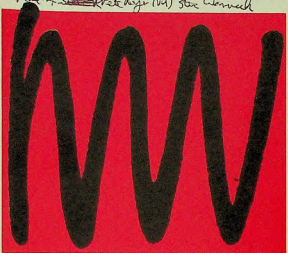


More Awards
Tina Turner
Roxys
Plaque boys (w) Steve Connell

MUSIC WEEK



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Roxy's demise spurs TV revamp

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

MW understands that Michael Hurll, 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.

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

Michael Hurll 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 this 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 album tracks from established artists — and that there will be an open door for new ideas.

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- A&R: Lilac Time pastures new for Duffy, and old for Spencer Davis and Geraldine Ferrer. Treading the boards with the Woodentops and The Primitives (pictured); plus reissues, reviews **Starts 20**
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- Custom Pressing: Waning wax? A focus on the role of duplicated music **Starts 32**
- Diary and Dooley **43**
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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 £1-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 circumvent copyright protection. TO PAGE FOUR ▶



TOM HAYES, UK chairman of Island Records, proudly cradles the first Sirat 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.



Clintie Fisher

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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.

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

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

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

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

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

7. Stock/Aiken/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.

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

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

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

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

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

14. MW commercial manager Kathy Lppard 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.

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

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



1



2



3



4



6



5



8



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10



11



12



13



14



15



16

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."

Hovells 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 major's policy of independent-only deals 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 allow some 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 sponsorship."

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 trepidation

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 salesforce 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 Isitt 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 affairs there 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 Cat 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 over-heads 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 Australia's 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 Long Beach 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 introduction of VAT rates it will give another vital boost for the market."

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2nd March NEC Birmingham

3rd March NEC Birmingham
5th March Wembley Arena
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 *Turn 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*, *Rough* 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 Bats. 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 on RCA. Entitled *This Is*, the B-side is *The Courier*, the theme from the film that name.

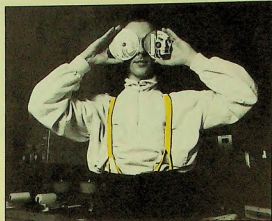
● A NEW single from Roy Harper, *Laughing Inside*, is released on EMI on March 7. The song is taken from the forthcoming album *The Descendants of Smith*, which will be promoted by Harper during his tour through March, April and May.



● 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 Bats: fourth album coincides with UK tour

MUSIC WEEK



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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	ROBYN CIBB 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 MONYAKA 6:21	B Give Me Tonight 6:05
OG 4046 DEREK & DOMINOS	OG 4049 VELVET
A Layla 7:07	UNDERGROUND
B ALLMAN BROS 7:03	A Waiting For The Man 4:37
OG 4047 BOOKER NEWBURY III	B Heroin 7:05
A Love Town 5:18	OG 4050 VIGASE
B CHERI 4:32	A Fade To Grey 3:52
B Murphy's Law 4:32	B Night Train 6:07

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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,
April 8 BELFAST Mayfield Leisure Centre, April 11 DUBLIN Stadium, April 12 DUBLIN Olympic Ballroom,
April 14 LONDON Town and Country Club, April 17 LONDON Hammersmith Odeon.

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Acoustic Roomours and facts

by John Toller

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 Acoustic, 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.

R E V I E W S



THE LONESOME STRANGERS: Lonesome Pine (Special Delivery SPD 1012). Producer: Pete Anderson. Distribution: Nine Mile/Carter. 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**

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 Moria Muldur 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 SLP 057). Producer: Glenn Sutton and Artist. Distribution: PRT. Although his spelling seems weird [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 Keep Thinkin' About You, or the entrant for the great country titles list, All My Give A Damn Is Gone. What a great LP! **JT**

PINTO BENNETT: Famous Motel Cowboy Songs (PT PTLP 001 (Cass: PTLC 001)). Producer: Reb 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

TOP • 20 • ALBUMS COUNTRY

5 March 1988

1	NEW	PONTIAC Lyle Lovett	MCA MCF3389 (F) C. MCF3389/CD. DMCF3389
2		LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C. MCF3364/CD. MCAD5927
3		DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C. RITZLC0043/CD. RITZCD105
4		TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (M) C. WX99C CD. 925 491 (P)
5		I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C. RITZLC 0038/CD. RITZCD 104
6		THE LAST OF THE TRUE ... Nanci Griffith	Rounder Europa REU1013 (P)
7		EXIT O Steve Earle & The Dukes	MCA MCF 3379 (F) C. MCFC 3379/CD. DMCF 3379
8		TRACES Don Williams	Capitol E2048 (E) C. TCES12048/CD. CD/P7480432
9		SWEET DREAMS Patsy Cline	MCA MCG6003 (F) C. MCG6003
10		LYLE LOVETT Lyle Lovett	MCA MCF3361 (F) C. MCF3361
11		GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C. MCFC 3335/CD. DMCF 3335
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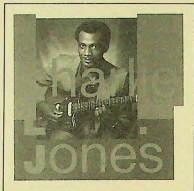


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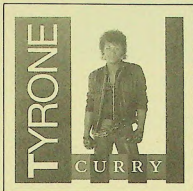
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BROS DROP THE BOY/The Boy Is Dropped CBS ATOM 3 Pic Bag; ATOM 83 Dub Bag; ATOM 13 2" Pic Bag (I/R)
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CHESTERFIELD, THE GOODBYE, GOODBYE/Boa Household HOLD IT 12" Pic Bag (I/R)
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DAVIS, Sara GOODBYE SCARLET/Boa September SEPT 31 12" (I/R)
DE MARCHE, Sue DRY YOUR EYES/Boa Wednesday EMI 44 Pic Bag; 12EM 44 12" Pic Bag (E)
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DUKE VALLEY BOYS, THE HILLBILLY ROCK EP WASH MACHINE BOOGIE/BREAKING HEARTS/Dark Hollow/Born With The Blues Rollercoaster RCEP 106 (R/S/W)
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LATAMATES, THE SIBERIAN/Boa (Version) The Big Pic incs Free Bag; SUBWAY 177 12" Pic Bag (I/R)
GARFUNKEL, Air SO MUCH IN LOVE/Boa CBS 4514507 Pic Bag; 4514507 12" Pic Bag (I/R)
GIBSON, Debbie UNIL IN MY DREAMS (Version) Atlantic A 9322 Pic Bag; A9322 12" Pic Bag (W)
GREGORY, Leigh STARBUCK Lightbulb 7 RPL 2 Pic Bag; RPL 2 12" Pic Bag (E/S)
GUESS QUEEN OF THE SMARL N STRIPES EP RADIO (REMIX)/DOCTOR NEEDS A DOCTOR (REMIX)/War And Peace Loop Loop 100B (E)
HARLEY, Steve AND COCKNEY REBEL MR SOFT/Mad Mad Moonlight EMI 50 Pic Bag (E)
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MILLON JACK MIX 7/Boa Debut/Boa DEBT 242 12" Pic Bag (US) House
MOSSE, Joshua JOE LE TAU/Boa Showkare SRP 12X 12" (I/R)
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PALMER, Robert SWEET LIES/Want You More Island IS 352 Pic Bag; 12IS 352 12" incs Ripids Pic Bag (P)
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SCATCH MO PLAY THAT TRINIDAD/Boa Son 8 Body 48 8" Way/Island BRW 91 Pic Bag; 12BRW 91 12" Pic Bag (I/R) Dance/Disco
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SINITA CROSS MY BROKEN HEART (REMIX)/Tom Boy (Remix) Fontore FAN 15 Pic Bag; FAN PIC 15 Pic Bag; 12 FAN 15 12" Pic Bag (A)
SNOWBOY RITMO SNOWBOY/Night In Tunisia ACE BPT 2 12" (A)
"SOME, Belouis SOME GIRLS (C) (CASUAL PERSON)/Imagination Parlophone EX 6176 Pic Bag; 12EX 6176 12" incs Soup Dragons (E) Dance/Disco
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THE FINAL FRAME GIVE ME BACK/Walks You Ten Acres From SANDY 1 (WAX)
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"TOO STOP LOVING YOU/Boa CBS 6514 (I/R)
TULPH, THE IT'S HIDDEN/Boa I.R.S. IRM 153; IRMT 153 12" (I/R)
TURNER, Tina ADDED TO LOVE/Oversight Sensation Capital CD 484 Pic Bag; 12CD 484 12" incs Legs Pic Bag (E)
WALLY JUMP JR. PRIVATE PARTY (Version) Breakout/A&M USA 624 Pic Bag; USAT 624 12" Pic Bag (P) Dance/Disco
WATLEY, Judy SOME KIND OF LOVER/Boa MCA MCA 1236 Pic Bag; MCAT 1236 12" Pic Bag (P) Dance/Disco
WILLIAMS, Geoffrey THERE'S A NEED IN ME/Shadow Polydor POSP 904 Pic Bag; POSXP 906 12" Pic Bag; POCD 906 CD 12" Pic Bag (I/R)
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NEW

Artist	Title	Label	CD No	Dedee Price	(Distributor)	Music Category	Artist	Title	Label	CD No	Dedee Price	(Distributor)	Music Category	
ALLEN SEX HEND ALL OUR YESTERDAE	Cherry Red CDGRAM 34	£7.29 (P)				Rock	MANN, David	GAMES Antilles/Island ANCD 8702	7.29 (P)				Jazz	
ALL ABOUT EVE ALL ABOUT EVE	Mercury/Phonogram B342602	£7.29 (P)				Rock	MEGADETH	SO FAR SO GOOD SO WHAT Capitol CDST 2053	£7.29 (P)				Heavy Metal	
ARMSTRONG, Louis	WALKMAN JAZZ Polydor B33793	£4.95 (P)				Rock	METROK	THE ONLY THE METROK ARE PURE PSYCHOBILLY Cherry Red CDGRAM 33	£5.86 (P)				Psychobilly	
ASTAIRE, Fred	SMALL WE DANCE BECC BCC 646	(P)				Novelty	MODERN JAZZ QUARTET	THE WALKMAN JAZZ Polydor B33289	£4.95 (P)				Jazz	
BENSON, George	WALKMAN JAZZ Polydor B33292	£4.95 (P)				Jazz	MURPHY, Elton	APPEE I DELUCE Fun Club FC 034CD	£4.25 (P)				Jazz	
BUTTHOLE SURFERS	THE HAIRWAY TO STEVEN Blue Fun BFFP 29CD (P)	(P)				Rock/Punk	NICHOLS & MOUL	NICHOLS & MOUL BECC BCC 641	(P)				Films & Shows	
CAVENE	NOT NIGHTS Landmark/Conc B33452	(P)				Jazz	ORIGINE	SCOTCHACK GOOD MORNING VIETNAM A&M CDNA 3913	£7.29 (P)				Jazz	
CHROME ANOTHER	WORLDLY CONCERT Dossier DCD BFFP 29CD (P)	(P)				Jazz	PARKER, Charlie	WALKMAN JAZZ Polydor B33288	£4.95 (P)					Jazz
CICCONI	"DUTH INLAND Blue Fun BFFP 29CD (P)	(P)				Punk	PETERSON, Oscar	WALKMAN JAZZ OSCAR PETERSON PLAYS JAZZ STANDARDS Polydor B33283	£4.95 (P)				Jazz	
CLIFF, Jimmy	HANGING FIRE CBS 460139	(P)				Rock	PHILIPS CHOK	THE SING FOREVER BECC BCC 649	(P)				Jazz	
CLOSE LOBSTERS	FOURHEADS STALK THIS LAND Fun D2 J3333	£7.29 (P)				Soul	POINCE, Daniel	ARAWA Antilles/Island ANCD 8718	£7.29 (P)				Rock	
CONWAY, Russ	THE MAGIC OF JESS Conway/RCA Redwood PWR 602	(P)				Instrumental	RED HOT CHILI PEPPERS	THE UPLIFT HOTEL PARTY PLAN Manhattan/EMI CDAML 3125	£7.29 (P)				New Age	
CORRIES, THE	THE CORRIES ON COMPACT Linnorm LCOM 9006	£7.29 (CD/RM/CA/H)				Folk	REICH, Steve	EARLY WORKS Nonesuch WEA K97169	£2.95 (P)				Jazz	
DAVIDSON, Howard	DISCOVERIES UNDER WATER BECC BCC 677	(P)				Television	REICH, Steve	DRUMMING Nonesuch WEA K97170	£2.95 (P)				New Age	
DARNE, Taylor	TELL IT TO MY HEART Arista 25888	£7.29 (BMG)				New Age	REICH, Steve	BADLY WALKMAN JAZZ Polydor B33295	£4.95 (P)				Jazz	
DOUGLAS, Jay	CHANGING CHANNELS MCA MCAD 5969	£7.29 (P)				Rock	ROACH, Dave	RUNNING WITH THE RIVER Landmark/Conc B34164	£2.95 (P)				Jazz	
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HAMPTON, Lionel	WALKMAN JAZZ Polydor B33287	£4.95 (P)				Jazz	VARIOUS ALL THAT TRAD	Pickwick PWK 054	(P)				World Music	
HARRISON, Jerry	CASUAL GOOS Fontana/Phonogram B33922	£7.29 (P)				Jazz	VARIOUS CROSBY	THE WORLDWIDE - YOUR GUIDE Globe Style CDOR8 018	£7.29 (P)				Pop	
HIGHWAY 101	HIGHWAY 101 Warner Brothers K 92568	£2.95 (P)				Country	VARIOUS HIT SONGS	OF THE 60S VOL 1 Pickwick PWS 051	(P)				Jazz	
HUCKNALL, Mick	THE EARLY YEARS Reprise DCKNOR 2	£3.85 (P)				Jazz	VARIOUS NIGHT MUSIC	COMPLATION Landmark/Conc B34163	£2.95 (P)				Jazz	
ISSACS, Gregory	WALKMAN OF THE CITY Radio RFWLDC 1300	£7.29 (P)				Jazz	VARIOUS RAINBOW	SAMPLER Reprise/Conc Communications RAWCD 1000	£3.04 (P)				Rock	
JAMES, Harry	WALKMAN JAZZ Polydor B33285	£4.95 (P)				Jazz	VARIOUS TO REGGAE	BLOCKBUSTERS Trojan CDTR 176	(CA/A)				Reggae	
JAZZ DEFECTORS	JAZZ DEFECTORS Factory FACD 205	£5.50 (P)				Jazz	VARIOUS THE MASTER	SERIES SAMPLER MCA MCAD 42664	£7.29 (P)				New Age	
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KRPA, Gene	WALKMAN JAZZ Polydor B33286	£4.95 (P)				Jazz	WALKER, Bill	IN JAZZ THE HOUSE MCA MCAD 42041	£7.29 (P)				New Age	
LEE, Albert	GAGGED BUT NOT BOUND MCA MCAD 42043	£7.29 (P)				New Age	WEBSTER, Ben	& Coleman HAWKINS WALKMAN JAZZ Polydor B33296	£4.95 (P)				Jazz	
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								TELEMAN BLUEBERRY	HILL Radio RFWLDC 1300	£7.29 (P)				Rock
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JAZZ

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MUSIC VIDEO

R E V I E W S



OMD: biggest Scousers since Fabs.

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 Liverpool 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, Shaboh Shaboh 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 one 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**

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Rank	Description (tracks)	Timings	Recommended Retail Price
1 2	BILLY IDOL: More Vital Idol	Compilation (10 tracks)	45min/£9.99 Chrysalis CVHS 5017
2 1	ALEXANDER O'NEAL: Voice On ...	Compilation (6 tracks)	25min/£5.99 CBS/Fox 5294.56
3 10	T. REX: Video Biography	Compilation (17 tracks)	45min/£9.99 Virgin VVD 256
4 5 11	BON JOVI: Slippery When Wet	Compilation (6 tracks)	1 hr 11 min Channel 5 CFV 04002
5 14	QUEEN: We Will Rock You	Live (20 tracks)	1 hr 20min/£8.99 Video Collection VC 401
6 16 12	NOW THAT'S WHAT I CALL MUSIC VIDEO 10	Compilation (15 tracks)	1 hr/£9.99 PMI MVNOW 10
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8	FIVE STAR: Between The Lines	Live (1 hr)	1 hr/£9.99 PMI/Tent MVP 99 1160.2
9 12	IRON MAIDEN: Twelve Wasted Years	Compilation (1 hr)	30min/£11.99 MVN 99 1152.2
10 10	LIONEL RICHIE: The Outrageous	Live (8 tracks)	1 hr/£9.99 Video Collection VC 404.1
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14 9	MICHAEL JACKSON: Making Thriller	Compilation (1 hr)	1 hr/£9.99 Vestron MA 11000
15 8	PAT BENATAR: Best Shots	Compilation (12 tracks)	50min/£9.99 Chrysalis CVHS 5015
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17	EURHYTHMICS: Eurhythmics Live	Compilation (15 tracks)	1 hr 30min/£14.99 PolyGram MV P01.0802203
18 20	PRINCE AND THE NEW POWER GENERATION	Compilation (12 tracks)	1 hr 30min/£9.99 Channel 5 CFV 0292
19 19	THE CULT: Electric Love	Compilation (6 tracks)	25min/£9.99 Beggars Banquet 88.004
20 17 2	THE CURE: Staring At The Sea	Compilation (17 tracks)	1 hr 30min/£19.99 Palace PVC 3011M

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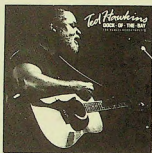
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A&R INDIES

T R A C K

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 **Stupid!** style, **The Idiots' Cries Of The Insane LP** — which should appeal to both hardcore/fresh and metal/fresh 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 balladizing **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** 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 Finit and the **Soleiliste's Raw Cuts** series reaches volume six with a selection of tasty American Psyche — with tracks, including tracks from **The Cettis, Marshalltown Overcast, The Time Belongs, 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-formed EP entitled **Numb**. The lead track is a 'funky 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 received 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 Flaminets** 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-vaunted 4AD label. Far from the dancefloor waxes of **M.A.R.I.S.** or the ethereal success of **The Heartful Call**, **Head Can Dance** of **The Cocteau Twins**, 4AD present the long-awaited new **Throwing Muses LP**, **House Formation**, and **Pixies' Surfer Rosa**. Both are exceptional, for quite diverse reasons, and with both bands coming to tour Europe, there's something here to satisfy everyone. (Both CD versions have extra tracks.)

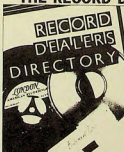
PINNACLE SEEMS to be having a quiet time of the moment, but perhaps that's an ominous sign that an articulated army full of releases is about to arrive on **Tracking**: doorstep. They'll be handling the second album from US band **BREED** titled **Let Love Thru** — which was produced by **Phil Bone** — who's best known for working on **Off The Tiger**. That's on the **Demon** label. Currently causing a commotion on the Concrete label are volumes one and two of **Bunx** Alternatives — compilation-led audio mixes by **400 Blows, Culture Vulture, New Order, Chuckie, Colourbox** and numerous others.

HOUSE GRINDER offer the world a hybrid dance-house-hip-hop sound that's grinding and original in a more utilitarian **Age Of Chance** kind of style. Their 12-inch called **Popcorn** and is on the **Prods In The Dark** label through Backs. **Calphorn's** cpunkwink, **Daniel Mechanica's Daughter** releases **I've Come For My Boy** on Coldrush through Backs and in the modern department, the Fab label from Germany has a mini-album called **It'll Roll by The Chocolate Factory** and **The Girl Who Stole The Eiffel Tower**, a full-scale LP by **Die Sachse**. On the Waterfront label, **Mickey Jupp** has a couple of releases, his tenth LP called **X**, and a single taken from the album called **Glagglin' On**. Finally from Waterfront, there's a compilation from the **Convey** crew called **Gorge Kings** (4 Junkyard Angels), which has tracks from **The Prowlers, Steve Hooker, Roddy Radiation, Wilko Johnson, The Bad Lazers, The Cannibals** and more.

MORE FROM the States comes from the Homestead label through Rough Trade and the Cartel. **Breaking Circles** 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 psychedeloid gets a release on CD, with **Loop** having their **Heaven** LP and 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 — **Dymal's Rysait**, an artists for animals compilation EP with tracks from **Cristianou Plastik, Dethylog, Eirin Peryglus** and **Y Gwasgwynn**. **Eirin Peryglus** has a single release in their own right and that's called **Dafydd Yn Gwmed Taisyn**. Yes, well that should give everyone some fun direction, 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 highly spaced some time back. Their debut for the label is a seven and 12-inch called **Lightning Strikes** — which reflects on the gun-mania phenomenon. The group will be playing a few shows in support. On Vinyl Solution, **Grimm Dark** and **Joe One's** rap and scratch special, **Too Tilt To Rip** released and on **Beggars Banquet**, **The Fall** and **Antonic**, **Frenz Experiment** album is related to one of 'They, 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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1	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL18 (P)
2	BEAT DIS	Mister-oo! Rhythm King/ Mute DOD112 (I) (R)	
3	DOCTORIN THE HOUSE	Ahead Of Our Time Cold Cut feat. Yazz & Plastic People	CCUT2 (I) (R)
4	GODGROOVE	Derek B	Music Of Life 7NOTE12 (12 — NOTE 12) (P)
5	ROK DA HOUSE	Rhythm King/Mute LEFT11 (I) (R) The Boomstomers featuring The Cobain Crew	
6	JACK MIX VII	Mirage	DEBUT DEB7X3042 (A)
7	ANIMAL (F... LIKE A BEAST)	M.A.S.P.	Magic For Nations 12UKAT 109 (P)
8	COLD SWEAT	The Sugarbubs	One Little Indian 12TTP9 (I) (NR)
9	STREETOUNDS REAL THING MIX	Mos Defeat	Westside/Hardcore HAK110 (A)
10	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Submission—SUBX 04 (I) (R)
11	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22 (12)CHAP20 (I) (NR)
12	YOU MAKE ME FEEL	Woodentops	Rough Trade RT1179 (I) (R)
13	PUMP UP THE VOLUME/AMERICA	M.A.R.K.S.	4AD(B)AD 707 (A)
14	SAWIMIX 1	Himsters	Quazar QUA1715 (P)
15	TOUCHED BY THE HAND OF GOD	New Order	Factory FACT1937 (P)
16	THE PEEL SESSIONS	The Buzzcocks	Strange Fruit—SFP5044 (P)

17	TRUE FAITH	New Order	Factory FAC 183/7 (12 — FAC 183) (P)
18	BLUE MONDAY	New Order	Factory FACT3 (P)
19	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute 12BONG15 (I) (R) (SP)
20	ANYONE	Smith & Mighty	Three Steps SAM111 (I) (R)
21	DO IT ON THURSDAY	Strat & Music AB801 (I) (P)	
22	THE CIRCUS (Remix)	Erasure	Mute 11 MUTE64 (I) (R) (T) (SP)
23	BYE BYE BABY	King Kart	GWR GWR9 (12 — GWR7) (A)
24	SAVIN' MYSELF	EPY Man!	Saturday 75TD (12 — 5TD) (A)
25	JINGO	Candido	Hardcore HAK119 (A)
26	MY BABY JUST CARES FOR ME	Nina Simone	Charly CY2112 (12 — CY2112) (CH)
27	BEATS & PIECES	Ahead Of Our Time CCUT1 (I) (R) Cold Cut featuring Floorzaster Squeeze	
28	LAST NIGHT I DREAMT...	The Smiths	Rough Trade RT1200 (I) (R)
29	HARD CASES	Tom Robinson	Castaway TRK27 (A)
30	THRU THE FLOWERS	The Primitives	Lazy LAZ06 (I) (I) (R)
31	NEVER GIVIN' UP ON YOU	East River Pipe Revolt	Westside WSR12 (I) (A)
32	JACK FACTORY	Jackin' James	Warrior WR12002 (P)
33	COCAINE SEX	Renegead Sound Wave	Mute LEFT201 (I) (R)
34	MASTER DK	Sonic Youth	Blast First BFFP26 (I) (R)

35	ALICE	Sisters Of Mercy	Mercurial Release MR021 (I) (RR)
36	THE PEEL SESSIONS	Conf Meeks	Strange Fruit—SFP5045 (P)
37	GET DOWN	Derek B	Mute Of Life Note 007 (P)
38	JACK MIX IV	Mirage	Debut DEB7X3035 (A)
39	WEY DEM FA	Red Rhino Red (I) (RR)	
40	THE PEEL SESSIONS	Joy Division	Strange Fruit—SFP5033 (P)
41	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT (1) 197 (I) (R)
42	THE JAZZ DEFECTORS	Jeff Buckley	Factory FACT205 (P)
43	THE PEEL SESSIONS (VOLUME 2)	New Order	Strange Fruit—SFP5039 (P)
44	LOVE WILL TEAR US APART	Joy Division	Factory FACT2312 (I) (P)
45	BIRTHDAY	The Sugarbubs	One Little Indian 12 (12) 7777 (I) (NR)
46	THE PEEL SESSIONS (VOLUME 2)	The Smiths	Rough Trade RT1200 (I) (R)
47	BRUTALITY	Asher D & Daddy Freddy	Music Of Life NOTE11 (P)
48	I STARTED SOMETHING I COULDN'T FINISH	The Smiths	Rough Trade RT (1) 198 (I) (R)
49	THE PEEL SESSIONS	Jeff Buckley	Strange Fruit—SFP5046 (P)
50	I'VE GOT A HABIT	The Orchids	Sarah SARAH2 (I) (RE)

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TOP 25 ALBUMS

1	THE CIRCUS	Erasure	Mute STUMM 35 (I) (R) (SP)
2	DANCE MANIA VOL 2	Various	Serious DAMA2 (A)
3	JACKMASTER VOL 2	Various	DJ International/Westside JACKP502 (A)
4	MAD ON HOUSE VOL 1	Various	Needle/Serious MADO1 (A)
5	SUBSTANCE	New Order	Factory FACT 200 (P)
6	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I) (R)
7	STRANGWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I) (R)
8	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
9	GEORGE BEST	Wedding Present	Reception LEED5001 (P)
10	BEST OF HOUSE MEGAMIX	Various	Serious BOITI1 (A)
11	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I) (R)
12	WONDERLAND	Erasure	Mute STUMM25 (I) (R) (SP)
13	SALVATION	Original Soundtrack	Les Disques Du Crapescule TW1774 (P)
14	BEST OF HOUSE VOLUME 3	Various	Serious BEHO 3 (A)
15	MY BABY JUST CARES FOR ME	Nina Simone	Charly CR02021 (CH)
16	WHO KILLED THE JAMMS?	KLF Communiqués Justified Ancients Of Muzmu	Virgin COMMUN1 (R)
17	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I) (R)
18	RHYTHM KINGDOM	Rhythm King/Mute	LEFT15 (I) (R)
19	UPFRONT 9	Various	Serious UPFRY1 (A)
20	PEEL SESSIONS (MINI LP)	Sybil Bennett	Strange Fruit SFP5043 (P)
21	GATHERING DANCE	Ghaz Dance	Karbon KARX1003 (P)
22	MUSIC FOR THE MASSES	Depeche Mode	Mute STUMM 47 (I) (R) (SP)
23	DAWNRAZOR	Franks Of The Neophill	Situation TWO SITUP18 (I) (R)
24	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (I) (R)
25	THE CUTTER AND THE CLAN	Run Rig	Ridge RR008 (CM/RM/PRO) (F)

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1	SHE'S MY LADY	Administrators	Grassie And Chart CR003
2	GEE BABY YOUNG	Various	Comical/MS 5
3	HOOKED ON YOU	Freddie Hartley	Major/MAS 5
4	CHILL OUT, CHILL OUT	Tea Set	Nightlife/NSP 001
5	BIG IN BED	John Muldoy	Edgemoor/EL 101012
6	GIRLFRIEND	Deez Frantz	Demco/SRO 06
7	IF I LOVE MY HEART	John Muldoy	Alma/AA1541
8	CASANOVA	Frankie Paul	Line And Lane/LSD 64
9	AGONY	Red Dragon	Technique/WR 24
10	DANCE CAN'T NICE!	Paul & Minnie	Living Room/LAS 001
11	DANGEROUS	Comical/MS 5	Realism/RS 011
12	JAZZ MOOD FOR LOVE	Corey	Good/STO 1
13	KINGSTON TOWN	Lee Jackson	Hotkiss Record/HO 0803
14	ASK FOR A DANCE	Lee Jackson	Shades/ST 31
15	WINGS OF LOVE	Travis Sparks	Walt Tread/MTL 133

1	IN THIS TIME	Paul Hornum/MS	Street Music/STMP 001
2	INSEPARABLE	Clara Basso	ISM Records/ISM 12
3	FEELINGS OF LOVE	Michael Power	Five Stars/FA5P 006
4	GIVE ME THE FEELING	Frankie Paul	Major/MAS 1004
5	MAXI	Maxi Hood	Tea Records/TEA 64
6	KINGSTON 14	Wesley Sault	Major/MS 198
7	ROUBA A DUB MARKET	Frankie Paul	Major/MS 988
8	COLOURS OF LOVE	Blackstones	Body Music/BS 011
9	BIG BAD SAX	Dean Fraser	Super Powers/SP 5
10	WATCHMAN OF THE CITY	Joe Baker	Star Line/STAR/MS 102003 (P)
11	GOTTA TAKE IT'S TIME	Various Joseph	Folklore/FALP 005
12	GREAT AMBITION	It's Strike	Superpower/SP 4
13	THE REAL EIGHT	Highly Diamond	Greenhouse/GREL 102
14	SO AMAZING	Carol Kay	Body Music/JAMET 01
15	POSITIVE	Blackstones	BAS Records/BAS 3025

NEW RELEASE DISCOS

EASE OFF	Red Dragon	Redline/RE 2
F.P. CALIBRA	Frankie Paul	Edmos/EM 282
DISCUS	John Muldoy	German Records/GR 30
TAKE A LONG COUNTRY JAZZ	Larry Simons	Line And Lane/LSD 71
I JUST WANT TO LOVE YOU	Larry Simons	Alma/AA 72
DOCK OF THE BAY	Junior Wilson	Blue Tones/MTL 117
WINGS OF LOVE	Travis Sparks	Blue Tones/MTL 1009
FLOAT ON Sunny Lee	Edgemoor/EL 1009	Edgemoor/EL 1009

NEW RELEASE ALBUMS

SALUT AFRICA	Wilson Ford	Frontier Records/FR 431
NINGA MI NINGA SHOWCASE	Country Malady	World En/WE 34
VICTORY	Paul Hart	BAS Records/BAS 3021

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 Perahic or Uchida, EMI is embarking upon the next step — the keyboard works of Beethoven.

And it comes as no surprise to find that the 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. It is he who came to the fortepiano by chance — having had the local 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.

It 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 first modern piano player, 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 Rantzky with the Bourne-mouth Sinfonia (with its modern instruments) conducted by Edward Melkus.

"It came as quite a shock. After being used to playing 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 doubtless establish him as the leading fortepiano player of his generation. The series is previewed by his debut solo album, a compilation of Beethoven's Adiosonata, Waldstein and Les Adieux (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 recorded to have lasted until the Paris Exhibition of 1853, when the iron frames first appeared," he remarks, "but the experts claim that by that time, larger keyboards than the six octaves on his 1814 Streicher copy are needed."

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

KEY A - Radio 1 'A' list B - Radio 1 'B' list	RADIO 1		RADIO 2		REGIONAL		LIST SERIES
	7-9 P.M.	10-12 M.P.M.	9-11 P.M.	12-2 P.M.	12-2 P.M.	12-2 P.M.	
AFRICA BAMBATA/UMC Records	EMI	—	—	—	10	21	41
ALAMA, The Prisoner Of Love	I.R.S.	5	6	—	—	—	—
ASTLEY, ROCK Supplied Forever	RCA	23	17	A	—	35	31
ASWAD Don't Turn Around	Manga	10	6	A	—	20	14
ATZC CAMERA How Men Are	WEA	9	16	A	—	22	33
BANGLES, The Heavy Shade Of Water	CBS	19	16	A	—	34	27
BE GIES Crazy For Your Love	Warner Brothers	9	14	A	—	22	22
BONES THE BASS Band	Mercury	19	22	A	—	18	29
BOLTON, MICHAEL, But What Love Is All About	CBS	—	—	—	—	15	14
BOLTON'S TAGG Don't Mad At All	Island	11	18	A	—	35	35
BOY GEORGE Live My Life	Virgin	7	6	B	—	31	21
CARLISLE, BEND Sin My Way	Virgin	15	16	A	—	36	26
CHURCH, The Under The Milky Way	Ataria	7	—	—	—	—	—
COCHRAN, EDDIE Crave Ev'rybody	EMI	17	16	B	—	31	33
COLDOUT Doctors' The House	Ahead Of Our Time	5	—	—	—	20	13
COMARBS, The For A Friend	London	4	5	—	—	29	34
CURE, The Hit Hat	Fiction	8	12	B	—	9	11
D'ARBY, TERENCE Brent Sign Your Name	CBS	12	12	A	—	17	28
DAYNE, TAYLOR Tell P To My Heart	Ataria	19	16	A	—	34	39
DEACON Live My Way	CBS	15	18	A	—	27	32
DEKAY G Dogpound	Music Of Life	14	7	A	—	9	—
DOCTORS THE MEDICS Drive Me Soad	B.R.S.	10	—	—	—	—	—
EARTH WIND & FIRE Thinking Of You	CBS	—	—	—	—	18	—
ECHO & THE BUBBINING People Are Strange	WEA	13	10	A	—	26	23
EIGHTH WONDER If Not Scared	CBS	15	11	A	—	25	48
ERASURE Sign Of Love	Mute	9	8	B	—	22	5
FATH NO MORE We Care A Lot	Slosh	—	9	B	—	—	5
FERRY BRIVAN Guy And The	Virgin	—	11	B	—	35	23
FIDELIO, ELISA How Can I Forget You	Chrysalis	5	5	—	—	14	26
GIBSON, DEBBIE Slake Your Love	Africanic	10	14	B	—	29	35
GODFATHERS, The Birth School Work Death	Ice	5	5	B	—	1	—
GRANT, EDDY Gentle Hope, Jealousy	Ice	16	16	A	—	36	38
HARRISON, GEORGE When We Was Fab	Dark Horse	15	16	A	—	35	25
HEART Don't Dream	Capitol	15	—	—	—	28	—
HELOISE CUE	Chrysalis	13	12	A	—	18	18
HETFIELD, LISA How Can I Forget You	Virgin	9	10	A	—	15	18
HILL, NICKI The Jack That House Built	10	—	—	—	—	10	19
JACKSON, MICHAEL Man In The Mirror	14	19	A	—	35	36	21
JOHNNY HATES JAZZ Heart Of Gold	Virgin	19	17	A	—	35	42
JERRY BRIVAN Guy And The	Slosh	7	8	A	—	6	10
MAKX, RICHARD Shouldn't Know Better	Mushroom	11	6	B	—	33	31
MEL & KING, The Way It Is	Supreme	17	13	A	—	36	34
MICHAEL, KYLIE Should Be So Lucky	PWL	21	19	A	—	37	37
MISSION, The Love Of Strength	Mercury	13	11	A	—	25	22
MOBSEY Sundowner	HMV	15	16	A	—	32	20
MURPHY, THE	B.R.S.	7	—	—	—	1	—
OCEAN, BILLIE Only One In This	Virgin	19	19	A	—	38	43
O'CONNOR, SINEAD Madonnas	Chrysalis	8	17	A	—	20	23
O'NEAL, ALEXANDER/CHERRIE Never Knew	Telstar	7	9	B	—	32	26
PARADIS, VANESSA Love In The	Polygram	18	17	A	—	34	28
PLANT, ROBERT Hazoun Knows	Españolate	—	13	B	—	3	25
REA, CHRIS Guy Zero	Magnet	5	8	B	—	12	24
RENFREW SUFF Two Hearts	Warner Brothers	—	4	—	—	15	—
RITCHIE, BRENDA Potts Is The Dark	EMI	4	4	—	—	5	—
SAXON Rola Lita The Wind	EMI	4	—	—	—	—	—
SEVILLE, TAMI Love In Contigo	Polygram	15	16	A	—	22	13
SIMPLY RED I Was A Fool	WEA	14	14	A	—	34	17
SIXTES OF MERCY Dominion	Mercury Records	12	13	A	—	16	9
SOX Are You Love	EMI	4	10	B	—	7	16
SPRINGFIELD, ROCK Back Of My	RCA	11	—	—	—	12	—
STEWART, JERMAINE Spill 'n' Again	BCCA	14	15	A	—	42	41
STING Englishman In New York	A&M	5	13	—	—	27	33
SWEAT, KEITH When Love	Elektra	7	8	B	—	8	12
TAYLOR, TINA When We're Alone Now	MCA	10	15	A	—	33	43
TRACI Valentine	Sirens	13	16	A	—	26	37
TRAVIS OF THE BEHEIVE World, The Earth	London	16	15	A	—	18	6
WAS NOT WOT Spill The House Of Love	Fantasia	16	15	A	—	18	6
WILSON, CHRIS Live Changes Everything	EMI	—	—	—	—	22	25
WRETWOOD M.M. Everywhere	Warner Brothers	—	—	—	—	22	—
ZARFUNKEL, ART So Much In Love	CBS	—	—	—	—	19	—

Records are included on the grid if they had at least 4 or more plays on Radio 1 last week, as recorded by Sham Tucker, or if they had at least 10 or more plays on Radio 2 (playlist, or C) or featured on 11 or more LR playlists (A & B lists accounted for only).

TOP • TOO • ALBUMS

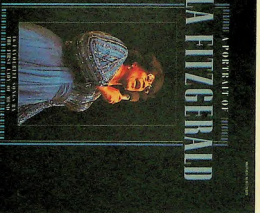
MUSIC WEEK

DIGITALLY REMASTERED

AS OF 01/11

- No 1** 1 **INTRODUCING THE HARDLINE ...** *** CD
Terence Trent D'Arby
CBS 60 911-1
- 2** 7 **BRIDGE OF SPINES** *** CD
T'Pau
Sire/Trigema/SNR 3-8
- 3** 18 **GIVE ME THE REASON** * CD
Luther Vandross
Epic 480 134-1
- 4** 3 **POPPED IN SOULED OUT** ** CD
Wee Wee Man
Newcom/Phonogram JMW11-1
- 5** 8 **WHENEVER YOU NEED SOMEBODY** *** CD
Rick Astley
RCA 82 132-9
- 6** 6 **TURN BACK THE CLOCK** * CD
Johnny Rivers 2022
Virgin V 103
- 7** 5 **TIFFANY** CD
Tiffany
MCA/MCA 315
- 8** 4 **THE CHRISTIANS** * CD
The Christians
Mersey 119 508
- 9** 9 **BAD** ***** CD
Michael Jackson
Epic 402 964-1
- 10** 22 **HEARSHY** * CD
Alexander O'Neal
Island 490 93-1
- 11** 17 **THE GREATEST LOVE** •
Veronics
Telstar STAR 213
- 12** 19 **HEAVEN ON EARTH** •
Behind the Curtain
Virgin V 248
- 13** 11 **PET SHOP BOYS, ACTUALLY** ** CD
Pet Shop Boys
Polygram PCS 104
- 14** 21 **FAITH** ** CD
George Michael
Epic 46 000-1
- 15** 16 **NOTHING LIKE THE SUN** * CD
Sling
A&M/A&M 402
- 16** 7 **ALL ABOUT EVE** CD
All About Eve
Phonogram MEB119
- 17** 13 **TANGO IN THE NIGHT** *** CD
Freemove Mac
Werner Records WRS
- 18** 10 **COME INTO MY LIFE** • CD
Joyce Sims
FBI/Random LOND 7
- 19** 15 **THE JOSHUA TREE** ***** CD
U2
Island 109
- 20** **TATTOOED BEAT MESSIAH** CD
Zodiac/Madness & The Love Revolution
Mersey 119 508

ELLA FITZGERALD
A PORTRAIT OF



- 59** **BROTHERS IN ARMS** ***** CD
Dire Straits
Virgin/Phonogram VEH 35
- 60** **SUBSTANCE** CD
New Order
Factory FAC 200
- 61** **RUNNING IN THE FAMILY** ** CD
Level 42
Polygram POL 142
- 62** **THE MICHAEL JACKSON MIX** • CD
Michael Jackson
Sire/SNR 315
- 63** **THE WORLD WITHOUT END** CD
Mighty Lemon Drops
Blue Gene AZ 4
- 64** **DIRTY DANCING (OST)** CD
Original Soundtrack
MCA BLS408
- 65** **I'M YOUR MAN** CD
Leonard Cohen
CBS 60464-1
- 66** **A PORTRAIT OF ELLA FITZGERALD** CD
Ella Fitzgerald
Sire/SNR 847
- 67** **MEN & WOMEN** * CD
Simple Red
Decca WX 65
- 68** **GREATEST HITS** CD
Lily Brothers
Telstar STAR 206
- 69** **HITS 7** ***
Veronics
CBS/SWR/MCA/Decca H137
- 70** **ALL THE BEST!** *** CD
Paul McCartney
Polygram BMT 1
- 71** **HIT FACTORY** CD
Veronics
Sire/SNR 740
- 72** **CHER** ○
Cher
Geffen WX 132
- 73** **L.A. GUNS** CD
L.A. Guns
Virgin/Phonogram VEH 35
- 74** **A MOMENTARY LAPSE OF REASON** • CD
Pink Floyd
EMI EMP 3083
- 75** **MAINSTREAM** • CD
Lloyd Cole & The Communications
Polygram POL 3
- 76** **RED** * CD
The Communards
London LOND 29
- 77** **FROM MOTOWN WITH LOVE** *
Veronics
K&M NE 131
- 78** **RUMORS** ***** CD
Eltonwood Inc.
Werner Records & SNA



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, lost since a major label band, 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 willfully 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 lives up to their claim — "Our first album will contain quality songwriting 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 Zoof 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 Flat Tom 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 Haze 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 Topi.

Wooden pop

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

The Woodentops continue to attract attention with their exhilarating muscular dance music and insistence to disappoint with their inconsistency and lapses into mediocrity. The rhythm section of Frankie Fritton and Bernie Staples are too laid off as McGinty assumes the guise of a Ruddy 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, a mainstay 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 Eighth 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, **Corsy** **Killed The Cat** may be in the strongest position. At **Hammer-smith 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 Valpelleire-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 credible versions of songs by The Meters and Aswad.

And **Corsy** 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 an EMU's relaunched Parlophone label and are another soul band from Liverpool. Although their 45-minute set was rather one-paced, a pleasing Pithyvegas 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 **Hammer-smith Odeon** crowds didn't just remember them, they welcomed them back.

Second-generation soulsters **Leverit** 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* 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 new product stands up just as well. From the *Let Me Touch You* album (EMU/Manhattan) come 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 in this superb stand 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 light and efficient unit that fairly fizzles with energy as displayed on older numbers like the superb *A Kind Of Kingdom* or on newer 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, loopy line vocals, while dressed in a suit that seems to be made from bizarrely patterned wallpaper! The band surged uncollapsibly 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 60 years after the fact he performs at London's **Town And Country Club** was fired with enthusiasm. A young audience cheered every move as the 60-year-old conducted them on a tour of his best-loved songs such as *Red Hot*, *Sally Brown* and *My*

Buckey'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 nerve and wit. 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 *Croser*, right through to *Stop Killing Me*.

Their skill, dynamic rhythms were cut through with a 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 listener's brain.

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 **Manroe/Madonna-style** temptress wrestling with the spectre of **Jimmy Osterberg**. On that note as the feedback wailed out over the arena, 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're talking about this one for a long time to come.

JERRY SMITH

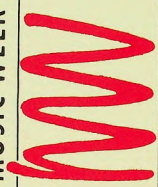


THE WOODENTOPS disappoint, while **Corsy** keep their place as pin-ups

TOP 50 SINGLES



MUSIC WEEK



GODFATHERS

BIRTH

SCHOOL WORK DEATH

Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 300 record outlets. Incorporating 7", 12", Cassettes & CD single sales

No 1	I SHOULD BE SO LUCKY Kylie Minogue	7 5/27/88	FM (MUSIC) (P)
2	BEAT DIS Bomb The Bass	1 5/27/88	MUSIC (NON) (KING) (MUSIC) (D) (1) (K) (T)
3	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	1 5/27/88	FM (MUSIC) (P)
4	TOGETHER FOREVER (Lover's Leap Remix) Rick Astley	1 5/27/88	MUSIC (NON) (KING) (MUSIC) (D) (1) (K) (T)
5	SUEDEHEAD Morrissey	1 5/27/88	FM (MUSIC) (P)
6	TELL IT TO MY HEART Taylor Dayne	1 5/27/88	FM (MUSIC) (P)
7	JOE LE TAXI Vanessa Paradis	1 5/27/88	FM (MUSIC) (P)
8	GIMME HOPE JO'ANNA Eddy Grant	1 5/27/88	FM (MUSIC) (P)
9	DOCTORIN' THE HOUSE Coldcut	1 5/27/88	FM (MUSIC) (P)
10	I THINK WE'RE ALONE NOW Tiffany	1 5/27/88	FM (MUSIC) (P)
11	SAY IT AGAIN Jermaine Stewart	1 5/27/88	FM (MUSIC) (P)
12	HAZY SHADE OF WINTER (Remix) Bangles	1 5/27/88	FM (MUSIC) (P)
13	DOMINION The Sisters Of Mercy	1 5/27/88	FM (MUSIC) (P)
14	C'MON EVERYBODY Eddie Cochran	1 5/27/88	FM (MUSIC) (P)
15	CRASH The Primitives	1 5/27/88	FM (MUSIC) (P)
16	THAT'S THE WAY IT IS Mel & Kim	1 5/27/88	FM (MUSIC) (P)
17	I GET WEAK Belinda Carlisle	1 5/27/88	FM (MUSIC) (P)
18	TOWER OF STRENGTH (BOMBAY MIX) The Mission	1 5/27/88	FM (MUSIC) (P)
19	GOODGROOVE Derek B	1 5/27/88	FM (MUSIC) (P)
20	SHIP OF FOOLS En Vogue	1 5/27/88	FM (MUSIC) (P)

53	HEAVEN IS A PLACE ON EARTH Belinda Carlisle	1 5/27/88	FM (MUSIC) (P)
54	I WALK THE EARTH Voice Of The Beehive	1 5/27/88	FM (MUSIC) (P)
55	SHOULD'VE KNOWN BETTER Richard Marx	1 5/27/88	FM (MUSIC) (P)
56	LOVEY DOVEY (Remix) Tony Terry	1 5/27/88	FM (MUSIC) (P)
57	HOW CAN WE EASE THE PAIN Max Priest feat. Bares Hammond	1 5/27/88	FM (MUSIC) (P)
58	HOUSE ARREST Krush	1 5/27/88	FM (MUSIC) (P)
59	JUST LIKE PARADISE David Lee Roth	1 5/27/88	FM (MUSIC) (P)
60	GOING BACK TO CALI/JACK THE RIPPER L.L. Cool J.	1 5/27/88	FM (MUSIC) (P)
61	GIVE ME ALL YOUR LOVE Whitesnake	1 5/27/88	FM (MUSIC) (P)
62	O' LAMOUR Dollar	1 5/27/88	FM (MUSIC) (P)
63	IF I SHOULD FALL FROM GRACE WITH GOD Roger Melrose feat. PG 13 (12)	1 5/27/88	FM (MUSIC) (P)
64	CARS AND GIRLS Prefab Sprout	1 5/27/88	FM (MUSIC) (P)
65	COME INTO MY LIFE Joyce Sims	1 5/27/88	FM (MUSIC) (P)
66	TAKE MY BREATH AWAY (Theme from 'Top Gun') Berlin	1 5/27/88	FM (MUSIC) (P)
67	HOW CAN I FORGET YOU Elio Fiorillo	1 5/27/88	FM (MUSIC) (P)
68	HOT HOT HOT!!! The Cure	1 5/27/88	FM (MUSIC) (P)
69	ENGLISHMAN IN NEW YORK Sling	1 5/27/88	FM (MUSIC) (P)
70	LOVER'S LANE Georgio	1 5/27/88	FM (MUSIC) (P)
71	ANIMAL (F..K LIKE A BEAST) W.A.S.P.	1 5/27/88	FM (MUSIC) (P)
72	LIVE MY LIFE Boy George	1 5/27/88	FM (MUSIC) (P)
73	MAKE MY HEART FLY The Resurrection Mix	1 5/27/88	FM (MUSIC) (P)

5 MARCH 1988

IF IT'S OUT IT'S IN!

MASTERFILE

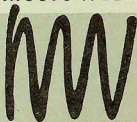
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MUSIC WEEK



DANCE SPECIAL



ONLINE CLIPPING

The Prodigy

The Resurrection MIX

THE PULSE FRAGMENTS

5 MARCH 1988

MUSIC WEEK



DANCE
SPECIAL

PHOTOGRAPH BY TONY PERROTTI

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 Lournes 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 Crew — 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.

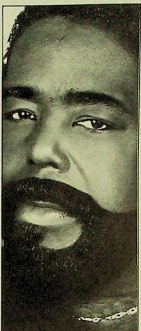
Breakout wasn't shy to sign up rap artist Roxanne Shante last year who did much for the credibility of the label and complemented rather than detracted from the big league, more mainstream artists such as Herb Alpert, Janet Jackson and Barry White. White's comeback was warmly received last autumn and a remixed version of the title track from his album *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, Aiken 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.

Debut/Passion wish DMC every success with the '88 Convention

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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-songwriter's most ambitious project to date, he wrote five of the 11 songs with Andre Cymone and old friend Jodecy 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 funkiest 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 Starleona Young and

Curt Jones. Produced by Flyte Time producer Monte Mair ("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 Mair 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 Mantronic entitled *In Full Effect* which combines electro boogie, lovers rap and hardcore. A single — Simple Simon, just out, combines Mantronic musical science with hard-rock guitar licks influenced by Canadian heavy metal bands such as April Wine.

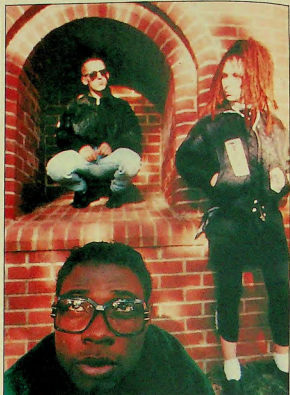
Westside stories

WESTSIDE — sister label to Street-sounds — 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 Doryl Pandy. Hat 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 Low)* 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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BARBARA MASON I'll Never Love The Same Way Twice
CALVIN BRIDGES Rose of Sharon DANTE One More Time

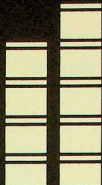
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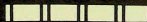


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MCA RECORDS



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 Morozick and singer Pete Royce have just completed a single Bust This House Down and are currently working on an album. The single is a polished and stident 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*



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 Micca 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

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.

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 *Cal Master MC's* follow-up single *The Rhythm* is in its final mixing stages.

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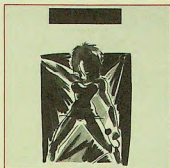
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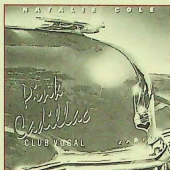
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CONGRATULATIONS TO ALL DMC AWARD WINNERS FROM EMI RECORDS

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 Lazel.

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 7:15pm, 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 homework 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 McVain 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 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 to tent of the future, we thought.

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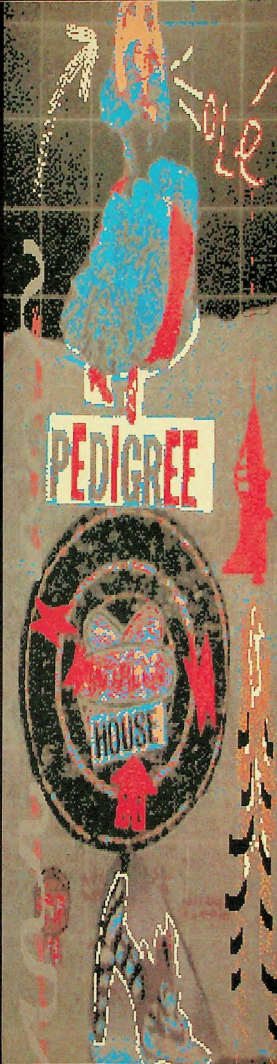
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By Paul Sexton

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 hypertone 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 Down 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 Barnade, he quite likes that."

"But we're all kids of Storsky and Hutch and The Jackson Five on hilly, what's happening now is a recycling of all that, the faves 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 'Dis 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, WBSL. 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 going to be this one-off. That really happened by accident."

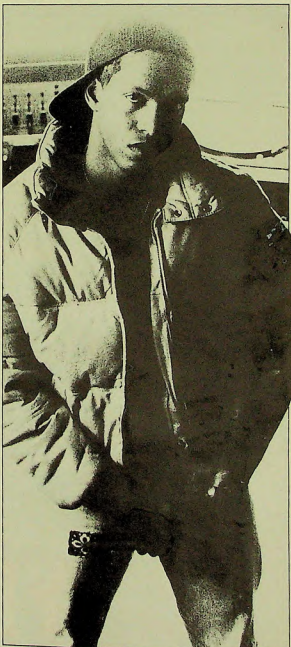
It was a phenomenon in itself, because it's almost unheard of for a British dance record to be picked up for American release. "It'd happened once before, I think. Rock The Beat hardly did anything over here, but it did 16,000 over there."

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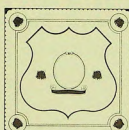
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THE HOUSE sound of Chicago first came to widespread public prominence in the summer of 1986 when a rash of imported 12 inch dance records began to dominate the playlists of Europe's most influential DJs.

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, *jackin'*, 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 Till 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 standbys 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 at 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 Nunnally 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

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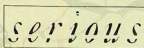
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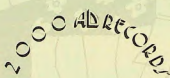
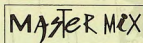
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Love Can't Turn Around was only the tip of the mid-Western iceberg.

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, Marshall 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 "deeper" House sound was pioneered by Derrick May's *Rhythm Is Rhythm* which released the cleverly atmospheric *Nude Photo*. In New York, the old club war-horse 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 *Hot-line* 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 discarded on psychedelic and new designer drugs like *Ecolazy*. 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 Motta's 'IMNXT'* and *Tyree's 'Acid Over'* were barely disguised homages to hallucinogenic whilst others like *Rhythm Is Rhythm'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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ffrr — WE'RE ON A MISSION

Sampling: blatant abuse of patent?

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 his 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 for 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 Jackson's 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 M(A)R(R)S.

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 Boss 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 re-grill old hits or worse, steal from them.

Club jock and record remixer Les Adams remarked when his LA Mix dance hit Don't Stop [Lomm] 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 Stack Aiken 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 record 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 tradi-

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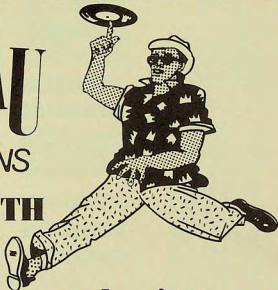
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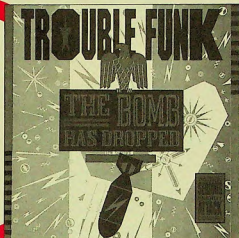
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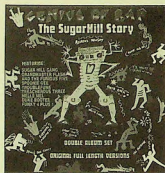
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tional home), will basically be a social event in the form of a "Welcome To London" party, to give delegates a chance to meet, mix and chat. DMC's Tony Prince says: "Because of the tight schedules of previous events, there was never really the breathing 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 of the turntables by DMC's own star megamixers, including Les Adams, Ben Liebrand, Paul Dakeyne and Sonny 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! Comperses Steve Walsh, John Saunderson, Steve Dennis and John Cicini (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 panelists will include Rob James 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-



THESE 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 Boss 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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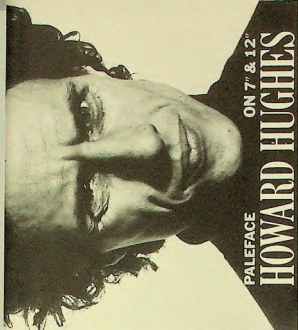
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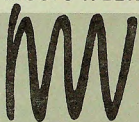
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42	Icehouse	Capitol (US) 12 (UK) 12 (C)
43	I DON'T MIND AT ALL Bourgeois Togg	Island (US) 333 (P)
44	HOT IN THE CITY (Exterminator Fix) Billy Idol	Claydisk (US) 10 (UK) 12 (C)
45	ANARCHY IN THE U.K. Magoo	Capitol (US) 448 (E)
46	NOBODY'S TWISTING YOUR ARM The Wedding Present	Reception (US) 10 (UK) 12 (RR)
47	SIGN YOUR NAME Terence Trent D'Arby	CR (US) 11 (C)
48	PRESENCE OF LOVE (LAUGHERNE) The Alarm	I.B.S./INCA (US) 155 (P)
49	I WANT HER Keith Sweat	Van-der-gram/Elektra (US) 48 (T) (W)
50	JACK MIX VII Mirage	Dial/Panacea (US) 10 (UK) 12 (A)
51	KISS AND TELL Bryan Ferry	Virgin (US) 10 (UK) 12 (E)
52	LET'S GET BRUTAL Nitro Deluxe	Columbia/Chrysalis (US) 10 (UK) 12 (C)

22	SPY IN THE HOUSE OF LOVE Was Not Was	Fonit/Phonogram (US) 2 (UK) 12 (P)
23	CANDLE IN THE WIND (LIVE) Elton John	Rockit/Phonogram (US) 15 (UK) 12 (P)
24	VALENTINE T'Pau	Sire/Virgin (US) 1 (UK) 12 (E)
25	MAN IN THE MIRROR Michael Jackson	Epic (US) 3387 (UK) 12 (US) 3388 (UK) (C)
26	SHAKE YOUR LOVE Debbie Gibson	A&M (US) 9 (UK) 12 (W)
27	THE JACK THAT HOUSE BUILT Jack N. Chill	Orion (US) Virgin (UK) 12 (UK) 12 (E)
28	LOVE IS CONTAGIOUS Tajja Saville	Real Gone/Regulator/WEA (US) 825 (UK) 12 (W) 537 (UK) 12 (E)
29	PEOPLE ARE STRANGE Echo & The Bunnymen	WEA (US) 12 (UK) 12 (W)
30	WHEN WE WAS FAB George Harrison	Dark Horse/WEA (US) 12 (UK) 12 (W)
31	NEVER KNEW LOVE LIKE THIS Alexandros O'Neal feat. Cherrille	Isle (US) 1827 (UK) 12 (US) 1828 (UK) (C)
32	HEART OF GOLD Johnny Hates Jazz	Capitol (US) 10 (UK) 12 (W) 537 (UK) 12 (E)
33	HOW MEN ARE Aztec Camera	WEA (US) 14 (UK) 12 (W)

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Company Magazine

► FROM PAGE 18

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 rosy attention as any of the evening's events! Comperses Steve Walsh, John Sounderson, Steve Dennis and John Cicini (last year's personality DJ winner) will keep things on the ball.

Monday shifts the focus up Charing Cross Road to The Astoria, where following a 3pm introductory address by a hogged-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 panelists 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 Fisherwood 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 unmissable third night of the convention (following several re-

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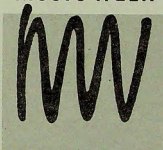
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(REMIX)



Chrysalis

74 **WIND** RIDE LIKE THE WIND
Suomi
EMI 1236143 (R)

75 **NOBODY (CAN LOVE ME)**
Tongue In Cheek
Crested Buntt 6 (R) E

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T W E L V E • I N C H

1 **BEATLES** Hey Jude
2 **THE BEATLES** Let It Be
3 **COLTRANE** A Love Supreme
4 **DOMINION** Signs of Love
5 **THE BEATLES** Hey Jude
6 **THE BEATLES** Hey Jude
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60 **THE BEATLES** Hey Jude

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22 **SPY IN THE HOUSE OF LOVE**
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23 **CANDLE IN THE WIND (LIVE)**
Elton John
Rocket/Phonogram ES1512 (R)

24 **VALENTINE**
T'Pau
Sire/Virgin/SNR101 (R) E

25 **MAN IN THE MIRROR**
Michael Jackson
Epic 651388/712-451388 (R) C

26 **SHAKE YOUR LOVE**
Dabbie Gibson
Atlantic A 9187 (R) (W)

27 **THE JACK THAT HOUSE BUILT**
Jack 'n' Jill
Oscar/OJ/Virgin/TNKT12 (R) E

28 **LOVE IS CONTAGIOUS**
Tigra/Svenellie
Fisher/Pop-A-Rama/WEA WA 4525 (R) (W) 752734

29 **PEOPLE ARE STRANGE**
Echo & The Bunnymen
WEA T217 (R) (W)

30 **WHEN WE WAS FAB**
George Harrison
Dark Horse/WEA WA 817 (R) (W)

31 **NEVER KNEW LOVE LIKE THIS**
Alexander O'Neal feat. Cherrille
Tabu 651382/712-451382 (R) C

32 **HEART OF GOLD**
Johnny Hates Jazz
Virgin/VJ/T11046 (R) E

33 **HOW MEN ARE**
Aztec Camera
WEA T218 (R) (W)

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12": EG04, 88
7": EPO 88

34 **MANDINKA**
Sinead O'Connor
Epic/Chrysalis BNY61 (R) C

35 **NEVER THESE DREAMS**
Heart
Capitol 125CL482 (R) E

36 **FOR A FRIEND**
The Communards
London LONK116 (R) F

37 **DON'T TURN AROUND**
Awards
Mercury/Island 1205-341 (R) F

38 **I'M NOT SCARED**
Elphig Wonder
CBS/SABRETT (R) C

39 **DIGNITY**
Deacon Blue
CBS DEACT7 (R) C

40 **RECKLESS**
Africa Bambaataa & Family feat. UB40
EMI 125EM 41 (R) E

41 **ROK DA HOUSE**
Barrmasters feat. Cookie Crew
Bryman/EGY/Maxi LEFT 11 (R) (R) T

42 **CRAZY**
Lebanese
Chrysalis CHS121356 (R) C

43 **I DON'T MIND AT ALL**
Bourgeois/Tegs
Island 12015 553 (R) F

44 **HOT IN THE CITY (Exterminator Fix)**
Billy Idol
Chrysalis BDU1X12 (R) C

45 **ANARCHY IN THE U.K.**
Megadeth
Capitol 125CL480 (R) E

46 **NOBODY'S TWISTING YOUR ARM**
The Wedding Present
Reception REC 09012 (R) (R) E

47 **SIGN YOUR NAME**
Tina Turner/D'Army
CBS TRNTH14 (R) C

48 **PRESENCE OF LOVE (LAUGHERNE)**
The Alarm
I.R.S./MCA/RMT 125 (R) F

49 **I WANT HER**
Keith Sweat
Vintagemint/Elektra EKK48 (R) (W)

50 **JACK MIX VII**
Mirage
Debut/Panison DEBT10342 (R) A

51 **KISS AND TELL**
Bryan Ferry
Virgin VBT1034 (R) E

52 **LET'S GET BRUTAL**
Nitro Deluxe
Columbia/Chrysalis COO1114 (R) C

✓ STOCK IT

EDDIE KENDRICK AND DAVID RUFFIN: *Ruffin And Kendrick*. RCA PLB8765. 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 tight 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**

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* [Widest Dream]), John Hiatt on his own archetypal *Love Gets Strange*, and a fine all-Wels band on the Edmunds-produced *Lovers Jamboree*. All those tracks are great, but some may be less keen about the two country-ish songs, *Gaisha 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 excellent 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 SING 008. Distribution: Red Rhino and the Cartel. After last year's country-folk furore, and The Mekons' subsequent rise to prominence with their *Honky Tonks* 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 bratling 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 Solly Timms' hook, moving upbeat on perfect pop songs and easing up tempo on some soulful R&B-styled workouts.

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

✓ STOCK IT

MAMMOTH: *Mammoth. Jive HIP 56*. Producer: Simon Hanhart. This band of former ex-beats are back as 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 conures superb atmosphere and chilling passion. They aren't afraid to let a song run to a good length and have created heat about that at times enthralling and frolics and at others absorbs with deep emotion. **J-C-M**

✓ STOCK IT

ASLAN: *Feel No Shame* [EMI EMI 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 routing 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 — a band well worth watching as they are sure soon to be filling venues whose size will match their stadium sound. **JS**

TANNANHILL 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 quartet) 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 write him 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. **J-C-M**

BAD NEWS: *Bootleg*. EMI EMC 3542. More reworkings of the same old jokes about the biz, heavy metal and fornic. 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 flagged 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's out do do 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's 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 on-stage riddling churning guitar breaks and the overall sexuality of the proceedings — you know the phrase "cult band" will never be the same again. Already, fixes are transgressing 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 Lessmann's vocal style is close indeed to The Scorpions' Klaus Meine's. **J-C-M**

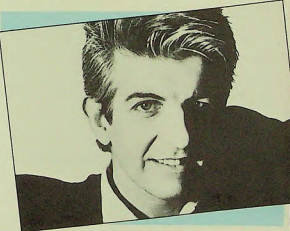
DUB SEX: *Push! Ugly Man MAN 1* (Distributed By The Cartel). Currently picking up plenty of exposure are Manchester's Dub Sex, and it's easy to see why with this mini-LP showing all the signs of a very promising band among its seven tracks. They produce a harsh, shuddering wall of sound topped by singer Mark Hoy'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 stadium 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-publicized comeback... and yet it isn't really his album. For by far the major input to this selection from the soundtrack of Max Lamber'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-clarin, 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 the producer 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 drum of tracks like *Maybe It Won't Last* and *Wheels Turning*.

Here frontman Rolo McGinley plays a sinister Mr Hyde, I'd welcome a break from the butter-wouldn't-melt lyricism of his Dr Jekyll character) as he sings *You Make Me Feel, Heaven* and *I 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 3489. 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 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 Boller 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 - S S U E S

THE LONG unavailability of *CTI* catalogue is to be comprehensively recreated by CBS. Founded by Creed Taylor in 1970, the label was the birthplace of jazz fusion, the release is on CD through the Epic label and includes early hits from *Doodah*, which is also Stretch Zorofsky's *It is the Prelude* album—and *Ethio Phillips* with What A Difference A Day Makes. Other highlights of this 14-album release are *George Mulligan* and *Chef 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 from Bay Area. *Don Seelye*: This is an expansive showcase for the arranger, featuring solos from Hubbard, Mill Jackson, Benson and singers Jackie & Roy. Among the other CTI titles out now are *Sugar by Stanley Turrentine*, *Paul Desmond's Pure Desmond*, *The Music of Spring* by *Hubert Laws* and *Blues Form* by *Roy Carter*.

ALSO NEWLY available on CD are a trio of *Frank Sinatra* albums, reuniting EMI's re-issue of his complete Capitol catalogue. Each sound subtly refreshed in their own configuration—two of which contain further impulse-buying releases in the shape of additional tracks. On *Come Fly With Me* Billy May permeated some of his arrangements; Sinatra and Sinatra responds with definitive versions of Autumn in New York, Moonlight in Vermont, April in Paris, and irrelevant to the Mood of a day 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, *One With The Wind*, *Who's New?* and *One For My Baby* are well-nigh unpassable, 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 benefited from Riddle's guiding hand while *Love* 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 *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 for their advantage four new compilations available on Dr Horse (distributed by Counterpoint). *The Cadillac* from Harlem are best known for their Speedie hit and they have this and 18 other exuberant jump tunes collected on *Fiesta*. Mr. Jackson.

At the opposite end of the R&B spectrum is *TTI And The Orlesores* crowd their way through sessions recorded between 1948-54 on Hold Me, Thrill Me, Kiss Me. The gangster doo-wop of *3 Rofeyes* 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 Tremblers* is captured on You're Killin' Me to come again.

THE GENESIS of reggae looting from pioneers like *Sir Lord Comic*, *J Roy*, *King Sini* and *Dennis Alcapone* is mopped on *Keep On Coming Through The Door*. *Deejay Music 1959-1973* (Trojan). The narrative rhyme lyrics and exhortations to dance may sound somewhat quaint in the light of subsequent R&B/Talot polemic from Big Youth and present day dancehall vanguard; 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. **JC**

DEMON HAS set up two new labels to retinue off-the-wall product: First release on Drop out is *Hopshabaz* And *The Coloured Cut Featuring The Human Hand And The Heavy Metal Kid*, a slice of fermenting 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 European Cometh by *J J Barnes*, 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**

TOP 40 SINGLES

1	SUEDEHEAD The Waitresses	Hi Master's Voice POP1418
2	TOWER OF STRENGTH The Waitresses	Mercury/Phonogram ME714
3	DONOMINO Luciano Pavarotti	Mercury/RCA/MCA/WEA NR832
4	CRAZY The Waitresses	RCA PB4176 (8MG)
5	WE CARE A LOT The Waitresses	Sioux/London LASH 17
6	I WALK THE EARTH Queen Of The Sables	London LON 147
7	I WANNA BE A FUNKSTONE The Waitresses	WEA V214
8	COLD SWAG The Sugar Cubes	One Little Indian TPRS 113(M)
9	MAKE MY HEART FLIP The Waitresses	Chryslis/CLM1 (C)
10	WILD HEARTED WOMAN Loche Evenin' In	Loche EVEN1 (R)
11	VICTORIA The Waitresses	Bigtopps/Banquet EFG26 (M)
12	CHAOX	Ensign/Chrysalis ENH132 (C)
13	9 THERE IS NO LOVE BETWEEN US ANYMORE Raye Webb Trio	Chapter 22 CHAP20 (L) (M)
14	GALE FORCE WIND The Waitresses	Virgin VS1544 (R)
15	YOU MAKE ME FEEL The Waitresses	Rough Trade RT19 (UK)
16	PUMP UP THE VOLUME The Waitresses	4AD AD107 (UK)
17	TOUCHED BY THE HAND OF GOD The Waitresses	Factory FAC131 (R)
18	UNDER THE MILKY WAY The Church	Island IOR178 (8MG)
19	PEEL SESSIONS Various Artists	Strange Fruit SFF5 S44 (P)
20	INSIDE OUT The Waitresses	Blue Golden AZ186 (R)
21	TRICK OF THE LIGHT The Waitresses	Island I2528 (P)
22	DO IT ON THURSDAY The Waitresses	Car And Mouse AR80 (1)
23	19 EVERY NIGHT I DREAM SOMEBODY LOVED ME The Waitresses	Rough Trade RT200 (UK)
24	INSTITUTIONAL The Waitresses	Virgin VS1549 (R)
25	COCAINE SEX The Waitresses	Blyden Raye RAY1770 (UK)
26	LOSE HIM The Waitresses	Mute MUTE 8 (UK)
27	MASTER-OK The Waitresses	Blue Fun BFFP 28 (UK)
28	BULLETS The Waitresses	Cap Disco C0201 (1)
29	PEEL SESSIONS Various Artists	Strange Fruit SFF5 S44 (P)
30	PEEL SESSIONS Various Artists	Strange Fruit SFF5 S44 (P)
31	BIRTHDAY The Waitresses	One Little Indian TPRS 117 (UK)
32	HIT THE NORTH The Waitresses	Bigtopps/Banquet EFG264 (M)
33	HIT THE NORTH The Waitresses	Bigtopps/Banquet EFG264 (M)
34	PEEL SESSIONS Various Artists	Strange Fruit SFF5 S44 (P)
35	THRU THE FLOWERS The Waitresses	Loche LA216 (UK)
36	I'VE GOT A HABIT The Waitresses	Swack SARAH18 (UK)
37	GOT THE FEAR The Waitresses	Swack SW102 (UK)
38	I STARTED SOMETHING I COULDN'T FINISH The Waitresses	Rough Trade RT19 (UK)
39	DOWN TOWN The Waitresses	KLF Communications KLF1 (UK)
40	DARKLANDS The Waitresses	Music & Image/MCA NEG29 (UK)

TOP 20 ALBUMS

1	IF I SHOULD FALL FROM GRACE WITH GOD The Waitresses	Page One MASHW147 (UK)
2	THE WORLD WITHOUT END The Waitresses	Blue Golden AZ134 (R)
3	2	Mate STUMAKS (UK)
4	SURSTANCE The Waitresses	Factory FACT200 (1)
5	3	Mercury/RCA/MCA/WEA NR841 (R)
6	STRANGWAYS, HERE WE COME The Waitresses	Rough Trade RT201 (UK)
7	4	Chrysalis/COR 1422 (C)
8	5	Cap 468333 (C)
9	10	Reception 1805 (1) (UK)
10	9	Mercury/Phonogram MER402 (1)
11	7	Cap Disco AG10 (UK)
12	WHO KILLED THE JAMS? The Waitresses	KLF Communications KLF1 (UK)
13	11	Bloke ENT1 (UK)
14	12	13
15	14	MCA MCA 1043 (1) (UK)
16	15	MCA MCA 1043 (1) (UK)
17	16	Mute STUMAKS (UK)
18	17	Sixteen TON 18 (UK)
19	18	WEA WK171 (UK)
20	19	WEA V2178 (R)
21	20	Chapter 22 CHAP 18 (UK)

Mercy/Phonogram MHR114

- 21** **INXS** - **THE SILVER COLLECTION** • CD
14 Dury/Springfield
Philips/Dorland DUSTY 1
- 22** **BLOW UP YOUR VIDEO** • CD
12 AC/DC
Atlantic/WEA/WX144
- 23** **IF I SHOULD FALL FROM GRACE** ... CD
25 The Rogues
Royal Wadlow/S&B NTR 1
- 24** **WHITNEY ******* CD
22 Whitney Houston
A&M 228 141
- 25** **DANCING WITH STRANGERS** * CD
28 Chris Rea
Majord/M&G 1971
- 26** **TELL IT TO MY HEART** CD
Taylor Dayne
A&M 228 B98
- 27** **RAINDANCING** ** CD
23 Alison Moyet
CBS 459 151 1
- 28** **THE BEST OF MIRAGE JACK MIX '88** • CD
29 Mirage
S&B S&B 746
- 29** **WHITESNAKE 1987 *** CD
29 Whitesnake
E&M E&M 3228
- 30** **THE LION AND THE COBRA** CD
27 Sinead O'Connor
Empire/Capitol CHERY 7
- 31** **SAY IT AGAIN** CD
25 Jermaine Stewart
Sire/Virgin SMD2 14
- 32** **PHANTOM OF THE OPERA** ** CD
33 Various
Polygram POP19
- 33** **RAINTOWN** CD
34 Dinosaur Blue
CBS 45254 1
- 34** **FLOODLAND** ○ CD
70 The Sisters Of Mercy
Meridian/Kelowne/WEA MW 4111
- 35** **ALL LIVE AND ALL OF THE NIGHT** CD
24 The Stranglers
Epic 46229 1
- 36** **THE SINGLES** ** CD
37 Friends
Real/WEA MW 135
- 37** **WOW!** • CD
26 Bonanoma
London BMM4 4
- 38** **THE CREAM OF ERIC CLAPTON** * CD
31 Eric Clapton/Cream
Polygram ICT 11
- 39** **SKYSCRAPER** CD
37 David Lee Roth
Warner Brothers MW 140
- 40** **UNFORGETTABLE** CD
41 Various
E&M EMT14 4
- 41** **CLOUD NINE** • CD
39 George Harrison
Deak Horn/WEA MW 1233

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Capitol CDM 192
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- 45** **OUT OF THE BLUE** CD
35 Debbie Gibson
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49 Various
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- 49** **HORIZONS** CD
50 Various
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45 Jajulpean
Capitol CDM 1894
- 51** **NOW! 10 *******
52 Various
E&M/Virgin/Polygram NOW 10
- 52** **BAD ANIMALS** • CD
53 Hent
Capitol ESTD 2022
- 53** **LIFE IN THE FAST LANE** • CD
54 Various
Tulips S1&R 2315
- 54** **THE BEST OF UB40 VOL 1 **** CD
55 UB40
Virgin LBT 11
- 55** **MAKE IT LAST FOREVER**
56 Keith Sweat
Vendemia/Defone MW 141
- 56** **GRACELAND ******* CD
57 Paul Simon
Warner Brothers WBS22
- 57** **DISCO** * CD
54 Pat Shop Boys
Polygram PRC 1001

Photofest #34 1

- 79** **PLEASE *** CD
62 Pat Shop Boys
- 80** **BIRTH, SCHOOL, WORK, DEATH** CD
80 The Godkillers
Epic 46462 1
- 81** **LOVE** CD
95 Azeer Camera
Warner Brothers WX128
- 82** **HYSTERIA** * CD
71 Duff Lippard
Blidgeco Real/Rico HNS1P 1
- 83** **BETE NOIRE** • CD
89 Bryan Ferry
Virgin V274 1
- 84** **BEST OF BLONDIE** * CD
Blondie
Capitol CDM 17V 1
- 85** **SLEEPY WHEN WET **** CD
65 Bon Jovi
Virgin/Phonogram MHR1138
- 86** **HEART** • CD
86 Heart
Capitol E240272 1
- 87** **WONDERFUL LIFE** • CD
48 Black
A&M A&M 5165
- 88** **TOP GUN (OST)** * CD
89 Various
CBS 292W
- 89** **BEST SHOTS** * CD
76 Pat Benatar
Capitol NATV 1
- 90** **E.S.P. *** CD
61 Bee Gees
Warner Brothers WBS2
- 91** **ALWAYS GUARANTEED *** CD
75 Cliff Richard
E&M EMD 104
- 92** **UNDER A BLOOD RED SKY ******* CD
64 U2
Island BMA 3
- 93** **PICTURE BOOK **** CD
87 Simply Red
Epic 46172
- 94** **EVERYTHING** CD
86 Clime Fisher
E&M E&M 338
- 95** **STREET LIFE - 20 GREAT HITS *** CD
89 Bryan Ferry/Roxy Music
Epic/Virgin ECV 11
- 96** **EVERY BREATH YOU TAKE - THE SINGLES ** *** CD
84 The Police
A&M ERH 11
- 97** **THE LONESOME JUBILEE** CD
79 John Cougar Mellencamp
Mercury/Phonogram MHR1108
- 98** **SEDUCED AND ABANDONED** ○ CD
100 Hue And Cry
Crest/Virgin CRK4 4
- 99** **SOLITUDE STANDING** * CD
98 Suzanne Vega
A&M SMD2 1
- 100** **MEMORIES** • CD
83 Elaine Paige
Tulips S1&R 2310

CD - Released on Compact Disc
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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 Scapino.

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

21	29	2	1	1	1	1	1	1	1	1	1
22	11	3	2	2	2	2	2	2	2	2	2
23	10	9	10	10	10	10	10	10	10	10	10
24	4	1	1	1	1	1	1	1	1	1	1
25	14	4	4	4	4	4	4	4	4	4	4
26	27	2	2	2	2	2	2	2	2	2	2
27	26	2	2	2	2	2	2	2	2	2	2
28	46	2	2	2	2	2	2	2	2	2	2
29	21	3	3	3	3	3	3	3	3	3	3

30	26	4	4	4	4	4	4	4	4	4	4
31	28	2	2	2	2	2	2	2	2	2	2
32	22	9	9	9	9	9	9	9	9	9	9
33	NEW	1	1	1	1	1	1	1	1	1	1
34	19	9	9	9	9	9	9	9	9	9	9
35	18	9	9	9	9	9	9	9	9	9	9
36	NEW	1	1	1	1	1	1	1	1	1	1
37	25	13	13	13	13	13	13	13	13	13	13
38	NEW	1	1	1	1	1	1	1	1	1	1
39	NEW	1	1	1	1	1	1	1	1	1	1
40	NEW	1	1	1	1	1	1	1	1	1	1
41	42	6	6	6	6	6	6	6	6	6	6
42	39	1	1	1	1	1	1	1	1	1	1
43	41	2	2	2	2	2	2	2	2	2	2
44	32	10	10	10	10	10	10	10	10	10	10
45	NEW	1	1	1	1	1	1	1	1	1	1
46	NEW	1	1	1	1	1	1	1	1	1	1
47	33	10	10	10	10	10	10	10	10	10	10
48	39	12	12	12	12	12	12	12	12	12	12
49	34	6	6	6	6	6	6	6	6	6	6
50	NEW	1	1	1	1	1	1	1	1	1	1

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GOOD - GROOVE

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NOTE 12R

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AVAILABLE THIS WEEK

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TOP 10 ALBUMS

1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7
8	NEW	1	1	1	1	1	1	1	1	1	1
9	10	10	10	10	10	10	10	10	10	10	10
10	NEW	1	1	1	1	1	1	1	1	1	1

TOP 10 BUBBLERS

1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10

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Anthems

C O L U M N

THERE ARE so many records to get through, some new long overduers, that this must be one of those weeks when (cut the preamble and get on the record). On import are **THE KANE GANG** Don't Look Any Further (Capitol IV 13359), Tyrone Davis' **UK** album track cover of **Donnis Edwards'** classic jagger now in

strong US remises, most noticeably in **Neutronic's** radically different **8-vo** Vocal Dub **CUCA** Young Love (Alpha International Records AII 2-10). **Mike Martinelli's** co-produced Philadelphia-recorded girl song, comfortably familiar old fashioned jekily swaying soul with Latin breaks, **The Original GANGSTERS OF FREESTYLE** Get The Hoe (Under World AF 13), chunkily filtering jack track borrowing lines from **Dem Nigger** Get The Hoe and shots from **Public Enemy, THE RANGERS** I'm Hot (Posse POS 1225), scratch-crammed jiffy rap using all the currently popular clichés in boutique fashion. **DAVE DIX** The DMX Will Rock (Tuff City TUF 120003), tinkling tuneful judery hip hop instrumental with a girly rapped aggressive alternative by the same guy as **Dave D**, who contantly has a track from last summer now due here. **THE Alliance** Alliance Bustin Loose (First Priority Music PFM 294), **Chuck Brown** cutting dry specialist rap. **UK** released LPs include **HURBY'S MACHINE** The House That Rap Built (First FRIP 2), various artists rap set created, **Jellybean** style, by producer **Hurby 'Luv' Busz** **Azox**, much badly-behaved when an import but maybe not so hot now it's out here. **FINGERS INC.** Another Side (Black 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), hot UK hit of **Warren Bros** vice-president **Benny Medina's** new label signing, a hot import rap hit produced by **Marley Marl** with set created, **Jellybean** style, by producer **Hurby 'Luv' Busz** **Azox**, much badly-behaved when an import but maybe not so hot now it's out here. **FINGERS INC.** Another Side (Black Trax FING 1), double album of minimalist whispering house by a cult act.

FAWAZ Mohamed's House (Circa YKTR 10), **Mark Kamins**-produced jangly imported house golpooper with Arabic affects, now selling here like a crazy on pre-release ahead of March 14 full availability. **SQUEZZERAIN & THE MACHINE** Uncle J (Beat-Nik Records), excellent funky scratch mix medley of **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!

ALDSON & DOS SANTOS Flow: Many Sugars (JMW R10-1203), via 01-608 (231), **Islington Music Workshop** Waves Fascinated by supple fluid jazz instrumental by a Brazilian who emphasises the samba dimension of house, **MANTRONIX** Simple Simon (10 Records TENX 217), jittery chugging rap with yawling and swimming rock guitar, another relative disappointment.

GLADYS KNIGHT & THE PIPS Lovin' On Next To Nothing (JMC Records MCAT 1237), soul rather than crossover-orientated intensely building dense sultry jagger. **GRANDMASTER FLASH AND THE FURIOUS FIVE** Cold (Elektra EK8707), mimically backed strong tough traditional rap. **SMITH & MIGHTY** Anyone... (Three Sixty Records SAM 111), via Rough Trade, **Dieme Warwick's** Anyone Who Had A Heart sung like the original but to a hip hop beat, for oddball effect. **WALLY JUMP JINX & THE CRIMINAL ELEMENT** Private Party (Black Trax FING 1), funkily soul-inspired raver. **Los Adams** new UK remixes which even weave in the real thing by **Boyz n the Explosure** and the **Or Jays**. If you listen closely, **DEE DEE WILDE** I Found You (Fourth & Broadway 12BRW 87), sincerely rolling modern Philly soul by **Eugene Wilde** and **Al Broomfield's** sister, **ROBE** Turn On The Music (2000 AD Records ROBE 1, via PRT), pop-oriented repetitive slinky chugger whined by a white English guy who's had back UK success. **PROJECT CLUB** How Low Can You Go (Supreme SUP 125), jangly UK pop-house chugger (like a bewilder **Mel & Kim** backing track) using the same **Public Enemy** "boss" title line as **Simon Harris's** new one, **MORRIS DAY** Fuhvel (Warner Bros WR201), lascivious lurching basic funk chant. **BUNKER KRU** **HARLEQUIN 4's** Soul It (PRT) **Bunker 88** **Mel & Kim** (Champion CHAMP 12-24), ponderously lumbering Germanic-original raving of the underground disco classic that, in its (produced) original "psho psho" 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 **Anto 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 Major 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: wailing the pre-Christmas CD-buying market

RADIO LONDON

A LIST

ASWAD: Don't Turn Around	Mango/Island
EDDIE GRANT: Game Hope In Love	Isle
MICHAEL JACKSON: Man In The Mirror	Epic
MEL & KIM: They're My Life	Supreme
VANESSA PARADISE: Ain't It True	Polydor
ROGER: When To Be Your Man	Warner Brothers
BRENDA RUSSELL: Piece In The Sky	Brookland/ABN
TAINA SEVILLE: Love In Carriacou	Paidley Park/Replica/WEA
JERMAINE STEWART: Say It Again	105/Virgin
TONY TERRY: Love's Dream	Epic

CLIMBERS

ART OF NOISE: Designer	Chico
CLUBS: Young Love	Alpha Int (Import)
CONNIE HARRIS: Love's Little Girl On Time	New York 42
GLADYS KNIGHT & THE PIPS: Lovin' On Next To Nothing	MCA
SHANICE WILSON: I'll Be There For You	Brookland/ABN
SYSTEMATIC: Sure Ain't Nothin'	Rite
TERRANCE MARIE: Ooo La La	Epic
RICHARD WILSON: Come Back Later	Sleeping Bag (Import)

As featured on the **TONY BLACKBURN** Show, Radio London from 12 noon Monday-Friday (20M-PEP 1987)



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THE '90S IS RAP

► 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 Morish, head of corporate press at CBS, agrees that technological advances are fueling 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 to give 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 Dickens, 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 Dickens 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 decisions 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, most of the more no-frills 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 Audio-visual Library says: "Even now, when 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.

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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.

■ **LEEHOLME 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-

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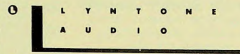


Athey and Creed (left) of The Producers are 'strong champions of black vinyl' but have also gone into the burgeoning CD business. The minimum quantities on CD are 1,000 for initial orders and 500 for repeats

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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
Lepton
London E10 7LD
01-556 1125

■ **ACCURATE SOUND**
IS THERE any advantage in having copying carried out away from London? Well, Accurate Sound in Quenborough, 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
Quenborough Industrial Estate
Melton Road
Quenborough
Leicester LE7 8FP
0533 602064

■ LAMBOURNE AUDIO

THE GENERAL manager of Lambourne Audio, Mel Gole, 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 re-equipment 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



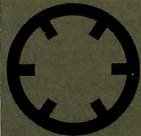
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pressing and duplication plants? Peter J. Thompson, general manager (business development) for EMI's M&D facilities at Hayes, Middlesex, says: "The general level of cassette business is good, and we are noticing a distinct move from disc to tape." The plant in fact carries out Direct Metal Mastering, seven-inch and 12-inch pressing for vinyl products as well as labelling 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 1/8 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 for 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 customisable 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 64X1 duplication system to use 7.5 IPS masters."

This means that the Master Reproductor has to make tape of 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 HiX-Pro headroom extension viable.

James Yorke has long been involved in data duplication as well as audio cassettes, and has a separate company called Killdial to handle this side of the business. It is also in the telecommunications and marine electronics businesses, and has factories in Chalfont-on-Avon, 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 Northleigh 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 is not the 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 GL2 4XH 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 10,000 copies in real time, and gets much of its work from management companies. "We can turn out 10 copies on TDK tape from a digital master overnight — we specialise in fast turnaround of small quantities and strictly real-time copying."

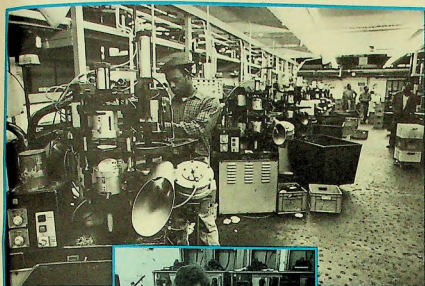
One name comes out of a lot of duplicating work for Music Marketing, a company supplying background music for shopping centres and other facilities. "We've got a BPI dubbing licence and the work from Music Marketing is our main bread and butter."

The company uses Aiwa AD1770 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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TREND STUDIOS

CD'S M PRESSING

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

Steve Althey 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 cellophanning 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 of 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 6AE
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."

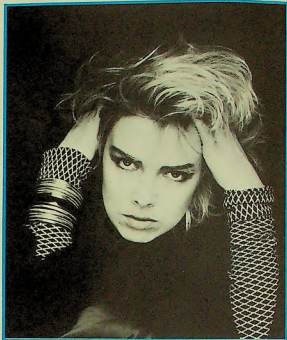
However, Capitol's managing director has already left, and when we contacted the company there was only a skeleton crew left on board.

■ 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 Rascal 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 the popular in shops as well. Ablex seems determined to make its return to the music duplication scene a spectacular one. Ablex Audio Video Ltd
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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.

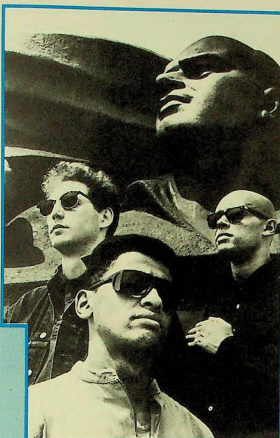
Of the large firms, Polygram's departure will have the greatest effect on the amount of work available. Damont Audio based in Hayes, James Yorke Lambton and others are the sort of companies to go for this work — whereas for short runs for management companies and others, The Tape Gallery, Clone Cassettes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

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

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 vinyl, cassette and Philips DV100 seven-inch and 12-inch vinyl, 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 the firm 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 Sprints (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.

The Christians, Kim Wilde, The Housemartins, Pete Dinklage and Living In A Box are just some of the artists whose cassette singles have been packaged by Ablex in its spectacular return to music duplication



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DIARY

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's 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 Conway (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 Airken Waterman): "For all those people who think we are going public and would like to buy a piece of the chart book — 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 BIC more as their "raunchy, sexy sister", Erasme'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 ... Said 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 Herman (left of CBS receives the plunger 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 Walsley 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 want 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 Alpertin 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 D'Arby.

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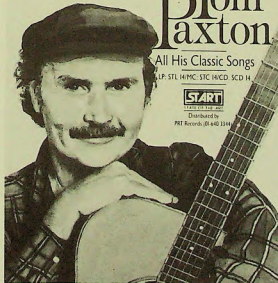
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