

MUSIC WEEK



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Roxy's demise spurs ITV revamp

A RADICAL re-structuring of music on independent television is on the cards as the ITV companies make the first moves towards replacing the short-lived chart show The Roxy.

MW understands that Michael Hurl, the long-standing executive producer of Top Of The Pops who leaves the BBC at the end of the month, has been working with Music Box on pilots for a show intended for sale as a network broadcast to ITV.

In addition, final details were revealed this week of Channel Four's *Wired*, a weekly, late-night music show aimed at the 25 to 35 age group.

Hurl's involvement with an ITV show to replace The Roxy has been widely rumoured, although Music Box will say only: "We have been doing something with

Michael Hurl but there is nothing happening at the moment."

MW has been told that the project would involve an initial series of 13 shows that could be sold to the ITV network. Some sources suggest that the programmes would be scheduled directly opposite Top Of The Pops.

Speculation about the programmes as successors to The Roxy began two months before Tyne Tees confirmed that the network chart show would not be seen again after March 22.

The Roxy's downfall is being blamed on the lack of a consistent time slot across the country, the final nail in the coffin being Thames' decision to show it after midnight. The programme's demise leaves Tyne Tees with a pool of music broadcasting expertise and an empty studio at its Newcastle headquarters. Sources within the company suggest that Tyne Tees will seek to lure back former Tube producer Malcolm Gerrie.

However, Gerrie was this week at the launch of *Wired*, a show produced by himself and Jonathan Hewes at independent production company Initial.

Hewes says the hour-long programmes will be a vehicle for new music — whether that means new bands or albums tracks from established artists — and that there will be an open door for new ideas.

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Labels urged to re-think distribution Indies issue challenge

MAJOR-DISTRIBUTED companies are being urged to consider independent distribution following the indie sector's first double top in the singles chart.

With records by Kylie Minogue and Bomb The Bass at one and two in the chart last week, independent labels and distributors are presenting a stronger challenge to the majors than ever before — and they are saying that they can do

it time and again.

Distribution of Kylie Minogue's *I Should Be So Lucky* is being handled by Pinnacle whose chairman, Steve Mason, comments: "We have shown that we can get the records out there in the numbers and with the effectiveness of anybody else. This is the sign of true maturity in the indies." It is the first time that Pinnacle has been used by Pete Waterman's PWL label

whose managing director David Howells comments: "Pinnacle has delighted us with the way that it has handled the record."

Simon Edwards, marketing manager of Rough Trade which is distributing the Bomb The Bass single, sees the success as a warning to the majors, saying: "This means that labels will begin to think carefully about their distribution and will consider independents, perhaps for the first time." He adds: "The indies have been able to respond quickly and efficiently to the sudden demand for dance records."

Mason, who takes a similar view, says: "People like A&M and Chrysalis should be looking at indie

TO PAGE FOUR ▶

STOP PRESS: WEA International has acquired Magnet Records and Magnet Music, the companies founded 14 years ago by Michael Levy, in a multi-million pound deal. Chris Rea is the company's leading international act. Levy himself will be looking for "new challenges" which could include a future association with WEA.

Two-year royalty on rental

PEOPLE RENTING records are going to have to pay a royalty to record companies — but for only a limited period of the album's life.

Under new provisions in the Copyright Bill, all works would be protected for a maximum of two years. After that, hire shops could rent them any number of times without having to pay a further fee.

The new clauses were introduced by the Government as the bill passed through the House of Lords last week in the final stage before it reaches the Commons. The BPI, while pleased that record

companies' rights over rental have been recognised for the first time, is to continue lobbying for all albums to be protected without a time limitation.

The provisions state that hire shops should pay "a reasonable royalty as may be agreed". In the absence of an agreed sum, the matter would be decided by the Copyright Tribunal which the bill proposes to set up.

While debating the bill, the Lords also discussed a plan to outlaw the making of devices designed to cir-

TO PAGE FOUR ▶



TOM HAYES, UK chairman of Island Records, proudly cradles the first Strat Award, presented at the MW Awards luncheon to Island founder Chris Blackwell in recognition of his exemplary service to the music industry. With Hayes are London retailers Jean Reed and Paul Shoben, singled out by Blackwell in his acceptance speech as two of the first stockists of his records more than 25 years ago.

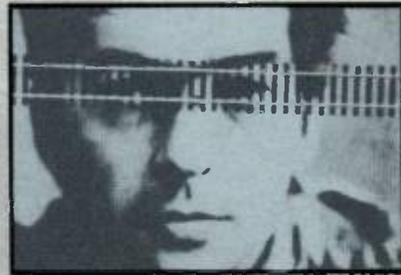
● More pictures from the awards on pages 3 and 43.



Climie Fisher

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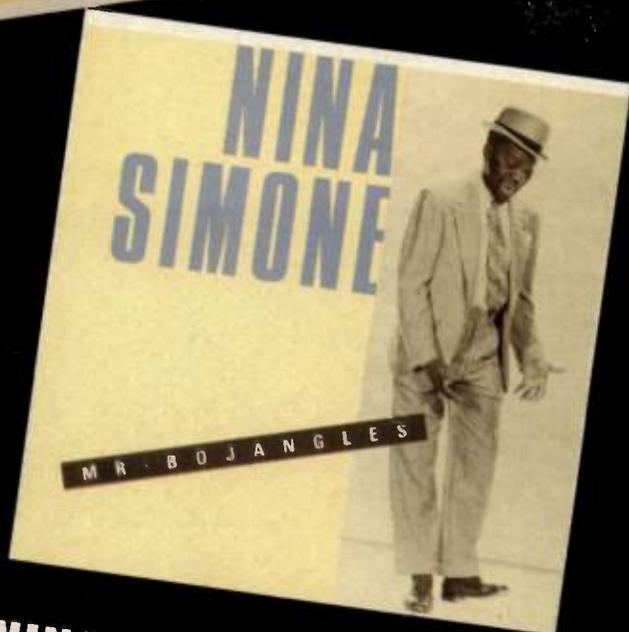
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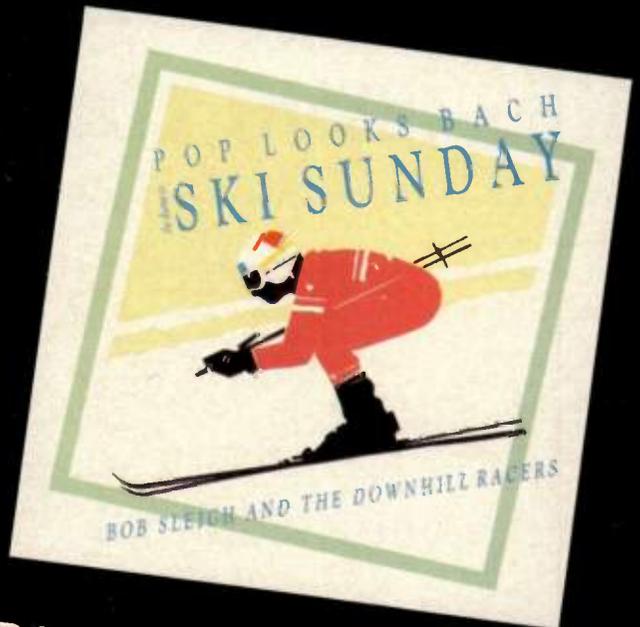
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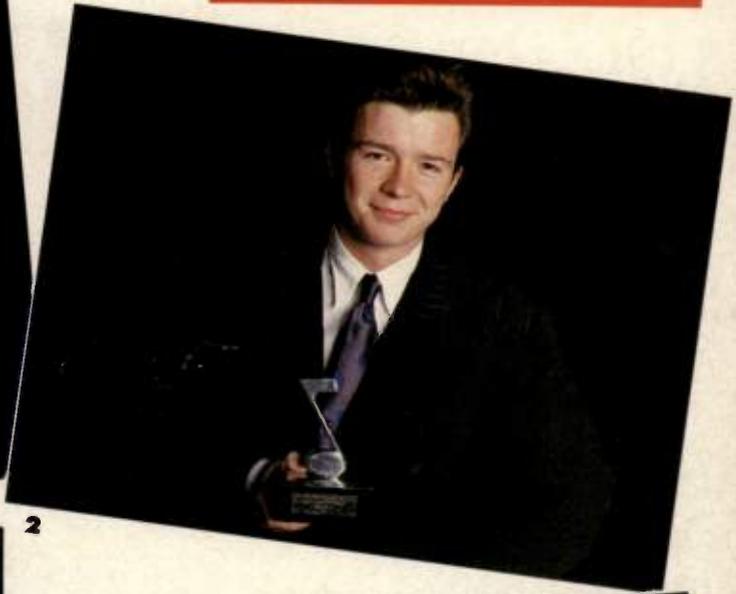
RELEASED THROUGH BMG ENTERPRISES - A MEMBER OF THE BERTELSMANN MUSIC GROUP COMPANY

1: Arista A&R co-ordinator Nadine Marsh with David Fraser's award for top recording engineer which she collected on his behalf.



1

2: Rick Astley finally gets his hands on an award, for top single, Never Gonna Give You Up.



2

3: CBS MD Paul Russell with the top album award, Michael Jackson's Bad.



3

4: Erasure's Andy Bell says thank you after receiving the award for top indie distribution single, Victims Of Love on Mute.



4

5: EMI's Barry McCann, watched by Virgin's Ashley Abram, gives the reasons for Now 10's success as top compilation album.



5

6: CBS product manager Ronnie Fischer picks up Bad's second award, top dance and disco album.



6

7: Stock/Aitken/Waterman with one of their two awards.



8: Paul Conroy, MD of WEA's US division, collects the top country album award for Trio by Dolly Parton, Linda Ronstadt and Emmylou Harris.



8

9: CBS marketing director Alan Phillips with his reward for being top albums label.



9

10: Tony Blackburn got the best reception of the day for his comping.



10

11: Polydor senior marketing executive George McManus collects the third place award in the albums labels section from MW editor David Dalton.



11

12: RCA's strike force manager Joe Cokell knows the way after receiving the award as second-placed singles label.



12

13: Max Hole, MD of WEA's UK division, extols the company's second place in the singles company section.



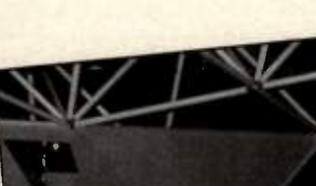
13

14: MW commercial manager Kathy Leppard presents BPI director general John Deacon with a cheque for £61,000. The money, raised by advertisers in the awards brochure, is being given to Music Therapy.



14

15: PolyGram sales director Pete Rezon tries to force a smile after collecting the award for top singles company.



15

16: Peter Reichardt shows his delight after collecting the top publisher corporate and individual for Warner Bros Music.



16



16



12



13



14

Indies

▶ FROM PAGE ONE

distribution very seriously." He continues: "We've been capable of this for some time but we've never had the record. The strength of the product coming through now is improving all the time and we have learned from our experience. If we work closely with the label and promotion team we can do this again."

Howells credits the success of his single to "a team effort" and adds: "The majors are refusing to acknowledge what is happening. At the moment only the indies are flexible enough to respond to what the consumer wants."

Another indie distributor, PRT, has Eddie Grant's single currently in the top 20 and scored a number one last June with Star Trekkin' by The Firm.

Distribution managing director Richard Lim comments: "The quality of the product plays an important part, but distribution services are vital."

"It has been proved that independent distributors now have the kind of efficient service that can take a good record to the top of the chart."

Mason sees it as significant that indie distributed product is "being taken seriously by radio stations" around the country and believes that recent developments must bring an end to what he describes as "the fallacy that independents only deal with the back-street record shops".

Rental

▶ FROM PAGE ONE

current anti-piracy measures such as Copycode. As the law stands at present, such devices become illegal only when they are actually put into use.

Commented Lord Willis: "In the face of continued piracy over the last few years, the industry has developed spoiler devices to be put into recordings. Anti-spoiler devices are appearing on the market in Germany and Japan and are beginning to come here."

The Government agreed to introduce provisions in the Commons that would make anti-spoiler devices illegal.

DAT discussion breaks up for 'homework'

HARDWARE MANUFACTURERS from Europe and Japan, meeting in London to discuss ways of tackling abuse of digital audio tape, have parted without arranging any further talks. However, a meeting with record companies is on the horizon.

A spokesman for Philips, one of the companies represented, says: "There's quite a lot of homework to be done and they've gone away to do it."

The manufacturers' eventual aim is to produce a system acceptable to the record industry that would limit home taping using DAT. The Philips spokesman adds that meetings with record companies are being discussed.

BBC smokes out Conn's country festival sponsor

THIS YEAR'S country music festival at Wembley will be run on a reduced budget due to the loss of Silk Cut's sponsorship following the BBC's objection to screening any tobacco-related advertising. As yet no new sponsor has come forward although promoter Mervyn Conn is confident of finding a company acceptable to the BBC to sponsor the 1989 event.

Conn says this year's twentieth festival will not be perceptibly different, although he adds: "We've obviously had to make savings due to the lack of spon-

sorship. We were hoping that the BBC would let us work with Silk Cut again but finally they wouldn't."

Cutbacks include the dropping of subsidiary events in Wembley Conference Centre and the usual pre-festival banquet. In the past the BBC has used a part of the Conference Centre to conduct interviews but does not require the facility this year as most of the stars appearing have been interviewed recently elsewhere.

Conn is adamant that the cuts have not been reflected in the calibre of the artists appearing,

which include Willie Nelson, Merle Haggard and Crystal Gayle.

"As this year is our twentieth anniversary we've been determined to stage a show to remember," he says.

"We're already working to find a sponsor for the 1989 festival, which will certainly be happening as we're contracted to the BBC until 1990," comments Conn. "We really need to find a sponsor who is suitable. Silk Cut were excellent as there was never any question of them interfering artistically," he adds.

China Records quits Chrysalis for Polydor

CHINA RECORDS has split from Chrysalis, the company it has been associated with since its foundation three years ago, and has signed a direct marketing and distribution deal with Polydor.

China was set up by Derek Green and Bob Grace, and Green says the Polydor deal will mean an expansion of the operation and the label's roster. At present, five acts are signed to China: The Art Of Noise, Dogs D'Amour, The Fountainhead, The Name and Labi Siffre.

Andy's Records moves into unknown territory

ANDY'S RECORDS, one of the UK's last indie chains, is expanding out of its base in East Anglia by opening a shop in Grimsby, Humberside.

The store will be the group's 10th, and managing director Andy Gray comments: "We feel that the North-east is a good opportunity for us."

"We want to move into another TV area which will give us extra marketing ability and make us able to do more deals with record companies."

Gray says he has some trepida-

tion about moving from an area he knows well to unknown territory, but adds: "It's a learning curve. One thing we have found out is that the further north you go, the slower CD sales seem to be — so we shall be stocking our store accordingly."

The Grimsby shop is part of the chain's plan to open three stores this year but Gray says growth is limited by funds and management resources. "We're not looking to have 100 shops," he remarks. "We'd rather have 20 really good ones."



HARMER (LEFT) with one of the new computers and West End rep Richard Story

BMG claims first with reps' hand-held computers

BMG IS issuing its entire sales force with hand-held computers in a bid to make life easier for its staff and customers.

The company is claiming to be the first to make a commitment to the system and says it should help sales staff make the best use of their time and assist the passage of dealers' orders.

Sales director Dave Harmer says

that, because the hand-held computers can communicate via a telephone link with BMG's mainframe, the distribution depot will be aware of all orders within 24 hours of their being placed. The sales staff's machines will give retailers a print-out of the order, replacing the old handwritten document.

All BMG sales reps will be using the equipment by April.

MUSICAL

Chairs

RADIO CLYDE has appointed Graeme Moreland as head of music. Moreland previously held the same post at Northsound Radio in Aberdeen ... Guy Holmes has left Island Records to set up his own promotion company, Gut Reaction ... Janice Issitt has been appointed press officer at Phonogram International. She previously held the same post at Music For Nations ... Pete Bassett has moved from the press office at Jive to become senior press officer at MCA ... John Benedict is leaving MCA where he was director of business affairs to set up in private practice ... Terry Brown has joined Bourne Music as a consultant but will continue his work for PRT ... Brian Batchelor, until recently a publishing director at Spotlight Publications, has formed his own company, EMS Associates, specialising in sales promotion, direct marketing and event management. He has also been appointed marketing director of catering organisation, Broad Oak Vintners ... Jacqui Adams assumes responsibility for national radio in her new role as senior promotions manager at Epic.

World BRIEFING

NEW YORK: Performing rights payments to the American Society of Composers Authors and Publishers came to a record \$324.8 million in 1987, a rise of 29 per cent over 1986. For the first time the balance for distribution to authors and composers exceeded \$200 million.

The figure includes a \$20 million increase in the blanket licensing fee received from television stations, with \$270 million coming from licences in total. Following ASCAP's promise last year to limit expenditure its overheads fell — from 19 per cent to 15 per cent of revenue.

NEW YORK: The latest album by Bose, the WEA International singer-songwriter, is being released in English, Spanish and Italian versions. The Spanish version of the album was released in January while the Italian release coincided with Bose's appearance at the San Remo festival in late February. The English version of the album, XXX, is scheduled for March 3.

All three albums will be identical in musical content but WEA says the lyrics will be more than mere translations of the original Spanish versions.

SYDNEY: Australian Prime Minister Bob Hawke has named BMG recording artist John Farnham as Australian of the Year. Previous recipients of the award have included leaders in the field of science and industry as well as the arts.

Farnham's latest album, Whispering Jack, has sold 950,000 copies in Australia, more than Michael Jackson's Thriller or Brothers In Arms by Dire Straits with worldwide sales topping 1.5m.

NEW JERSEY: The 1988 NARM convention on March 11 is expected to be the biggest for nine years with up to 2,000 delegates due to attend and the largest number of exhibits in the organisation's 30-year history. More than 120 stalls have been reserved for this year's Los Angeles event, already double the number in Miami last year.

PARIS: French Prime Minister Jacques Chirac has given the go-ahead for television advertising of records and tapes. The move, if officially ratified, will bring France into line with most other European countries.

The present law allows only generic advertising (i.e. advertising of records in general), rather than commercials for individual product.

Patrice Fichet of SNEP, the French equivalent of the BPI, says: "It answers a demand we have been expressing for a long time. Coming so soon after the reduction of VAT rates it will give another valuable boost for the market."

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3rd March NEC-Birmingham
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 6th March Wembley Arena
 7th March Wembley Arena

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B R I E F S



BILLY OCEAN: *May tour*

● A NATIONWIDE TV and press campaign is being mounted by Jive in support of Billy Ocean's new album *Tear Down These Walls*. For the first two weeks after release on March 7 advertisements will appear in all TV regions. Press advertising has been booked in *Smash Hits*, *Q*, *The Sun*, *The Independent*, *Just 17*, *RM* and *Trax*.

A Billy Ocean video is released on Virgin Vision on March 18 and Ocean himself will be touring the UK in May.

● THE FOURTH album from The Guana Batz, *Rough Edges*, is released on March 7 on ID to coincide with a UK tour through early March. Cassette and CD formats of the album include an extra 14 live tracks.

● ASLAN WILL be touring through March to promote their album and the new single for release on EMI on March 7. Entitled *This Is*, the B-side is *The Courier*, the theme from the film of that name.

● A NEW single from Roy Harper, *Laughing Inside*, is released on EMI on March 7. The song is taken from the forthcoming album *The Descendants of Smith*, which will be promoted by Harper during his tour through March, April and May.



● STEVE HARLEY (above) and Cockney Rebel's 1974 hit *Mr Soft* is being re-released by EMI following its use in the Softmints TV commercial. The release has been timed to coincide with Softmints' spring campaign through March and April.

● ACT ARE currently on tour to promote their new single on ZTT, *I Can't Escape From You*. The record is also being backed by music press advertising.

● ENGELBERT HUMPERDINCK is due to sing his new single on RCA, *Nothing's Gonna Change My Love For You*, on *Wogan* on Friday.



BEGGARS BANQUET is claiming to have produced the UK's first compact disc picture disc single, *Peter Murphy's All Night Long*. Murphy is pictured with the disc at the plant where it was pressed, *Philips Du Pont Optical* in Blackburn.



THE GUANA Batz: *fourth album coincides with UK tour*

MUSIC WEEK



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OG9765	ROD STEWART	Maggie May You Wear It Well
OG9766	KOOL & GANG	Celebration Ladies Night
OG9767	RUSH	Spirit Of The Radio Closer To The Heart
OG9769	LOVE UNLIMITED	Love's Theme Walking In The Rain
OG9771	DONNA SUMMER	I Feel Love Love To Love You Baby
OG9772	RAINBOW	Since You've Been Gone All Night Long

Cat No	Artist	Title
OG9773	ROBIN GIBB BEE GEES	Saved By The Bell Words
OG9774	CAMEO	Single Life She's Strange
OG9775	KIKI DEE	Amoureuse Loving And Free
OG9776	ELTON JOHN	Nikita I'm Still Standing
OG9777	KOOL & GANG	Joanna Cherish
OG9778	VISAGE	Damned Don't Cry Night Train
OG9779	WALKER BROS	Make It Easy On Yourself First Love Never Dies
OG9780	JEAN MICHEL JARRE	Oxygene Party IV Equinoxe Par V
OG9781	YARBROUGH & PEOPLES GAP BAND	Don't Stop The Music Outstanding

OG 4045 HOT STREAK		OG 4048 SHANNON	
A Body Work	8:23	A Let The Music Play	6:03
B Go Deh Yaka	6:21	B Give Me Tonight	6:05
OG 4046 DEREK & DOMINOS		OG 4049 VELVET UNDERGROUND	
A Layla	7:07	A Waiting For The Man	4:37
B Jessica	7:03	B Heroin	7:05
OG 4047 BOOKER NEWBURY III		OG 4050 VISAGE	
A Love Town	5:18	A Fade To Grey	3:52
B Murphy's Law	4:32	B Night Train	6:07

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March 21 NOTTINGHAM Royal Centre, March 23 BRADFORD St. George's Hall, March 24 NEWCASTLE City Hall,
March 26 GLASGOW Barrowlands, March 27 EDINBURGH Playhouse, March 29, LIVERPOOL Royal Court, March 30 HANLEY Victoria Hall,
April 3 OXFORD Apollo, April 5 MANCHESTER Apollo, April 6 SHEFFIELD City Hall,
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Acoustic Roomours and facts

by John Tobler

FURTHER TO this column's query about the suitability of the Mean Fiddler's Acoustic Room for gigs by Nanci Griffith and Steve Earle, Paul Charles of Asgard, the agent for both acts, is anxious to set the record straight, as follows: the Main Room at the Mean Fiddler is too noisy for acoustic acts, while the need for a top-class PA is paramount, and a system of sufficient quality is not available in pub venues.

In Griffith's case, it was important that as many key media people as possible saw her London debut, as she will be playing a larger venue

with her backing band, the Blue Moon Orchestra, in April, and spreading the Mean Fiddler performances over three nights provided alternatives.

In the case of Earle, he was merely playing two low-key solo

performances during a stint producing another artist. In the absence of another London venue which is more appropriate than the Acoustic Room (for the reasons mentioned), Charles considered it the only possibility.

REVIEWS



THE LONESOME STRANGERS: Lonesome Pine (Special Delivery SPD 1012). Producer: Pete Anderson. Distribution: Nine Mile/Cartel. One of 1985's most celebrated import albums was A Town South Of Bakersfield, a compilation which included tracks featuring Dwight Yoakam, Albert Lee, Rosie Flores, Tin Star and The Lonesome Strangers (above). Now this latter group has made its own album produced by the man who did the honours for Yoakam, and featuring the kind of updated honky tonk music which has much in common with contemporaries who have already caused some interest, like The Beat Farmers and Jason And The Scorchers. Just as the latter's most notable record so far was a fine version of Dylan's Absolutely Sweet Marie, so the best thing here is a strong cover of Here Comes The Night (as in Them), although the originals aren't bad either. Guest spots from Chris Hillman, Al Perkins etc. indicate where these boys are coming from. JT

PINTO BENNETT: Famous Motel Cowboy Songs (PT PTLP 001 (Cass: PTLP 001)). Producer: Rob Matson. Distribution: PRT. The first release on a new label fronted by ex-MCA marketing supremo Pat Tynan, whose enthusiasm for country music resulted in a lot of good stuff being released or

imported here. Bennett comes from Idaho, and has an immense peacock tattooed on his chest, and is singer/rhythm guitarist/front man of The Famous Motel Cowboys, who are touring here during March. It would be misleading to call this exceptional, but it's good beer drinking music. Stand out track seems to be She Almost Reminds Me Of You, but Midnight At The Oasis (Bar) — not the Maria Muldaur song — is fun, and More Or Less, the B-side of the single, Carolina Mornin', is fair enough. Next PT release will be a Danny Flowers album, by the way. JT

RUSTY WIER: Kum-Bak Bar and Grill (Sundown SDLP 057). Producers: Glenn Sutton and Artist. Distribution: PRT. Although his spelling seems wierd (sic), this Austin-based singer/songwriter with a lively band of old Nashville hands (Pig Robbins, Chip Young, Lloyd Green, Carl Jackson etc.) is personally nothing less than a revelation. Somewhat in the Bobby Bare line both as writer and performer, he also produces highly relaxed versions of Clapton's Wonderful Tonight and James Taylor's Close Your Eyes. The original songs are good too — maybe a bit adult on Cheryl Doreen or I Kept Thinkin' About You, or the entrant for the great country titles list, All My Give A Damn Is Gone. What a great LP! JT

TOP 10 COMPILATIONS

- 1 ² **THE KENNY ROGERS STORY**
Kenny Rogers Liberty EMTV39 (E)
- 2 ¹ **BEST OF WILLIE NELSON**
Willie Nelson Telstar STAR2317 (BMG)
- 3 ³ **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL84422 (BMG)
- 4 ⁶ **ANNIVERSARY — 20 YEARS OF HITS**
Tommy Wynette Epic 4503931 (C)
- 5 ⁸ **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA PL890 07 (BMG)
- 6 ⁴ **20 GOLDEN GREATS**
Glen Campbell EMI EMTV2 (E)
- 7 ⁷ **THE VERY BEST OF JIM REEVES**
Jim Reeves RCA PL89017 (BMG)
- 8 ^{RE} **VERY BEST OF DON WILLIAMS**
Don Williams MCA MCG4014 (F)
- 9 ⁵ **THE COLLECTION**
Boxcar Willie Collector Series CCSLP159 (BMG)
- 10 ^{NEW} **SLIM WHITMAN'S FAVOURITES**
Slim Whitman EMI EMS1261 (E)

TOP • 20 • ALBUMS COUNTRY

5 March 1988

1	^{NEW}	PONTIAC Lyle Lovett	MCA MCF3389 (F) C: MCFC3389/CD: DMCF3389
2	¹	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCFC3364/CD: MCAD5927
3	³	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C: RITZLCOO43/CD: RITZCD105
4	⁶	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (W) C: WX99C CD: 925 491-2
5	⁴	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
6	⁷	THE LAST OF THE TRUE . . . Nanci Griffith	Rounder Europa REU1013 (P)
7	⁸	EXIT O Steve Earle & The Dukes	MCA MCF 3379 (F) C: MCFC 3379/CD: DMCF 3379
8	⁵	TRACES Don Williams	Capitol EST2048 (E) C: TCEST2048/CD: CDP7480432
9	¹³	SWEET DREAMS Patsy Cline	MCA MCG6003 (F) C: MCGC6003
10	¹¹	LYLE LOVETT Lyle Lovett	MCA MCF3361 (F) C: MCFC3361
11	¹⁰	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C: MCFC 3335/CD: DMCF 3335
12	²⁰	HILLBILLY DELUXE Dwight Yoakam	Reprise WX 106 (W) C: WX 106C/CD: 925 567-2
13	^{NEW}	SWEETHEARTS OF THE RODEO Sweethearts Of The Rodeo	CBS 4605311 (C) C: 4605314
14	¹⁸	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C: RITZLC 0031
15	¹⁶	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C: WX107C
16	¹²	I PREFER THE MOONLIGHT Kenny Rogers	RCA PL86484 (BMG) C: PK86484/CD: PD86484
17	^{NEW}	JUST US Alabama	RCA PL86495 (BMG) C: PK86495/CD: PD86495
18	²	WHY NOT ME The Judds	RCA PL85319 (BMG) C: PK85319
19	^{RE}	KING'S RECORD SHOP Rosanne Cash	CBS 4509161 (C) C: 4509164
20	⁹	HIGHER GROUND Tammy Wynette	Epic 4511481 (C) C: 4511484

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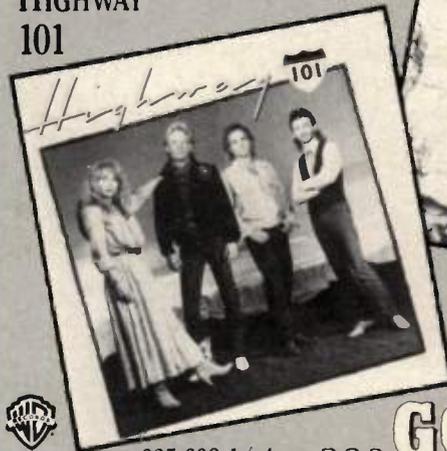


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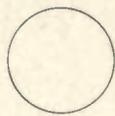
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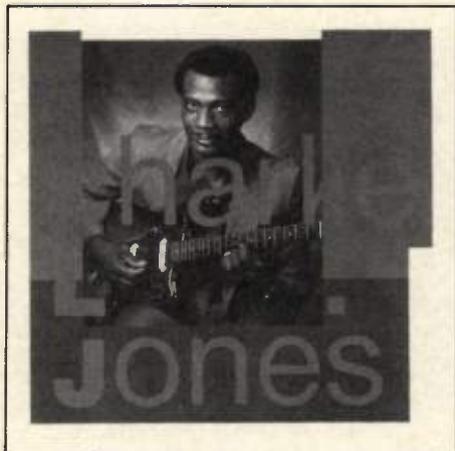


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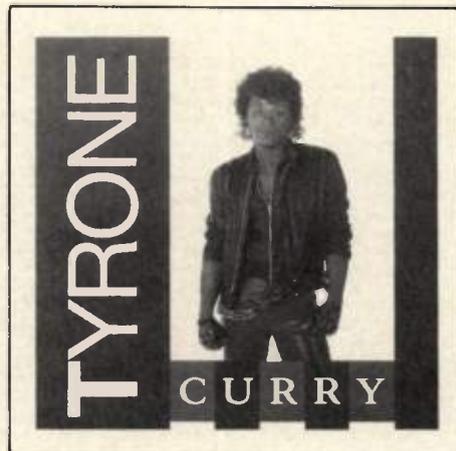
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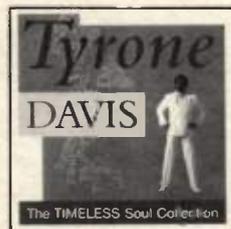
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 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
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 DIS—Discovery 067 285 406
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 F—PolyGram 01-590 6044
 FF—Fast Forward (see I)
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 GD—Gordon Duncan 0467-21517
 GOLD—S. Gold 01-539 3600
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 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HV—Hovavong 0634 43952
 HS—Hotshot 0532 742106
 I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591
 Nine Mile—0926 881292/881 1293 Red Rhino (Nth) 0904 641415
 Revolver—0272 541291
 IMP—Impex Musik 01-229 5454
 IMS—Import Music Services (via PolyGram) 01-590 6044
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)
 JETZ—Jethoundz 0253 712453
 J—Jungle 01-359 9161
 JS—Jestor 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—Londis 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 MO—Mole Jazz 01-278 0703
 NM—Nine Mile (see I)
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 731 46
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus (see I)
 PR—President 01-839 4672
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster (0453) 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROS—Ross 08886 2403
 RR—Red Rhino (see I)
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERN—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028
 T—Trojan 935-8323
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors 0296 37307
 W—WEA 01-998 5929
 WRD—Worldwide Record Distributors 01-636 3925
 WYND—Wynd-up 061-872 0170

Artist	Title	Label	LP No./Cassette No	Dealer Price	(Distributor)	Music Category
A FLOCK OF SEAGULLS	BEST OF A FLOCK OF SEAGULLS	Jive	HIP 41/HIPC 41	£1.82	(BMG)	Rock
AUGUST, Joseph	ROCK MY SOUL	Route 66/Mr R&B	KIX 32/—	(CP)		Rhythm & Blues
B, Steady	BRING THE BEAT BACK	Jive	HIP 45/HIPC 45	£1.82	(BMG)	Rap
BELVIN, Jesse	HANG YOUR TEARS OUT TO DRY	Earth Angel/Mr R&B	EA 900/—	(CP)		Rhythm & Blues
BERRY, Jesse	LOUIE LOUIS	Earth Angel/Mr R&B	EA 901/—	(CP)		Rhythm & Blues
BOYD, Eddie	LOVERS PLAYGROUND	Stockholm/Mr R&B	RJ 204/—	(CP)		Rhythm & Blues
BROWN, Charles	SUNNY ROAD	Route 66/Mr R&B	KIX 17/—	(CP)		Rhythm & Blues
BROWN, Charles	RACE TRACK	Blues Route 66/Mr R&B	KIX 5/—	(CP)		Rhythm & Blues
BROWN, Charles	I'M GONNA PUSH ON	Stockholm/Mr R&B	RJ 200/—	(CP)		Rhythm & Blues
BROWN, Nappy	NONE GOT OVER	Stockholm/Mr R&B	RJ 205/—	(CP)		Rhythm & Blues
BROWN, Roy	GOOD ROCKING TONIGHT	Route 66/Mr R&B	KIX 6/—	(CP)		Rhythm & Blues
BROWN, Roy	I FEEL THAT YOUNG MAN'S RHYTHM	Route 66/Mr R&B	KIX 26/—	(CP)		Rhythm & Blues
BROWN, Ruth	TAKIN' CARE OF BUSINESS	Stockholm/Mr R&B	RJ 202/—	(CP)		Rhythm & Blues
CALYPSO	ROSE ON TOP OF THE WORLD	Strakers	GS 2281/—	£4.95	(JS)	Soca
CLIFF, Jimmy	HANGING FIRE	CBS	460139-1/460139-4	(C)		Soul
COMSAT	ANGELS LAND	Jive	HIP 8/HIPC 8	£1.82	(BMG)	Rock
DOUGLAS, Jay	CHANGING CHANNELS	MCA	IMCA 5969	£4.09	(F)	New Age
DUFF, Mary	LOVE SOMEONE LIKE ME	Ritz	RITZLP 0044/RITZLC 0044	(SP)		Country/MOR
E.I.E.I.O.	THAT LOVING THANG	Demon	FIEND 117/—	£3.65	(P)	Garage
EVERYTHING BUT THE GIRL	IDLEWILD	blanco y negro/WEA	BYN 14/BYNC 14	(W)		Rock
FALTSKOG, Agnetha	I STAND ALONE	WEA	WX 150/WX 150C	(W)		Pop
FLORES, Rosie	ROSIE FLORES	Warner Brothers	K 925626-1/K 925626-4	£3.69	(W)	Country
FOX, Samantha	TOUCH ME (SPECIAL EDITION)	Jive	HIP R39/HIP RC39	£1.82	(BMG)	Pop
FRANKIE, Ervin	DRAGNET BLUES	Earth Angel/Mr R&B	EA 902/—	(CP)		Rhythm & Blues
GIANT STAND	STORM	Demon	FIEND 115/—	£3.65	(P)	Garage
GINNY, Little	MY DIXIE DARLING	Pastafant	PF 3003/—	£3.65	(ROSS)	Country
GODLEY & CREME	GOODBYE BLUE SKY	Polydor	POLH 40/POLHC 40	£3.79	(F)	Rock
GREENACE, Robert & Michael	UTLEY JUBILEE	MCA	IMCA 42045/IMCAC 4205	£4.09	(F)	New Age
GRIMES, Tiny	LOCH LAMOND	Whisky/Mr R&B	KM 706/—	(CP)		Rhythm & Blues
HAGGARD, Merle	CHILL FACTOR	Epic	460783-1/—	£3.79	(C)	Country
HAWKINS, Screaming Jay	FEAST OF THE MAU MAU	Edsel/Demon	DED 252 (2 LP)	£5.25	(P)	Rhythm & Blues
HIGHWAY 101	HIGHWAY 101	Warner Brothers	K 925608-1/K 925608-4	£3.69	(W)	Country Rock
HUMES, Helen	BE BABA LEBBA	Whisky/Mr R&B	KM 701/—	(CP)		Rhythm & Blues
HUMES, Helen	NEW MILLION DOLLAR SECRET	Whisky/Mr R&B	KM 707/—	(CP)		Rhythm & Blues
HUNTER, Ivory	Joe 7TH STREET BOOGIE	Route 66/Mr R&B	KIX 4/—	(CP)		Rhythm & Blues
JACKSON, Bullmoose	BIG FAT MAMAS ARE BACK IN STYLE	Route 66/Mr R&B	KIX 14/—	(CP)		Rhythm & Blues
JACKSON, Willis	ON MY OWN	Whisky/Mr R&B	KM 705/—	(CP)		Rhythm & Blues
JORDAN, Marc	TALKING THROUGH PICTURES	RCA	PL 85907/PK 85907	(BMG)		Rock
KOOL MOE DEE	KOOL MOE DEE	Jive	HIP 44/HIPC 44	£1.82	(BMG)	Rap
LEE, Albert	GAGGED BUT NOT BOUND	MCA	IMCA 42063/IMCAC 42063	£4.09	(F)	New Age
LIGGINS, Jimmy	I CAN'T STOP IT	Route 66/Mr R&B	KIX 18/—	(CP)		Rhythm & Blues
LIGGINS, Joe	DARKTOWN STRUTTERS	BALL Jukebox/Mr R&B	JB 601/—	(CP)		Rhythm & Blues
LINDSEY, Jimmy & HIS BAND	TOP SCOTCH	Bluebell	BBRC 169	(Cassette Only) £3.09	(ROSS)	Folk
LITTLEFIELD, Willie	IT'S MIDNIGHT	Route 66/Mr R&B	KIX 10/—	(CP)		Rhythm & Blues
LUTCHER, Nellie	DIFFO FROM ME TO YOU	Jukebox/Mr R&B	JB 1103/—	(CP)		Rhythm & Blues
LUTCHER, Nellie	MY NEW PAPA'S GOT TO HAVE	Jukebox/Mr R&B	JB 1100/—	(CP)		Rhythm & Blues
MACASKILL, Isabel	BELOVED LEWIS	Lapwing	LAP 117/LAPC 117	£3.35	(ROSS)	Gaelic
MAGGIE & TENNESSEE	EXPRESS MAGGIE & TENNESSEE	EXPRESS X Press	CMP 021	(Cassette Only) £3.09	(ROSS)	Scottish
MAMA'S BOYS	MAMA'S BOYS	Jive	HIP 15/HIPC 15	£1.82	(BMG)	Rock
MASEKALA, Hugh	TECHNOBUSH	Jive	HIP 11/HIPC 11	£1.82	(BMG)	African
MASEKALA, Hugh	WAITING FOR THE RAIN	Jive	HIP 25/HIPC 25	£1.82	(BMG)	African
MAYFIELD, Percy	THE VOICE WITHIN	Route 66/Mr R&B	KIX 22/—	(CP)		Rhythm & Blues
McCRACKLIN, Jimmy	ROCKIN' MAN	Route 66/Mr R&B	KIX 12/—	(CP)		Rhythm & Blues
McCRACKLIN, Jimmy	I'M GONNA HAVE MY FUN	Route 66/Mr R&B	KIX 29/—	(CP)		Rhythm & Blues
McVEA, Jack	OPEN THE DOOR	RICHARD Jukebox/Mr R&B	JB 607/—	(CP)		Rhythm & Blues
McVEA, Jack	TWO TIMIN' BABY	Jukebox/Mr R&B	JB 612/—	(CP)		Rhythm & Blues
MEGADETH	SO FAR SO GOOD SO WHAT	Capitol	EST 2053/TEST 2053	£3.85	(E)	Heavy Metal
MILBURN, Amos	JUST ONE MORE DRINK	Route 66/Mr R&B	KIX 7/—	(CP)		Rhythm & Blues
MILBURN, Amos	LET'S ROCK A WHILE	Route 66/Mr R&B	KIX 28/—	(CP)		Rhythm & Blues
MILLINDER, Lucky	LET IT ROLL AGAIN	Jukebox/Mr R&B	JB 613/—	(CP)		Rhythm & Blues
MILLINDER, Lucky	SHORTY'S GOT TO GO	Jukebox/Mr R&B	JB 609/—	(CP)		Rhythm & Blues
MILTON, Roy	BIG FAT MAMA	Jukebox/Mr R&B	JB 616/—	(CP)		Rhythm & Blues
MILTON, Roy	THE GRANDFATHER OF RHYTHM & BLUES	Jukebox/Mr R&B	JB 600/—	(CP)		Rhythm & Blues
MORRIS, Jo	LOWDOWN BABY	Jukebox/Mr R&B	JB 610/—	(CP)		Rhythm & Blues
NITS, The	THE NITS IN THE DUTCH MOUNTAINS	Epic	460071-1/—	£3.79	(C)	Pop
ORIGINAL SOUNDTRACK	JEWEL OF THE NILE	Jive	HIP 33/HIPC 33	£1.82	(BMG)	Films & Shows
ORIGINAL SOUNDTRACK	NUTS	CBS	6513796-1/—	(C)		Films & Shows
OTIS, Johnny	BARRELHOUSE STOMP	Jukebox/Mr R&B	JB 611/—	(CP)		Rhythm & Blues
OTIS, Johnny	GEE BABY	Jukebox/Mr R&B	JB 617/—	(CP)		Rhythm & Blues
PINK FLOYD	A MOMENTARY LAPSE OF REASON	EMI	EMDS 1003	(Ltd Edit With Posters) £3.99	(E)	Rock
POMUS, Doc	SEND FOR THE DOCTOR	Whisky/Mr R&B	KM 700/—	(CP)		Rhythm & Blues
PRICE, Jesse	JUMP IT WITH A SHUFFLE	Jukebox/Mr R&B	JB 620/—	(CP)		Rhythm & Blues
PRICE, Sam	SO YOU DIG MY JIVE	Whisky/Mr R&B	KM 704/—	(CP)		Rhythm & Blues
PRICE, Sam	PLAY IT AGAIN	SAM Whisky/Mr R&B	KM 702/—	(CP)		Rhythm & Blues
RED HOT CHILI PEPPERS	UPLIFT MOFO PARTY PLAN	Manhattan/EMI	AML 3125/TCAML 3125	£3.85	(E)	Rock
REICH, Steve	EARLY WORKS	Nonesuch/WEA	K979169-1/K979169-4	(W)		New Age
RHODES, Todd	YOUR DADDY'S DOGGIN AROUND	Jukebox/Mr R&B	JB 615/—	(CP)		Rhythm & Blues
SAMMS, Mike	ON EVERY HIGHWAY	Pinarmarin	PSP 002	(Cassette Only) (ROSS)		Scottish
SAXON	DESTINY	EMI	EMC 3543/TEMC 3543	£3.85	(E)	Heavy Metal
SCOTT, Mabel	FINE FINE BABY	Jukebox/Mr R&B	JB 606/—	(CP)		Rhythm & Blues
SHACK ZILCH	Epic	GHETT 1/—	(C)			Pop
SHADOW	HIGH TENSION	Strakers	GS 2279/—	£4.95	(F)	Soca
SHORTER, Wayne	JOY RYDER	CBS	460678-1/460678-4	(C)		Jazz
SHREEVE, Mark	LEGION	Jive	HIP 28/HIPC 28	£1.82	(BMG)	Dance/Disco
SMITH, George & The	HEBRIDEANS	HOME TO THE WESTERN ISLES	Hebridean HEB 1	(Cassette Only) £3.65	(ROSS)	Folk
SO HORSESHOE	IN THE GRASS	Parlophone	PCS 7316/TPCS 7316	£3.85	(E)	Pop
SPINNERS, The	FINAL FLING	EMI	EN 5007/TCEN 5007	£4.86	(E)	Folk
SPRINGFIELD, Rick	ROCK OF LIFE	RCA	PL 86620/PK 86620	(BMG)		Rock
STEVENS, Mike	LIGHT UP THE NIGHT	RCA	PL 71641/PK 71641	(BMG)		Jazz
TANGERINE DREAM	POLAND	Jive	Electro HIP 22/HIPC 22	£1.82	(BMG)	Instrumental
TANGERINE DREAM	LE PARC	Jive	Electro HIP 26/HIPC 26	£1.82	(BMG)	Instrumental
TANGERINE DREAM	UNDERWATER SUNLIGHT	Jive	Electro/HIP 40/HIPC 40	£1.82	(BMG)	Instrumental
TANGERINE DREAM	TYGER	Jive	Electro HIP 47/HIPC 47	£1.82	(BMG)	Instrumental
TAYLOR, James	NEVER DIE YOUNG	CBS	460434-1/460434-4	(C)		Rock
TURNER, Big Joe	I DON'T DIG IT	Jukebox/Mr R&B	JB 618/—	(CP)		Rhythm & Blues
UDO ANIMAL	HOUSE	RCA	PL 71552/PK 71552	(BMG)		Heavy Metal
VARIOUS	THE MASTER SERIES SAMPLER	MCA	IMCA 42064/IMCAC 42064	£4.09	(F)	New Age
VARIOUS	THE WORD VOL 2	Jive	HOP 220/HOPC 220	£2.43	(Free Patch) (BMG)	Rap
VARIOUS	UNDER THE COVERS	WEA	K 242268-1/K 242268-4	£3.69	(W)	Rock
WALKER, Billy	Jo Jr. THE HOUSE	MCA	IMCA 42041/IMCAC 42041	£4.09	(F)	New Age
WASHINGTON, Dinah	IF YOU DON'T BELIEVE I'M LEAVING	Jukebox/Mr R&B	JB 1102/—	(CP)		Rhythm & Blues
WHO, The	WHO'S BETTER WHO'S BEST (THE VERY BEST OF THE WHO)	Polydor	WTV 1/WTV 1	£4.25	(F)	Rock
WILLEDEN	DOGGRERS, THE FIRST BASE	Jive	HIP 34/HIPC 34	£1.82	(BMG)	Dance/Disco
WILSON, Precious	PRECIOUS WILSON	Jive	HIP 37/HIPC 37	£1.82	(BMG)	Dance/Soul
WITHERSPOON, Jimmy	HEY MR LANDLORD	Route 66/Mr R&B	KIX 31/—	(CP)		Rhythm & Blues
WORLD SAXOPHONE QUARTET	BALLARDS	Nonesuch/WEA	K979164-1/K979164-4	(W)		New Age
WRIGHT, Billy	THE PRINCE OF THE BLUES	Route 66/Mr R&B	KIX 13/—	(CP)		Rhythm & Blues
WYNN, Big Jim	BLOW WYNN BLOW	Whisky/MR R&B	KM 703/—	(CP)		Rhythm & Blues
ZORN, John	SPILLANE	Nonesuch/WEA	K 979172-1/K 979172-4	(W)		New Age

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* Import

Mon 7 March-Fri 11 March 1988 Album Releases: 108 Compact Discs: 86
 Year to Date: 10 weeks to 11 March Album Releases: 835 Compact Discs: 318

US TOP FORTIES

Rank	Artist	Title	Label
1★	1	FATHER FIGURE, George Michael	Col/CBS
2★	4	NEVER GONNA GIVE YOU UP, Rick Astley	RCA
3★	3	SHE'S LIKE THE WIND, Patrick Swayze	RCA
4★	8	I GET WEAK, Belinda Carlisle	MCA
5	2	WHAT HAVE I DONE TO... Pet Shop Boys	Manhattan
6	10	CAN'T STAY AWAY FROM YOU, Gloria Estefan	Epic
7★	12	JUST LIKE PARADISE, David Lee Roth	Warner Brothers
8★	15	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
9★	17	THE MAN IN THE MIRROR, Michael Jackson	Epic
10	14	I FOUND SOMEONE, Cher	Geffen
11	5	HUNGRY EYES, Eric Carmen	RCA
12★	18	OUT OF THE BLUE, Debbie Gibson	Atlantic
13	13	PUMP UP THE VOLUME, M/A/R/R/S	4th + B/Way
14	6	SEASONS CHANGE, Exposé	Arista
15	7	SAY YOU WILL, Foreigner	Atlantic
16★	20	I WANT HER, Keith Sweat	Vintertainment
17	19	LOVE OVERBOARD, Gladys Knight & The Pips	MCA
18	9	DON'T SHED A TEAR, Paul Carrack	Chrysalis
19★	22	BE STILL MY BEATING HEART, Sting	A&M
20★	24	HYSTERIA, Def Leppard	Mercury
21	11	COULD'VE BEEN, Tiffany	MCA
22★	29	GET OUTTA MY DREAMS..., Billy Ocean	Jive
23★	25	(SITTIN' ON) THE DOCK..., Michael Bolton	Col/CBS
24★	28	ROCKET 2U, The Jets	MCA
25	23	PUSH IT, Salt-N-Peppa	Next Plateau
26★	33	GIRLFRIEND, Pebbles	MCA
27	27	BECAUSE OF YOU, The Cover Girls	Fever
28★	38	DEVIL INSIDE, INXS	Atlantic
29	21	NEED YOU TONIGHT, INXS	Atlantic
30	16	I WANT TO BE YOUR MAN, Roger	Reprise
31★	34	WHEN WE WAS FAB, George Harrison	Dark Horse
32★	35	CHECK IT OUT, John Cougar Mellencamp	Mercury

NEWS SINGLES

Artist A-side/B-side Label 7" 12" "CD" "MC" Catalogue Number 12" extra track (Distributor) Category

- ALF STUCK ON EARTH/Crusin' On Melmac Interstate Enterprises/RCA PB 41663; PT 41804 12" (BMG)
 ANGRY FLOWERS HEAVEN WHEN YOU SMILE/tba Exile EX 7010 (P)
 ANXIETY, Annie HIER ENCORE/tba One Little Indian TPO13/12 12" (I/RT)
 ASLAN THIS IS/The Courier (Dangerous Games) EMI EM 48; 12EM 48 12" incls Something's Wrong Pic Bag (E)
 *ASTLEY, Rick TOGETHER FOREVER/tba RCA PB 41817PB Poster Bag (BMG) Dance/Disco
 BASTARD KESTREL CHOR TRANCE EP Glum GLUM 002 Pic Bag (SRD)
 BLUES TROTTOIR UN SOIR DE PLUIE/tba Carrere CAR 424 Pic Bag; CART 424 12" Pic Bag (A)
 B.M.O.C. PLAY THAT FUNK/Guaranteed To Rock Warner Brothers W 7950; Pic Bag; W 7950T 12" Pic Bag (M) Dance/Disco
 BRILLIANT CORNERS, The TEENAGE/tba McQueen MCQ 1 Pic Bag; MCQ 1T 12" Pic Bag (I/RE)
 BROS DROP THE BOY/The Boy Is Dropped CBS ATOM 3 Pic Bag; ATOM 83 Badge Pack; ATOM T3 12" Pic Bag (C) Disco/Dance
 BURTNICK, Glen HEARD IT ON THE RADIO/Walls Came Down A&M AM 437 Pic Bag; AMY 437 12" Pic Bag (F)
 CARTER, Clarence STROKIN/GARY BB COLEMAN — Watch Where You Stroke Ichiban STROKE 1 12" (A) Dance/Disco
 CHESTERFIELDS, The GOODBYE, GOODBYE/tba Household HOLD IT 12" Pic Bag (I/RE)
 CHROME MOLLY THANK FOR THE ANGST/Living A Lie I.R.S. IRM 158 Pic Bag; IRMT 158 12" incls One At A Time Pic Bag (F)
 *CLASH, The I FOUGHT THE LAW/tba CBS CLASH C1 "CD" (C)
 *CLIMIE FISHER LOVE CHANGES EVERYTHING/(EXT VERSION)/RISE TO THE OCCASION (HIP HOP MIX)/NEVER CLOSE THE SHOW EMI TCEM 47 "MC" (E)
 *COLDCUT Featuring YAZZ & THE PLASTIC POPULATION DOCTORIN' THE HOUSE (THE UPSET REMIX)/(Version) Ahead of Our Time 2 CUT 2R Pic Bag (I/RT) House
 CRY BEFORE DAWN GONE FOREVER/tba Epic GONE 2 Pic Bag; GONE T2 12" Pic Bag (C)
 DAVIS, Sara GOODBYE SCARLET/tba September SEPT 3T 12" (I/RT)
 DE MARCHI, Suze DRY YOUR EYES/Big Wednesday EMI EM 44 Pic Bag; 12EM 44 12" Pic Bag (E)
 DEFAULT INSPIRATION EP First Strike FST 001 Pic Bag (SRD)
 DESTROY ALL MONSTERS STRANGER THAN FICTION/(Version) Circle City CCY3 (A)
 DOWNING, Big AI DOWN ON THE FARM EP: DOWN ON THE FARM/MISS LUCY/Georgia Slop/Yes, I'm Loving You Rollercoaster RCEP 105 (RC/SW)
 ECHO VALLEY BOYS, The HILLBILLY ROCK EP: WASH MACHINE BOOGIE/BREAKING HEARTS/Dark Hollow/Born With The Blues Rollercoaster RCEP 106 (RC/SW)
 ELLIOT PRETENDING TO CARE/tba Music For Nations FAA 110; 12FAA 110 12" (P)
 EURYTHMICS I NEED A MAN/I Need You RCA DA 15; DAT 15 12"; DA 15CD "CD" (BMG)
 EXIT WAITING IN THE WINGS/The Trouble With Love JB JB 2002 Pic Bag (A)
 FAT LADY SINGS, The BE STILL/tba Harbour Sound HSSI Pic Bag (P)
 FINI TRIBE MAKE IT INTERNAL/(Version)/Little Visitors Wax Trax WAXUK 028 12" Pic Bag (SRD)
 FINLAYSON, Willy BEYOND THE BLUE HORIZON/This Time I'll Sing Better Cara CARA 102 Pic Bag (A)
 FLATMATES, The SHIMMER/tba Subway SUBWAY 17 Pic Bag incls Free Badge; SUBWAY 17T 12" Pic Bag (I/RE)
 GARFUNKEL, Art SO MUCH IN LOVE/tba CBS 6514507 Pic Bag; 6514502 "CD" (C)
 GIBSON, Debbie ONLY IN MY DREAMS/(Version) Atlantic A 9322 Pic Bag; A9322T 12" Pic Bag (W) Dance/Disco
 GREGORY, Leigh START/(Inst) Explicit 7 XPL 2 Pic Bag; XPL 2 12" Pic Bag (E/JS)
 GYPSY QUEEN THE SNARL'N STRIPES EP: RADIO (REMIX)/DOCTOR NEEDS A DOCTOR (REMIX)/War And Peace Loop LOOP 100X (E)
 HARLEY, Steve And COCKNEY REBEL MR SOFT/Mad Mad Moonlight EMI EM 50 Pic Bag (E)
 HARPER, Roy LAUGHING INSIDE/(Version) EMI EM 46 Pic Bag (E)
 *HEART NEVER (EXT REMIX)/THESE DREAMS/HEART OF DARKNESS/IF LOOKS COULD KILL (Live) Capitol CDCL 482 "CD" (E)
 HENDRIX, Nona WINDS OF CHANGE (MANDELA TO MANDELA)/Female Trouble Manhattan/EMI MT 34 Pic Bag; 12MT 34 12" incls Too Hot To Handle (E) Dance/Disco
 HERNANDEZ, Wayne LIVING WITHOUT YOUR LOVE/tba Epic WAYNE 3 Pic Bag; WAYNE T3 12" Pic Bag; (C) Dance/Disco
 HOOTERS, The JOHNNY B/Lucy In The Sky With Diamonds CBS 6509827 Pic Bag; 6509828 12" Pic Bag (C)
 ISAACS, Gregory TAKE A LOOK/tba Live And Love Greensleeves LLD 71 12" (JS) Reggae
 JOYCE, Rosalind FALLING IN LOVE AGAIN/tba Jam Today 12ROS 2 12" (JS) Dance/Disco
 K.L.F. BURN THE BEAT/tba KLF JAMS 26T 12" (I/RT) Dance/Disco
 KOOGA DON'T BREAK MY HEART/Lay Down Your Love BESERKLEY KO 1 (A)
 LOVETT, Lyle WALK THROUGH THE BOTTLAND/Simple Song MCA MCA 1234; Pic Bag; MCAT 1234 12" incls This Old Porch (F)
 MADNESS!, The I PRONOUNCE YOU/Patience Virgin VS 1054; VST 1054 12" incls 4 BF/11th Hour (E)
 MAGNUM DAYS OF NO TRUST/Maybe Tonight Polydor POSP 910 Pic Bag; POSPX 910 12" incls The Spirit (Live)/Two Hearts (Live); POSXW 910 12" White; POCD 910 CD (F)
 Mc CARTHY THIS NELSON ROCKEFELLER/tba September SEPT 4T 12" (I/RT)
 MEL & KIM THAT'S THE WAY IT IS/tba Supreme SUPE 117; SUPET 117 12" incls I'm The One Who Really Loves You (US Remix) (E) Dance/Disco
 MILLION MILES THE HEART/tba Exile EX 7009 (P)
 MIRAGE JACK MIX 7/tba Debut/Passion DEBTX 3042 12" Pic Bag (JS) House
 MOSES, Joshua JOE LE TAXI/tba Shockwave SRP 12X 12" (I/RE)
 MYSTERY GIRLS SWING AND SLIDE/Sweet Mississippi Mystery Girls MGS1 (I/FF)
 O'CONNOR, Des NEIGHBOURS (THEME SONG FROM TV VERSION)/Stay In Love Columbia/EMI DB 9166 Pic Bag (E)
 O'DONNELL, Daniel I NEED YOU/Your Friendly Irish Way Ritz RITZ 169 (SP)
 PALMER, Robert SWEET LIES/Want You More Island IS 352 Pic Bag; 12IS 352 12" incls Riptide Pic Bag (F)
 PARTY PEOPLE RED WHITE AND BLUE/(Version) Hi Hut Georgia HH2 12" (I/RT)
 PAUL, Frankie COME TO ME/tba Germain DGT 31 12" (JS) Reggae
 PAUL, Frankie TELL ME YOU LOVE ME/tba Germain DGT 32 12" (JS) Reggae
 PAYBACK VS ATMOSFEAR KICKING IT/tba Jam Today 12CHIL 6 12" (JS) Dance/Disco
 PEBBLES GIRLFRIEND/tba Solar/MCA MCA 1233; MCAT 1233 12" (F) Dance/Disco
 PINE, Courtney SACRIFICE/Mark Of Time Antilles/Island 10ANN 3 10" (F)
 PLANET WILSON WHITE LIES/Vision On Virgin VS 1053; VST 1053 12" incls The Big Wheel (E)
 *PRIMITIVES CRASH/tba RCA PB 41761E Ltd Edition (BMG)
 RAINGODS ARMOUR/Raining Hearts RCA PB 41757; PT 41758 12" (BMG)
 RED DRAGON EASE OFF/tba Red Man International RED 4 12" (JS) Reggae
 S. EXPRESS S. EXPRESS/tba Rhythm King/Mute LEFT 21T 12" (I/RT) Dance/Disco
 SCOTT, Amanda LIES/tba Quazar QUA 4; QUAT 4 12" (P) Hi-NRG
 SCRATCH MO PLAY THAT THING/Louis Says B'Boody 4th + B'way/Island BRW 91 Pic Bag; 12BRW 91 12" Pic Bag (F) Dance/Disco
 SHARKEY, Feargal OUT OF MY SYSTEM/A Touch Of Blue Virgin VS 1051; VST 1051 12" (E)
 SHOGUN VOICES FROM THE HEART/Cold Truth Jet 6514727; 6514726 12" (C)
 SIMMONDS, Leroy I JUST WANT TO LOVE YOU/tba Ariwa ARI 072 12" (I/RE/JS) Reggae
 SINITTA CROSS MY BROKEN HEART (REMIX)/Tom Boy (Remix) Fanfare FAN 15 Pic Bag; FAN PIC 15 Pic Disc; 12 FAN 15 12" Pic Disc (A)
 SNOWBOY RITMO SNOWBO/Night In Tunisia ACE BGPT 2 12" (A)
 *SOME, Belouis SOME GIRLS (CLASSICAL VERSION)/Imagination Parlophone RX 6176 Pic Bag; 12RX 6176 12" Pic Bag (E)
 SOUP DRAGONS THE MAJESTIC HEAD/tba Raw TV RTV 5; RTV 5 12005 12" (I/RT)
 THIS FINAL FRAME GIVE ME BACK/When You Turn Around San SANDY 1 (I/NM)
 TIFFANY COULD'VE BEEN/The Heart Of Love MCA TIFF 2 Pic Bag; TIFF T2 12" Pic Bag (F)
 *TOTO STOP LOVING YOU/tba CBS 6514112 "CD" (C)
 TRUTH, The IT'S HIDDEN/tba I.R.S. IRM 153; IRMT 153 12" (F)
 TURNER, Tina ADDICTED TO LOVE/Overnight Sensation Capitol CL 484 Pic Bag; 12CL 484 12" incls Legs Pic Bag (E) Dance/Disco
 WALLY 'JUMP' JR, PRIVATE PARTY/(Version) Breakout/A&M USA 624 Pic Bag; USAT 624 12" Pic Bag (F) Dance/Disco
 WATLEY, Jody SOME KIND OF LOVER/tba MCA MCA 1236 Pic Bag; MCAT 1236 12" Pic Bag (F) Dance/Disco
 WILLIAMS, Geoffrey THERE'S A NEED IN ME/Shadows Polydor POSP 906 Pic Bag; PSOPX 906 12" Pic Bag; POCD 906 CD incls Gipsy (F) Dance/Disco
 WINANS, The With MICHAEL McDONALD LOVE HAS NO COLOUR/What Can I Say Warner Brothers W 8147 Pic Bag; W 8147T 12" Pic Bag (W) Dance/Disco

- Addicted To Love T
 Armour R
 Be Still F
 Beyond The Blue Horizon F
 Burn The Beat K
 Chor Trance EP B
 Come To Me P
 Could've Been T
 Crash P
 Cross My Broken Heart S
 Days Of No Trust M
 Doctonn' The House C
 Don't Break My Heart K
 Down On The Farm EP D
 Drop The Boy B
 Dry Your Eyes D
 Ease Off R
 Falling In Love Again J
 Girlfriend P
 Give Me Back T
 Gone Forever C
 Goodbye, Goodbye C
 Goodbye Scarlet D
 Heard It On The Radio B
 Heaven When You Smile A
 Hier Encore A
 Hillbilly Rock EP E
 I Fought The Law C
 I Just Want To Love You S
 I Need You O
 I Need A Man E
 I Pronounce You M
 Inspiration EP D
 It's Hidden T
 Jack Mix 7 M
 Joe Le Taxi M
 Johnny B H
 Kicking It P
 Laughing Inside H
 Lies S
 Living Without Your Love H
 Love Changes Everything C
 Love Has No Colour W
 Make It Internal F
 Mr Soft H
 Neighbours O
 Never H
 Only In My Dreams G
 Out Of My System S
 Play That Thing S
 Play That Funk B
 Pretending To Care E
 Private Party W
 Red, White And Blue P
 Ritmo Snowbo S
 S. Express S
 Sacrifice P
 Shimmer F
 So Much In Love W
 Some Girls S
 Some Kind Of Lover W
 Start G
 Stop Loving You T
 Stranger Than Fiction D
 Strakin' C
 Stuck On Earth A
 Sweet Lies P
 Swing And Slide M
 Take A Look I
 Teenage B
 Tell Me You Love Me P
 Thank For The Angst C
 That's The Way It Is M
 The Heart M
 The Majestic Head S
 The Smart 'n' Stripes EP G
 There's A Need In Me W
 This Is A
 This Nelson Rockefeller M
 Together Forever A
 Un Sour De Pluie B
 Voices From The Heart S
 Waiting In The Wings E
 Walk Through The Bottomland L
 White Lies P
 Winds Of Change Mandela To Mandela H



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Courtney Pine



Toto

See New Albums for
 Distributors Codes

* Import

Mon Fri 11 March 1988 Single Releases: 78

Year to Date (10 weeks to 11 March) Single Releases: 658

NEW ALBUMS

Artist	Title	Label	CD No	Dealer Price	(Distributor)	Music Category	Artist	Title	Label	CD No	Dealer Price	(Distributor)	Music Category	
ALIEN SEX FIEND	ALL OUR YESTERDAZE	Cherry Red	CDGRAM 34	£7.29	(P)	Rock	MANN, David	GAMES	Antilles/Island	ANCD 8702	7.29	(F)	Jazz	
ALL ABOUT EVE	ALL ABOUT EVE	Mercury/Phonogram	8342602	£7.29	(F)	Rock	MEGADETH	SO FAR SO GOOD SO WHAT	Capitol	CDEST 2053	£7.29	(E)	Heavy Metal	
ARMSTRONG, Louis	WALKMAN JAZZ	Polydor	833293-2	£4.95	(F)	Jazz	METEORS	THE ONLY THE METEORS ARE PURE PSYCHOBILLY	Cherry Red	CDMGRAM 33	£5.86	(P)	Psychobilly	
ASTAIRE, Fred	SHALL WE DANCE	BBC BBCCD	665	(E)	Nostalgia	MODERN JAZZ QUARTET	THE WALKMAN JAZZ	Polydor	833289-2	£4.95	(F)	Jazz		
BENSON, George	WALKMAN JAZZ	Polydor	833292-2	£4.95	(F)	Jazz	MURPHEY, Elliott	APRES LE DELUGE	Fan Club	FC 034CD	£4.25	(P)	Films & Shows	
BUTTHOLE SURFERS	THE HAIRWAY TO STEVEN	Blast First	BFFP 29CD	(I/RT)	Rock/Punk	NICHOLS & MOLE	NICHOLS & MOLE	BBC	BBCCD 664	(E)	Jazz			
CAYENNE	HOT NIGHTS	Landscape/Coda	834165-2	(P)	Jazz	ORIGINAL SOUNDTRACK	GOOD MORNING VIETNAM	A&M	CDA 3913	£7.29	(F)	Jazz		
CHROME	ANOTHER WORLD/LYON CONCERT	Dossier	DCD 9001-2	£6.50	(I/RR)	Punk	PARKER, Charlie	WALKMAN JAZZ	Polydor	833288-2	£4.95	(F)	Jazz	
CICCONI	YOUTH UNTITLED	Blast First	BFFP 28CD	(I/RT)	Soul	PETERSON, Oscar	WALKMAN JAZZ	OSCAR PETERSON PLAYS	JAZZ STANDARDS	Polydor	833283	£4.95	(F)	MOR
CLIFF, Jimmy	HANGING FIRE	CBS	460139-2	(C)	Rock	PHILLIPS CHOIR	THE SING FOREVER	BBC	BBCCD 692	(E)	Jazz			
CLOSE LOBSTERS	FOXHEADS STALK THIS LAND	Fire	D2-73333	£7.29	(P)	Rock	PONCE, Daniel	ARAWA	Antilles/Island	ANCD 8710	£7.29	(F)	Rock	
CONWAY, Russ	THE MAGIC OF RUSS CONWAY	Pickwick	PWK 052	(PW)	Instrumental	RED HOT CHILI PEPPERS	THE UPLIFT MOFO PARTY PLAN	Manhattan/EMI	CDAML 3125	£7.29	(E)	Rock		
CORRIES, THE	THE CORRIES ON COMPACT	Lismore	LCOM 9006	£7.29	(GD/RM/CA/H)	Television	REICH, Steve	EARLY WORKS	Nonsuch	WEA K979169-2	(W)	New Age		
DAVIDSON, Howard	DISCOVERIES UNDER WATER	BBC	BBCCD 677	(E)	Hi NRG	REICH, Steve	DRUMMING	Nonsuch	WEA K979170-2	(W)	New Age			
DAYNE, Taylor	TELL IT TO MY HEART	Arista	258898	£7.29	(BMG)	New Age	RICH, Buddy	WALKMAN JAZZ	Polydor	833295-2	£4.95	(F)	Jazz	
DOUGLAS, Jay	CHANGING CHANNELS	MCA	MCAD 5969	£7.29	(F)	Jazz	ROACH, Dave	RUNNING WITH THE RIVER	Landscape/Coda	834164-2	(P)	Jazz		
ELLINGTON, Duke & FRIENDS	WALKMAN JAZZ	Polydor	833291-2	£4.95	(F)	Rock	SAXON DESTINY	EMI	DCEMC 3543	£7.29	(E)	Heavy Metal		
EVERYTHING BUT THE GIRL	IDLEWILD blanco y negro	WEA	K 242288-2	(W)	Rock	SHEARING, George	WALKMAN JAZZ	Polydor	833284-2	£4.95	(F)	Jazz		
FELICE, John & The	LOWDOWNS NOTHING PRETTY	New Rose	ROSE 141CD	£7.79	(P)	Rock	SHORTER, Wayne	JOY RYDER	CBS	460678-2	(C)	Jazz		
FITZGERALD, Ella	WALKMAN JAZZ: ELLA FITZGERALD LIVE	Polydor	833294-2	£4.95	(F)	Jazz	SKIN SHAME	HUMILITY REVENGE	Product Inc	CDPROD 11	(I/RT)	Pop		
FITZGERALD, Ella A	PORTRAIT OF ELLA FITZGERALD	Sylus	SMD 847	£6.95	(P)	Jazz	SO HORSESHOE IN THE GRASS	Parlophone	CDPCS 7316	£7.29	(E)	Folk		
FLORES, Rosie	ROSIE FLORES	Warner Brothers	K 925626-2	£7.29	(W)	Country	SPINNERS	THE FINAL FLING	EMI	CZ 89	£4.85	(E)	Folk	
FLOYD, Eddie	THE BEST OF EDDIE FLOYD	Star	CDSX 010	£7.29	(P)	Soul	SPRINGFIELD, Rick	ROCK OF LIFE	RCA	PD 86620	£7.29	(BMG)	Rock	
GODLEY & CREME	GOODBYE BLUE SKY	Polydor	835348-2	£7.29	(F)	Rock	STEVENS, Mike	LIGHT UP THE NIGHT	RCA	PD 71641	£7.29	(BMG)	Jazz	
GOODMAN, Benny	WALKMAN JAZZ	Polydor	820543-2	£4.95	(F)	Jazz	TAYLOR, James	NEVER DIE YOUNG	CBS	460434-2	£7.29	(C)	Rock	
GREEN, Peter	LEGENDS Creole	CRXCD	12	£7.29	(A)	Rhythm & Blues	THREE TO THE POWER OF THREE	Geffen	K 924181-2	(W)	Rock			
GREENAGE, Robert & Michael	UTLEY JUBILEE	MCA	MCAD 42045	£7.29	(F)	New Age	TORME, Mel	WALKMAN JAZZ	Polydor	833282-2	£4.95	(F)	Jazz	
HAMPTON, Lionel	WALKMAN JAZZ	Polydor	833287-2	£4.95	(F)	Jazz	VARIOUS ALL THAT TRAD	Pickwick	PWK 054	(PW)	World Music			
HARRISON, Jerry	CASUAL GODS	Fontana/Phonogram	8329922	£7.29	(F)	Rock	VARIOUS GLOBESTYLE	WORLDWIDE — YOUR GUIDE	Globe Style	CDORB 018	£7.29	(P)	Pop	
HIGHWAY 101	HIGHWAY 101	Warner Brothers	K 925608-2	£7.29	(W)	Country Rock	VARIOUS HIT SONGS OF THE 60'S VOL 1	Pickwick	PWK 053	(PW)	Pop			
HUCKNALL, Mick	THE EARLY YEARS	Receiver	DCKN08	£3.85	(P)	Rock	VARIOUS NIGHT MUSIC COMPILATION	Landscape/Coda	834163-2	(P)	Jazz			
ISSACS, Gregory	WATCHMAN OF THE CITY	Rohit	RIFWLCD 9300	£7.29	(JS)	Reggae	VARIOUS RAWPOWER SAMPLER	Rawpower/Castle	Communications	RAWCD 1000	£3.04	(P)	Rock	
JAMES, Harry	WALKMAN JAZZ	Polydor	833285-2	£4.95	(F)	Jazz	VARIOUS 20 REGGAE BLOCKBUSTERS	Trojan	CDTRL 176	(CSA/A)	Reggae			
JAZZ DEFECTORS	JAZZ DEFECTORS	Factory	FACD 205	£5.50	(P)	Rock	VARIOUS THE MASTER SERIES SAMPLER	MCA	MCAD 42064	£7.29	(F)	New Age		
JITTERS, The	THE JITTERS	Capitol/EMI	CDEST 2055	£7.29	(E)	Jazz	VARIOUS UNDER THE COVERS	WEA	K 242268-2	£7.29	(W)	Rock		
JORDAN, Marc	TALKING THROUGH PICTURES	RCA	PD 85907	£7.29	(BMG)	Rock	VARIOUS WALKMAN JAZZ: BEST OF THE BIG BANDS	Polydor	833281-2	£4.95	(F)	Jazz		
KIRK, Richard & Hope	HOODOO TALK	Native	NTNCD 028/-	£7.05	(I/RR)	Electronic Dance	VARIOUS WALKMAN JAZZ: BEST OF BOSSA NOVA	Polydor	833289-2	£4.95	(F)	Jazz		
KRUPA, Gene	WALKMAN JAZZ	Polydor	833286-2	£4.95	(F)	Jazz	WALKER, Billy Jo Jr.	THE HOUSE	MCA	MCAD 42041	£7.29	(F)	New Age	
LEE, Albert	GAGGED BUT NOT BOUND	MCA	MCAD 42063	£7.29	(F)	New Age	WEBSTER, Ben & Coleman	HAWKINS WALKMAN JAZZ	Polydor	833296-2	£4.95	(F)	Jazz	
LEGENDARY PINK DOTS	THE ASYLUM Play It Again	Sam	CDBIAS 012/-	£7.05	(I/RR)	Psychadelic	WHO, The	WHO'S BETTER WHO'S BEST (THE VERY BEST OF THE WHO)	Polydor	835389-2	£7.29	(F)	Rock	
LOWE, Nick	PINKER & PROUDER THAN PREVIOUS	Demon	FCD 99	£7.25	(P)	Rock	WORLD DOMINATION ENTERPRISES	WARNING	Product Inc	CDPROD 18	(I/RT)	Rock		
							WORLD SAXOPHONE QUARTET	BALLADS	Nonsuch	WEA K 979164-2	(W)	New Age		
							YELLOWMAN	BLUEBERRY HILL	Rohit	RRTG 77000CD	£7.29	(JS)	Reggae	
							ZORN, John	SPILLANE	Nonsuch	WEA K979172-2	(W)	New Age		

◀ SEE PAGE 10

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MUSIC VIDEO

R E V I E W S



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OMD. THE BEST OF OMD. Virgin VVD 247. Running time: 58 minutes. Dealer Price: £6.95.

Comment: 16 tracks, mostly hits on record, from the Liverpoolian duo whose undeniably pleasant melodies have made them the biggest-selling act from Merseyside since The Beatles (true!). The main problem appears to be that the music is insufficiently dynamic for too frequent performance style videos, while too few lyrical clues to storylines exist in many of the songs to make for anything straightforward which can be transferred to visual action. No doubt fans of Andy McCluskey

and Paul Humphreys will want to own this, but as a music video compilation, it possesses limited appeal and perhaps too little to make this worth purchasing instead of the companion compact disc. Though if CDV were available ... **Sales forecast:** Initial interest from fans could be surprisingly substantial, but don't expect too many follow-on sales after the first month. JT

INXS. The Swing And Other Stories. Channel 5 CFV 05332.

Comment: Australian sextet INXS is beginning to make its mark in Britain with the current Kick album, although the group has achieved major league status in the States, where it is regarded as one of the better arena rock acts. The material on this video comes from two albums which emerged during the first half of this decade, Shabooh Shabooh and The Swing, and while few of the songs are well known here, the group's growing UK following seems likely to show interest in this early stuff. One criticism is that there are too many fast cuts and other visual effects.

Sales forecast: Vocalist Michael Hutchence, despite being submerged by edit suite tricks, comes across as a charismatic performer, and fans will be intrigued by this visual slab of their heroes at work and play. But the tape's attempts at over-sophistication may inhibit the so-far uncommitted. JT

MUSIC VIDEO

This Week
Last Week
Weeks on Chart

Description (tracks) Timings/Recommended Retail Price

1	2	5	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
2	1	4	ALEXANDER O'NEAL: Voice On ... Compilation (6 tracks)/25min/£9.99	CBS/Fox 5394 50
3	NEW		T. REX: Video Biography Compilation (17 tracks)/45min/£9.99	Virgin VVD 256
4	5	11	BON JOVI: Slippery When Wet Compilation (6 tracks) £11.99	Channel 5 CFV 04002
5	14	2	QUEEN: We Will Rock You Live (20 tracks)/1hr 20min/£8.99	Video Collection VC 4012
6	16	12	NOW THAT'S WHAT I CALL MUSIC VIDEO 10 Compilation (15 tracks)/1hr/£9.99	PMI MY NOW 10
7			ABBA: The Video Biography Compilation (19 tracks)/55min/£9.99	Virgin VVD 252
8			FIVE STAR: Between The Lines Live/1hr/£9.99	PMI/Tent MVP 99 1160 2
9	12	3	IRON MAIDEN: Twelve Wasted Years Compilation/1hr 30min/£11.99	PMI MVN 99 1152 2
10	10	3	LIONEL RICHIE: The Outrageous Live (8 tracks)/1hr/£9.99	Video Collection VC 4041
11			GENESIS: Visible Touch Compilation/40min/£9.99	Virgin VVD 204
12	3	4	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99	PMI MVP 99 1143 2
13	15	2	QUEEN: Magic Years Vol 1 Compilation (12 tracks)/1hr/£9.99	PMI MVP 99 1154 2
14	9	7	MICHAEL JACKSON: Making Thriller Compilation/1hr/£9.99	Vestron MA 11000
15	8	3	PAT BENATAR: Best Shots Compilation (12 tracks)/55min/£9.99	Chrysalis CVHS 5015
16			UB40: Best Of UB40 1 Compilation/1hr/£9.99	Virgin VVD 246
17			EURHYTHMICS: Eurythmics Live Compilation (15 tracks)/1hr 30min/£14.99	PolyGram MV POL 0802203
18	20	3	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£9.99	Channel 5 CFV 01292
19	19	2	THE CULT: Electric Love Compilation (6 tracks)/25min/£9.99	Beggars Banquet BB 004
20	17	2	THE CURE: Staring At The Sea Compilation (17 tracks)/1hr 30min/£19.99	Palace PVC 3011M

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PUBLISHING

Song for Europe finalists chosen

THE MUSIC Publishers Association has announced details of the eight finalists in the 1988 Song For Europe competition. All will be performed on a special BBC TV programme on March 25, with the winner going forward to the Eurovision Song Contest, to be held in Dublin on April 30.

The eight songs are: Go by Julie Forsyth, published by Ludan Music and sung by Scott Fitzgerald; Heart To Heart by Maciek Hrybowicz and Carol Grimes, published by Rocket Music and sung by Clinging To The Wreckage; High Windows by Duncan Browne and Sebastian Graham-Jones, published by Composers Inc/Eaton Music and sung by Camino; Just A Memory by Zoe

by Mike Music/Eaton Music and sung by Zoe; Make Your Dreams Come True by JR Cozens, published by Q Seven (UK) and sung by FNAC; One More Chance by James McClaren published by Bulk Music and sung by James Oliver and Linda Carroll; Till The Night by Pete Bellotte and Dave Cook published by Chelsea Music and sung by Catwalk; This Is The Kiss by Mike Berry and Mel Simpson, published by One Note/Asterisk Music and sung by Two-Ché.

The eight songs were chosen from a total of over 180 entered by individual music publishing companies. The earlier stages of judging were undertaken by panels of judges organised by the MPA and the BBC.

Tippett backs call for royalties

THE NEED for a "small royalty on the price of blank tapes as a musical equivalent to the Public Lending Right for authors of books" has been stressed in a letter to *The Independent* newspaper by a group of leading composers led by Sir Michael Tippett. The letter is the first part of a campaign to be organised by publishers and composers' organisations, which is aimed to persuade the Government to reverse its policy on home taping.

The campaign will be coordinated by the Music Copyright Reform Group, an umbrella body which brings together the PRS, MCPS, the Composers Guild Of Great Britain, BASCA, the Association of Professional Composers, the MPA and the MRS.

Sir Michael's letter points out that many composers barely make a living from creative work and that 94 per cent of composers registered with PRS earn less than £5,000 per annum from their earnings.

It goes on to suggest that a tape royalty could be distributed through the existing machinery of collecting societies and argues for the possibility of "a weighting system in favour of the composers and songwriters who are in most obvious need."

The letter attacks the reasons given for the Government's abandonment of the tape levy as "various and tenuous" and singles out Lord Young's statement that "the amount of money generated would be of no significance to those who finally received it." In response, Sir Michael and his co-signatories, who include Sir Peter Maxwell Davies, John Dankworth and Simon Rattle, state that "we would like to inform Lord Young that although the sum resulting to



RATTLE: CO-SIGNATORY

an individual from the levy might add little lustre to a Cabinet minister's salary, it would make all the difference to a composer earning less than half the average national earnings."

Ongley to Peer

STUART ONGLEY is the new managing director of Peer-Southern UK. His appointment was announced this week by Ralph Peer II, president and chief executive officer of Peer-Southern. Ongley succeeds Ron Ward who will be European director for the company and continues as managing director of Peer-Southern International.

From 1981-87 Stuart Ongley was director of music publishing activities for the Cliff Richard Organisation, setting up and developing Patch Music. Last year he formed SGO Music Management which represents writers Chris Eaton and Trott & Sweet, the band Heartbeat, Dennis Muirhead's publishing interests and undertakes other film and television interests. Both SGO and Patch are administered by Peer-Southern.

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

TOP 75 SINGLES

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TITLES A-Z (WRITERS)

Table listing song titles and their writers, including entries like 'The Godfathers', 'Anarchy In The U.K.', 'Live My Life', etc.

THE NEXT 25

Table listing the next 25 singles, including titles like 'Kiss Like Judas', 'House Train', 'I Won't Feel Bad', etc.

PLATINUM (One million) GOLD (500,000) SILVER (250,000)

Indicates title available in sheet music... Panel Sales increase over last week... Panel Sales Increase of 50% or more over last week

Main chart table listing top 75 singles with columns for rank, title, artist, label, and other details. Includes entries like 'I'm Not Scared', 'Dignity', 'Reckless', etc.

Main chart table listing top 75 singles with columns for rank, title, artist, label, and other details. Includes entries like 'I Should Be So Lucky', 'Beat Dis', 'Get Outta My Dreams', etc.

Top 75 chart entries to date (8 weeks) ... Panel Sales over last week ...

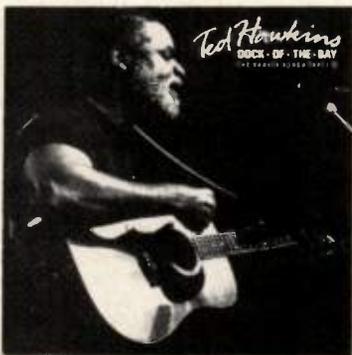
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A & R INDIES

T R A C K I N G

by Dave Henderson

THE WE Bite label has three newbies available through Revolver and the Cartel, **Emils'** Fight Together LP — lauded as German skate-core in the **Stupids'** style, **The Idiots'** Cries Of The Insane LP — which should appeal to both hardcore/thrash and metal/thrash camps, and **Messiah's** Extreme Cold Weather LP — which runs out under the name of 'Now Metal!', whatever that may be. Revolver also have a highly limited-edition Picture disc of **Tankard's** Chemical Invasion LP on Noise International, for all fans of this German alcohol thrash band. Still drinking after all these years are **The Mekons**, and their new LP, **So Good It Hurts** on Cooking Vinyl through the Cartel, shows off a new, highly popped sound that wanders through balladeering **Sally Timms'** sounds and heads on up to more dance-orientated soulful thumpers. Destined to be a big seller, for sure.

NATIVE HAVE finally released **The Screaming Trees'** LP **A Fracture In Time** and **Peter Hope And Richard Kirk's** collaboration **Hoodoo Talk** (both through Red Rhino and the Cartel), while at Backs there's a gaggle of left-field goodies... Former electronic groundshakers, **B Movie** follow up the release of **Nowhere Girl** on puce-coloured vinyl, with an LP and CD on Wax called **The Dead Good Tapes**, another archive set from their time previous to **Some Bizzare**. **The Justice League Of America** release their first record, the tasty **Blackout** on Plastic Head, while Reading band, **The Gathering** have a new 12-inch called **Rant** on Final and the Satellite label's **Raw Cuts** series reaches volume six with a selection of tasty American Psyche — with tracks, including tracks from **The Cattle**, **Marshmallow Overcoat**, **The Time Beings**, **The Dwarves**, **Thee Fourgiven** and more.

THE SHAMEN are currently on tour in an effort to support a bracing new single on Moksha called **Knature Of A Girl** (through the Cartel). **The Icicle Works**

kick off a three-part series of releases with a multi-formated EP entitled **Numb**. The lead track is a 'fonky dance opus' called **The Kiss Off**, which should confuse stalwart fans to say the least. There are two new **Janice Long Sessions** on **Night Tracks** through Pinnacle. They feature four tracks apiece from **Danielle Dax** and **The Flowerpot Men**, and are both highly fab!

WIRE RETURN from wherever they've been hiding with a new single on Mute, the strangely-titled **Kidney Bingos**. A dangerously commercial disc that might even see them regaining some of the daytime radio play they once reaped a mere 10 years ago. **The Brilliant Corners** step into the fast lane for a severe bout of touring to support the release of their most commercially-viable 45 to date, the lovingly-crafted **Teenage** on McQueen through Revolver and the Cartel, which might just see them rubbing shoulders with **The Flatmates** and **Wedding Present** if they're not careful.

FROM AMERICA come two of the strongest albums for some time, and they're both on the ever-aware 4AD label. Far from the dancefloor success of **MARRS** or the ethereal washes of **This Mortal Coil**, **Dead Can Dance** or **The Cocteau Twins**, 4AD present the long-awaited new **Throwing Muses** LP, **House Tornado**, and **Pixies'** **Surfer Rose**. Both are exceptional, for quite diverse reasons and, with both bands coming to tour Europe, there's bound to be an enormous amount of attention surrounding the releases. Available on record, cassette and CD, there's something here to satisfy everyone. (Both CD versions have extra tracks.)

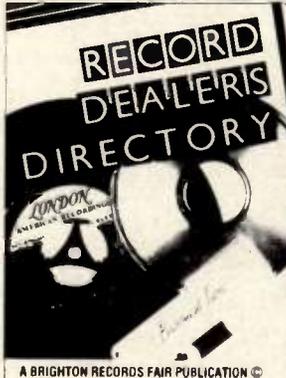
PINNACLE SEEMS to be having a quiet time at the moment, but perhaps that's an ominous sign that an articulated lorry full of releases is about to arrive on **Tracking's** doorstep. They'll be handling the second album from US band **EIEIO** titled **That Love Thang** — which was produced by **Phil Bonnano** who's best known for working on **Eye Of The Tiger**. That's on the Demon label. Currently causing a commotion on the Concrete label are volumes one and two of **Funky Alternatives** — compilations featuring dance mixes by **400 Blows**, **Cabaret Voltaire**, **New Order**, **Chakk**, **Colourbox** and numerous others.

HOUSE GRINDER offer the world a hybrid dance-house-hip-hop sound that's grinding and original in a more industrial/**Age Of Chance** kind of style. Their 12-inch is called **Rapdown** and is on the Prods In The Dark label through Backs. Calpham's cowpunk's, **Dental Mechanics Daughter** release **I've Come For My Boy** on Goldrush through Backs and in the modernist department, the Fab label from Germany has a mini-album called **Let It Roll** by **The Chocolate Factory** and **The Girl Who Stole The Eiffel Tower**, a full-scale LP by **Die Sache**. On the Waterfront label, **Mickey Jupp** has a couple of releases, his tenth LP called **X**, and a single taken from the album called **Claggin' On**. Finally from Waterfront, there's a compilation from the Canvey crew called **Garage Kings (& Junkyard Angels)**, which has tracks from **The Prowlers**, **Steve Hooker**, **Roddy Radiation**, **Wilko Johnson**, **The Bad Losers**, **The Cannibals** and more.

MORE FROM the States comes from the Homestead label through Rough Trade and the Cartel. **Breaking Circus** continue to impress with a 12-inch EP/cassette called **Smoker's Paradise** and there's a new LP/cassette/CD from **Live Skull** called **Dusted**. The sound of raucous psychedelia gets a release on CD, with **Loop** having their **Heaven's End** released on the Head label through Revolver — with additional tracks. The OFN label through Red Rhino and the Cartel keeps the Welsh flag flying with two releases this month — **Dyma's** **Rysait**, an artists for animals compilation EP with tracks from **Crisialau Plastig**, **Dafhygu**, **Eirin Peryglus** and **Y Gwasgwynn**. **Eirin Peryglus** have a single release in their own right and that's called **Dafydd Yn Gwneud Teisen**. Yes, well that should give everyone some fun ordering, shouldn't it?

HOT TIPS to sign up real soon, **Ruby Blue** release a new seven and 12-inch, on Red Flame through Nine Mile and the Cartel, called **Because...**, so there! Rough Trade have signed **The Seers** — a band hotly tipped some time back. Their debut for the label is a seven and 12-inch called **Lightning Strikes** — which reflects on the gun maniac phenomenon. The group will be playing a few dates in support. On Vinyl Solution, **Grimm Death And Joz One's** rap and scratch special, **Too Tuff To Rip** is released and on **Beggars Banquet**, **The Fall's** fantastic **Frenz Experiment** album is released to cries of, "Hey, it's brilliant!". Initial quantities of the LP come with a free seven-inch single and the cassette version has four extra tracks, while the CD has five extra tracks.

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TOP INDIE SINGLES

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1	1	7	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
2	2	2	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/ Mute DOOD(12) 1 (I/RT)
3	4	2	DOCTORIN' THE HOUSE	The Beatmasters featuring The Cookie Crew	Ahead Of Our Time CCUT2 (I/RT)
4	NEW		GOODGROOVE	Derek B	Music Of Life 7NOTE12 (12" — NOTE 12) (P)
5	3	8	ROK DA HOUSE	The Beatmasters featuring The Cookie Crew	Rhythm King/Mute LEFT11(T) (I/RT)
6	NEW		JACK MIX VII	Mirage	Debut DEBT(X)3042 (A)
7	5	2	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)KUT 109 (P)
8	6	5	COLD SWEAT	The Sugarcubes	One Little Indian (12)TP9 (I/NM)
9	NEW		STREETOUNDS REAL THING MIX	Masquerade	Westside/Hardcore HAK(T)10 (A)
10	8	2	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Submission—(SUBX 04) (I/RT)
11	9	5	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22 (12)CHAP20 (I/NM)
12	10	5	YOU MAKE ME FEEL	Woodentops	Rough Trade RT(T)179 (I/RT)
13	11	25	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.R.S	4AD(B) AD 707 (I/RT)
14	7	2	SAWMIX'1	Hitmasters	Quazar QUA(T)5 (P)
15	14	10	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
16	NEW		THE PEEL SESSIONS	The Buzzcocks	Strange Fruit—(SFPS044) (P)

17	12	30	TRUE FAITH	New Order	Factory FAC 183/7 (12" — FAC 183) (P)
18	16	18	BLUE MONDAY	New Order	Factory FAC73 (P)
19	13	8	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12)BONG15 (I/RT/SP)
20	23	2	ANYONE	Smith & Mighty	Three Stripe SAM111 (I/RE)
21	40	2	DO IT ON THURSDAY	Jim Jiminee	Cat & Mouse ABB01(T) (P)
22	19	21	THE CIRCUS (Remix)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
23	NEW		BYE BYE BABY	King Kurt	GWR GWR9 (12" — GWT9) (A)
24	25	16	SAVIN' MYSELF	Eria Fachin	Saturday 7STD1 (12" — STD1) (A)
25	21	6	JINGO	Candido	Hardcore HAK(T)9 (A)
26	17	18	MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ7112 (12" — CYZ112) (CH)
27	27	18	BEATS + PIECES	Cold Cut featuring Floormaster Squeeze	Ahead Of Our Time CCUT1 (I/RT)
28	18	10	LAST NIGHT I DREAMT ...	The Smiths	Rough Trade RT(T)200 (I/RT)
29	41	4	HARD CASES	Tom Robinson	Castaway TR27 (A)
30	34	6	THRU THE FLOWERS	The Primitives	Lazy LAZY06(T) (I/RT)
31	32	7	NEVER GIVIN' UP ON YOU	John Paul Barrett	Westside WSR(T) 2 (A)
32	15	3	JACK FACTORY	Jackin' James	Warrior WR12002 (P)
33	28	5	COCAINE SEX	Renegade Sound Wave	Rhythm King/ Mute LEFT201T (I/RT)
34	22	5	MASTER DIK	Sonic Youth	Blast First BFFP26(T) (I/RT)

35	42	10	ALICE	Sisters Of Mercy	Merciful Release MR021 (I/RR)
36	NEW		THE PEEL SESSIONS	Cud	Strange Fruit—(SFPS045) (P)
37	39	13	GET DOWN	Derek B	Music Of Life NOTE 007 (P)
38	20	6	JACK MIX IV	Mirage	Debut DEBT(X)3035 (A)
39	NEW		WEY DEM FA	Carl Meeks	Red Rhino RED2 (I/RR)
40	37	17	THE PEEL SESSIONS	Joy Division	Strange Fruit—(SFPS033) (P)
41	43	25	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT(T) 197 (I/RT)
42	NEW		THE JAZZ DEFECTORS	Jazz Defectors	Factory FACT205 (P)
43	38	12	THE PEEL SESSIONS (VOLUME 2)	New Order	Strange Fruit—(SFPS039) (P)
44	36	5	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
45	24	23	BIRTHDAY	The Sugarcubes	One Little Indian (12) 7TP7 (I/NM)
46	33	3	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)200 (I/RT)
47	50	5	BRUTALITY	Asher D & Daddy Freddy	Music Of Life NOTE11 (P)
48	48	15	I STARTED SOMETHING I COULDN'T FINISH	The Smiths	Rough Trade RT(T)198 (I/RT)
49	NEW		THE PEEL SESSIONS	The Very Things	Strange Fruit—(SFPS046) (P)
50	NEW		I'VE GOT A HABIT	The Orchids	Sarah SARAH2 (I/RE)

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TOP 25 ALBUMS

1	2	46	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
2	5	2	DANCE MANIA VOL 2	Various	Serious DAMA2 (A)
3	1	3	JACKMASTER VOL 2	Various	DJ International/Westside JACKLP502 (A)
4	4	2	MAD ON HOUSE VOL 1	Various	Needle/Serious MADD1 (A)
5	3	26	SUBSTANCE	New Order	Factory FACT 200 (P)
6	18	48	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
7	9	20	STRANGWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
8	10	11	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
9	14	18	GEORGE BEST	Wedding Present	Reception LEEDS001 (I/RR)
10	7	11	BEST OF HOUSE MEGAMIX	Various	Serious BOIT1 (A)
11	17	8	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
12	13	12	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
13	6	2	SALVATION	Original Soundtrack	Les Disques Du Crepuscule TW1774 (P)
14	11	15	BEST OF HOUSE VOLUME 3	Various	Serious BEHO 3 (A)
15	12	18	MY BABY JUST CARES FOR ME	Nina Simone	Charly CR30217 (CH)
16	8	2	WHO KILLED THE JAMMS?	Justified Ancients Of Mumu	KLF Communications JAMSLP2 (I/RT)
17	16	27	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
18	15	2	RHYTHM KINGDOM	Various	Rhythm King/Mute LEFTLP5 (I/RT)
19	20	10	UPFRONT 9	Various	Serious UPFT9 (A)
20	NEW		PEEL SESSIONS (MINI LP)	Syd Barrett	Strange Fruit SFPS043 (P)
21	NEW		GATHERING DANCE	Ghost Dance	Karbon KARXL303 (P)
22	23	20	MUSIC FOR THE MASSES	Depeche Mode	Mute STUMM 47 (I/RT/SP)
23	RE		DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
24	19	11	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (I/RT)
25	RE		THE CUTTER AND THE CLAN	Run Rig	Ridge RR008 (CM/RM/PROJ/FF)

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THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(2)	SHE'S MY LADY Administrators	Groove And Quarter/CRD 003
2	(3)	GEE BABY Toyin	Criminal/Bust 5
3	(4)	HOOKED ON YOU Trevor Hartley	Massive/MASS 1
4	(8)	CHILL OUT, CHILL OUT Tenor Saw	Nightlife/NP 001
5	(5)	BIG IN BED Lilly Melody	Eclipse/HCF 101012
6	(12)	GIRLFRIEND Dean Frazer	Dennis Star/DST 1
7	(2)	IF I GIVE MY HEART John Maclean	Arwa/ARI 66
8	(9)	CASANOVA Frankie Paul	Live And Love/LLD 64
9	(6)	AGONY Red Dragon	Techniques/WR 24
10	(11)	DANCE CAN'T NICE F Paul/S. Minot	Living Room/LM 001
11	(—)	DANGEROUS Conrad Smith	Redman Int./RED 1
12	(7)	JAZZY MOOD FOR LOVE Cyro	Cyros/CYCO 1
13	(18)	KINGSTON TOWN Lord Creator	Hawkeye Record/HD 083
14	(17)	ASK FOR A DANCE Tex Johnson	Discotex/DT 21
15	(—)	WINGS OF LOVE Trevor Sparks	Blue Trac/MMD 123

REGGAE ALBUM CHART			
1	(1)	IN THIS TIME Peter Hunningale	Street Vibes/SVLP 001
2	(4)	INSEPARABLE Dennis Brown	J&W Records/WKLP 7
3	(5)	FEELINGS OF LOVE Michael Gordon	Fine Style/FADLP 006
4	(3)	GIVE ME THAT FEELING Frankie Paul	Moodies/MR 1004
5	(2)	MAXI Maxi Priest	Ten Records/DIX 64
6	(6)	KINGSTON 14 Wailing Souls	Mango/LLP 28
7	(9)	RUB A DUB MARKET Frankie Paul	Mango/PLPS 9882
8	(10)	COLOURS OF LOVE Blackstones	Body Music/Stone 01
9	(13)	BIG BAD SAX Dean Frazer	Super Power/SPLP 5
10	(17)	WATCHMAN OF THE CITY G. Isaacs	Rohit Rec/RIFWLP 93000(PRE)
11	(8)	LOVE'S GOTTA TAKE ITS TIME Nerious Joseph	Fashion/FADLP 005
12	(7)	GREAT AMBITION Lt Sitchie	Superpower/SPLP 4
13	(11)	THE REAL ENEMY Mighty Diamonds	Greensleeves/GREL 102
14	(15)	SO AMAZING Janet Kay	Body Music/JANET 01
15	(16)	POSITIVE Black Uhuru	RAS Records/RAS 3025

NEW RELEASE DISCOS	
EASE OFF Red Dragon	Redman Int./RED 4
F.P. CALIBRA Frankie Paul	Redman Int./RED 3
DISCUSS Little John	Germain Records/DGT 30
TAKE A LOOK Gregory Isaacs	Live And Love/LLD 71
I JUST WANT TO LOVE YOU Leroy Simmons	Arwa/ARI 72
DOCK OF THE BAY Junior Wilson	Blue Trac/MMD 117
WINGS OF LOVE Trevor Sparks	Blue Trac/MMD 123
FLOAT ON Sammy Levi	Eclipse Records/HCF-1009-12

NEW RELEASE ALBUMS	
SALUT AFRICA Hilton File Band	Finesse Records/FIN 401
NINGA MI NINGA SHOWCASE Courtney Melody	World Ent/WELP 44
VICTORY Half Pint	RAS Records/RAS 3031

Fortepiano comes of age

EMI's new release of Beethoven's Piano Sonatas featuring Melvyn Tan is no ordinary debut solo album. Nicolas Soames explains

IF THE first half of this decade could be said to be the time when the performance of Mozart on authentic instruments became widely acceptable, the second half of the decade could be dubbed the coming of age of the fortepiano.

Of course, the instrument had been used — and even recorded — in the Seventies. Paul Badura-Skoda recorded for a variety of continental companies, Malcolm Binns did his interesting set of Beethoven sonatas for Decca, and there were others.

But even the most devoted of the authentic faithful had to admit that there was something not quite right: more often than not, the fortepiano just sounded tinny, and it was a relief to get back to the familiar Steinway. It may have

been the poor tuning of the instruments, or the inappropriate phrasing or a combination of both, but while there were obvious possibilities, it was clearly a case of "work in progress".

As with the Classical orchestra, established by Hogwood's Academy of Ancient Music and Decca with the Mozart symphony cycle, it was Mozart again that effected the transition. Deutsche Grammophon took the lead with the decision to record all Mozart's Piano Concertos with the American keyboard player, Malcolm Bilson, using a fortepiano.

Now, as that series comes to an end, having covered itself in plaudits and proved that it can offer a viable alternative to the modern series by Perahia or Uchida, EMI is embarking upon the next step — the keyboard works of Beethoven.

And it comes as no surprise to find that its choice as fortepiano soloist should fall upon the Singapore-born, Menuhin School-trained pianist, Melvyn Tan. Tan's performances have been one of the highlights of the Beethoven programmes given at the South Bank by Roger Norrington and the London Classical Players over the last year or so.

His impeccable playing and his assessment of the music in the light of the rediscovered character of his instrument has redefined Beethoven in a way that has not been true of his predecessors. Yet he came to the fortepiano by chance — having had the formal background of the modern piano for most of his student career.

After the Menuhin School (he has some reservations about such a hot-house environment) he went to the Royal College of Music, taking the harpsichord as a second study. By the end of his first year, it was a joint first study with the piano. This was his introduction to historical performance practice.

"I became fascinated by the Baroque period," he recalls. "I loved to be able to articulate so much more clearly the music of Handel and Bach, and the wonderful French music of Couperin and Rameau that I scarcely knew existed. It was a whole new world for me."

It was quite early on, however, that he encountered the fortepiano for the first time. The BBC producer Clive Bennett, who had worked on the Binns series of Beethoven sonatas, introduced Tan to the growth of interest in the instrument, made totally from wood as opposed to the more solid accomplishment of the iron-framed modern piano.

It was Bennett also who gave Tan his first fortepiano concert — playing Ranitzky with the Bourne-mouth Sinfonietta (with its modern instruments!) conducted by Eduard Melkus.

"It came as quite a shock. After being used to laying into the modern piano, I was suddenly confronted with the light delicacy of a fortepiano, where the action is so light that the slightest touch makes the note speak."

It was the beginning of a major change in his life. By 1981 he decided to give up the modern



TAN: PUSHING the fortepiano to its limits

piano and concentrate on the harpsichord. "I didn't think the fortepiano would take off in the way it did," he admits. But with the authentic movement progressing to Beethoven and the beginnings of the Romantic period, it was only a matter of time.

By 1983, he had placed an order for a modern copy by Derek Adam of 1814 Streicher piano, on which he could go back to Mozart or forward to Beethoven. And he began to work through Mozart and Beethoven again to see what kind of changes the new instrument would demand in his performance of the music.

The more he studied, the more he realised the instrument made more sense of the music. The wash of sound offered by the modern piano created a style of performance that distorted the original musical views of Mozart and Beethoven. "There is an amazing amount of wit in early and middle Beethoven — the ends of phrases sparkle with little jokes."

And by playing Beethoven on the instruments he knew, it is possible to appreciate to what extent the composer was pushing to the extremes the possibilities of the fortepiano.

In 1985, Melvyn Tan went with the Hanover Band to the US to play Beethoven's Concertos. But the association with Norrington was already formed, and it was one that took precedence.

By the end of this year, Tan will have recorded all Beethoven's Piano Concertos for EMI, and they will doubtlessly establish him as the leading fortepiano player of his generation. The series is previewed by his debut solo album, a compilation of Beethoven's Appassionata, Waldstein and Les Adieux Sonatas (CDC 749 3302).

They were not recorded without difficulty. The recording site — an old house in the country — was presumed to be quiet, until it was found that it was a roosting place for every pigeon for miles around.

He has already made his second disc — a collection of Schubert's Impromptus — and is preparing for a volume of Chopin. "The fortepiano is generally reckoned to have lasted until the Paris Exhibition of 1853, when the iron frames first appeared," he remarks, though he explains that by that time, larger keyboards than the six octaves on his 1814 Streicher copy are needed.

There is little doubt, therefore, that now the fortepiano is here to stay.

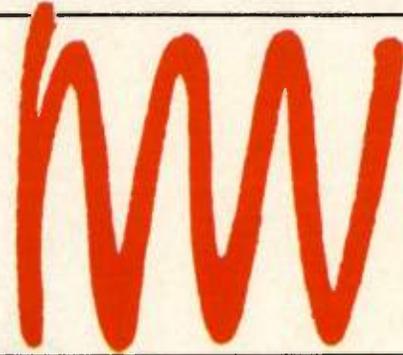
AIR PLAY

KEY A - Radio 1 'A' list B - Radio 1 'B' list	RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART	
	w/c	w/c	w/c	w/c	w/c	w/c		
	27.2	20.2	23.2	16.2	27.2	20.2		
	ACTUAL PLAYS (4 or more)		PLAYLISTED		PLAYLISTINGS (43 stations)			
AFRIKA BAMBAATA/UB40 Reddiss	EMI	-	-	-	20	21	65	
ALARM, THE Presence Of Love	I.R.S.	5	6	-	-	22	24	44
ASTLEY, RICK Together Forever	RCA	23	17	A	A	35	31	9
ASWAD Don't Turn Around	Mango	10	6	A	-	20	14	66
AZTEC CAMERA How Men Are	WEA	9	16	A	A	32	33	41
BANGLES, THE Hazy Shade Of Winter	CBS	19	16	A	A	34	37	20
BEE GEES Crazy For Your Love	Warner Brothers	9	14	A	A	22	32	89
BOMB THE BASS Beat Dis	Mister-ron	19	22	A	A	18	20	2
BOLTON, MICHAEL That's What Love Is All About	CBS	-	-	-	-	15	14	-
BOURGEOIS TAGG I Don't Mind At All	Island	11	18	A	A	35	37	35
BOY GEORGE Live My Life	Virgin	7	6	B	-	31	21	-
CARLISLE, BELINDA I Get Weak	Virgin	15	16	A	A	36	26	39
CHURCH, THE Under The Milky Way	Arista	7	-	B	-	-	-	-
COCHRAN, EDDIE C'mon Ev'rybody	EMI	17	16	B	A	31	33	19
COLD CUT Doctorin' The House	Ahead Of Our Time	5	-	-	-	20	13	10
COMMUNARDS, THE For A Friend	London	4	5	-	-	29	34	50
CURE, THE Hot Hot Hot	Fiction	8	12	B	A	9	11	51
D'ARBY, TERENCE TRENT Sign Your Name	CBS	12	12	A	A	17	28	30
DAYNE, TAYLOR Tell It To My Heart	Arista	19	16	A	A	34	39	4
DEACON BLUE Dignity	CBS	15	18	A	A	27	33	32
DEREK B Goodgroove	Music Of Life	14	7	A	B	9	-	34
DOCTOR & THE MEDICS Drive He Said	I.R.S.	10	-	A	-	-	-	-
EARTH WIND & FIRE Thinking Of You	CBS	-	-	-	-	18	18	-
ECHO & THE BUNNYMEN People Are Strange	WEA	13	10	A	A	26	23	33
EIGHTH WONDER I'm Not Scared	CBS	15	11	A	A	25	26	48
ERASURE Ship Of Fools	Mute	9	8	B	-	22	5	-
FAITH NO MORE We Care A Lot	Slash	-	9	B	A	-	5	77
FERRY, BRYAN Kiss And Tell	Virgin	-	11	B	A	15	37	53
FIORILLO, ELISA How Can I Forget You	Chrysalis	-	5	-	-	14	26	59
GIBSON, DEBBIE Shake Your Love	Atlantic	10	14	B	A	29	36	13
GODFATHERS, THE Birth School Work Death	Epic	5	5	B	-	1	-	-
GRANT, EDDY Gimme Hope Jo'anna	Ice	16	16	A	A	36	36	8
HARRISON, GEORGE When We Was Fab	Dark Horse	15	16	A	A	35	38	25
HEART These Dreams	Capitol	15	-	A	-	28	-	-
ICEHOUSE Crazy	Chrysalis	8	12	A	A	22	18	89
IT BITES Kiss Like Judas	Virgin	9	10	A	A	15	18	76
JACK 'N' CHILL The Jack That House Built	10	-	-	-	-	10	19	18
JACKSON, MICHAEL Man In The Mirror	Epic	14	19	A	A	35	36	21
JOHNNY HATES JAZZ Heart Of Gold	Virgin	19	17	A	A	35	37	42
LOS LOBOS One Time One Night	Slash	7	8	B	A	6	10	-
MARX, RICHARD Should've Known Better	Manhattan	11	6	B	B	33	31	73
MEL & KIM That's The Way It Is	Supreme	17	13	A	A	36	34	24
MINOGUE, KYLIE I Should Be So Lucky	PWL	21	19	A	A	37	37	1
MISSION, THE Tower Of Strength	Mercury	13	11	A	A	25	26	12
MORRISSEY Suedehead	HMV	15	16	A	A	32	20	6
NOISEWORKS Take Me Back	Epic	7	-	B	-	1	-	-
OCEAN, BILLY Get Outta My Dreams	Jive	19	19	A	A	38	43	3
O'CONNOR, SINEAD Mandinka	Chrysalis	8	17	B	A	20	30	23
O'NEAL, ALEXANDER/CHERELLE Never Knew	Tabu	7	9	B	B	32	35	26
PARADIS, VANESSA Joe Le Taxi	Polydor	18	17	A	A	34	28	14
PLANT, ROBERT Heaven Knows	Esparanza	-	13	B	A	3	25	60
POGUES, THE If I Should Fall From	Pogue Mahone	17	9	A	B	13	9	-
PREFAB SPROUT Cars And Girls	Kitchenware	-	5	-	-	25	35	49
PRIEST, MAXI How Can We Ease The Pain	10	13	8	B	B	21	29	63
PRIMITIVES, THE Crash	RCA	16	16	A	A	31	9	29
PROCLAIMERS, THE Make My Heart Fly	Chrysalis	16	17	A	A	21	25	86
REA, CHRIS Que Sera	Magnet	5	8	B	A	12	24	78
RICHARD, CLIFF Two Hearts	EMI	-	4	-	-	15	38	46
ROTH, DAVID LEE Just Like Paradise	Warner Brothers	11	-	A	-	12	-	-
RUSSELL, BRENDA Piano In The Dark	Breakout	7	4	-	-	11	9	97
SAXON Ride Like The Wind	EMI	5	4	-	-	4	5	82
SEVELLE, TAJA Love Is Contagious	Paisley Park	15	16	A	A	22	13	47
SIMPLY RED I Won't Feel Bad	WEA	14	14	A	A	34	17	-
SISTERS OF MERCY Dominion	Merciful Release	12	13	A	B	16	9	17
SO Are You Sure	EMI	4	10	B	A	7	16	72
SPRINGFIELD, RICK Rock Of Life	RCA	11	-	A	-	13	-	-
STEWART, JERMAINE Say It Again	Siren	14	15	A	A	42	41	7
STING Englishman In New York	A&M	5	13	-	-	27	33	55
SWEAT, KEITH I Want Her	Elektra	7	8	B	-	8	12	56
TIFFANY I Think We're Alone Now	MCA	10	15	A	A	33	43	5
T'PAU Valentine	Siren	13	16	A	A	26	37	15
VOICE OF THE BEEHIVE I Walk The Earth	London	16	15	A	A	18	6	80
WAS NOT WAS Spy In The House Of Love	Fontana	16	15	A	A	32	35	22
CLIMIE FISHER Love Changes Everything	EMI	-	-	-	-	25	-	-
FLEETWOOD MAC Everywhere	Warner Brothers	-	-	-	-	23	-	-
GARFUNKEL, ART So Much In Love	CBS	-	-	-	-	19	-	-

Records are included on the grid if they A) had 4 or more plays on Radio 1 last week, as logged by Sharn Tracking, or B) are featured on the current Radio 1 playlist, or C) are featured on 11 or more ILR playlists (A & B lists accounted for only).

TOP 100 ALBUMS

MUSIC WEEK



No1	1	INTRODUCING THE HARDLINE ... ★★★ CD Terence Trent D'Arby CBS 450 911-1
2	2	BRIDGE OF SPIES ★★★ CD T'Pau Siren/Virgin SRNLP 8
3	18	GIVE ME THE REASON ★ CD Luther Vandross Epic 450 134-1
4	3	POPPED IN SOULED OUT ★★ CD Wet Wet Wet Precious/Phonogram JWWWL 1
5	8	WHENEVER YOU NEED SOMEBODY ★★★ CD Rick Astley RCA PL 71529
6	6	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz Virgin V 2475
7	5	TIFFANY CD Tiffany MCA MCF 3415
8	4	THE CHRISTIANS ★ CD The Christians Island ILPS 9876
9	9	BAD ★★★★★ CD Michael Jackson Epic 450290-1
10	22	HEARSAY ★ CD Alexander O'Neal Tabu 450 936-1
11	17	THE GREATEST LOVE ● Various Telstar STAR 2316
12	19	HEAVEN ON EARTH ● Belinda Carlisle Virgin V 2496
13	11	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys Parlophone PCSD 104
14	21	FAITH ★★ CD George Michael Epic 460000 1
15	16	NOTHING LIKE THE SUN ★ CD Sting A&M AMA 6402
16	7	ALL ABOUT EVE CD All About Eve Phonogram MERH 119
17	13	TANGO IN THE NIGHT ★★★ CD Fleetwood Mac Warner Brothers WX65
18	10	COME INTO MY LIFE ● CD Joyce Sims FFRR/London LONLP 47
19	15	THE JOSHUA TREE ★★★★★ CD U2 Island U26

STYLUS

DIGITALLY REMASTERED

AS SEEN ON TV

A PORTRAIT OF
ELLA FITZGERALD

ELLA FITZGERALD

16 FAVORITE SONGS BY THE FIRST LADY OF MUSIC

59	56	BROTHERS IN ARMS ★★★★★★★★★★ CD Dire Straits Vertigo/Phonogram VERH 25
60	67	SUBSTANCE CD New Order Factory FACT 200
61	52	RUNNING IN THE FAMILY ★★ CD Level 42 Polydor POLH 42
62	44	THE MICHAEL JACKSON MIX ● CD Michael Jackson Stylus SMR 745
63	34	THE WORLD WITHOUT END CD Mighty Lemon Drops Blue Guitar AZLP 4
64	50	DIRTY DANCING (OST) CD Original Soundtrack RCA BL 86408
65	48	I'M YOUR MAN CD Leonard Cohen CBS 460642 1
66	96	A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald Stylus SMR 847
67	63	MEN & WOMEN ★ CD Simply Red Elektra WX 85
68	NEW	GREATEST HITS CD Isley Brothers Telstar STAR 2306
69	55	HITS 7 ★★★ Various CBS/WEA/RCA/Arista HITS 7
70	51	ALL THE BEST! ★★★ CD Paul McCartney Parlophone PMTV 1
71	93	HIT FACTORY CD Various Stylus SMR 740
72	53	CHER ○ Cher Geffen WX 132
73	NEW	L.A. GUNS CD L.A. Guns Vertigo/Phonogram VERH 55
74	69	A MOMENTARY LAPSE OF REASON ● CD Pink Floyd EMI EMD 1003
75	60	MAINSTREAM ● CD Lloyd Cole & The Commotions Polydor LCLP 3
76	81	RED ★ CD The Communards London LONLP 39
77	74	FROM MOTOWN WITH LOVE ★ Various K-tel NE 1381

20	Zodiac Mindwarp & The Love Reaction- Mercury/Phonogram ZODLP 1
21	20 KICK ● CD INXS Mercury/Phonogram MERH 114
22	14 DUSTY - THE SILVER COLLECTION ● CD Dusty Springfield Philips/Phonogram DUSTV 1
23	12 BLOW UP YOUR VIDEO ● CD AC/DC Atlantic/WEA WX 144
24	25 IF I SHOULD FALL FROM GRACE ... CD The Pogues Pogue Mahone/Stiff NYR 1
25	32 WHITNEY ★★★★★ CD Whitney Houston Arista 208 141
26	28 DANCING WITH STRANGERS ★ CD Chris Rea Magnet MAGL 5071
27	NEW TELL IT TO MY HEART CD Taylor Dayne Arista 208 898
28	23 RAINDANCING ★★ CD Alison Moyet CBS 450 152-1
29	30 THE BEST OF MIRAGE JACK MIX '88 ● Mirage Stylus SMR 746
30	29 WHITESNAKE 1987 ★ CD Whitesnake EMI EMC 3528
31	27 THE LION AND THE COBRA CD Sinead O'Connor Ensign/Chrysalis CHEN 7
32	NEW SAY IT AGAIN CD Jermaine Stewart Siren/Virgin SRNLP 14
33	33 PHANTOM OF THE OPERA ★★ CD Various Polydor PODV 9
34	NEW RAIN TOWN CD Deacon Blue CBS 450549-1
35	70 FLOODLAND ○ CD The Sisters Of Mercy Merciful Release/WEA MR 441L
36	24 ALL LIVE AND ALL OF THE NIGHT CD The Stranglers Epic 460259 1
37	38 THE SINGLES ★★ CD Pretenders Real/WEA WX 135
38	26 WOW! ● CD Bananarama London RAMA 4
39	31 THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream Polydor ECTV 1
40	37 SKYSCRAPER CD David Lee Roth Warner Brothers WX 140
41	NEW UNFORGETTABLE CD Various EMI EMTV 44
42	39 CLOUD NINE ● CD George Harrison Dark Horse/WEA WX 123

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
● = GOLD (100,000 units) ○ = SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

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43	RE LIVE IN AUSTRALIA CD Elton John Rocket/Phonogram EJLP 2
44	41 VITAL IDOL ● CD Billy Idol Chrysalis CUX 1502
45	46 SIXTIES MIX ★ Various Stylus SMR 733
46	35 OUT OF THE BLUE CD Debbie Gibson Atlantic WX 139
47	47 THE CIRCUS ★ CD Erasure Mute STUMM 35
48	NEW WOODEN FOOT COPS ON THE HIGHWAY CD The Woodentops Rough Trade ROUGH 127
49	NEW JACK TRACKS THE FOURTH ALBUM CD Various Jack Trax JTRAX 4
50	NEW HORIZONS CD Various K-Tel NE 1360
51	45 JUST VISITING THIS PLANET ○ CD Jellybean Chrysalis CHR 1569
52	36 NOW! 10 ★★★★★ Various EMI/Virgin/PolyGram NOW 10
53	57 BAD ANIMALS ● CD Heart Capitol ESTU 2032
54	40 LIFE IN THE FAST LANE ● Various Telstar STAR 2315
55	43 THE BEST OF UB40 VOL 1 ★★ CD UB40 Virgin UBTV 1
56	42 MAKE IT LAST FOREVER Keith Sweat Vintertainment/Elektra WX 163
57	49 GRACELAND ★★★★★ CD Paul Simon Warner Brothers WX52
58	54 DISCO ★ CD Pet Shop Boys Parlophone PRG 1001

70	Firework Mac Warner Brothers K 56344
79	62 PLEASE ★ CD Pet Shop Boys Parlophone PSB 1
80	NEW BIRTH, SCHOOL, WORK, DEATH CD The Godfathers Epic 460583-1
81	95 LOVE CD Aztec Camera Warner Brothers WX 128
82	71 HYSTERIA ★ CD Def Leppard Bludgeon Riff./Phono HYSPL 1
83	89 BETE NOIRE ● CD Bryan Ferry Virgin V 2474
84	NEW BEST OF BLONDIE ★ CD Blondie Chrysalis CDL TV1
85	65 SLIPPERY WHEN WET ★★ CD Bon Jovi Vertigo/Phonogram VERH 38
86	NEW HEART ● CD Heart Capitol EJ2403721
87	68 WONDERFUL LIFE ● CD Black A&M AMA 5165
88	99 TOP GUN (OST) ★ CD Various CBS 70296
89	76 BEST SHOTS ★ CD Pat Benatar Chrysalis PATV 1
90	61 E.S.P. ★ CD Bee Gees Warner Brothers WX83
91	75 ALWAYS GUARANTEED ★ CD Cliff Richard EMI EMD 1004
92	64 UNDER A BLOOD RED SKY ★★ CD U2 Island IMA 3
93	RE PICTURE BOOK ★★ CD Simply Red Elektra EKT 27
94	86 EVERYTHING CD Climie Fisher EMI EMC 3538
95	RE STREET LIFE - 20 GREAT HITS ★ CD Bryan Ferry/Roxy Music EG/Virgin EGTV 1
96	RE EVERY BREATH YOU TAKE - THE SINGLES ★★ CD The Police A&M EVERY 1
97	79 THE LONESOME JUBILEE CD John Cougar Mellencamp Mercury/Phonogram MERH 109
98	100 SEDUCED AND ABANDONED ○ CD Hue And Cry Circa/Virgin CIRCA 2
99	98 SOLITUDE STANDING ★ CD Suzanne Vega A&M SUZLP 2
100	83 MEMORIES ● CD Elaine Paige Telstar STAR 2313

CD: Released on Compact Disc

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THE THEATRE Museum in London's Covent Garden is the setting for a new exhibition by the doyen of pop photographers, Harry Hammond.

Over 100 prints cover the years from the late Forties to the coming of The Beatles, years, says Hammond, "when I was the only one taking pictures of recording artists". His pictures are a unique documentation of a past era, when new artists would actually stand in Denmark Street singing through megaphones to attract the publishers.

Among his special memories of the Fifties is Billie Holiday's visit to London in 1954: "There was an undercurrent of prejudice against her. I was the only one to photograph her."

The exhibition, which runs until 30 June, is part-sponsored by EMI Records and coincides with the sale of Hammond's archive to the Victoria & Albert Museum. Prints of his pictures (he only takes them in black and white) are regularly auctioned at memorabilia sales and one Buddy Holly photo fetched £650. "My collection could have gone to America," he says, "but I wanted it to stay in Britain."

Happy to be back in indie land

by Danny Van Emden

THE NAME may not ring any bells, but the voice will. The Lilac Time is the latest guise of Stephen Duffy, last seen in major label land, but now happily transported to indie territory.

Ironically, though, what was meant to be a move away from pop's big production line is now pricking up the ears of many an exec who wouldn't have given Duffy a second listen had the group's self-titled album been released simply under his own name.

The whole idea of making the record for Swordfish, a label distributed via Nine Mile and set up by a Brummie retailer turned entrepreneur, was to make the album for what Duffy saw as an acceptable cost — a couple of grand. It thus side-stepped the old Catch 22 of spending a fortune then having to come up with something unswervingly commercial enough to catch daytime radio's ears and recoup said fortune.

"It's really strange that there's so much interest in us. People who should know better are already ringing us up and asking why we're not signed."

"Business people must have shorter memories than journalists,"

he adds with the caution which originally prompted him to try to keep his identity a secret.

But although the music strays more in the direction of Simon & Garfunkel than Donovan these days, the lyrics are the common thread. They are gentle, wry and wilfully incisive — and those fey vocals are a dead giveaway.

But if the big boys persist, will The Lilac Time and Duffy take the plunge and sign?

"I hope that there is still enough adventurousness in the music biz to let The Lilac Time flourish, but it's going to be tricky. We'll have to get round that by not signing long-term deals."



THE LILAC Time: the name may not ring any bells but the voice will



FAITHFUL: 'THE songs have an inbuilt longevity that will show through in the end'

Faithful friends

by Andy Linehan

"WE ARE already a success. We see success as the ability to write great songs, and we feel we have done that." So say Danny Daniels and Matthew Vaughan, the duo who comprise Faithful.

"Obviously if our records don't start selling well in the short term we might be disappointed, but the songs have an inbuilt longevity that will show through in the end."

Confident stuff, certainly, but a number of years of working together has given them such self-belief: they met as members of the Manchester band Wild Honey in the early Eighties, and when that project ended in 1986 the natural progression was that Danny and Matthew should continue working together. Their mutual love of classic Motown and their admiration for the skills of The Beatles and The Beach Boys is evident in their desire to produce melodic yet danceable songs. Their lyrics, too, are in the more traditional pop vein.

Faithful was originally intended as a studio project, but increasing pressure from interested record and publishing companies resulted in their first gigs this month. At the Wag Club, augmented by a tight six-piece band, Faithful displayed

a catalogue of sophisticated pop/soul songs with a contemporary dance edge. They went down well and are planning a further series of live dates. Record company negotiations continue, but whoever signs them will hope that Faithful live up to their claim — "Our first album will contain quality song-writing on a par to that of the early Beatles LPs." Modest they are not, but Faithful certainly have the potential to be successful.

Revival tactics

by Chris Welch

SPENCER DAVIS will head the Rhythm And Blues Revue, an all-star band of Sixties stalwarts, due to start a UK tour on March 26.

Miller Anderson will sing the numbers originally performed by Stevie Winwood. Peter York, the drummer who put together the band, says: "I'm sure Steve would like to sit in with us, but we wouldn't expect him to join the band now his own career has reached such a peak."

The line-up also includes keyboard player, singer and Tutti Frutti musical director Zoot Money, Andy Pyle (bass), and Spencer on guitar and vocals. Dates are being set up by Vic Gibbon.

Dead come back to life

by John Tobler

1987 WAS the year when The Grateful Dead achieved major commercial success after trying for more than 20 years. Not that it should be thought commercial fame was ever their aim. They just liked playing music, and as Jerry Garcia said in a recent issue of Q, the Dead attracted a brotherhood of fans with an almost religious fervour.

The problem is that comparatively few of the group's numerous albums are currently available. This thought occurred five years ago to Simon Hart, who is a partner in Fab Records, a well-established retailer in Finchley, North London. Hart decided to specialise in Grateful Dead artefacts — records, T-shirts, posters, etc. More recently, he began exclusively importing releases from New York-based Relix Records.

Relix has released more than a dozen albums by Jefferson Airplane offshoot Hot Tuna and its co-leader, Jorma Kaukonen, by Robert Hunter, Grateful Dead lyricist and a performer in his own right, the Flying Burrito Bros (a later line-up) and the New Riders Of The Purple Sage, a group founded by Garcia as a kind of extra-curricular enterprise. So far, Relix has only released one album by a member of the Dead, Mickey Hart's Rolling Thunder, but Dead alumni appear on several others, with many available on CD.

Fab Records is the home of Hart's Terrapin Trucking, a company which exclusively wholesales Relix products in Britain.

Hart also stocks a full range of Grateful Dead CDs, both domestic and imported. There will shortly be more than a dozen different titles by the Dead available on CD via Terrapin, while Hart excitedly relates that The Grateful Dead Movie, a video of a Dead concert at Winterland, San Francisco, in 1974 lasting 131 minutes, will soon be available on UK standard VHS video as a sell-through item retailing at around £30.

Terrapin Trucking is anxious to supply the rest of the UK trade with Dead-related items, though the Relix LPs and CDs are now being marketed via Topic.

Wooden pop

FROM THE moment he takes the stage at the **Brixton Academy**, **Woodentops** frontman Rolo McGinty demands attention. As the band slide into their furious rhythmic patterns rather like the starting up of a pneumatic drill, McGinty scuttles, and darts in and out of view and strums some chords before throwing off his guitar to sing *Maybe It Won't Last*.

The Woodentops continue to attract attention with their exhilarating muscular dance music and continue to disappoint with their inconsistency and lapses into mediocrity. The rhythm section of Frank de Freitas and Bernie Staples are too often laid off as McGinty assumes the guise of a Roddy Frame imitator for a laconic ballad or two.

Preceded on stage by the solid innovative rhythms of **African Head Charge**, The Woodentops seemed all the more lacklustre. Adrian Sherwood, mastermind of On-U Sound, has in African Head Charge one of the country's most inventive and consistent reggae acts. The east London outfit refuse to let the grass grow under their feet with their slippery hi-tech dub.

The Woodentops try very hard to be an "important" band, but the end result is a frustrating pot pourri of Eighties pop. Their inventive rhythms and enigmatic approach to structuring songs should be commended, but this only whets the appetite for something more which they cannot deliver.

The Woodentops are reminiscent of XTC, important because of what they are doing rather than for how they do it. Their popularity has not reached a peak and they look set to be a student favourite for the summer, with the release of *Wooden Foot Cops On The Highway*, but they seem like a band already desperate for a new idea.

MATTHEW COLE

Teenies' boppers

OF ALL 1987's rising stars, **Curiosity Killed The Cat** may be in the strongest position. At **Hammersmith Odeon** they drew an audience that was mainly teenage and mainly female, proving that the group has kept its place in the



bedroom wall pin-up league table. And Ben Volpeliere-Pierrot's confident use of spoken introductions and stagecraft to milk the screams showed his determination to maintain their loyalty.

But the band have clear musical interests too. To the jazzy Jarreau and Scott-Heron inflexions were added creditable versions of songs by The Meters and Aswad.

And Curiosity also had the good sense to augment their somewhat basic guitar-bass-drums line-up with half a dozen other musicians. Jeff Scantlebury on percussion was outstanding in lifting what might otherwise have been pedestrian rhythms, and it was good to see the Average White Band's Molly Duncan blowing some powerful solos on tenor.

Support band **Empire** are on EMI's relaunched Parlophone label and are another soul band from Liverpool. Although their 45-minute set was rather one-paced, a pleasing Pitneyesque lead voice and some well-crafted lyrics are good pointers for the future.

DAVE LAING

Vintage veterans

FIFTEEN YEARS is a long time to ignore a British audience, especially when the first half of that period encompassed **The O'Jays'** golden age on record. But the **Hammersmith Odeon** crowds didn't just remember them, they welcomed them back.

Second-generation soulsters **Levert** proved they'd watched father Eddie and co on stage more than a few times, but brought some admirable harmonies and dance steps of their own to the evening, with *My Forever Love* and (Pop, Pop, Pop) *Pop Goes My Mind* standing out and Casanova finally waking up the audience.

They've a way to go, though, before they can match the 30 years of experience that go into an O'Jays set. The three Ohio veterans are improving with age, too,



THE O'JAYS now and then: veterans who improve with age



delivering a show comfortably on the right side of cabaret and an absolute truckload of memories: *Used To Be My Girl*, *Love Train*, *For The Love Of Money* and plenty of living proof that their newer product stands up just as well. From the *Let Me Touch You* album (EMI/Manhattan) came excerpts of the title track, *Cause I Want You Back Again* and a full-length *Lovin' You*, the current underrated single.

They may never reach the sales heights of the Seventies, but there's every sign that the O'Jays will still be performing to this superb standard in another 15 years.

PAUL SEXTON

Screaming at full throttle

THE AUDIENCE had hardly started filing in to the **Town & Country Club** when young Wolverhampton band **The Wild Flowers** arrived on stage. They have carefully honed themselves into a tight and efficient unit that fairly fizzles with energy as displayed on older numbers like the superb *A Kind Of Kingdom* or on meatier material like their excellent new single *Broken Chains*. This is a solid and

dynamic band who are maturing nicely.

Next up were the **Three Johns**, a band who, despite their large following and rave reviews, are very much an acquired taste. They started off well enough, but soon the songs suffered from a lack of variation that wasn't helped by their use of a drum machine. It came across as an in-joke with few highlights.

Having survived being tipped as a band to watch by David Bowie, **The Screaming Blue Messiahs** now find themselves in the charts with a rather silly song about a kiddies' cartoon series. But they have never been a band to let anything get in the way of their non-stop aural assault in live shows. For any band to deliver such a hard and sharp sound would be outstanding, but it is even more surprising from a trio.

The rhythm section delivers a solid punchy base but it is frontman Bill Carter who really sets the show alight whether he is stalking the stage menacingly, delivering brittle bursts of splintering guitar, or those rasping, loony tune vocals, while dressed in a suit that seems to be made from bizarrely patterned wallpaper! The band surged uncontrollably through a set that features plenty of songs from their excellent new LP, *Bikini Red*, including the stunning *Jesus Chrysler Drives A Dodge* and the aforementioned *I Wanna Be A Flintstone*, which seems to be sharper and far more appropriate in a live setting. Full throttle mayhem has never been delivered with so much panache.

JERRY SMITH

Hail, hale rock 'n' roll

SONY BURGESS first met DJ **Fontana** at Sam Phillips' Memphis recording studio where Fontana was the drummer with the *Blue Moon Boys*, a trio led by Phillips' new discovery, *Elvis Presley*. Burgess was the leader of an established hillbilly rock 'n' roll band who pioneered the *Sun Sound*.

Burgess is remembered for lively good-time rock 'n' roll and even 30 years after the fact his performance at London's **Town And Country Club** was fired with enthusiasm. A young audience cheered every move as the spritely 60-year-old conducted them on a tour of his best-loved songs such as *Red Hot*, *Sally Brown* and *My*

Bucket's Got A Hole In It. DJ's presence meant that some Elvis numbers were inevitable. "This is the one that got us all started," said Burgess as he played the intro to *That's All Right*.

The Sun era is documented on material licensed to Charly — a catalogue always worth stocking. Following Roy Orbison's appearances last year the welcome extended to *Sonny Burgess* proved the reliability of the market for original rock 'n' roll.

MATTHEW COLE

Primitive sophisticates

THE LAST time the **Primitives** played London they appeared at Wembley Arena supporting *Echo And The Bunnymen*. It was therefore surprising to see them playing **Portlands**, a small basement club that holds only 150 people, even if the event was set up to celebrate the release of their first single for RCA. As a result at least five times as many people remained outside, having failed to get in to see one of the hottest of pop properties.

Fronted by Tracey Tracey, The Primitives have metamorphosed from a thrashing indie band to high calibre chart contenders, displaying a remarkable verve and vitality. And they showed quite magnificently that they can reproduce it live too. They delivered one excellent song after another, from *Thru The Flowers* and their infectious new single *Crash*, right through to *Stop Killing Me*.

Their solid, dynamic rhythms were cut through with some deft guitar work to produce those hook-laden tunes, while above it all floated Tracey's siren voice, which alone is enough to shipwreck any lonesome boy's soul.

The encores included scintillating versions of the *Marianne Faithfull* hit *As Years Go By* and the *Beatles'* *Ticket To Ride*, the latter coming to a rather ragged halt as the packed crowd surged forward to the stage. They finished in fine style with a wild, rip-roaring version of the old *Stooges* classic *I Wanna Be Your Dog*, leaving pop's latest *Monroe/Madonna*-style temptress wrestling with the spectre of *Jimmy Osterberg*. On that note as the feedback wailed out over the frenzied mob, they left the stage and brought to an end the first, notable musical event of the year. It was the stuff of which legends are made, they'll be talking about this one for a long time to come.

JERRY SMITH



THE WOODENTOPS disappoint, while Curiosity keep their place as pin-ups

TOP 75 SINGLES



Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

No 1	1	I SHOULD BE SO LUCKY Kylie Minogue		PWL PWL(T) 8 (P)
2	2	BEAT DIS Bomb The Bass		Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
3	3	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean		Jive BOS(T) 1 (BMG)
4	9	TOGETHER FOREVER (Lover's Leap Remix) Rick Astley		RCA PB 41817 (12 -PT 41818) (BMG)
5	6	SUEDEHEAD Morrissey		His Master's Voice (12)POP 1618 (E)
6	4	TELL IT TO MY HEART Taylor Dayne		Arista 109616 (12 -609616) (BMG)
7	14	JOE LE TAXI Vanessa Paradis		FA Productions/Polydor POSP(X) 902 (F)
8	8	GIMME HOPE JO'ANNA Eddy Grant		Ice ICE 78701 (12 -128701) (A)
9	10	DOCTORIN' THE HOUSE Coldcut		Ahead Of Our Time CCUT 27 (12 -CCUT 2) (I/RT)
10	5	I THINK WE'RE ALONE NOW ● Tiffany		MCA MCA(T) 1211 (F)
11	7	SAY IT AGAIN Jermaine Stewart		10/Virgin TEN(T) 188 (E)
12	20	HAZY SHADE OF WINTER (Remix) Bangles		Def Jam BANGS(T) 3 (C)
13	17	DOMINION The Sisters Of Mercy		Merciful Release/WEA MR 43(T) (W)
14	19	C'MON EVERYBODY Eddie Cochran		Liberty (12)EDDIE 501 (E)
15	29	CRASH The Primitives		RCA PB 41761 (12 -PT 41762) (BMG)
16	24	THAT'S THE WAY IT IS Mel & Kim		Supreme SUPE(T) 117 (E)
17	39	I GET WEAK Belinda Carlisle		Virgin VS(T) 1046 (E)
18	12	TOWER OF STRENGTH (BOMBAY MIX) The Mission		Mercury/Phonogram MYTH(X) 4 (F)
19	34	GOODGROOVE Derek B		Music Of Life 7NOTE 12 (12 -NOTE 12) (P)
20	NEW	SHIP OF FOOLS Erasure		Mute MUTE(12) 74 (I/RT/SP)

MUSIC WEEK

W

GODFATHERS

BIRTH SCHOOL WORK DEATH



53	36	HEAVEN IS A PLACE ON EARTH ○ Belinda Carlisle		Virgin VS(T) 1036 (E)
54	NEW	I WALK THE EARTH Voice Of The Beehive		FFRR/London LON(X) 169 (F)
55	73	SHOULD'VE KNOWN BETTER Richard Marx		Manhattan/EMI (12)MT 32 (E)
56	70	LOVEY DOVEY (Remix) Tony Terry		Epic TONY(T) 2 (C)
57	63	HOW CAN WE EASE THE PAIN Maxi Priest feat. Beres Hammond		10/Virgin TEN(X) 207 (E)
58	40	HOUSE ARREST ○ Krush		FON/Club/Phonogram JAB(X) 63 (F)
59	NEW	JUST LIKE PARADISE David Lee Roth		Warner Brothers W 8119(T) (W)
60	37	GOING BACK TO CALI/JACK THE RIPPER L. L. Cool J.		Def Jam LLCJ(T) 2 (C)
61	38	GIVE ME ALL YOUR LOVE Whitesnake		EMI (12)EM 23 (E)
62	43	O L'AMOUR Dollar		London LON(X) 146 (F)
63	NEW	IF I SHOULD FALL FROM GRACE WITH GOD The Pogues		Pogue Mahone/Stiff PG 1(12) (E)
64	49	CARS AND GIRLS Prefab Sprout		Kitchenware/CBS SK(X) 35 (C)
65	45	COME INTO MY LIFE Joyce Sims		FFRR/London LON(X) 161 (F)
66	57	TAKE MY BREATH AWAY (Theme from 'Top Gun ● Berlin		CBS (TJA 7320) (C)
67	59	HOW CAN I FORGET YOU Elisa Fiorillo		Chrysalis ELISA(X) 1 (C)
68	51	HOT HOT HOT!!! The Cure		Fiction - (FICSX 28) (F)
69	55	ENGLISHMAN IN NEW YORK Sting		A&M AM(Y) 431 (F)
70	62	LOVER'S LANE Georgio		Motown ZB 41611 (12 -ZT 41612) (BMG)
71	61	ANIMAL (F..K LIKE A BEAST) W.A.S.P.		Music For Nations (12)KUT 109 (P)
72	NEW	LIVE MY LIFE Boy George		Virgin BOY 105(12) (E)
73	NEW	MAKE MY HEART FLY		

21	11	Bros	CBS/TOM (T)2 (C)
22	22	SPY IN THE HOUSE OF LOVE Was Not Was	Fontana/Phonogram WAS 2(12) (F)
23	16	CANDLE IN THE WIND (LIVE) Elton John	Rocket/Phonogram EJS 15(12) (F)
24	15	VALENTINE T'Pau	Siren/Virgin SRN(T) 69 (E)
25	21	MAN IN THE MIRROR Michael Jackson	Epic 651388 7 (12-651388 6) (C)
26	13	SHAKE YOUR LOVE Debbie Gibson	Atlantic A 9187(T) (W)
27	18	THE JACK THAT HOUSE BUILT Jack 'n' Chill	Oval/10/Virgin TEN(T) 174 (E)
28	47	LOVE IS CONTAGIOUS Taja Sevelle	Paisley Park/Reprise/WEA W 8257(T) (W)
29	33	PEOPLE ARE STRANGE Echo & The Bunnymen	WEA YZ 175(T) (W)
30	25	WHEN WE WAS FAB George Harrison	Dark Horse/WEA W 8131(T) (W)
31	26	NEVER KNEW LOVE LIKE THIS Alexander O'Neal feat. Cherrelle	Tabu 6513827 (12-6513826) (C)
32	42	HEART OF GOLD Johnny Hates Jazz	Virgin VS(T) 1045 (E)
33	41	HOW MEN ARE Aztec Camera	WEA YZ 168(T) (W)

JELLYBEAN

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34	23	MANDINKA Sinead O'Connor	Ensign/Chrysalis ENY(X) 611 (C)
35	NEW	NEVER/THESE DREAMS Heart	Capitol (12)CL 482 (E)
36	50	FOR A FRIEND The Communards	London LON(X) 166 (F)
37	66	DON'T TURN AROUND Aswad	Mango/Island (12)IS 341 (F)
38	48	I'M NOT SCARED Eighth Wonder	CBS SCARE(T) 1 (C)
39	32	DIGNITY Deacon Blue	CBS DEAC(T) 4 (C)
40	65	RECKLESS Afrika Bambaataa & Family feat. UB40	EMI (12)EM 41 (E)
41	27	ROK DA HOUSE Beatmasters feat. Cookie Crew	Rhythm King/Mute LEFT 11(T) (I/R/T)
42	52	CRAZY Icehouse	Chrysalis CHS(12) 3156 (C)
43	35	I DON'T MIND AT ALL Bourgeois Tagg	Island (12)IS 353 (F)
44	28	HOT IN THE CITY (Exterminator Fix) Billy Idol	Chrysalis IDOL(X) 12 (C)
45	58	ANARCHY IN THE U.K. Megadeth	Capitol (12)CL 480 (E)
46	NEW	NOBODY'S TWISTING YOUR ARM The Wedding Present	Reception REC 009(12) (I/RR)
47	30	SIGN YOUR NAME Terence Trent D'Arby	CBS TRENT(T) 4 (C)
48	44	PRESENCE OF LOVE (LAUGHERNE) The Alarm	I.R.S./MCA IRM(T) 155 (F)
49	56	I WANT HER Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
50	54	JACK MIX VII Mirage	Debut/Passion DEBT(X) 3042 (A)
51	53	KISS AND TELL Bryan Ferry	Virgin VS(T) 1034 (E)
52	31	LET'S GET BRUTAL Nitro Deluxe	Cooltempo/Chrysalis COOL(X) 142 (C)

74	NEW	RIDE LIKE THE WIND Saxon	EMI (12)EM 43 (E)
75	74	NOBODY (CAN LOVE ME) Tongue In Cheek	Criminal BUS(T) 6 (JS/E)

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T W E L V E • I N C H

1	1	BEAT DIS Bomb The Bass	
2	5	DOCTORIN' THE HOUSE Coldcut feat. Yazoo & Plastic Population	
3	6	DOMINION Sisters Of Mercy	
4	7	SUEDEHEAD Morrissey	
5	7	GET OUTTA MY DREAMS... Billy Ocean	
6	3	TELL IT TO MY HEART Taylor Dayne	
7	4	I SHOULD BE SO LUCKY Kylie Minogue	
8	9	TOGETHER FOREVER Rick Astley	
9	17	CRASH The Primitives	
10	11	GOODGROOVE Derek B	
11	8	TOWER OF STRENGTH The Mission	
12	NEW	SHIP OF FOOLS Erosure	
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14	29	JOE LE TAXI Vanessa Paradis	
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16	27	HAZY SHADE OF WINTER (Remix) Bangles	
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18	12	SAY IT AGAIN Jermaine Stewart	
19	24	GIMME HOPE JO'ANNA Eddy Grant	
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31	27	WHEN WILL I BE FAMOUS? Bros	
32	16	HOT HOT HOT!!! Cure	
33	NEW	HOW CAN WE EASE THE PAIN Maxi Priest feat. Beres Hammond	
34	19	LET'S GET BRUTAL Nitro Deluxe	
35	NEW	HEART OF GOLD Johnny Hates Jazz	
36	37	MAN IN THE MIRROR Michael Jackson	
37	20	WHEN WE WAS FAB George Harrison	
38	NEW	C'MON EVERYBODY Eddie Cochran	
39	NEW	HOW MEN ARE Aztec Camera	
40	NEW	JUST LIKE PARADISE David Lee Roth	

12": EGOX 38
7": EGO 38

PALEFACE
HOWARD HUGHES

ON 7" & 12"

 STOCK IT

EDDIE KENDRICK AND DAVID RUFFIN: *Ruffin And Kendrick*. RCA PL86765. It's impossible to ignore the good humour and upbeat exuberance of Kendrick and Ruffin's renewed partnership — and it's evident that the chemistry between them is still as right as it was in their Temptation days. Here their collaboration is an engaging combination of The Tams and Marvin Gaye and the album is helped along by the involvement of Arthur Baker, John Oates, John McFadden and Club Nouveau. A real treat. **KF**

 STOCK IT

MAMMOTH: *Mammoth*. Jive HIP 56. Producer: Simon Hanhart. This band of fatmen are being marketed as a fun outfit; there's plenty of humour about the album but there's also some moments of sublime invention. This, their debut together, is rock more than metal but it conjures superb atmosphere and chilling passion. They aren't afraid to let a song run to a good length and have created an album that at times entertains and frolics and at others absorbs with deep emotion. **JC-M**

NICK LOWE: *Pinker And Prouder Than Previous*. Demon FIEND 99. Producer: Artist & Dave Edmunds (one track). Distribution: Pinnacle. It seems too long since the last Nick Lowe album, and this one was recorded over the last two years in several studios, which gives it a pleasantly unpredictable quality. Guest musicians augmenting the basic outfit of Lowe, Martin Belmont, Paul Riley, Terry Williams and Paul Carrack include two members of the Fabulous Thunderbirds (who curiously produce a New Orleans-ish sound on [You're My] Wildest Dream), John Hiatt on his own archetypal Love Gets Strange, and a fine all-Welsh band on the Edmunds-produced Lovers Jamboree. All those tracks are great, but some may be less keen about the two country-ish songs, Geisha Girl and Big Big Love, and maybe even less enthusiastic about Wishing Well, on which The Men They Couldn't Hang use Lowe as their singer. An enjoyable album overall, and good to see Lowe and Edmunds in harness again, even if only for one track.

Will Black Lincoln Continental (written by Graham Parker) become Nick's equivalent of Edmunds' cover of Parker's Crawling From The Wreckage? **JT**

 STOCK IT

THE MEKONS: *So Good It Hurts*. Cooking Vinyl SIN 008. Distribution: Red Rhino and the Cartel. After last year's country-folk furore, and The Mekons' subsequent rise to prominence with their *Honky Tonkin* LP, the faddy world of rock/pop might have greeted a new Meke's LP with some sour grimaces, but they'd have been more than a tad premature.

So Good It Hurts is still politically-aware, bar-room and bristling with ideas, but the onus now is on a much bigger production and a substantial widening of sound. The Mekons are a potential Fleetwood Mac I'm told, and on this showing they certainly have the depth of musical style, swaggering gingerly from downbeat ballads hooked around Sally Timms' croon, moving upbeat on perfect pop songs and going up-tempo on some soulful R&B-styled workouts.

This is a fine LP and it should secure a place in hearts and headphones everywhere. **DEH**

 STOCK IT

ASLAN: *Feel No Shame* (EMI EMC 3541). Promising young Irish band Aslan deliver the goods with their debut album, basing themselves on a powerful rock sound and fine incisive melodies. A striking collection of songs, it shows that they can handle a wide range of material from the rousing rocker of an opening track, Loving Me Lately, through to the dramatic ballad This Is. Well produced by Mick Glossop, this is an excellent album from a band well worth watching as they are sure soon to be filling venues whose size will match their stadium sound. **JS**

TANNAHILL WEAVERS: *Dancing Feet*. Green Linnet SIF 1081. Producers: Artists. Distribution: Celtic Music. This is one of Scotland's foremost traditional groups, the band (now a quintet) has been at it for ten years or more. Like such contemporary Celtic heroes as Runrig or The Battlefield Band, now may be the time for broader commercial appeal, despite the heavy duty Scots accents, the bagpipes and the whistles. The album includes a song everyone should know, Wild Mountain Thyme, plus a trawling lament written by Archie Fisher. Green Linnet now has an office in Edinburgh as well as Dublin and Connecticut and the group is touring the UK in April. **JT**

JEAN CARNE: *You're A Part Of Me*. RCA PL 71624. Of all the tracks on this album, Carne is at her most captivating on the slow steamy soul number Ain't No Way; she's got the sort of big gospel voice that can do justice to a ballad. The smooth saxophone and lush production will inevitably invite comparisons with Anita Baker and while their approaches are similar, Carne currently lacks the special vocal quality and finesse of Baker. Nevertheless she should have no trouble in establishing her own identity in the UK. **KF**

UDO: *Animal House*. RCA PL 71552. Producer, Mark Dodson. In everything but name, this is an Accept album. Despite vocalist Udo Dirkschneider leaving the band, his old colleagues still think kindly enough of him to have written all this material. That, then, is a guarantee of competence and quality and a recipe for success. The music is solid and authoritative and Dirkschneider's vocals are as engagingly eccentric as ever. **JC-M**

BAD NEWS: *Bootleg*. EMI EMC 3542. More reworkings of the same old jokes about the biz, heavy metal and farting. A good half of the playing time is taken up with Edmondson, Mayall and co indulging in Dud and Pete-style musing — enough to raise a snigger first-time round but hardly classic comedy. For the rest of the album the musical jokes are more imaginative but each one is systematically flogged to death.

Double Entendre features the band in an interview with a French radio presenter asking them about the album and prompting five minutes of schoolboy sniggering from the band — "Now it is out do you see it getting bigger?" etc. Whatever the Comic Strip turn their hand to, you can rely on the same old jokes.

Perhaps it is their reliability that sells, but surely they are reaching saturation point. Without the support of a Christmas market or a TV series this second *Bad News* album must be destined for the bargain bin. **MC**

 STOCK IT

PIXIES: *Surfer Rose*. 4AD CAD803. Distribution: The Cartel. Pixies' American beat has a soulful surge and a commercial edge that's been ably developed since their debut mini-album, *Come On Pilgrim*, of last year. That they've managed to create such a selection of crushingly beautiful songs and had the patience to craft them into a patchwork LP of enormous musical width is something in itself. Add to that the commercial accessibility, the angst-ridden churning guitar breaks and the overall sexuality of the proceedings and you know the phrase "cult band" will never be the same again. Already, Pixies are transcending those boundaries. With a UK tour set to coincide with it, this album is a must for any troubled music-freak... and that's just about everyone, isn't it? **DEH**

BONFIRE: *Fire Works*. MSA ZL 71518. Distribution: BMG. Producer: Michael Wagener. Another German product, but this time with a strongly Californian theme. With a couple of exceptions, the songs tend to lilt and wallow rather than drive and attack. The result is something akin to The Scorpions in their quieter moments, and it has to be said that Claus Lessman's vocal style is close indeed to The Scorp's Klaus Meine's. **JC-M**

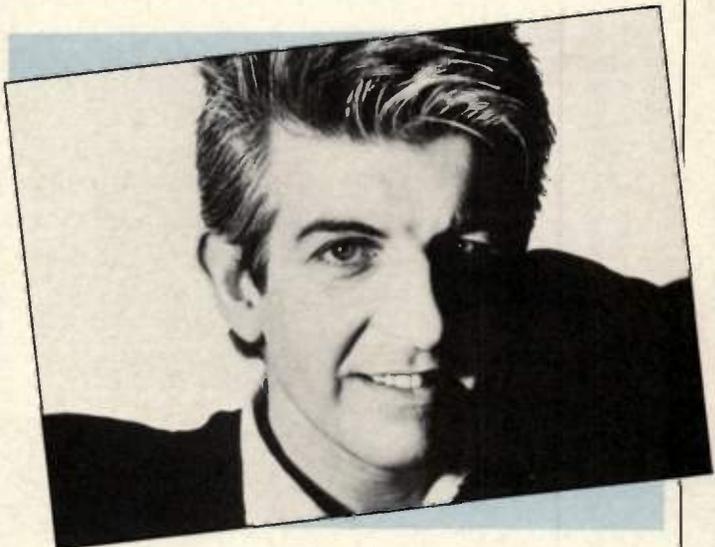
DUB SEX: *Push! Ugly Man MAN 1* (Distributed By The Cartel). Currently picking up plenty of exposure are Manchester's Dub Sex, and it's easy to see why with this mini-LP showing all the signs of a very promising band among its seven tracks. They produce a harsh, shuddering wall of sound topped by singer Mark Hoyle's anguished holler as they walk a tightrope between a passionate, exhilarating rush and falling into an abrasive, incoherent mess. Overall, their confrontational style works well and, for now at least, indie stardom beckons. **JS**



POLITICALLY AWARE but big on production — The Mekons



BAD NEWS, bad jokes



NICK LOWE (above): pinker, prouder and pleasantly unpredictable; while Aslan (below) *Feel No Shame* over their debut





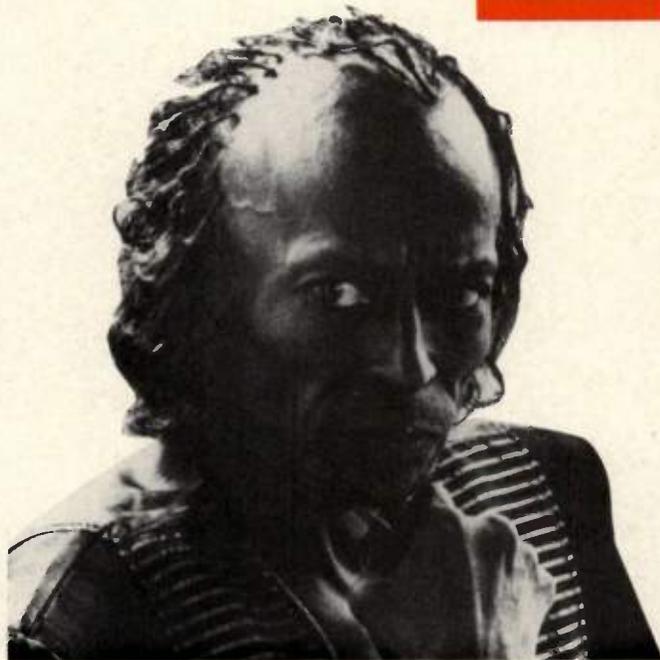
STOCK IT

MILES DAVIS, MARCUS MILLER: *Music From Siesta*. Warner Bros. K925655. Producer: Marcus Miller. The finest album yet from Davis since his highly-publicised comeback... and yet it isn't really his album. For by far the major input to this selection from the soundtrack of Mary Lambert's movie comes from ex-Miles bassist Marcus Miller.

Apart from writing the film's music, Miller finds time to play half-a-dozen instruments (bass, bass-clarinet, drums, keyboards, synthesizers, viola), skillfully overdubbed to achieve a pleasing overall texture, and an eloquent, unobtrusive backdrop when the trumpeter steps forward to take solo spotlight.

Little wonder, then, that the record is dedicated to Gil Evans. Davis' immortal sound is, of course, the individual focal point, and he produces solos that favourably compare with his greatest, pre-retirement work — including that with Evans. Guitarists John Scofield and Earl Klugh and drummer Omar Hakim get what's left of the solos. **SB**

THE WOODENTOPS: *Wooden Foot Cops On The Highway*. Rough Trade R127. Coming a year-and-a-half after *The Woodentops'* first album, *Wooden Foot Cops On The Highway* reveals a band struggling furiously to live up to their ever-inflating media image as an "important" band. There can be no doubt about the inventiveness and infectious energy of *The Woodentops* sound, but the band seem trapped in the same



MILES DAVIS: produces some solos to compare with his greatest pre-retirement work.

vortex of monotonous rhythm as some of their songs. Collaborations with dubmasters Adrian Sherwood and Lee Perry have given a rare edge to *The Woodentops'* white pop, most remarkable in the relentless mechanical drive of tracks like *Maybe It Won't Last* and *Wheels Turning*.

Here frontman Rolo McGinty plays a sinister Mr Hyde, (a welcome break from the butter-wouldn't-melt lyricism of his Dr Jekyll character) as he sings *You Make Me Feel, Heaven* and *In A Dream*.

The album should sell well initially although it represents a stage in the development of a promising band who never quite deliver. **MC**

GLADYS KNIGHT AND THE

PIPS: *All Our Love*. MCA MCV 3409. Newcomer Whitney Houston had four producers on an album, but soul veteran Knight goes two better. With six production teams working on just ten tracks, this is contemporary recording with a vengeance. But in among the pitter-patter of drum programmes and other hi-tech paraphernalia, the Knight voice shines out.

While none of the songs is outstanding, they are top-notch professionals including Reggie Calloway and Bacharach and Bayer Sager, and Gladys Knight is still a great reader of a lyric. *Love Overboard* and *Lovin' On Next To Nothing* are already American black and pop hits and there's a good chance that one of them will do well here too. **DL**

R E - I S S U E S

THE LONG unavailable CTI catalogue is to be comprehensively reactivated by CBS. Founded by Creed Taylor in 1970, the label was the birthplace of jazz fusion. The relaunch is on CD through the Epic label and includes early hits from *Doodata* — his *Also Sprach Zarathustra* is on the *Prelude* album — and *Esther Phillips* with *What A Difference A Day Makes*. Other highlights of this 14-album release are *Gerry Mulligan* and *Chet Baker's* *Carnegie Hall Concert* (1974) — the first time they'd worked together in a decade — *George Benson* and *Freddie Hubbard* with a live *California Concert* and *Giant Box* by *Don Seabury*. This is an expansive showcase for the arranger/composer, featuring solos from Hubbard, Milt Jackson, Benson and singers Jackie & Roy. Among the other CTI titles out now are *Sugar* by *Stanley Turrentine*, *Paul Desmond's* *Pure Desmond*, *The Rite Of Spring* by *Hubert Laws* and *Blues Farm* by *Roy Carter*.

ALSO NEWLY available on CD are a trio of *Frank Sinatra* albums, spearheading EMI's re-issue of his complete Capitol catalogue. Each sound suitably refreshed in their new configuration — two of which contain further impulse-buying incentives in the shape of additional tracks.

On *Come Fly With Me* Billy May penned some of his most imaginative scores and Sinatra responds with definitive versions of *Autumn* in New York, *Moonlight In Vermont*, *April In Paris*, and irreverent *Road To Mandalay* and, of course, the title tune. Additional tracks to the original LP/

tape release are *Chicago*, *South Of The Border*, and *I Love Paris*, all arranged by Nelson Riddle.

Riddle's greatest scores were written for *Only The Lonely*, which remains the greatest LP project for him and Sinatra. *Angel Eyes*, *Guess I'll Hang My Tears Out To Dry*, *Gone With The Wind*, *What's New?* and *One For My Baby* are well-nigh unsurpassable, and bonus tracks here are *Sleep Warm* and *Where Or When*. Songs for *Young Lovers* and *Swing Easy* (now on one CD) were Sinatra's first two LPs (recorded in 1953 and 1954). Both benefitted from Riddle's guiding hand while *Lovers* was probably the vocal style-setter of the early-LP period.

Also released in this same CD series, but of less significance, are *Point Of No Return* and *Come Dance With Me*. All five releases benefit from the knowledgeable, in-depth notes compiled by US jazz/blues writer Pete Welding. **SB**

DOO-WOP enthusiasts might investigate to their advantage four new compilations available on *Dr Horse* (distributed by Counterpoint). *The Cadillac* from Harlem are best known for their *Speedo* hit and they have this and 18 other exuberant jump titles collected on *Please, Mr Johnson*.

At the opposite end of the R&B spectrum *Sonny Til And The Orioles* croon their way through sessions recorded between 1948-54 on *Hold Me, Thrill Me, Kiss Me*. The gospel doo-wop of *The 5 Royales* is vigorously illustrated on *The Real Thing*, though it omits their best-

remembered tunes *Think* and *Dedicated To The One I Love*, while the vaudeville R&B frenzy of *The Treniers* is captured on *You're Killin' Me* to comic ends.

THE GENESIS of reggae toasting from pioneers like *Sir Lord Comic*, *U Roy*, *King Stitt* and *Dennis Alcapone* is mapped on *Keep On Coming Through The Door* *Deejay Music 1969-1973* (Trojan). The nursery rhyme lyrics and exhortations to dance may sound somewhat quaint in the light of subsequent *Ras Tafari* polemic from *Big Youth* and present day dancehall vernacular but there is no denying that enduring quality of the rhythms utilised on these 18 innovative tracks or the careful thought that has gone into the selection of these now rare performances. **EC**

DEMON HAS set up two new labels to reissue off-the-wall product. First release on *Drop Out* is *Hapshash And The Coloured Coat Featuring The Human Host And The Heavy Metal Kids*, a slice of terminal weirdness from 1967 involving, among others, *Guy Stevens* and an early incarnation of *Spooky Tooth* (according to the sleeve notes). This bizarre effort sounds at best like early *Hawkwind* on a particularly bad night.

First item on the *Mau Mau* label is *Euroman Cometh* by *J J Burnel*, an idiosyncratic and political 1978 solo LP by the bass player of *The Stranglers*. Fans of the group may want it for purposes of completeness as it has been long deleted. Both labels are available via Pinnacle. **JT**

THE OTHER CHART

TOP 40 SINGLES

1	SUEDEHEAD	His Master's Voice POP1618 (E)
2	1 TOWER OF STRENGTH	Mercury/Phonogram MYTH 4 (F)
3	DOMINION	Merciful Release/WEA MR43 (W)
4	CRASH	RCA PB46176 (BMG)
5	4 WE CARE A LOT	Slash/London LASH 17 (F)
6	I WALK THE EARTH	London LON 169 (F)
7	3 I WANNA BE A FLINTSTONE	WEA TZ166 (W)
8	5 COLD SWEAT	One Little Indian 7TP9 (I/NM)
9	8 MAKE MY HEART FLY	Chrysalis CLAIM1 (C)
10	6 WILD HEARTED WOMAN	Eden EVEN6 (F)
11	7 VICTORIA	Beggars Banquet BEG206 (W)
12	CHAOS	Ensign/Chrysalis ENY612 (C)
13	9 THERE IS NO LOVE BETWEEN US ANYMORE	Chapter 22 CHAP20 (I/NM)
14	GALE FORCE WIND	Virgin VS1044 (E)
15	10 YOU MAKE ME FEEL	Rough Trade RT179 (I/RT)
16	12 PUMP UP THE VOLUME	JAD AD707 (I/RT)
17	15 TOUCHED BY THE HAND OF GOD	Factory FAC193 (P)
18	UNDER THE MILKY WAY	Arista 109778 (BMG)
19	PEEL SESSIONS	Strange Fruit SFPS 044 (P)
20	11 INSIDE OUT	Blue Guitar AZUR6 (C)
21	17 TRICK OF THE LIGHT	Island IS350 (F)
22	37 DO IT ON THURSDAY	Cat And Mouse ABBO 1 (P)
23	19 LAST NIGHT I DREAMT SOMEBODY LOVED ME	Rough Trade RT200 (I/RT)
24	24 INSTITUTIONALISED	Virgin VST1039 (E)
25	28 COCAINE SEX	Rhythm King/Mute LEFT20 (I/RT)
26	30 LOSE HIM	Mute MUTE 69 (I/RT)
27	22 MASTER-DIK	Blast First BFFP 26 (I/RT)
28	26 BUILD	Go! Discs GOD21 (F)
29	PEEL SESSIONS	Strange Fruit SFPS 045 (P)
30	36 PEEL SESSIONS	Strange Fruit SFPS 039 (P)
31	25 BIRTHDAY	One Little Indian 7TP7 (I/RT)
32	31 REDNECK	Beggars Banquet BEG204 (W)
33	27 HIT THE NORTH	Beggars Banquet BEG200 (W)
34	PEEL SESSIONS	Strange Fruit SFPS 046 (P)
35	32 THRU THE FLOWERS	Lazy LAZY06 (I/RT)
36	I'VE GOT A HABIT	Sarah SARAH 02 (I/RE)
37	33 I GOT THE FEAR	Sweatbox SOX 023 (I/RT)
38	I STARTED SOMETHING I COULDN'T FINISH	Rough Trade RT198 (I/RT)
39	29 DOWNTOWN	KLF Communications 27 (I/RT)
40	23 DARKLANDS	blanco y negro/WEA NEG29 (W)

TOP 20 ALBUMS

1	1 IF I SHOULD FALL FROM GRACE WITH GOD	Pogue Mahone/Stiff NYR1 (E)
2	THE WORLD WITHOUT END	Blue Guitar AZLP4 (C)
3	2 CIRCUS	Mute STJMM35 (I/RT/SP)
4	3 SUBSTANCE	Factory FACT200 (P)
5	8 FLOODLAND	Merciful Release/WEA MR441 (W)
6	6 STRANGEWAYS, HERE WE COME	Rough Trade ROUGH 106 (I/RT)
7	4 THIS IS THE STORY	Chrysalis CHR 1602 (C)
8	5 BIRTH, SCHOOL, WORK, DEATH	Epic 4605831 (C)
9	10 GEORGE BEST	Reception LEEDS 1 (I/RR)
10	9 GOD'S OWN MEDICINE	Mercury/Phonogram MERH102 (F)
11	7 THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Go! Discs AGOLP9 (C)
12	WHO KILLED THE JAMS?	KLF Communications JAMSLP2 (I/RT)
13	17 IN MY TRIBE	Elektra EKT41 (W)
14	11 DOCUMENT	I.R.S./MCA MIRC 1025 (F)
15	12 DARKLANDS	blanco y negro/WEA BYN11 (W)
16	15 MUSIC FOR THE MASSES	Mute STJMM47 (I/RT/SP)
17	19 DAWNRAZOR	Situation Two SIT-UP 18 (I/RT)
18	14 BIKINI RED	WEA WX117 (W)
19	DRILL YOUR OWN HOLE	Virgin V2478 (E)
20	16 BOX FRENZY	Chapter 22 CHAPL18 (I/NM)

As the Government agrees to add control of CD rental to the Copyright Bill, Matthew Fearnley reports on the conflicting views on the issue among record companies and retailers

THE BPI is set to spend over £20,000 on extensive research through the British Market Research Bureau (BMRB) into CD rentals in order to underline the need for a clause to control rentals to be incorporated into the Copyright Bill currently passing through Parliament.

The research seeks to quantify the effect of home taping from rented CDs on record sales and will be available in two or three months. And although the statistics are still sketchy, early indications are worrying to the BPI.

"Our research is showing we are confronted by a major problem. Currently between one and one-



and-a-half million adults are renting or borrowing music and the vast majority borrow in order to tape, not for a few nights in with their favourite music," says BPI general manager Peter Scapling.

The BPI argues CD rentals will soon form the brunt of the home taping problem as up to half of all CD player owners use the hardware to copy tapes and five times as many people make copies of rented CDs than rented records or cassettes (*Music Week* 9 January).

Once the record companies have sold their product they no longer have any control over its subsequent use. The Copyright Bill provisions which the BPI is trying to force through will ensure the record companies, as copyright owners, still retain some measure of control of their products' use and distribution.

The BPI's growing concern over CD rentals is shared by the major record companies. "The sale of blank tapes in minutes is larger than the sale of pre-recorded material in minutes already and now, with the spread of CD rentals, the avenues for home taping are opening even wider," explains PolyGram International's director of public relations Wolfgang Munczinsky.

EMI is actively lobbying its four constituency MPs over the CD rental issue. "All this is very time consuming and EMI are not simply lobbying as a gesture. We will not allow the rental issue to be pushed aside and we don't see this as an over-reaction. Under-reaction

TO PAGE 31 ▶

Pros and cons of CD rent wars

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TOP Dance SINGLES

5 MARCH 1988

COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK
LAST WEEK
WEEKS ON CHART

W

1	1	3	BEAT DIS	Mister-ran/Rhythm King/Mute DOOD(12)1 (I/RT)
			Bomb The Bass	
2	2	9	I SHOULD BE SO LUCKY	PWL PWL(T)8 (P)
			Kylie Minogue	
3	4	5	GET OUT OF MY DREAMS, ...	Jive BOS(T)1 (BMG)
			Billy Ocean	
4	8	3	DOCTORIN' THE HOUSE	Ahead Of Our Time Coldcut feat. Yazz & The Plastic Population — (CCUT 2) (RT)
			Taylor Dayne	
5	3	7	TELL IT TO MY HEART	Arista 109616 (12" — 609616) (BMG)
			Rick Astley	
6	27	2	TOGETHER FOREVER	RCA PB 41817 (12" — PT 41818) (BMG)
			Eddy Grant	
7	7	6	GIMME HOPE JO'ANNA	Ice ICE 78701 (12" — 128701) (BMG)
			Jermaine Stewart	
8	5	8	SAY IT AGAIN	10/Virgin TEN(R)188 (E)
			Derek B	
9	35	2	GOODGROOVE	Music Of Life 7NOTE 12 (12" — NOTE 12) (P)
			Mel & Kim	
10	30	2	THAT'S THE WAY IT IS	Supreme SUPE(T)117 (E)
			Alexander O'Neal & Cherrelle	
11	16	5	NEVER KNEW LOVE LIKE THIS	Tabu 6513827 (12" — 6513826) (C)
			Taja Sevelle	
12	24	3	LOVE IS CONTAGIOUS	Paisley Park/WEA W 8257(T) (W)
			Was (Not Was)	
13	12	4	SPY IN THE HOUSE OF LOVE	Fontana/Phonogram WAS 2(12) (F)
			Tiffany	
14	6	8	I THINK WE'RE ALONE NOW	MCA MCA(T)1211 (F)
			Michael Jackson	
15	17	3	MAN IN THE MIRROR	Epic 6513887 (12" — 6513886) (C)
			Tony Terry	
16	NEW		LOVEY DOVEY	Epic TONY (T)2 (C)
			Keith Sweat	
17	15	3	I WANT HER	Vintertainment/WEA EKR 68(T) (W)
			Maxi Priest featuring Beres Hammond	
18	13	3	HOW CAN WE EASE THE PAIN	10/Virgin TEN(X)207 (E)
			Tongue In Cheek	
19	31	3	NOBODY (CAN LOVE ME)	Criminal-(BUST 6) (JS/E)
			Debbie Gibson	
20	9	7	SHAKE YOUR LOVE	Atlantic A9187(T) (W)

21	29	2	DON'T TURN AROUND	Mango/Island (12)IS 341 (F)
			Aswad	
22	11	13	WHEN WILL I BE FAMOUS?	CBS ATOM(T)2 (C)
			Jack 'n' Chill	
23	10	9	THE JACK THAT HOUSE BUILT	10/Virgin TEN(T)174 (E)
			LL Cool J	
24	20	4	GOING BACK TO CALI	Def Jam LLCJ(T)2 (C)
			Nitro Deluxe	
25	14	4	LET'S GET BRUTAL	Cooltempo/Chrysalis COOL(X)142 (C)
			Eighth Wonder	
26	37	2	I'M NOT SCARED	CBS SCARE(T)1 (C)
			Afrika Bambaataa & Family featuring UB40	
27	36	2	RECKLESS	EMI (12)EM 41 (E)
			Mirage	
28	46	2	JACK MIX VII	Debut/Passion DEBT(X)3042 (A)
			Georgio	
29	21	3	LOVER'S LANE	Motown ZB 41611 (12" — ZT 41612) (BMG)

30	26	4	HOW CAN I FORGET YOU?	Chrysalis ELISA(X)1 (C)
			Elisa Fiorillo	
31	28	3	MOVE THE CROWD	4th + B'Way/Island (12)BRW 88 (F)
			Eric B And Rakim	
32	22	9	COME INTO MY LIFE	FFRR/London LON(X)161 (F)
			Joyce Sims	
33	NEW		DON'T LOCK ME OUT	Atlantic A9147(T) (W)
			Terry Billy	
34	19	9	SIGN YOUR NAME	CBS TRENT (T)4 (C)
			Terence Trent D'Arby	
35	18	8	ROK DA HOUSE	Rhythm King/Mute LEFT 11(T) (I/RT)
			The Beatmasters featuring The Cookie Crew	
36	NEW		I WANT TO BE YOUR MAN	Reprise W8229 (T)
			Roger	
37	25	13	HOUSE ARREST	Club/Phonogram JAB(X)63 (F)
			Brenda Russell	
38	NEW		PIANO IN THE DARK	A&M USA(T)623 (F)
			Spoonie Gee	
39	NEW		I'M ALL SHOOK UP	Sure Delight SD15 (JS/E)
			Peabo Bryson And Regina Belle	
40	NEW		WITHOUT YOU	Elektra EKR66(T) (W)
			James Brown	
41	42	6	SHE'S THE ONE	Urban/Polydor URB(X)13 (F)
			2 Men A Drum Machine And A Trumpet	
42	23	9	I'M TIRED OF GETTING PUSHED AROUND	London LON(X)141 (F)
			Freddie McGregor	
43	41	2	COME TO ME	Polydor POPS(X)905 (F)
			Luther Vandross	
44	32	10	GIVE ME THE REASON	Epic LUTH(T)5 (C)
			Barrington Levy	
45	NEW		SHE'S MINE	Time ATR022 (JS)
			Masquerade	
46	NEW		STREETOUNDS REAL THING MIX	Westside/Hardcore HAK(T)10 (A)
			Dollar	
47	33	10	O L'AMOUR	London LON(X)146 (F)
			John McLean	
48	39	13	IF I GAVE MY HEART TO YOU	Ariwa 7ARI 66 (12" — ARI 66) (I/JS)
			Sweet Tee	
49	34	8	I GOT DA FEELIN'	Cooltempo/Chrysalis COOL(X)160 (C)
			Body	
50	NEW		MIDDLE OF THE NIGHT	MCA MCA(T)1203 (F)

TOP 10 ALBUMS

1	1	INTRODUCING THE HARDLINE ACCORDING TO ...	CBS 4509111/4509114 (C)
		Terence Trent D'Arby	
2	2	COME INTO MY LIFE	FFRR/London LONLP47/LONC47 (F)
		Joyce Sims	
3	6	HEARSAY	Tabu 4509361/4509364 (C)
		Alexander O'Neal	
4	5	GIVE ME THE REASON	Epic 4501341/4501344 (C)
		Luther Vandross	
5	3	MAKE IT LAST FOREVER	Elektra WX163/WX163C (W)
		Keith Sweat	
6	4	BAD	Epic 4502901/4502904 (C)
		Michael Jackson	
7	7	WHENEVER YOU NEED SOMEBODY	RCA PL71529/PL71529 (BMG)
		Rick Astley	
8	NEW	ALL OUR LOVE	MCA MCF3409/MCF3409 (F)
		Gladys Knight & The Pips	
9	10	DANCE MANIA VOL 2	Serious DAMA 2/ZCMA 2 (A)
		Various	
10	RE	WHITNEY	Arista 208141/408141 (BMG)
		Whitney Houston	

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TOP 10 BUBBLERS

1	THINKING OF YOU	CBS EWF(T)2 (C)
	Earth Wind & Fire	
2	THAT'S WHERE YOU'LL FIND ME	10/Virgin TEN/(X)208 (E)
	Deja	
3	HOLDING ON	Ariwa — (ARI75) (JS/E)
	Sandra Cross	
4	TURN ON THE MOON	2000 AD ROBE(T) (A)
	Robe	
5	CASANOVA	Live and Love — (LLD64) (JS/P)
	Frankie Paul	
6	HOUSE TRAIN	Jack Trax/Indigo — 7JTX7 (12" JTX7) (A)
	Risse	
7	WINGS OF LOVE	Blue Trac — (MMD123) (JS)
	Trevor Spark	
8	DOCK OF THE BAY	Blue Trac — (MMD117) (JS)
	Junior Wilson	
9	IMAGINE ME	World Enterprise/Multiview — (WED54) (JS)
	Michael Prophet	
10	WHATEVER MAKES OUR LOVE GROW	10/Virgin TEN(R)199 (E)
	Edwin Starr	

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C O L U M N

THERE ARE so many records to get through, some now long overdue, that this must be one of those weeks when I cut the preamble and get on with the reviews. On import are **THE KANE GANG** Don't Look Any Further (Capital V-15359), Tyneside group's UK album track cover of **Dennis Edwards'** classic jogger now in strong US remixes, most noticeably in **Mantronik's** radically different B-Boy Vocal Dub; **CUCA** Young Love (Alpha International Records A112-100), **Nick Martinelli** co-produced Philadelphia-recorded girl sung comfortingly familiar old fashioned jerkily swaying soul with Latin breaks; **The Original GANGSTERS OF FREESTYLE** Get The Hoe (Under World AP 131), chunkily jittering jack track borrowing lines from **Dem Niggas'** Git The Hole and shouts from **Public Enemy**; **THE RANGERS** I'm Hot (Posse POS 1225), scratch-crammed jittery rap using all the currently popular clichés in tantalising fashion; **DAVY DMX** The DMX Will Rock (Tuff City TUF 120003), tinklingly tuneful juddery hip hop instrumental (with a girls rapped aggressive alternative) by the same guy as **Davy D**, who confusingly has a track from last summer now due here; **THE ALLIANCE** Alliance Bustin Loose (First Priority Music FPM 2941), **Chuck Brown**-cutting dry specialist rap.

UK released LPs include **HURBY'S MACHINE** The House That Rap Built (ffrr FFRLP 2), various artists rap set created, **Jellybean** style, by producer **Hurby 'Luv Bug' Azor**, much bally-hoed when an import but maybe not so hot now it's out here; **FINGERS INC.** Another Side (Jack Trax FING 1), double album of minimalist whispering house by a cult act.

On 12-inch here are **BIG DADDY KANE** Raw (Cold Chillin' W7953T), first UK fruit of **Warner Bros** vice-president **Benny Medina's** new label signing, a hot import rap hit produced by **Marley Marl** with **Bobby Byrd**, **James Brown** and the **JB's** cut into **Public Enemy's** screech noise; **BANANARAMA** I Want You Back (London NANX 16), breezily jaunty (what else?) thudding chugger with their usual trademarks, **Stock Aitken Waterman's** Seventies disco flavoured instrumental Amnesia B-side being likely to help sales in the club market; **S-EXPRESS** Theme From S-Express (Rhythm King LEFT 21T), London DJ **Mark Moore** leads the Seventies floss fashion with a **BT Express/Rose-Royce**-ish driving semi-instrumental full of very Eighties samples and quotes; **SHEIK**

FAWAZ Mohamed's House (Circa YRTPR 10), **Mark Kamins**-produced piano jangled house galloper with Arabic effects, now selling here like crazy on pre-release ahead of March 14 full availability; **SQUEEZE BRAIN & THE MACHINE** Uncle J (Beat-Nik Records), excellent funky scratch mix medley of Uncle **James Brown**, soundtracks and more, billed without a catalogue (or even matrix) number as a "limited edition promo", so work out the situation for yourselves!; **ALDEONI E DOS SANTOS** How Many Sugars (I-M-W R10-1203, via 01-608 0231), **Islington Music Workshop** released fascinating supple fluid jazzy instrumental by a Brazilian who emphasises the samba dimension of house; **MANTRONIX** Simple Simon (10 Records TENX 217), jittery chugging rap with yowling and swimming rock guitar, another relative disappointment; **GLADYS KNIGHT & THE PIPS** Lovin' On Next To Nothin' (MCA Records MCAT 1237), soul rather than crossover-aimed intensely building dense sultry jogger; **GRANDMASTER FLASH AND THE FURIOUS FIVE** Gold (Elektra EKR70T), minimally backed strong tough traditional rap; **SMITH & MIGHTY** Anyone... (Three Stripe Records SAM 111, via Rough Trade), **Dionne Warwick's** Anyone Who Had A Heart sung like the original but to a hip hop beat, for oddball effect; **WALLY JUMP JNR & THE CRIMINAL ELEMENT** Private Party (Breakout USAT 624), frantic Philly Soul-inspired racer in **Les Adams'** new UK remixes which even weave in the real thing by **Double Exposure** and the **O'Jays**, if you listen closely; **DEE DEE WILDE** I Found You (Fourth & Broadway 12BRW 87), sinuously rolling modern Philly Soul swayer (by **Eugene Wilde** and **Al Broomfield's** sister); **ROBE** Turn On The Moon (2000 AD Records ROBE T 1, via PRT), pop-aimed repetitive slinky chugger whined by a white English guy who's had black US success; **PROJECT CLUB** How Low Can You Go (Supreme SUPET 125), jangly UK pop-house chugger (like a beefier **Mel & Kim** backing track) using the same **Public Enemy** "bass" title line as **Simon Harris's** newie; **MORRIS DAY** Fishnet (Warner Bros W8201T), lascivious lurching basic funk chant; **BUNKER KRU/HARLEQUIN 4's** Set It Off (Bunker 88 Mix) (Champion CHAMP 12-64), ponderously lumbering Germanic-flavoured revamp of the underground disco classic that, in its (included) original "pshta pshta" version, was once much used by mixing DJs.

Timeless joins the CD race

UK SOUL label Timeless Records enters the burgeoning CD market this week with the release of five specially-compiled compact discs by acts already marketed on LP by the label during 1987.

Each Timeless CD is 70 minutes long, thereby utilising almost the total potential playing time of the medium, and effectively offering a double album for the £10.99 retail price. Four of the sets are devoted to individual artists: The Controllers (CDTR 1), Tyrone Davis (CDTR 2), Frederick Knight (CDTR 3) and Anita Ward (CDTR 4), each under the title The Timeless Soul Collection. Also available is a various artists CD entitled Soul Music Set Free (CDTR 7).

An extensive marketing and promotional campaign will push these releases at the strong pre-Christmas CD-buying market. The label can be contacted on (01) 221 8562.

Easing the pain of paying

10 RECORDS and Virgin Dance are putting a major promotional effort behind Maxi Priest's How Can We Ease The Pain?, following the reggae star's crossover in dance and pop fields last year with Some Guys Have All The Luck. Taken from the recent album



ANITA WARD: wooing the pre-Christmas CD-buying market

Maxi (DIX 64), the track appears in remixed and elongated form on the new 12-inch release (TENX 207), which is actually a four-track EP stickered to sell at only seven-inch single price. The disc also contains the original LP version of How Can We Ease The Pain?, plus Love Don't Come Easy, and the rare (previously CD-only) five-song medley The Ready Posse Sing Revival Selection.

Also planned are a cassette single with an additional instrumental mix of the lead track, plus a second 12-inch EP pressing which will also include the earlier hit Some Guys Have All The Luck — an extra impetus to later impulse buyers. Maxi himself gave the single a "West End launch" with autograph-signing PAs at The Virgin Megastore and HMV Oxford Walk in London on the day of release.



MAXI PRIEST: offering four-track EP at seven-inch single price

RADIO LONDON

A L I S T

ASWAD: Don't Turn Around	Mango/Island
EDDIE GRANT: Gimme Hope Jo'anna	Ice
MICHAEL JACKSON: Man In The Mirror	Epic
MEL & KIM: That's The Way It Is	Supreme
VANESSA PARADISE: Joe Le Taxi	Polydor
ROGER: I Want To Be Your Man	Warner Brothers
BRENDA RUSSELL: Piano In The Dark	Breakout/A&M
TAJA SEVELLE: Love Is Contagious	Paisley Park/Reprise/WEA
JERMAINE STEWART: Say It Again	10/Virgin
TONY TERRY: Lovey Dovey	Epic

C L I M B E R S

ART OF NOISE: Drognet	China
CUCA: Young Love	Alpha Int (Import)
CONNIE HARVEY: Love Came Right On Time	New York 42
GLADYS KNIGHT & THE PIPS: Lovin' On Next To Nothin'	MCA
SHANICE WILSON: I'll Bet She's Got A Boyfriend	Breakout/A&M
SYSTEMATIC: Sure Ain't News	Rise
TEENA MARIE: OOO La La La	Epic
RICHARD VALENTINE: Come Back Lover	Sleeping Bag (Import)

As featured on the **TONY BLACKBURN** Show, Radio London 9am-12 noon Monday-Friday (206/94.9 VHF)

the wee papa girl rappers

F A I T H

NEW SINGLE

Produced by Teddy Riley
Mixed by Bryan 'Chuck' New

Recorded and Mixed at Battery Studios, London

Release date: 29th February

Available on 7" & 12" JIVE (T) 164

Order from BMG Records (UK)



TOP 100 ALBUMS

1	133	INTRODUCING THE HARDLINE... ★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
2	224	BRIDGE OF SPIES ★★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CD5RN 8
3	1858	GIVE ME THE REASON ★ Luther Vandross (Vandross/Miller)	Epic 450 134-1(C) C:450 134-4/CD:450 134-2
4	323	POPPED IN SOULED OUT ★★ Wet Wet Wet (Baker/Krall/JWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C:JWWWM 1/CD:832 726-2
5	815	WHENEVER YOU NEED SOMEBODY ★★★ Rick Astley (Stock/Aitken/Waterman/Various)	RCA PL 71529(BMG) C:PK 71529/CD:PD 71529
6	67	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
7	52	TIFFANY Tiffany (George Tobin)	MCA MCF 3415(F) C:MCFC 3415/CD:DMCF 3415
8	419	THE CHRISTIANS ★ The Christians (Laurie Latham)	Island ILPS 9876(F) C:ICT 9876/CD:CID 9876
9	926	BAD ★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
10	2231	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450 936-1(C) C:450 936-4/CD:450 936-2
11	1711	THE GREATEST LOVE ● Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316
12	1910	HEAVEN ON EARTH ● Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C:TCV 2496
13	1125	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCSD 104
14	2117	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
15	1620	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CD6402
16	72	ALL ABOUT EVE All About Eve (Paul Samwell-Smith/All About E)	Phonogram MERH 119(F) C:MERHC 119/CD:834 260-2
17	1346	TANGO IN THE NIGHT ★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C:WX65C/CD:925471-2
18	109	COME INTO MY LIFE ● Joyce Sims (Joyce Sims/Mantronik)	FFRR/London LONLP 47(F) C:LONC 47/CD:450 936-2
19	1551	THE JOSHUA TREE ★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
20	NEW	TATTOOED BEAT MESSIAH Zodiac Mindwarp & The Love Reaction (David Balfe)	Mercury/Phonogram ZODLP 1(F) C:ZODMC 1/CD:822729-1
21	209	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212
22	146	DUSTY - THE SILVER COLLECTION ● Dusty Springfield (Various)	Philips/Phonogram DUSTV 1(F) C:DUSTC 1/CD:834 1282
23	124	BLOW UP YOUR VIDEO ● AC/DC (Harry Vanda/George Young)	Atlantic/WEA WX 144(W) C:WX 144C/CD:781828-2
24	256	IF I SHOULD FALL FROM GRACE... The Pogues (Steve Lillywhite)	Pogue Mahone/SHF NYR 1(E) C:TCNYR 1/CD:CDNYR 1
25	3239	WHITNEY ★★★ Whitney Houston (Various)	Arista 208 141(BMG) C:408 141/CD:258 141
26	2824	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet MAGL 5071(BMG) C:ZCMAG 5071/CD:CDMAG 5071
27	NEW	TELL IT TO MY HEART Taylor Dayne (Ric Wake)	Arista 208 898(BMG) C:408 898/CD:258 898
28	2314	RAINDANCING ★★ Alison Moyet (Jimmy Iovine/Various)	CBS 450 152-1(C) C:450 152-4/CD:450 152-2
29	3011	THE BEST OF MIRAGE JACK MIX '88 ● Mirage (Nigel Wright)	Stylus SMR 746(STY) C:SMC 746
30	2948	WHITESNAKE 1987 ★ Whitesnake (Mike Stone/Keith Olsen)	EMI EMC 3528(E) C:TCEMC 3528/CD:CDP 746 702-2
31	277	THE LION AND THE COBRA Sinead O'Connor (O'Connor/Maloney)	Ensign/Chrysalis CHEN 7(C) C:ZCHEN 7
32	NEW	SAY IT AGAIN Jermaine Stewart (Jerry Knight/Aaron Zigman)	Siren/Virgin SRNLP 14(E) C:SRNMC 14/CD:CD5RN 14
33	3355	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
34	NEW	RAINTOWN Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
35	702	FLOODLAND ● The Sisters Of Mercy (Eldritch/Various)	Merciful Release/WEA MR 4411(W) C:MR 441C/CD:242246-2
36	243	ALL LIVE AND ALL OF THE NIGHT The Stranglers (The Stranglers/Ted Hayton)	Epic 460259 1(C) C:460259 4/CD:460259 2
37	3818	THE SINGLES ★★ Pretenders (Various)	Real/WEA WX 135(W) C:WX 135C/CD:242229-2
38	263	WOW! ● Bananarama (Stock/Aitken/Waterman)	London RAMA 4(F) C:KRAMC 4/CD:828 061-2
39	3124	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
40	375	SKYSCRAPER David Lee Roth (David Lee Roth/Steve Vai)	Warner Brothers WX 140(W) C:WX 140C
41	NEW	UNFORGETTABLE Various (Various)	EMI EMTV 44(E) C:TCEMTV 44/CD:CDEMTV 44
42	3917	CLOUD NINE ● George Harrison (Jeff Lynne/George Harrison)	Dark Horse/WEA WX 123(W) C:WX 123C/CD:925 643-2
43	RE	LIVE IN AUSTRALIA Elton John (Gus Dodgeon)	Rocket/Phonogram EJLP 2(F) C:EJMC 2
44	415	VITAL IDOL ● Billy Idol (Keith Forsey)	Chrysalis CUX 1502(C) C:ZCUX 1502
45	4635	SIXTIES MIX ★ Various (Various)	Stylus SMR 733(STY) C:SMC 733
46	356	OUT OF THE BLUE Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139C
47	4748	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I/RT/SP) C:CSTUMM 35/CD:CDSTUMM 35
48	NEW	WOODEN FOOT COPS ON THE HIGHWAY The Woodentops (Scott Litt & Rolo)	C:ROUHC 127 Rough Trade ROUGH 127(I/RT)
49	NEW	JACK TRACKS THE FOURTH ALBUM Various (Various)	Jack Trax JTRAX 4(A) C:CTRAX 4/CD:CDTRAX 4
50	NEW	HORIZONS Various (Various)	K-Tel NE 1360(K) C:CE 2360/CD:CDN 3360

YOU ATE THE MEAL.
YOU GOT THE AWARD...

ARTISTS' A-Z

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BENATAR Pat	89	MICHAEL George	14
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Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

KEY TO CHART

This Week Last Week Weeks On Chart

Artist (Producer)	Title	Label LP No. (Distributor)	C: Cassette No./CD: Compact Disc No.
* Indicates panel sales increase of 100% or more			
BPI AWARDS			
● PLATINUM (300,000 units)			
Any multiple of this level can be certified to provide for double platinum ●● (600,000 units), treble platinum ●●● (900,000 units), quadruple platinum ●●●● (1,200,000 units) awards etc.			
● GOLD (100,000 units)			
SILVER (60,000 units)			
BPI awards are made for combined unit sales of LPs, Cassettes and CDs.			
Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.			
STATISTICS (WK 8)	This Week	Year To Date	
New Chart Entries	17	84	
Panel Sales Percentage	5%		

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51	4512	JUST VISITING THIS PLANET Jellybean (Jellybean)	Chrysalis CHR 1569(C) C:ZCHR 1569/CD:CCD 1569
52	3614	NOW! 10 ★★★ Various (Various)	EMI/Virgin/PolyGram NOW 10(E) C:TC-NOW 10
53	5711	BAD ANIMALS ● Heart (Ron Nevison)	Capitol ESTU 2032(E) C:TC ESTU 2032/CD:CDP 746 676-2
54	4011	LIFE IN THE FAST LANE ● Various (Various)	Telstar STAR 2315(BMG) C:STAC 2315
55	4318	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1
56	428	MAKE IT LAST FOREVER Keith Sweat (Keith Sweat)	Vintertainment/Elektra WX 163(W) C:WX 163C
57	4978	GRACELAND ★★★ Paul Simon (Paul Simon)	Warner Brothers WX52(W) C:WX52C/CD:925 447-2
58	548	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450-2
59	56146	BROTHERS IN ARMS ★★★★★★★★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2
60	679	SUBSTANCE New Order (Various)	Factory FACT 200(F) C:FACT 200C/CD:FACT 200
61	5250	RUNNING IN THE FAMILY ★★ Level 42 (Wally Badarou/Level 42)	Polydor POLH 42(F) C:POLHC 42/CD:831 593-2
62	4411	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745(STY) C:SMC 745/CD:5MD 745
63	342	THE WORLD WITHOUT END Mighty Lemon Drops (Tim Palmer)	Blue Guitar AZLP 4(C) C:ZAZLP 4/CD:CDAZ 4
64	5019	DIRTY DANCING (OST) Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BK 86408/CD:BD 86408
65	482	I'M YOUR MAN Leonard Cohen (Leonard Cohen)	CBS 460642 1(C) C:460642 4/CD:460642 2
66	962	A PORTRAIT OF ELLA FITZGERALD Ella Fitzgerald (Various)	Stylus SMR 847(STY) C:SMC 847/CD:5MD 847
67	6313	MEN & WOMEN ★ Simply Red (Sadkin/Ellis/Hucknall)	Elektra WX 85(W) C:WX 85C/CD:WX 85CD
68	NEW	GREATEST HITS Isley Brothers (Various)	Telstar STAR 2306(BMG) C:STAC 2306/CD:TC 2306
69	5514	HITS 7 ★★ Various (Various)	CBS/WEA/RCA/Arista HITS 7(W) C:HITS7
70	5117	ALL THE BEST! ★★ Paul McCartney (McCartney/Martin)	Parlophone PMTV 1(E) C:TCPMTV 1/CD:CDPMTV 1
71	932	HIT FACTORY Various (Stock Aitken Waterman)	Stylus SMR 740(STY) C:SMC 740/CD:5MD 740
72	538	CHER Cher (Michael Bolton/Various)	Geffen WX 132(W) C:WX 132C
73	NEW	L.A. GUNS L.A. Guns (Jim Faraci)	Vertigo/Phonogram VERH 55(F) C:VERHC 55/CD:834 144-2
74	6925	A MOMENTARY LAPSE OF REASON ● Pink Floyd (Bob Ezrin/Dave Gilmour)	EMI EMD 1003(E) C:TCEMD 1003/CD:CDP 7480682
75	6010	MAINSTREAM ● Lloyd Cole & The Commotions (Ian Stanley)	Polycor LCLP 3(F) C:LCCM 3/CD:833 691-2
76	8121	RED ★ The Communards (Stephen Hague/Communards)	London LONLP 39(F) C:LONC 39/CD:828066-2
77	7419	FROM MOTOWN WITH LOVE ★ Various (Various)	K-tel NE 1381(K) C:CE 2381
78	729	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344(W) C:K 456344/CD:K 256344
79	629	PLEASE ★ Pet Shop Boys (Stephen Hague)	Parlophone PSB 1(E) C:TCPSB 1/CD:CDP 746271-2
80	NEW	BIRTH, SCHOOL, WORK, DEATH The Godfathers (-)	Epic 460583-1(C) C:460583-4/CD:460583-2
81	955	LOVE Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128C
82	7128	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riff/Phono HYSLP 1(F) C:HYSMC 1/CD:830 675-2
83	894	BETE NOIRE ● Bryan Ferry (P. Leonard/B. Ferry/C. Kamen)	Virgin V 2474(E) C:TCTV 2474/CD:CDV 2474
84	NEW	BEST OF BLONDIE ★ Blondie (-)	Chrysalis CDL TV1(C) C:ZCDL TV1
85	659	SLIPPERY WHEN WET ★★ Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38(F) C:VERHC 38/CD:830 264-2
86	NEW	HEART ● Heart (-)	Capitol EJ2403721(E) C:EJ2403724
87	6811	WONDERFUL LIFE ● Black (Dave Dix/Robin Millar)	A&M AMA 5165(F) C:AMC 5165/CD:CD5165
88	996	TOP GUN (OST) ★ Various (Various)	CBS 70296(C) C:40 70296/CD:CD 70296
89	7618	BEST SHOTS ★ Pat Benatar (Various)	Chrysalis PATV 1(C) C:ZPATV 1/CD:TC 1538
90	6123	E.S.P. ★ Bee Gees (Arif Mardin/Brian Tench/Bee Gees)	Warner Brothers WX83(W) C:WX83C/CD:925 541-2
91	7524	ALWAYS GUARANTEED ★ Cliff Richard (Alan Tarney)	EMI EMD 1004(E) C:TCEMD 1004/CD:CD 1004
92	642	UNDER A BLOOD RED SKY ★★★ U2 (Jimmy Iovine)	Island IMA 3(F) C:IMC 3/CD:CID 113
93	RE	PICTURE BOOK ★★ Simply Red (Stewart Levine)	Elektra EKT 27(W) C:EKT 27C/CD:960 452-2
94	864	EVERYTHING Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCEMC 3538/CD:CDP 7483382
95	RE	STREET LIFE - 20 GREAT HITS ★ Bryan Ferry/Roxy Music (Various)	EG/Virgin EGV 1(E) C:EGTV 1/CD:EGCTV 1
96	RE	EVERY BREATH YOU TAKE - THE SINGLES ★★ The Police (Police/Padgham/Gray/Latham)	A&M EVERY 1(F) C:EVERC 1/CD:EVERC 1
97	795	THE LONESOME JUBILEE John Cougar Mellencamp (Mellencamp/Gehman)	Mercury/Phonogram MERH 109(F) C:MERHC 109/CD:832465-2
98	1006	SEDUCED AND ABANDONED Hue And Cry (Harvey Goldberg/James Biondolillo)	Circa/Virgin CIRCA 2(E) C:CIRC 2/CD:CIRC 2
99	982	SOLITUDE STANDING ★ Suzanne Vega (Steve Addabbo/Lenny Kaye)	A&M SUZLP 2(F) C:SUZMC 2/CD:SUZCD 2
100	8314	MEMORIES ● Elaine Paige (Various)	Telstar STAR 2313(BMG) C:STAC 2313/CD:TC 2313

► FROM PAGE 27

could have dire consequences," argues Terri Anderson, head of corporate press at EMI.

"We share the rest of the industry's concern because we can see what CD rentals have done in other parts of the world. Simple logic dictates, and human nature and consumer patterns show, that if people have access to copying good quality music, they will. CDs will be copied all the more eagerly because of their superior quality," she concludes.

Jonathan Morrish, head of corporate press at CBS, agrees that technological advances are fuelling the record industry's copyright crises and identifies CD rentals as one major element of this.

"Copying music from CD rentals is an increasing consumer trend that is a great threat to the music business. There have been record and tape libraries in existence for years but the beauty of CDs is that they are, by and large, undamage-

"People are very wary about buying CDs because of their very high price. But if they can listen to them first through rental they will be encouraged to buy. Ultimately CD sales will increase," argues Julie Tapline of TNT CD Club.

Although there are no detailed figures available, indications are that the number of mail order CD rental libraries such as TNT is increasing. Hallmark CD Services has been operating for three-and-a-half years with owner Trevor Hall pointing to a turnover increase of a third last year.

"The idea of Hallmark is for people to venture out and experiment with new forms of music. Basically, they want to expand their music knowledge but find the cost prohibitive. We are letting them dip their toe in the water before they take the plunge," says Hall.

This potential for experimentation, he argues, results in increased sales. "It's surprising how often a rental results in a purchase. Every CD parcel I've had returned today



'There is a strange attitude prevailing that music is there to be plundered by all and sundry' — Rob Dickins, BPI and WEA

able and therefore a perfect medium for rental and copying. As technology increases so does this whole rights issue and it's not going away," he says.

BPI and WEA chairman Rob Dickins argues for clear moves to iron out the whole copyright issue. He says that "there is a strange attitude prevailing that music is there to be plundered by all and sundry. The truth is that music is the creative investment of writers and artists and the financial and marketing investment of record companies and these investment destinies should be controlled.

"A record company, on behalf of its artists, clearly should be able to determine whatever position it sees as reasonable for its current and long-term health. By being in control of our destiny we should be able to strike deals with retail outlets on a free negotiation basis.

"It is not the position of a third party to dictate the regulation for the use of copyright. WEA supports the industry move for an unfettered distribution right which would allow us to enter into relationships which could live in harmony with a healthy and expanding recording business," he concludes.

But while the BPI and the major record companies are united in their call for urgent action to control CD rentals and combat potentially declining sales, the CD dealers are equally solid in the belief that the highly profitable practice of CD rentals actually broadens tastes and increases sales.

has resulted in a sale."

Hall, who makes it clear that anyone found taping one of his rented CDs will have their membership cancelled, does understand some of the industry's concerns. "I'm conscious record companies dislike what I'm doing and, although I think they're being alarmist, it's only fair to them that a levy across the board should be imposed to make up for revenue they may lose on non-CD sales. I wish they'd put their energy into negotiations."

As well as specialist CD rental libraries, more and more video dealers are turning to renting CDs. Video industry sources suggest one in five of all outlets stock CDs for hire. And according to Julie Smith of the Video Trade Association, there are around 25,000 video dealers with an annual turnover of £60,000-£150,000 for each of their 2,500 outlets. Although CDs account for a relatively small proportion of this now, Smith believes the figure is increasing.

Keith Barnes of the Eaton Audiovisual Library says: "Every new member we get now demands three CDs to every video when, in the past, videos accounted for 90 per cent of our trade."

With such opposing views and wishes between dealers and the record companies, the problem of CD rentals and copyright protection can only become more time-consuming for the industry as the whole copyright issue gets even messier.

Tina Turner

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MAKES SOUND SENSE

Vinyl gloom paves the way for duplication boom

Is vinyl pressing becoming a dying art? Has cassette duplication taken its place, or is most of the work going to CD? Only one thing is certain — the public's demand for duplicated music remains insatiable. Mark Jenkins asked a cross-section of the UK's duplicators how they view the current state of the market

THE WORLD of custom pressing, tape manufacture and duplication seems to be dominated at the moment by bad news, with the running down of Capitol Magnetics' manufacturing plant and the closure of Polygram's pressing operation uppermost in everyone's mind. But all is not doom and gloom — in fact, most of the companies interviewed recently seem more than content with the current state of the market.

Nevertheless, some complex questions have to be asked. Is vinyl pressing becoming a dying art? Is cassette duplication taking its place, or is most of the work going to CD — and will DAT become a powerful force in the near future? Where does the greatest demand for cassette duplication lie — in the teenage market, the in-car market, or elsewhere? Is spoken word cassette duplication becoming a major source of revenue, and is increased investment in new plant paying off? How cost effective are other possible sources of income — data duplication, for instance?

To find some answers to these and other questions, we spoke to a

cross-section of the UK's duplicators, specialising in runs from a few dozen to hundreds of thousands and concerned with every medium from good old-fashioned vinyl to CD and floppy disks.

■ **LEE HOLME AUDIO SERVICES** TO OPEN with some good news, Leeholme's John Bassett was very pleased to point out to us that the company is celebrating its tenth birthday this year. "The company was originally set up as a custom winding service in East London in 1978," he explains. "Since then the size of the company has steadily grown, along with the workforce and number of customers, and we've established ourselves as a reputable supplier of both blank and pre-recorded cassettes. The co-ordination of print material such as side labels and inlay cards, and packaging, presents the customer with a complete service from origination to finished product."

Leeholme director Mike Kitson adds: "We try to offer a flexible, friendly service and deliveries are made throughout the UK via an

efficient and cost-effective carrier. Our professional high-speed duplication system manufactures speech and music product for various areas outside the music business as well as providing an efficient service for independent record labels. In this area, the use of chrome tape is steadily increasing.

"Our specialised-length blank service (from C3-C96) fills the requirements for both standard and chrome tapes for recording studios, radio stations, publishers, education facilities and other cassette users."

Leeholme uses Swiss ICM cassette shells with Agfa and BASF chrome tape, and operates a reduced tariff system depending on the urgency of the work carried out. Its "A" tariff promises same-day or next-day delivery, while the "B" tariff carries a five per cent discount and five-day delivery, and the "C" tariff offers a further five per cent discount with 10-day delivery. Delivery by taxi, Securicor or post is available.

Bassett points out that the com-

TO PAGE 34 ►



Athey and Creed (left) of The Producers are 'strong champions of black vinyl' but have also gone into the burgeoning CD business. The minimum quantities on CD are 1,000 for initial orders and 500 for repeats

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P.O. Box 9035, 5-200 39 Malmö, Sweden
Tel: international Code + 46 4022 01 20
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pany can cope with duplicating and artwork for conventional or multi-cassette packages and that real-time copying is available for smaller quantities. There's no discount for quantity here — a typical price is 84p for a chrome C60, whereas high-speed duplication takes that cost down to 57p for 1,000-4,999 copies. If you do want high-speed duplicating, Leeholme will charge £45 for making up a 60-minute one-inch loop-bin master.

Is competition with other tape duplicators hotting up now that tape is supposedly superseding vinyl? "All I can say is that each

year is better than the last one for us. Our market share's on the increase, but we haven't achieved that by price-cutting — it's mostly a question of making sure that we keep the quality of the product up so we get plenty of return business."

Leeholme Audio Services
340-344 Lea Bridge-Road
Leyton
London E10 7LD
01-556 1125

■ **ACCURATE SOUND**
IS THERE any advantage in having copying carried out away from London? Well, Accurate Sound in Queniborough, near Leicester,

could well be compared with London companies such as Leeholme Audio, since it offers a very similar range of services.

Accurate Sound's real-time duplication is currently being carried out on Nakamichi machines and is on BASF ferric or chrome tape. They'll turn out chrome C60s for 89p (plus 6p for a standard library case), but high-speed duplication comes down to 55p for 1,000 chrome cassettes including cases. Loop-bin mastering is only £30 from a quarter-inch or PCM F1 digital tape though.

So there may be slight cost advantages in duplicating away from London these days — although added delivery costs may absorb that saving very quickly.

Accurate Sound
Queniborough Industrial Estate
Melton Road
Queniborough
Leicester LE7 8FP
0533 602064

■ **LAMBOURNE AUDIO**

THE GENERAL manager of Lambourne Audio, Mel Gale, is more than happy for the company to stick to vinyl pressing for the moment. "To misquote," he summarises, "news of vinyl's death has been greatly exaggerated."

The company was bought in April 1987 by Steve Mason, and refurbishment and updating started immediately. Equipment was renewed and money spent both on redecorating and on a new quality control unit.

After this, a licence was obtained from Teldec to carry out Direct



James Yorke has long been involved in data duplication as well as audio cassettes, and it is very much aware of alternative markets open to cassette duplicators, such as direct mail

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Metal Mastering (DMM) work, and the company's staff has increased by 100 per cent in the past nine months. "That reflects an increase in that period from only running one shift to now running (on most days) for 24 hours," says Gale.

The company's current capacity is around two million units a year of 12-inch records and eight million units of seven-inch records. Sales of seven-inch singles may be declining, but Lambourne apparently still has as much work as it can handle. "The vinyl market

shows no sign of slackening at present from an independent point of view, and the closure of other major plants will only increase the business given to independent plants overall," concludes Gale.

Lambourne Productions
6 Orsman Road
London N1 5JQ
01-739 9672

■ EMI M&D SERVICES
LAMBOURNE'S INDEPENDENT viewpoint is an interesting one — but is it confirmed by the largest



TO PAGE 36 ►

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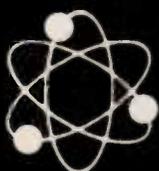
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CUSTOM PRESSING

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pressing and duplication plants? Peter J. Thompson, general manager (business development) for EMI's M&D facilities at Hayes, Middlesex, says: "The general level of cassette business is good, and we are noticing a distinct move from disc to tape." The plant in fact carries out Direct Metal Mastering, seven-inch and 12-inch pressing for vinyl products as well as label printing for both cassettes and records. But is the trend towards tape universal? Thompson says it's notable in some areas, "particularly on back catalogue and compilation albums. But certain speciality products such as heavy metal and jazz do not follow this trend".

With an annual capacity of 20 million units, the EMI plant is certainly in a position to be sensitive to larger-scale trends in the market. But it's difficult to see why demand for tape isn't equal in all areas — cassette has potentially greater dynamic range than vinyl, which should please the HM freaks, but perhaps all the new business in jazz is going to the audiophile's favourite — compact disc — rather than to cassette. EMI M&D Services
1/3 Uxbridge Road
Hayes
Middlesex UB4 0SY
01-561 8722

■ SPARTAN

SPARTAN IS one of the many vinyl pressing companies which has extensive experience with special discs — shaped, coloured or picture discs, for example. Its managing director Tom McDonnell says this is partly the secret of Spartan's success.

"Plants with a very high seven-inch singles pressing capacity may well have found their volume of business being reduced recently," he explains. "But if you work across the board as we do, on 12-inch pressings and shaped and coloured vinyl as well, you should find business is very healthy."

McDonnell doesn't feel any necessity to become involved in tape or CD duplication at the moment. "In fact, our vinyl operation is stronger than it has been for three years. There's plenty of spare CD pressing capacity now so we don't feel it's a terribly exciting field to go into."

As far as DAT duplication is concerned, McDonnell is interested, but not over-eager. "It's much too early to say what will happen with DAT as yet — but it's one of the things we're keeping an eye on."

Spartan Records
London Road
Wembley
Middlesex HA9 7HQ
01-903 4753

■ JAMES YORKE

JAMES YORKE has been on the scene as a limited company since 1976 and has been spending heavily on new plant recently, claiming to have the finest audio duplication system in Britain as from March 1.

Yorke's sales and marketing director, Jim Wilmer, says that its new Otari duplicating system will cost around £500,000. "The current Otari DP80 64X system is being expanded with ten further high-speed slaves and another 64X Otari DP80 bin. We'll then be able to offer state-of-the-art duplication plus increased capacity, using a total of six bins and 48 slaves."



Lambourne's Mel Gale is more than happy to stick to vinyl pressing: 'News of vinyl's death has been greatly exaggerated'

The new DP80 uses Dolby HX Pro noise reduction and three switchable bias positions, and custom switching units decide how many slaves are connected to each bin.

Otari itself insists that "what was adequate sound quality in the Seventies is no longer acceptable. Pre-recorded cassette manufacturers have run up hard against home recordists due to equipment limitations, but Otari has found the solution in the DP80 — the first 64:1 duplication system to use 7.5 IPS masters."

This means that the Master Reproducer has to move tape at up to 480 IPS, which is quite an achievement; doubling the master speed increases the frequency response and dynamic range of the copies and makes extended range chrome tapes and HX-Pro headroom extension viable.

James Yorke has long been involved in data duplication as well as audio cassettes, and has a separate company called Kildale to handle this side of the business. It is also in the telecommunications and marine electronics businesses, and has factories in Cheltenham, Gloucester and Poole. It is clearly very much aware of alternative markets open to cassette duplicators; they appeal to users of direct mail, claiming that "98 per cent of direct mail leaflets end up in the bin, while 90 per cent of audio cassettes used as direct mail end up in cassette players!"

Scripts, music and voice-overs can all be handled by Yorke's direct mail cassette staff — and the company is also involved in multi-track recording, with an eight-track Neve/Otari equipped studio in Northleach in the Cotswolds.

In 1981 the company decided to start manufacturing its own magnetic tape, and the magnetics division now produces one million hubs a year. It currently claims to offer "the only chrome audio tape manufactured in the UK by a UK company".

Yorke uses its own tape in both the audio and data cassette duplication business, but also handles

data floppy disks in a variety of sizes. Word has it that the computer games boom is over — but James Yorke seems to be one duplication company capable of getting the best from the music business and the computer business, simply by having the diversification necessary to cope with both. **James Yorke (Holdings) Ltd**
Yorke House
Corpus Street
Gloucestershire
GL52 6XH
0242 584224

■ THE CLONE CASSETTE COMPANY

CLONE HAS been in its present premises for just a year, opening above the Workhouse studio with 10 cassette machines and planning to add another 15 in the near future. The company specialises in short runs of up to 1,000 copies in real time, and gets much of its work from management companies. "We can turn out 30 copies on TDK tape from a digital master overnight — we specialise in fast turnaround of small quantities and strictly real-time copying."

Clone carries out a lot of duplicating work for Music Marketing, a company supplying background music for shopping centres and other facilities. "We've got a BPI dubbing licence and the work from Music Marketing is our main bread and butter."

The company uses Aiwa ADF770 cassette decks and can provide typed labels and insert cards as well as cassettes and cases. An example price? £1.02 per copy for 200 chrome C60s, including cases.

Clone Cassette Company
Unit 4, Chelsea Studios
92 Lots Road
London SW10 0RN
01-351 4895/6

■ THE PRODUCERS

BASED IN north-west London, The Producers has been expanding considerably recently and can now offer seven-inch, 10-inch and 12-

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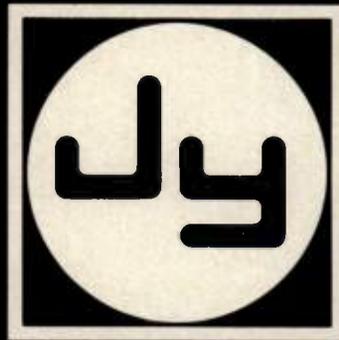
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► FROM PAGE 36

inch vinyl, flexis, picture discs, real-time and high-speed cassettes and compact discs.

Steve Athey and Mary Creed started the company in January 1987 and described themselves at the time as "strong champions of black vinyl". But since then they've gone into the CD business as well, and can handle PQ Coding, mastering, labels, inlays, booklets up to 32 pages long, disc pressing, supply of cases and cellophane with equal ease. The company's minimum quantities on CD are 1,000 for initial orders and 500 for repeats, and turnaround is generally three to four weeks.

On the cassette side, the company finds that business is steady, although it is currently revising its price lists and couldn't give exact figures. "But the independent labels we often work for never do as many cassettes as vinyl copies," says Creed. "They'll only do a cassette version at all if there's some special demand." Are spoken voice cassettes or other specialist areas a good source of income? "We've done some of that kind of work in the past — mainly for exhibitions — but it doesn't seem to be a particular growth area."

What is growing is the amount of CD work, which the company sends over to ICM in Switzerland. "No-one in the UK can match their package price and service," says Creed, "and we've manufactured CDs for Mute, Rough Trade, Alternative Tentacles and several other labels through them. It usually takes two to three weeks for a new job, less for re-orders, and we're usually asked to do 1,000 or 2,000 copies initially."

The Producers
11A Pratt Street
London NW1 0AE
01-485 1505

■ CAPITOL MAGNETIC PRODUCTS

IN THE last throes of closing down as we write, Capitol Magnetics stands testament to the unwillingness of multi-nationals to invest in non-mainstream businesses. Capitol's Eric Johnson explains: "The company was closed down by Thorn EMI due to the prevailing market conditions and the development costs involved. Tape manufacture wasn't a mainstream business for them, although they will be continuing to make audio cassettes."

"In the future, EMI will be buying in tape from elsewhere although we have quite a large existing stock and that still has to be used up."

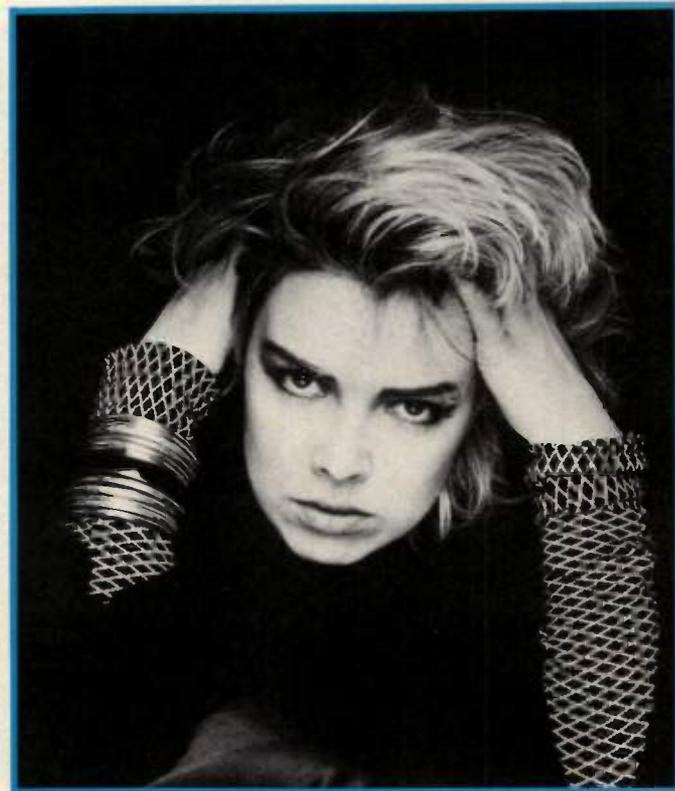
However, Capitol's managing director has already left, and when we contacted the company there was only a skeleton crew left on board.

■ POLYGRAM RECORD OPERATIONS

WORD HAS it that Polygram's record manufacturing work is to be transferred to the Continent. No details as yet, but no doubt this will be a major news item in coming weeks ...

■ ABLEX

LIKE JAMES Yorke, Ablex is a company which has spent a lot of time working in the data duplication field, somewhat to the exclusion of audio duplication recently.



The company's Dave Morris explains that Ablex was formerly owned by Decca. "Decca used the company to manufacture eight-track cartridges and cassettes, and merged it with the tape duplicating division in 1979. At the end of 1979, Decca was bought by Polygram, but they didn't buy the manufacturing plants, although Ablex did work for Polygram for a while. Then Racal took over Decca in 1980 and we went into data duplication as well as music duplication."

Ablex's work on games cassettes for Commodore, Ocean, Atari, Psion and others created a very good reputation for the company and 650,000 floppy disks were produced in addition to 13 million cassettes last year. Turnover was £6 million and staff around 175, while continued investment in equipment has paid off with Ablex's establishment as the largest software duplicator in Europe.

But now Ablex is back on the music scene with some interesting new products, as well as some non-musical items. For instance, it manufactures interview cassettes for various police forces, and markets these together with a variety of storage trays and cabinets. And its Slimpack cassette package, which has mainly been used by record companies for singles promotion so far, saves up to 20 per cent of the storage space needed for conventional cassettes, so 30 slimpack cassettes can be fitted into an area designed for 23 conventional tapes.

Ablex has packaged cassette singles recently for The Christians, Kim Wilde, The Housemartins, Pete Dinklage, Living In A Box and many others, and although many of these have been used only for promotional purposes, it's likely that the Slimpack format will become popular in shops as well. Ablex seems determined to make its return to the music duplication scene a spectacular one.

Ablex Audio Video Ltd
Harcourt
Halesfield 14
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Shropshire TF7 4QR
0952 680131

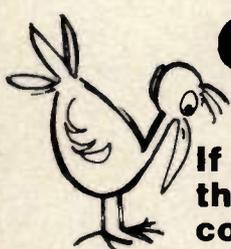
OBVIOUSLY THIS is by no means a comprehensive survey of the duplicating field in the UK — let alone on the Continent, where CD manufacture seems to be at its height. Yet it's clear that in the UK, there is money to be made in vinyl, cassette and CD duplication whether in very large or very small quantities.

Of the large firms, PolyGram's departure will have the greatest effect on the amount of work available. Damont Audio based in Hayes, James Yorke, Lambourne and others are the sort of companies to go for this work — whereas for short runs for management companies and others, The Tape Gallery, Clone Cassettes and others excel.

Printing for albums is a field that hasn't been covered here in any detail, but specialists such as Greenaway Harrison, Tinsley Robor and others hardly seem short of work. Package deals abound for the small label — SRT Sales is one company (using the Orlake pressing plant) which offers a complete service well suited to the indies.

Although diversification seems to be the order of the day, with Ablex, Fraser Peacock, Damont and many others doing much of their work in data duplication, many companies specialising in just seven-inch and 12-inch vinyl work seem quite happy with the current state of the market. As far as CD is concerned, the Continental companies such as ICM in Switzerland, MPO in France and Philips DuPont Optical in Holland seem to have the edge on price and service, although that is likely to change, with Virgin even opening a CD pressing plant inside its Oxford Street Megastore.

As yet there seems to be very little talk about DAT duplication; the hardware will obviously have to arrive first, and it may be that conventional real-time or even high-speed duplication will never take off, a development of Sony's Sprinter (currently used for video tapes) becoming standard equipment for DAT duplication. Only one thing is certain — the public's demand for duplicated music remains satisfyingly insatiable.



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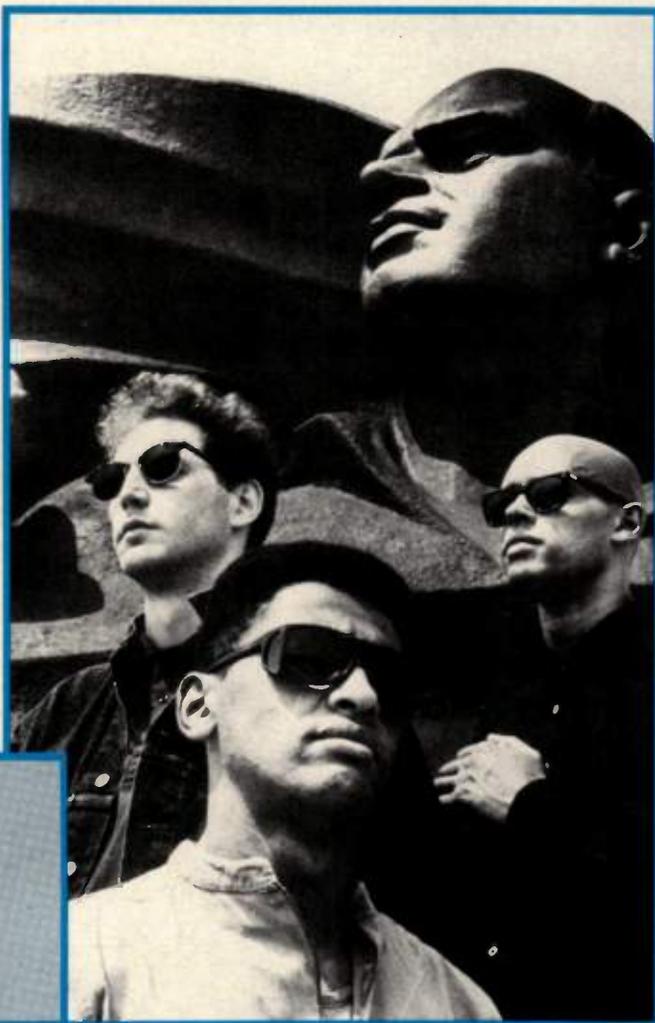
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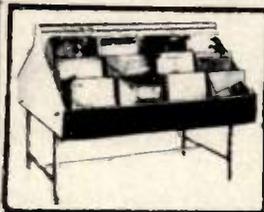
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D I A R Y

CASTING ASIDE any hangover from the recent Albert Hall embarrassment, Rick Astley came up with the quote of the day when accepting his *Music Week* Award for Top Single of 1987 when he told the assembled multitude at the Grosvenor House: "It's very nice when you are nominated for an award; it's even nicer when you win one; but it's best of all when you get hold of the bleeding thing" ... Radio One's Roger Lewis also won many friends for his plain speaking, always tinged with humour (for instance: In 1987 "the top 40 meant just that — as George Harrison, The Bee Gees, Fleetwood Mac and Eric Clapton proved — if you've topped 40, you can enter the top 40") ... MC Tony Blackburn was on top form for what he described as "my only re-booking". It's worth mentioning, by the way, that the Radio London DJ waived any fee in favour of a donation to Music Therapy ... That'll teach Obie to miss the *Music Week* Awards to see one of his horses run — the curse of Dooley edged the PolyGram chairman's nag into third place ... His sales director Pete Rezon referred to a famous comment from CBS's Paul Russell in saying: "When you have taken three crummy record companies and made one big one, it is great when you come out on top of the pile" ... The aforementioned Russell (described by Blackburn as "Michael Jackson's father") said: "It seemed inconceivable that Bad could possibly eclipse Thriller but it's done 1.8m after eight months. Michael is in a different league from everybody else and I think we are going to do better than Thriller, but just don't ring me for tickets" ... WEA's Paul Conroy (on receiving the Top Country Album award): "Don't be afraid of steel guitars; don't be afraid of songwriters — let's get 'em on Radio One" ... Pete Waterman (as spokesman for Top Producers for singles Stock Aitken Waterman): "For all those people who think we are going public and would like to buy a piece of the chart back — sorry, we are holding it for ourselves" ... Publishing award winner Peter Reichardt expressed some sadness for, as he said, it was "the last time as a relatively small company and the last time as Warner Bros, following the Warner-Chappell link" ... Reflecting on Roger Lewis's call for people to consider Aunty BBC more as their "raunchy, sexy sister", Erasure's Andy Bell (a winner for the Top Indie Distribution Single) said: "I'd much rather regard Radio One as my hunky, well-hung brother" ... For the action replay, a video version of the *Music Week* Awards is available at £30, plus VAT (Tel: 01-387 6611).

PHILIPS, WHOSE profits took a 20 per cent dip last year, have placed 10 per cent of the stock in PolyGram privately. And if you think it's a long time waiting for CDV, you'll have to hold your breath until September ... Sad to report the death from a brain tumour of Fraser Macintosh, aged 34. A trust fund is being set up for his widow and two young children.



BOB'S OPPORTUNITY knocks: Bob Hermon (left) of CBS receives the plugger of the year award from Roger Lewis, head of Radio One's music department.



EPIC ACHIEVEMENT: Epic's Richard Evans collects the award for second-placed singles label.



COMPANY'S TWO: Nigel Haywood collects PolyGram's second award, for top albums company.



BURNS NIGHT: Epic's Joanna Burns receives the Les Perrin PR award for her Tom Jones campaign.



SINGULAR SUCCESS: CBS singles sales manager Nigel Walmsley takes his company's certificate for third-placed singles company.



MURPHY'S LORE: Phil Murphy, WEA's operations manager, takes the accolade as top record distributor.



CLASSIC HONOUR: Stylus A&R consultant Paul Lynton with the reward for having the top classical album, *The Pavarotti Collection*.

COMMENT

I'm afraid that the distributors just have to face up to it: with one honourable exception, they're not getting it quite right. Service and efficiency are the name of the game and on that score WEA is way ahead of the rest, according to the latest poll of dealer opinion carried out for the *Music Week* Awards. Whenever we have asked the question of retailers, there has been little doubt that they value not just the hits a company provides, but also the way it provides them.

It's certainly not a question of which company has the hits. The dealers, it seems, can be very dispassionate about the service they appreciate and applaud ... and equally passionate about the horrors of the operations they have to suffer in getting the releases they need.

Moving on from that, it's worth noting — and I'm pleased to do so — that the majors don't have a monopoly of wisdom or success in how to shift product. Some of the wholesalers, for instance, servicing records across the whole spectrum of releases, have been praised by dealers for the fast and efficient service they offer.

But now, looking at the top of the charts, it is also clearly demonstrated that the majors

haven't achieved the all-conquering dominance which, it was thought just a few years ago, would squeeze out all but the largest and strongest operators. There for all to see are two records distributed independently of the majors, backed up by another which has squeezed into the top 10. This shows that independent distributors can flex enough muscle to get a record to the top — a phenomenon which would have been unthinkable a couple of years ago.

It would be foolish to imagine that there is some kind of revolution going on in which independent distributors are elbowing out the majors. But they're certainly in there jostling them a bit and proving they're hungry to do even better in the future.

In the meantime who is going to swallow his pride and take a trip out to Alpert to pick up a few pointers? A lot of dealers would club together to pay the fare.

David Dalton



NO HARDLINES: CBS's Mark Williams gets the marketing award for *The Hardline According To Terence Trent D'Arby*.

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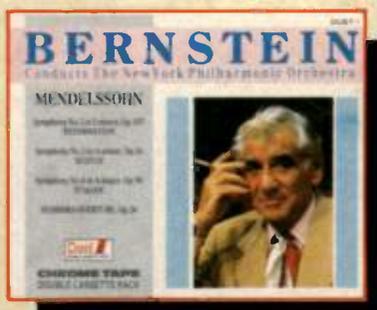


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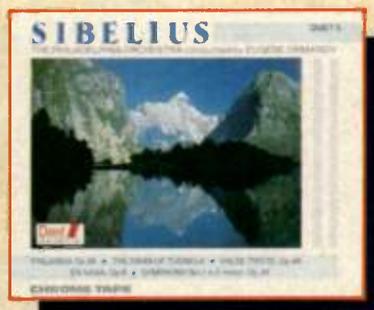
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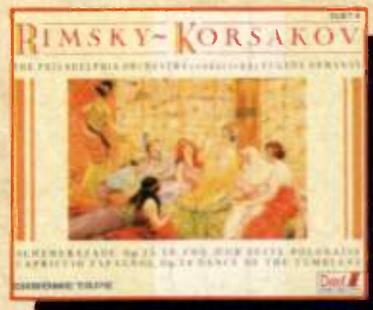
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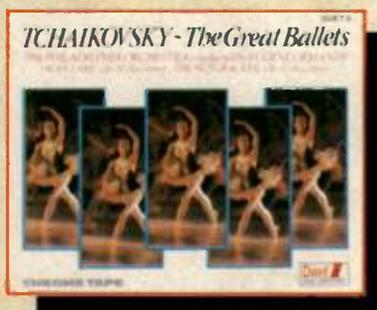
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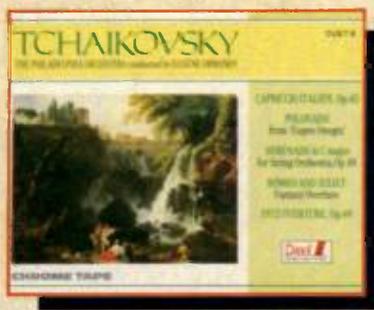
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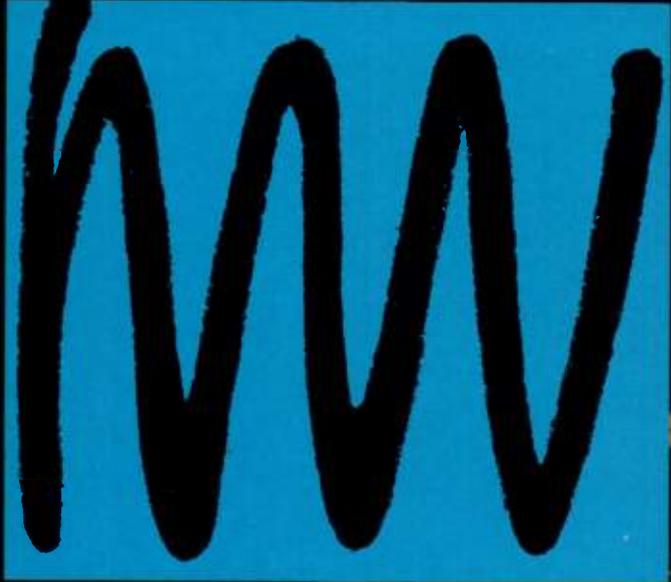
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5 MARCH 1988

MUSIC WEEK



DANCE SPECIAL

Passion fruits

PASSION MUSIC'S Debut label is riding House music's wave of current popularity and is exploiting the talent which is emerging from British studios and producers. Debut's most recent House music release is Apollo 11's One Small Step which is a 12-inch House groove overlaid by the NASA dialogue from the moon landing nearly 20 years ago.

In total contrast, Debut has high hopes for recent signing Keni Stevens who is working on a second album entitled You which is due out at the beginning of April. Stevens sold 15,000 of his first album Blue Moods on Jam Today and You promises to push his rich soul voice further into the commercial arena.

Hi-NRG has ensured the enduring strength of the Passion label over the last five years and it has just acquired the UK rights to Do You Wanna Funk by Zone Bros which is being remixed by Robin Sellars. Zone Bros in the guise of Man 2 Man hit the number five spot in the charts last year with Male Stripper.

Passion has also just released Slave (For Your Desire) by Tracy Ackerman, which is produced by Nigel Stock and John Davies, and American Love by Rose Laurens who has a lot in common with Tina Turner.



KENI STEVENS: new signing for Debut

Classic Trax

TRAX MUSIC'S new dance label Dance Trax has just made an auspicious debut with a single Hey You by Devine. There will be a follow-up album — Maid In England — during March and it will be available on CD as well as cassette and vinyl.

Other releases scheduled include We're Not Causing Any Trouble by Boom and House Of The Mountain King by Klassic Krew — who's new House music album is based on modern dance tracks inspired by the classics.

Birthday Breakout

A&M'S DANCE label Breakout is celebrating its first birthday in buoyant mood. According to its A&R manager Mike Sefton, the policy of maintaining a balance between well-known acts and adventurous new ones has paid off and so far the label has notched up seven top 40 pop hits and four number ones in the dance chart.

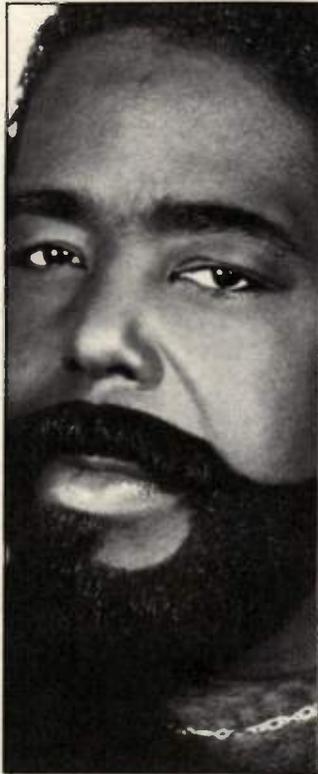
Breakout wasn't shy to sign up rap artist Roxanne Shanté last year who did much for the credibility of the label and complemented rather than detracted from the big league, more mainstream artists such as Herb Alpert, Janet Jackson and Barry White. White's comeback was warmly received last autumn and a remixed version of the title track from his album Right Night will be released to coincide with his April UK tour.

Another quality soul artist who has a similar cult appeal is Brenda Russell whose new album Get Here points to the maturity of her talents and a single from it — Piano In The Dark — is just out.

One of Breakout's most successful artists, Wally Jump Junior, has a UK remix of Private Party hot off the press and an album will follow at the end of the month. The UK version scores over the American one with an extra track that features Sly and Robbie.

Breakout is also just finalising a deal with Shirley Lewis — sister of

Linda — who has provided backing vocals for Spandau Ballet, George Michael and Elton John in the past, and her debut single will be entitled Romantic. Meanwhile DJ Les Adams is in the studio working on LA Mix, which Sefton describes as being in a similar vein to Bomb The Bass.



BARRY WHITE: UK tour for '88

Fanfare blows for Sinitta



SINITTA: 7-inch picture disc

PRT WILL be distributing the new Sinitta single on Fanfare — Cross My Broken Heart — which is out next week. Produced by Stock, Aitken and Waterman, there will also be a limited edition 7-inch picture disc.

PRT has just acquired distribution rights to Timeless, a distinguished soul/dance label that with artists such as Mini Curry, Tyrone Davis, Frederick Knight and The Jade on its roster.

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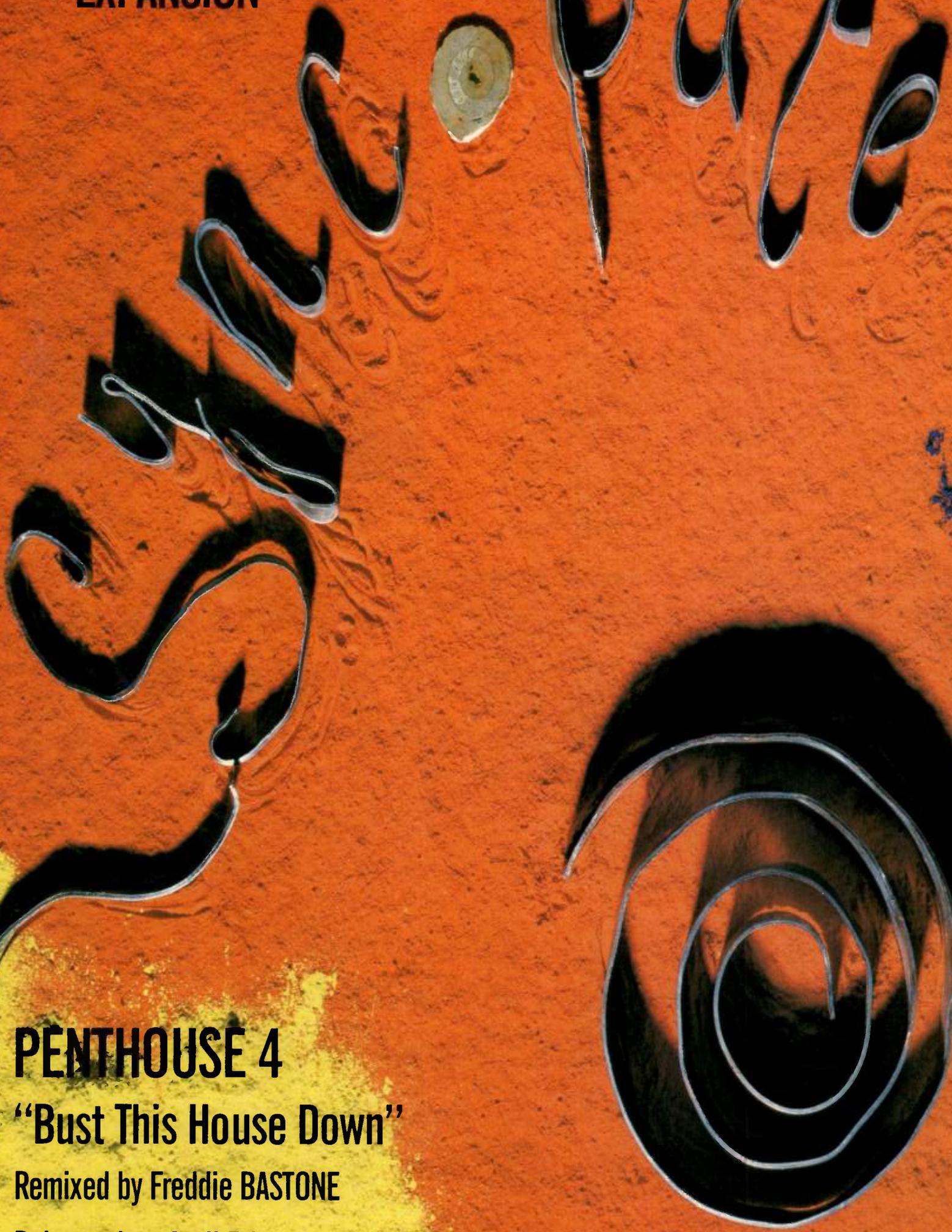
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SYNCOPATE – Soul of an Indie – Muscle of a Major.



JERMAINE STEWART: most ambitious project to date

Say it again, Jermaine

JERMAINE STEWART has just released his third album on 10 Records called Say It Again. Probably the singer/songwriters' most ambitious project to date, he wrote five of the 11 songs with Andre Cymone and old friend Jodey Watley. The album was produced by Cymone, Jerry Knight and Aaron Zigman.

Three tracks on it — Don't Talk Dirty To Me, Got To Be Love and Dress It Up all highlight Stewart at his funkier while the other material points to a more melodic direction. Currently rehearsing his first real band, The Party, he plans to embark on a UK tour in the Spring to promote the album.

Also just out from 10 is The Serious Album by duo Deja — who consist of Starleena Young and

Curt Jones. Produced by Flyte Time producer Monte Moir ("brother" to those other Minneapolis based chart busters Jimmy Jam and Terry Lewis), Serious is an interesting combination of the commercial and the adventurous. Deja were originally committed to recording only three songs with Moir but found that the chemistry was right and so they went on to complete the whole album with him.

Poised for release at the end of March is an eight track album from Mantronix entitled In Full Effect which combines electro boogie, lovers rap and hardcore. A single — Simple Simon, just out, combines Mantronix musical science with hard-rock guitar licks influenced by Canadian heavy metal bands such as April Wine.

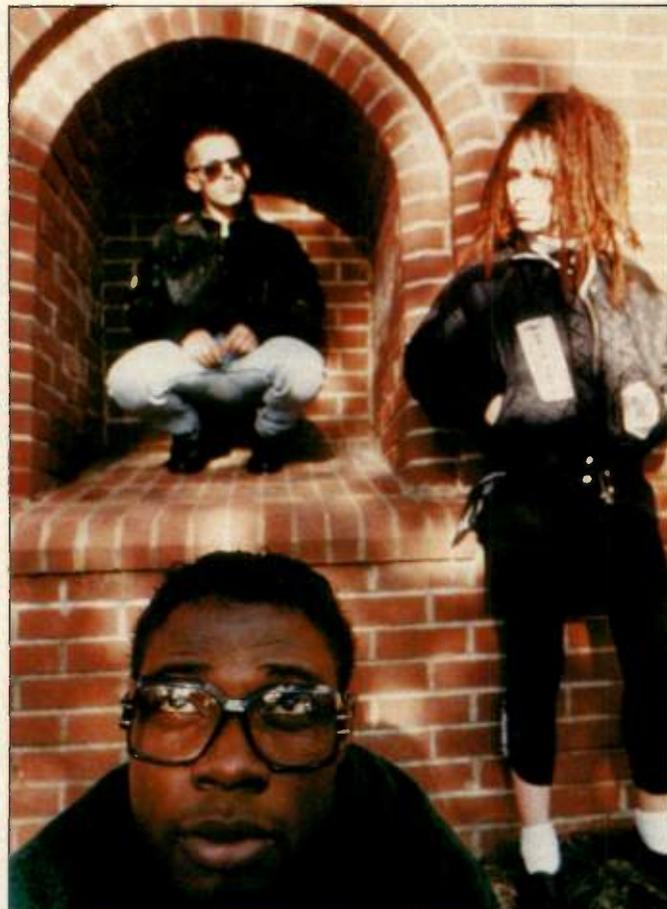
Westside stories

WESTSIDE — sister label to Streetsounds — now claims to be the UK home of House music and that's no mean feat for an indie that's less than nine months old.

As the sole UK licensee of Chicago House labels DJ International, Fierce and Underground, the label has brought such distinguished artists as Farley Jackmaster Funk, Marshall Jefferson, Full House Frankie Knuckles and Daryl Pandy.

Hot on the heels of Jackmasters 1 and 2, Westside is releasing the definitive Westside House Music Box Set comprising 15 albums that include every House cut worthy of interest to date. The release will coincide with UK House 88, the first event of its sort in this country.

UK House 88 will be presented by Westside and has an ambitious package of US and UK House music artists lined up. Emphasis will be on the live element with vocalists and mixing DJs being supported by a stage band comprising leading session musicians from the Chicago and Miami (Latin) studios. The event is scheduled for a venue in the Midlands as the music's main area of popularity continues to be in the Midlands and North. Dates and venue have yet to be added and there is a possibility of a London presentation.



PHONOGRAM'S HOUSE phenomenon Krush are still climbing the charts in Europe with House Arrest (The Beat Is Law) and so far the single has achieved top 10 positions in Germany, Norway, Holland, Switzerland and Israel. Krush are Cassius Campbell (in front) and Mark Gamble with Ruthjoy providing vocals on House Arrest.

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MCA RECORDS



Syncopated UK dance

EMI'S SYNCOPATE label is committed to cultivating UK dance talent and so far has succeeded in pushing first signing Chris Paul into the limelight, along with Dee Sharp and Ghost House. Now three new signings are poised to make their mark.

A duo, curiously named Penthouse Four, consisting of writer/producer Steve Warwick and singer Pete Royer have just completed a single Bust This House Down and are currently working on an album. The single is a polished and strident slice of dance that promises to hold its own and Syncopate intends to back it with a sizeable promotion.

The Reids are three good-looking brothers who hail from Luton and they have come up with a fairly water-tight dance formula. They are currently working in the studio with producer Harris Jolly Harris who is beginning to carve a name for himself through his work for Glen Goldsmith and Sheik.

Finally, fresh from the healthy Manchester hip hop scene comes female rap band Kiss AMC who are working with The Rap Assassins. Kiss AMC alternate between abrasive hip hop and a smoother, Motown influenced sound. Syncopate is in the process of lining up a suitable producer who can exploit the hip hop/pop aspect of their sound.

Playing the Ace



OFRA HAZA: 12-inch remix of *In Nin'alu*

ACE RECORD'S dance offshoot BGP has just released two rare groove compilations — Do It Fluid and B&G Party — which both consist of material licensed from Fantasy in the US. B&G Party includes Shifting Gears by Johnny Hammond which is also available as a 12-inch single due to strong demand.

Also just out on BGP is an album by Cal Tjader called Cal's Pals and one from Mongo Santamaria entitled Mongo Groove. Recent signing to BGP is live band Tonite who are currently on tour with the Pogues and have an album out at the end of April. BGP features jazz fusion sounds as well as pure dance and is distributed exclusively through PRT.

Gwen's ticket to ride

GWEN GUTHRIE fans who have waited patiently for her second album are now likely to be satisfied by Ticket To Ride — just out on Fourth & Broadway, with a single entitled Family Affair hot on its heels.

The label has also just signed an exciting young singer named Mica Paris who was formerly lead singer of Spirit Of Watts. Picked out by Hollywood Beyond's Mark Johnson as being worthy of interest, she subsequently went into the studio

with Swing Out Sister producer Paul O'Duffy to put together some solo demo tapes. Fourth & Broadway signed her on the basis of those demos and she is working with Courtney Pine, Paul Johnson and songwriter Leon Ware who co-wrote songs for Marvin Gate. An album is currently planned for April.

Other new releases include Scratch Mo's Play That Thing — which features Louis Armstrong's trumpet.

Housedoctors' Big One

BIG ONE MUSIC'S dance profile is somewhat unique in that it reflects Patrick Meads' reggae roots from his days of running Trojan Records. Now the label — up and running since '85 — has signed a distribution deal with De-Mix/Rough Trade after what Meads describes as "Three brief encounters of the aggravating kind with majors last year."

Just released is Big One's first venture into house in the form of a single by the Housedoctors entitled

Housedoctors (Gotta Get Down). Twenty initial promo copies were leaked to major club DJs in January resulting in a buzz on the track and upfront plays on the major specialist radio shows.

New act Twinbeat are poised to release their reworking of the AWB classic Pick Up The Pieces under the title Let's Pick Up The Pieces, while Cut Master MC's follow-up single To The Rhythm is in its final mixing stages.

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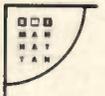
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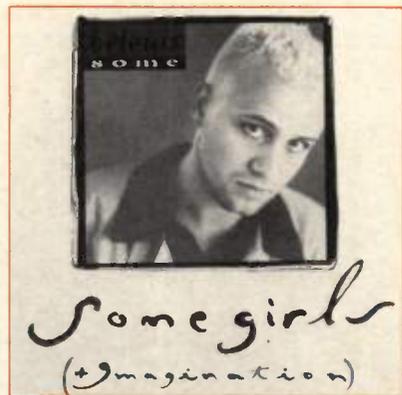
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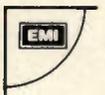
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Teenage veteran

SHANICE WILSON, A&M's 14-year-old budding star of its Break-out label, who is due on our shores imminently, has arrived on the scene just in time to find herself inadvertently part of a (largely media-created "new phase" of pop music, namely teenage girl singers. A lot of articles have appeared bundling together Tiffany, Debbie Gibson and Shanice herself as the three-pronged spearhead of this movement, writes Barry Lazell.

The young lady herself shrugs all this off as pure coincidence. "Obviously I'm aware of the others, but the only thing any of us really have in common is our age group — musically, there isn't really a connection."

Shanice was speaking to *Music Week* at 7.15am, her time, from St Louis, a stop on the promotional tour for her album *Discovery*, due for release here at the beginning of April. With that time of the morning in mind, we put it to her that her present life-style must be incredibly tiring, with a 14 year-old's normal schoolwork and homelife to pack in alongside re-

cording, interviews like this one, performance and travel. "I do get tired sometimes," she says after a characteristic giggle, "but we try not to overdo any one thing. For schoolwork on the road, I have a tutor who travels with me."

The sheer resilience of youth is probably a vital factor here. Shanice, in fact, is a positive showbiz veteran for one so young, and has been singing in public since way back into single figures.

She signed to A&M at the ripe old age of 11, though the much-quoted story about the label's A&R head John McLain promising to introduce her to Michael Jackson if she signed for him rather than any of the other companies then chasing her, is not quite true: "It wasn't a condition of the deal! He did say, though, when he was signing me, that as my idol was Michael Jackson, he would try to arrange a meeting sometime. It finally came true a couple of weeks ago, when I did actually get to meet Michael!"

The initial album Shanice recorded for A&M was never released. "When it was complete,



SHANICE WILSON: On her way to the UK for her video and more we hope.

John listened very carefully and decided that the album no longer represented the direction we should be going in. I guess I had grown out of it while we were making it. So, back we went from scratch, and *Discovery* took five months of hard work. It was good to see it released after all that time and effort, and I'm very proud of it."

The LP, produced by Bryan Loren, features nine songs, two of which — *I Think I Love and I Bet She's Got A Boyfriend* — were co-written by Shanice herself. The

latter is to be her next UK single (the first, *(Baby Tell Me) Can You Dance*, introduced her to the UK audience last year), and has been remixed for 12-inch here by Phil Harding of PWL.

Shanice is due here at any time to make a video for the single, and was very excited by the prospect when we spoke to her, since it will be her first visit to the UK, though she's already made promotional trips to Japan, Holland and Australia.

After the video trip, she should be back in Britain for a slightly

'Discovery took five months of hard work. It was good to see it released, and I'm very proud of it'

longer stay, which will hopefully include an appearance at the DMC Convention, thus following in the shoes of Whitney Houston and Shanice's label-mate Janet Jackson — both of whom went on to major chart successes in its wake. Shanice reckons that she's shy as a person, but forgets everything except the performance once she's up on stage, and if the evidence of her voice on the *Discovery* album is anything to go by, the UK audience is in for a treat.

She also has one minor ambition for when she comes here: "Do you know *Five Star*? I've heard some of their records which have been popular here in the States, and I really like their music. And they're a young group with a young sound as well, so I suppose that puts them in the same bag with me, too! I'd like to meet them while I was there, though."

Worth it for the cementing of good Anglo-American relations among the young dance music talent of the future, we thought.

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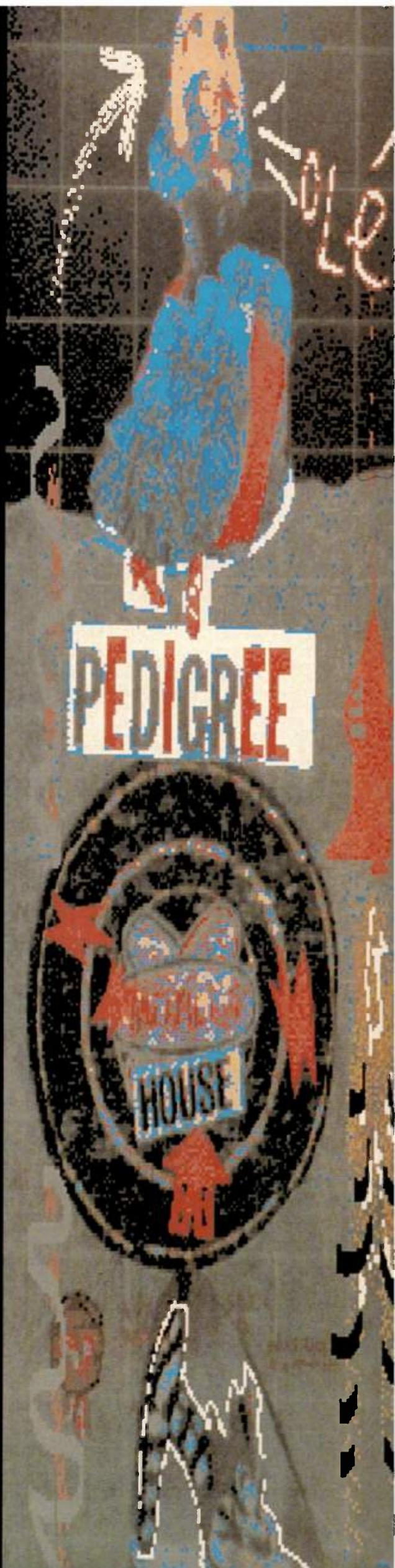
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By Paul Sexton

NINETEEN EIGHTY EIGHT is going to be the year for British dance music. So says one of the men who's going to make it happen, Derek B — "It's a naff name, but I'm stuck with it" — thinks that the Beatmasters and Bomb The Bass are just the beginning, and his own eagerly-awaited debut album due soon on Phonogram, he looks set to be the next big thing himself.

"Things are very healthy," he says. "In 1988 British dance music is going to be a world force, a serious contender." Derek B has been a serious contender himself these past few months by virtue of the dancefloor smash Get Down on Music Of Life Records and now the new release Goodgroove. As we spoke he was literally just finishing off the album, Bullet From A Gun, which Phonogram has snapped up — in itself a measure of the mainstream acceptance for Derek's style of uncompromising rap.

"The album was supposed to be out at the end of last year, but I had to get it right, because there's so much being made of myself right now. I'm doing music for how I feel at the time, it is rap, but what people have heard so far has been very light, very fun, 'cos I felt that way, I felt I could gradually get people's attention that way. I will tend to get harder, but I haven't been in the game that long."

Derek — the B is for Boland — is still only 22, and although the boastful hyperbole of the rapper

didn't come naturally, he has grown into it. "I'm becoming like that," he smiles. "I haven't been a B-boy for the last 100 years, I've learned a lot because I've been watching it from a distance, I've been a fan, now I can be that person."

Get Down missed out on radio play because the sexual exploits of the narrator (Boland giving way to Easy Q on this occasion) got just too graphic. Boland, meanwhile, was using his jocking experience to cut together James Brown, Bobby Byrd and even I Want You Back by the Jackson Five, who as we'll hear were something of a childhood influence. The rhythm of ABC even

shows itself on Goodgroove.

"But the album isn't just loads of Get Downs and how big my d... is, there are some quite poignant statements, semi-political ideals, loads of different things like critics, how I expect the critics to get the knives out soon."

Boland was born in Bow, East London, later moving further out of town to Woodford Bridge. "I grew up listening to Aretha, Al Green, James Brown, Marvin Gaye, to Marley, to The Who. And a lot of jazz from my old man, he's a real jazz-head. It's quite funny, because he hates what I do now, except for one track, which has got a sax solo by Gary Barnacle, he quite likes that."

"But we're all kids of Starsky and Hutch and The Jackson Five on telly, what's happening now is a recycling of all that, the flares and everything. House is basically seventies baselines, if you listen carefully. I predict that there will be a fresh music in the early nineties, some sort of rock 'n' roll, rap hybrid. There are things happening now, like Anthrax, I think they're brilliant, and Sly and Robbie, that Boops thing and Fire, it's strange, it's got guitars, and jazz, and toasters, and everything. And rap's doing its own thing."

Meanwhile, back with the Derek B story: "I was out of the country, then I came back, I was 15, my mum and dad split up, and I had to find a way of earning some money. I saw this ad saying 'DJs wanted', I took it, I was doing barmitzvahs, rock and roll parties, then I got a residency at a club above a pub. I've been DJing for years and years and years."

Then I got into pirate radio, I started on LWR, then KISS FM, then I ran my own pirate station, WBLS. Then I started working with Music Of Life, getting involved in A&R, and did Rock The Beat, which Profile Records picked up for the States. I was amazed, it was just going to be this one-off. That really happened by accident."

It was a phenomenon in itself, because it's almost unheard of for a British dance record to be picked up for American release. "It'd happened once before, I think. Rock The Beat hardly did anything over here, but it did 16,000 over there."

The Phonogram big-time doesn't mean that Boland's suddenly up in an ivory tower. "I'll still be keeping close to the ground, I'm going to be pulling for a lot of young acts." And he aims to learn by other

people's mistakes. "I'm about having a good time. But there still haven't been that many long-term rap acts, everybody makes a few quid and it goes to their brains."

The world according to Derek B

Things are very healthy, he says, in 1988 British dance music is going to be a world force, a serious contender



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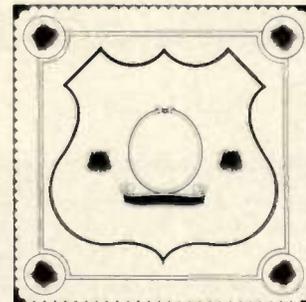
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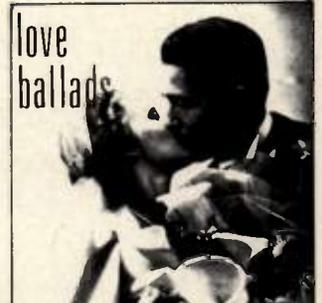
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THE HOUSE sound of Chicago first came to widespread public prominence in the summer of 1986 when a rash of imported 12 inch dance records began to dominate the playlists of Europe's most influential DJs.

Within a matter of months, with virtually no support from legal radio stations, three House records forced their way into the UK's national charts. Farley Jackmaster Funk's Love Can't Turn Around, Raze's Jack The Groove and Steve "Silk" Hurley's Jack Your Body gave the club scene a new buzz-word, *jacking*, the term used by Chicago dancers to describe the frantic body pace of House music.

A whole litany of jack-attacks besieged UK import shops, Bad Boy Bill's Jack It All Night Long, Femme Fion's Jack The House and Julian Jumpin Perez's sado-masochistic disco hit Jack Me Til I Scream.

House music takes its name from a now defunct Chicago night club called The Warehouse, where the resident DJ, Frankie Knuckles, mixed old disco classics, Eurobeat pop and synthesised beats into a frantic amalgamation of recycled soul. Frankie is more than a DJ, he is an architect of

sound. Regulars at The Warehouse remember it as the most atmospheric club in Chicago, a nerve centre of dance music where old Philly standards by Harold Melvin and The O'Jays were mixed with upfront disco hits such as Disco Circus by Martin Circus and imported computer music by Kraftwerk, Telex and Boytronic.

Frankie Knuckles remembers his days as The House DJ with pride and devilment: "At the height of the night I'd switch all the lights out. The windows at The Warehouse were painted black. I'd pump up the bass, take the tempo to the limit then mix in the sound of an express train. People would scream — it was a mixture of ecstasy and fear — they thought the train was going to come crashing through the club."

House is not a break with the black music of the past, but an extreme re-invention of yesterday's dance music. If you ask any House artist to list their major influences or their favourite sounds, the answer will be a Reader's Guide to underground disco, with the metropolitan sound of D Train and Sharon Redd well to the fore.

The international success of the House sound has happened against all odds. With

House breaks the rules

In a very short time House has become the most influential force in dance music worldwide. Stuart Cosgrove takes a look at the meteoric rise of House in the late Eighties.

New York and Los Angeles firmly established as the musical capitals of the US, there was virtually no room for small regional records to make a national impact. According to Keith Nunally of JM Silk, Chicago turned its limitations into an advantage, making their isolation and the poverty of their resources into the basis of a unique musical experiment. He argues, "Compared to Los Angeles musicians who have 72 track studios, house music is simplicity itself. Most House acts only have a small eight track studio to work in, but that doesn't matter when people are going mad for the jam. They don't care how it's

made..."

Despite the technical restrictions, a whole wave of independent dance labels began to spring up in Chicago. The declaration of independence was led by Rocky Jones' DJ International label, a small company which grew out of a DJ distribution pool spreading from a small warehouse near Chicago's notorious Cabrini Green Housing Project, to become one of the trans-national dance scene's most influential labels.

At the 1986 New Music Seminar in New York, DJ International's roster of artists stole the show, as every major label tried to buy into the House



FRANKIE KNUCKLES: controlling a mixture of fear and ecstasy

action. Although the first wave of interest focussed on DJ International, particularly the unlikely duo of Farley "Jackmaster" Funk, a legendary DJ and his opera trained vocalist Daryl Pandy, it soon became apparent that their infectious hit

TO PAGE 14 ►

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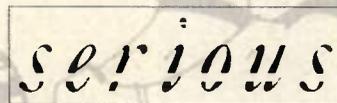


"the brass of '88"

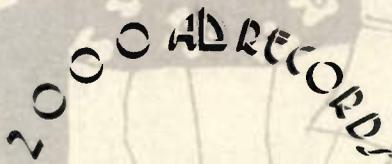
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▶ FROM PAGE 12

Love Can't Turn Around was only the tip of the mid-Western iceberg.

Chicago was alive with musicians and a network of other independent labels like Larry Sherman's Trax label were waiting to do business. Trax ultimately went on to release two of the House scene's early triumphs, Mashall Jefferson's Move Your Body (The House Music Anthem) and No Way Back by Adonis, a record which sold a massive 120,000 copies with no airplay outside Chicago.

By 1987 the influence of the Chicago House sound had spread worldwide. In nearby Detroit a new "deep" House sound was pioneered by Derrick May's Rhythim Is Rhythim who released the cleverly atmospheric Nude Photo. In New York, the old club warhorse Arthur Baker revitalised his career by marshalling the House beat to unapologetic dance records such as Criminal Element's Put The Needle To The Record. Inevitably, House spread to the UK, first through the club scene, but then a gang of renegade funk boys called M/A/R/R/S reached number one with Pump Up The Volume, and the sound spread to the heart of British pop influencing



THE LEGENDARY Farley 'Jackmaster' Funk and ...

records by Mel and Kim, Phil Fearon, Kissing The Pink and The Beatmasters.

By the end of 1987 a definable UK House Scene had emerged, led by groups from

northern clubs in Manchester, Derby and Nottingham. The London based independent label Rhythm King was probably the quickest to anticipate the importance of the new British underground, releasing a 12-inch dance record by a Huddersfield duo called Hotline which had allegedly been made for the princely sum of £65. Truth or myth, the UK House scene is an energetic DIY underground which has already confounded major record companies by creating Top 20 hits such as Krush's House Arrest and The Beatmaster's Rok Da House.

Given the undoubted popularity of House, it would have been easy for the Chicago originators to rest on their laurels and continually reproduce more of the same. For a while the city did stick firmly to an identifiable beat — hardcore on the one — but the experimentation which originally gave birth to house sound inevitably wanted to change it.

By 1987 a new style of House was beginning to escape from Chicago's recording studios. It was a "deep" highly synthesised sound with evoked strange drug-induced images. Second Generation House probably established itself with Phuture's Tracks, a hugely influential 12 inch

which descended on psychedelic and new designer drugs like Ecstasy. Within a matter of months in the late summer of 1987, the term Acid House or Trance-dance entered the expanding dictionary of dance music. Records such as Denise Motto's 'IMNXTC' and Tyree's "Acid Over" were barely disguised homages to halucinogenia whilst others like Rhythim Is Rhythim's Strings were even more arcane.

In the UK, London Records who have been dedicated followers of the house fashion. London's three compilation albums, the most recent simply

called Acid Tracks, have documented the development of the music from underground disco to abstract dance. When the label's dance expert Pete Tong first envisaged licensing a house record he thought it would be a passing phenomenon, here today and gone tomorrow.

But Chicago House proved everyone wrong. It is currently wrestling with New York hip-hop for the title of the most influential sound of the decade. It may sound unromantic and plea for the hard of hearing but the Eighties has been the era of Def Jack.



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Paul Sexton on the latest trends in lifting and sifting from here and there as magpie culture thrives



DEREK B: re-recorded.

THE NEWS that James Brown's forthcoming album, produced by Full Force, will include a cut called I'm Real, in which he hits back at the sampling generation who have spent the last year ripping off his music, shows just how close to the bone this musical shoplifting has become.

Brown's riffs, licks and growls have been an influence on R&B for the better part of three decades, but over the last months, it hasn't just been his influence but his actual records that have been showing up in other people's material. Now it's not just Brown: the chart trend of 1988 so far, crossover House music, has taken free sampling to the very limit. Can a test case be far away?

Brown alumnus Bobby Byrd's I Know You Got Soul is now a smash all over again thanks to the new Double Trouble remix of the Eric B And Rakim version. So blatant is the sampling from the Jackson Five's I Want You Back that Cooltempo Records has already been obliged by Jobete Music to have all the Jacksons' original vocals removed. Even so, the actual intro from the Jackson Five hit remains one of the new record's biggest selling points.



STOCK, AITKEN and Waterman: claimed copyright infringement by MARRIS.

Derek B, who has now ascended to the ranks of the Top 40 with Goodgroove, was the first to use that I Want You Back riff last summer on his rap club hit Get Down, but took care to use his own, re-recorded version rather than lift the original.

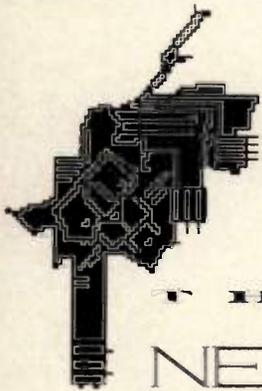
He's done the same again with another Jackson hit, ABC, on the

current chart single. Jobete, and the credited songwriters of "The Corporation," look as though they'll be considerably better off by the time the craze has run its course. Meanwhile, it seems to be a case of certain musicians having more of a conscience (or perhaps a better legal mind) than others.

The label of Bomb The Bass'

cut-and-paste epic Beat Dis bears the legend "The names have been changed to protect the innocent — heavily ironic in view of the fact that 19-year-old Tim Simenon has incorporated in the track everything from the obligatory James Brown count-ins and the heavily

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overused "This is a journey into sound" from an old stereo test record, to Hugo Montenegro's The Good The Bad And The Ugly and even the intro of Gerry Anderson's Thunderbirds. And yet the song composition credit reads simply "E. Pasquez/C Black".

James Horrocks of Rhythm King, who are behind the Bomb The Bass record, says they've had no problems at all with copyright. "In the States it'd be different, they have much stronger copyright laws over there. The track's being re-recorded for American release." But he feels that sampling will soon run its course. "It'll begin to be unfashionable, and people will start to make their own sounds."

Industry opinion on the sampling debate seems to lean heavily on the side of the borrowers and not the lenders of the beats. Those in favour of sampling tend to be those who look on the current dance music climate as one of great youthful creativity; those against it are the ones who argue that things must be pretty stagnant if all anyone can do is simply regurgitate old hits or worse, steal from them.

Club jock and record remixer Les Adams remarked when his LA Mix dance hit Don't Stop (Jammin') was hot a while ago: "It's something we have thought of, but it's a very grey area. I was talking to Arthur Baker about it, and he was saying there are so many people sampling so many other people, it would get ridiculous if everyone went through the courts. Probably

the only one who has a case with so many different records is James Brown."

Baker himself is forthright about last year's controversy in which Stock Aitken Waterman attempted to drum M/A/R/R/S out of the record shops because they argued that their copyright had been infringed by Pump Up The Volume.

In musical and legal terms, the best advice is probably neither a borrower nor a lender be. The record buyers, of course, are lapping it up, because in many cases they're getting four or five hits for the price of one. Until the definitive test comes to pass, and somebody in dance music pushes his creative luck just a shade too far, free samples will continue to be the hottest tactic in the music business.



JAMES BROWN: dogged by imitators, but now the godfather of samplers hits back.



WINNERS ALL: Janet Jackson, Alexander O'Neal and Jam/Lewis exhibit their 1987 doorstops.

Fun- DMC

by Barry Lazell

THE FOURTH International DJ Convention, organised by the now five-year-old Disco Mix Club, will be the biggest of these events yet staged, emphasising its ever-growing role as an international forum and meeting place for the dance side of the record industry, as well as being the major event on the calendars of most club and many radio DJs.

This year's convention will

stretch over three days, from Sunday, March 6 until Tuesday, March 8, and also over three major West End London venues. Attendance is expected to set a new record, with delegates coming in their hundreds from Europe, from the US and from even further afield, as well as the vast UK contingent.

Sunday's programme, from 5pm until the early hours at the Hippodrome (now the convention's tradiradio DJs.

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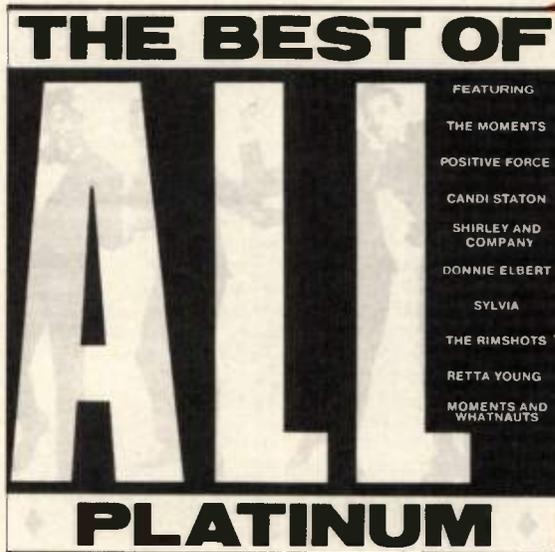
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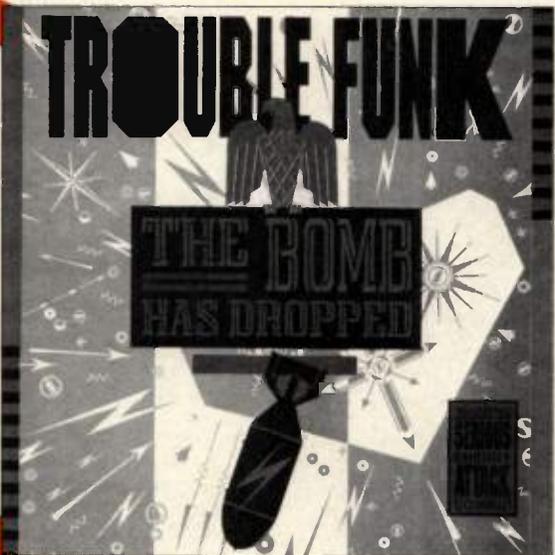
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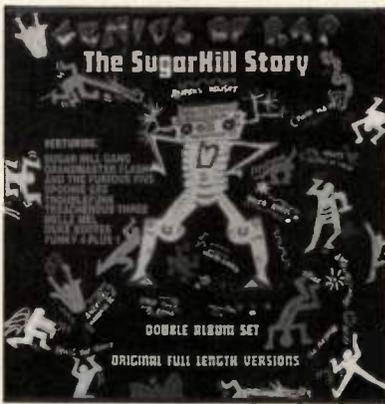
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tional home), will basically be a social event in the form of a "Welcome To London" party, to give delegates a chance to meet, mix and chat. DMC's Tony Prince says: "Because of the tight schedules of previous events, there was never really the breathing space for people just to mingle with others in their profession, if they weren't to miss something that was going on. In expanding the timescale of the convention, we thought it important to create this sort of space."

Nevertheless, there will also still be plenty happening at the Hippodrome. The finals of the Shure/Jive-sponsored UK Rapping Competition (which has progressed nationwide alongside the National Mixing Championships in recent weeks) will take place during the evening, with the winner in line to pick up a Jive recording contract. There will be several artist PAs, and the musical gaps will be filled by performances at the turntables by DMC's own star megamixers, including Les Adams, Ben Liebrand, Paul Dakeyne and Sanny X. Bearing in mind the nature of the audience, these are likely to gain as much rapt attention as any of the evening's events! Comperes Steve Walsh, John Saunderson, Steve Dennis and John Ciccini (last year's personality DJ winner) will keep things on the boil.

Monday shifts the focus up Charing Cross Road to The Astoria, where following a 3pm introductory address by a hoped for but as yet unnamed industry celebrity (or maybe one of his Mates) the ex-

pected 18 international finalists in the 1988 Mixing Championships will take part in the preliminary final. They will be judged by the international DMC branches on Eurovision lines (ie they can award points to any entrant but their own), and the eight highest-rated will then move on to the grand final itself the following evening.

Monday afternoon also hosts the business/forum part of the event. There will be two major debates: one discussing what lies ahead for radio, with the coming of satellite broadcasting and the recently-announced national commercial channels and community network within the UK, and the other tackling the increasingly-controversial subject of sampling on records. Radio panellists will include Rob Jones and Chris Carey, while on the sampling panel will be Pete Waterman and Les Adams among others, with the BPI's Patrick Isherwood as chairman.

Following the debates, Monday evening will then progress with further artist PAs, a delegates' Pop Mastermind competition, the Club Manager Of The Year award, and a major artist showcase which will finish at 10.30pm. After this it will be Nightclub Blitz — many major clubs around London will be opening their doors freely to holders of convention tickets, and visitors from the provinces and overseas will be able to sample the capital's clubland and its music for themselves.

The prestigious third night of the convention (following several re-



THERE WAS bags of atmosphere at a packed Albert Hall last year.

cord company-organised events during the day) takes place at the Royal Albert Hall from 7.30pm on Tuesday. The eight Mixing finalists will face the defence of the championship by the US's Joe Rodriguez (last year's runner-up to the UK's Chad Jackson, who has now retired from the event), and the new champion will be chosen by a prestige international judging panel.

The Stanton Cartridges Awards, voted by DMC members, will also be presented during the evening, with many major name performers and producers expected to attend to receive them. *Music Week* will also be presenting its award for International UK Dance Music Achievement at this time.

A sprinkling of major artist appearances should put the final glitter on the evening, and the dance music industry and club DJs

will have completed once again what is now undoubtedly the major UK event of their year.

The person who goes home humming the loudest tune will almost certainly be the new Mixing Champion! Last year, Chad Jackson's international travels after his win netted him some £30,000, excluding the record company work which then came his way — a further indication of the prestige now attached to this title, and indeed to the International DJ Convention and Disco Mix Club in general.

We put it to Tony Prince that at its fifth anniversary he must reflect with pride on the successful germination of his originally somewhat sceptically-received idea. "I wish I had the time to sit and reflect!" was the typical response of DMC's tireless driving force.

Indies mix it

NEW BRITISH dance music is providing a powerful vehicle for independents as is testified by Bomb The Bass riding high in the charts and other success stories such as M/A/R/R/S and Cookie Crew. The health of the underground dance scene is currently being capitalised on by Rough Trade via the creation of its specialist Demix department within the Cartel.

During its year of existence Demix has been able to realise the potential of new acts through its relationship with its own dance retail accounts, media contacts and — most crucially — the DJs, with the advantage of a national distribution network at its disposal.

Rough Trade is thinking big these days and while doing its bit for UK talent it is also looking to achieve crossover success for artists worldwide.

MUSIC WEEK



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