Fund
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NMS8 KEYNOTE SPEAKERS: RICHARD BRANSON BILL GRAHAM

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SUNDAY — JULY 12

- 2:00 PM
DJs & MCs: The Battle For World Supremacy—Trials
- 5:30 PM
Nightclubbing Around The World
American Rock Indies: A Reality Check
Marketing Metal
Songwriters & Publishers: A Mock Negotiation
- Canada: A Market Survey
- 7:30 PM
Recording Engineers
Alternative Commercial Radio
Dance Music Issues
Censorship: Still A Burning Issue

MONDAY — JULY 13

- 10:30 AM
Keynote Address
- 12:30 PM
Songwriters & Publishers: A Follow-Up Workshop
- Million Dollars Worth of Mistakes
Racism in the US Music Industry

- Merchandising: The New Profit Center
Pool Directors Conclave
- 2:30 PM
A & R (Arguments & Reprimandations)
Publicity Workshop
Rhythm Radio: Meeting The Pop Challenge
- State of the Artist's Recording Agreement
- Australia: A Market Survey
Album Radio Conclave
- 5:30 PM
Managers
DJs And Remixers
Commercial Music: Is It Art?
New Technologies: The Hardware Revolution
- International Publishers Debate: The European Licensing Controversy
Crossover: The New Hitmakers

TUESDAY — JULY 14

- 11:00 AM
Rock Criticism
Recording Contract: A Mock Negotiation

- Talent & Booking Workshop: Getting New Bands On The Road
- Radio G.M.S.: The Big Guys Talk Music & Money
- Benelus: A Market Survey
College Radio Conclave (Radio Only)
- 12:45 PM
The Future of Music Video
Music For Peace
Japan: A Market Survey
Hi-NRG: Frontier or Boundary?
- 2:30 PM
Metal: Headbanging Around The World
Songwriters
Crossover: Pop Radio's New Attitude
The Record Deal: A Follow-Up Workshop
- Dance & Alternative Rock Retail
Dance-Oriented Rock
- 5:30 PM
Record Producers
UK Major Labels
Big Record Retailers: Is There Room For New Music?
Contemporary Instrumental
Music Trends in the Underground

Attorney Clinic: The Whys & Wherefores of Getting a Good Lawyer

WEDNESDAY — JULY 15

- 11:00 AM
Talent & Booking
Independent Labels & Distribution:
The Big Comeback
Copyright in the Digital Age
Germany/Austria/Switzerland/
Scandinavia: A Market Survey
Accounting & Bookkeeping Workshop
- 12:45 PM
Alternative Promotion & Marketing
International Talent & Booking
Management Workshop
Rap: America Surrender To The Street
- 2:30 PM
DJs & MCs: The Battle For World Supremacy—Finals
UK Independent Labels
Small Club Booking Conclave
Music Business Insurance Clinic
- 5:30 PM
Artists

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