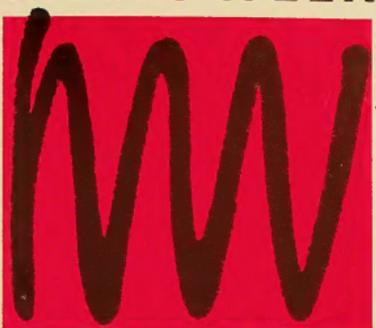


MUSIC WEEK



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INSIDE

Publishing: Second quarter market survey figures **2**
 New product: Music For Nations' Domington push Supreme switches **3**
 distribution **4**
 Feature: The Roxy, Tyneside's new TV gem **8**
 Classical: Gilbert Kaplan's American Dream **9**
 Singles, albums charts **12, 21**
 A&R: Talent starts a private



revolution with Wendy and Lisa (pictured). Performance ties up the loose ends of the Capital Jazz Festival plus LP/ Singles reviews, indie, dance, James Hamilton and the Folk charts **starts 6**
Music Video: Video duplication — the service that can double your money 22-25
 Retaining lightning strikes **30**
 Dooley's Diary and pictures **31**

Major's help sparks indie debate

THE DEFINITION of an indie record is under discussion this week following the inclusion of a single in the MW indie chart that is being distributed by both the Cartel and PolyGram.

The record, Flowers, In Our Hair by All About Eve, was originally available only through Nine Mile/ the Cartel but PolyGram, motivated by what it says was purely a desire to assist the band, manufac-

tured and distributed a number of copies.

Nine Mile argued that the single was no longer indie product once PolyGram had become involved and formally asked for it to be withdrawn from the chart. MW declined, arguing that it was impossible to differentiate between copies distributed by the Cartel and by PolyGram which might have contributed to chart panel sales.

Flowers In Our Hair is out on All About Eve's own label Eden, but around the time of its release the band signed to Phonogram. Manager Tony Perrin comments: "The first week's chart position was encouraging enough to make us think that we could go all the way but there were supply problems with the Cartel. The stock problems

TO PAGE FOUR ▶

Dickins gets double vision as WEA splits

WEA HAS been split right down the middle and growth is the goal as chairman Rob Dickins re-focuses energies on to US and UK product as separate entities.

In a further crisscrossing move to heighten the profile of UK product, Dickins is making a whistle-stop tour of WEA companies around the world. He will present the UK roster at WEA International roadshows in Rome, Paris, Aachen, Rio de Janeiro, Kyoto and Brisbane.

Heading the newly created US division is Paul Conroy as managing director, with Roy Still as his deputy, while Max Hole is managing director of the UK division, with Maira Bellas as his deputy. Both managing directors report to Dickins and they are currently recruiting staff both from within and outside the company in time for November from when marketing, promotion and press will be handled separately. Among staff who have already jumped one way or the other are Auzdy Murray, as head of marketing for the US, and Barbara Charone, as head of press for the UK division.



GOOD EACH-WAY bet? WEA UK chairman Rob Dickins is backing his newly-appointed MDs Paul Conroy (right, US division) and Max Hole (left, UK division) to double his money.

"We are doing this from a position of strength," says Dickins, who reckons that WEA's overall head count will rise only marginally. "I believe this is the only way for the company to get bigger and it will enable people to focus more clearly on individual artists without fear of being swamped. Turnover has

trebled since 1984, while the staffing level has remained fairly constant."

As well as promoting the UK roster internationally, Dickins believes the move will enable him to step back and spend more time planning WEA's direction in the TO PAGE FOUR ▶

Sunday chart set for October debut

THE SUNDAY chart is to make its debut on October 4, giving Radio One the more up-to-date information it has been pressing for.

The BBC is aware that the ILR network chart show makes great capital from the fact that it uses newer data than its Radio One equivalent and the corporation is keen to take that initiative for itself. With the Sunday chart, Radio One will be taking into account singles sales up until close of business on Saturday.

However, Radio One is reluctant to talk about the move, although a spokesman says: "Our chart is the leading chart and we want to keep it that way."

A statement from chief assistant Dave Price adds: "We are soon to start trials on the new, compute-

rised chart compilation system which will allow the BBC to publish the official UK top 40 on Sundays instead of Tuesdays. If these trials are successful we will be looking for a November launch for this service."

The Sunday chart will not, though, affect the timing of Top Of The Pops as a BBC TV spokesman says: "TOPP will stay exactly where it is. There are no plans whatsoever to move it."

The publication day of MW will be affected, details of which will be available in the coming weeks.

MW editor David Dalton says of the Sunday chart: "It will be without doubt the most up-to-date chart. There is no way that anyone can touch it for currency or accuracy."

BPI goes for PR power

THE BPI is bringing in an independent public relations company in a bid to present better the music industry's case for a top levy.

Lynne Franks PR, which already handles HMV's PR account, will be seeking features in the serious press to improve public awareness of copyright issues. The company

hopes to be able to use BPI chairman Rob Dickins as feature material and will also be pressing for interviews for other industry figures.

Lynne Franks will additionally be handling publicity for next year's BPI awards at the Royal Albert Hall.

CHECK STOCKS — THEY ARE ON THE BOX!

ATLANTIC SOUL CLASSICS

Ⓢ WX105 Ⓢ WX105C CD: 241 138-2

YORKSHIRE/
 MAJOR CAMPAIGN
 SOON ON THAMES

FLEETWOOD MAC

TANGO IN THE NIGHT

Ⓢ WX65 Ⓢ WX65C CD: 925 471-2

CENTRAL/ANGLIA/
 HTV/TVS

MADONNA WHO'S THAT GIRL

Ⓢ WX102 Ⓢ WX102C CD: 925 611-2

UNIQUE ONE MINUTE AD
 AIRED FRIDAY August 14
 LWT 10.27pm

MARKET SURVEY APRIL-JUNE '87 PUBLISHING

CORPORATE

- 1 1 Warner Bros Music
- 2 3 Virgin Music (Publishers)
- 3 4 Chappell Music/Intersong
- 4 2 EMI Music Publishing
- 5 8 Rondor Music (London)
- 6 1 Empire Music
- 7 — MCA Music
- 8 5 Island Music
- 9 — Morrison Leahy Music
- 10 7 SBK Songs

INDIVIDUAL

- 1 1 Warner Bros Music
- 2 6 Rondor Music (London)
- 3 2 EMI Music Publishing
- 4 — Empire Music
- 5 MCA Music
- 6 3 Virgin Music (Publishers)
- 7 — Morrison Leahy Music
- 8 — Bark Music
- 9 — Reward Music
- 10 10 10 Music

The ranking is based on panel sales (supplied by Gallup) of all singles appearing in Music Week's Top 75 during the second quarter of 1987. Panel sales are allocated to A-side publishers according to the percentage controlled.

WARNER BROS Music remains at the top of both the individual and corporate trees for the second quarter of this year. Helping the company to retain its formidable domination were Madonna, Run DMC, Jesus & Mary Chain, The Smiths and Prince. Another major, MCA Music, made a comeback by entering the corporate category of 7 and individual at 5 with strong sellers such as Johnny Logan's Hold Me Now, Tom Jones' renewed It's Not Unusual (part share) and 5 Star's The Slightest Touch (part share). Aretha Franklin's Jimmy Lee (part share) and all of Robbie Nevil's Dominoes and Smokey Robinson's Just To See You.

Virgin Music (Publishers) displaced EMI Music (Publishers) at No 2 in the corporate section, with Chappell Music/Intersong moving up one to No 3, followed by EMI at No 4. Rondor Music (London) climbed well from 8 to 5 and even more impressively in the individual

category from 6 to 2, largely by dint of the success of Whitney Houston's Wanna Dance With Somebody and John Farnham's You're The Voice.

Another independent publisher throwing down the gauntlet to the mega-majors is Empire Music, 4 in the individual list and 6 in the corporate listings from nowhere in last year's survey. Its share of Noting's Gonzo Solo's Now by Stershing, Living In A Box and Labi Siffre's (Something Inside) So Strong.

In the same stalwart tradition is Morrison Leahy Music (7 as individual, 9 as corporate) with hits such as Tom Jones' A Boy From Nowhere, George Michael's I Want Your Sex and Cliff Richard's Pretty One. And, to round things off on an individually prosaically note, welcome to Bark Music and Reward Music in the individual section, 8 and 9 respectively through The Firm's Star Trekkin' and Judy Boucher's Can't Be With You Tonight.

It's time to work together

WHILE we recognise that Rob Dickins looks at everything from a software vantage point, we really cannot do his comments at the BPI annual general meeting (IMJ, July 11) pass.

Belisum is a video format widely used and universally praised, and the lack of software has by no means lulled the enthusiasm of users of this format.

Likewise, Video 8 is a success story with or without software, since its primary use is in video photography. Sony has been market leader in camcorder sales over the past year. And the software operation is growing steadily — with Virgin and Tower stores now stocking a range.

When it comes to DAT, of course we want to establish quickly the traditional nature of the music industry. We'll make money from the hardware sales, and you'll make money from the pre-recorded software sales. Hasn't that always been the way it has worked in the past? If the record industry of the world insist on denying the public pre-recorded tapes, what else can they do with the equipment but tape their own?

It is time for the hatchet to be buried and for the two industries to go forward into the digital age, with both CD and DAT players and records.

Your artists — Stevie Wonder, Joe Jackson, Frank Zappa and I'm sure many more — welcome DAT, your technicians welcome DAT. It's time the marketing men began to plan how to exploit DAT to your commercial advantage.

PAUL CAMPBELL, Press Officer,
Sony UK, Staines, Middlesex TW18 4PP.

Bootleg Buddy's a bad mess

IN MARCH 1985, MCA Records of America announced the imminent release of an album of newly-discovered recordings by Buddy Holly, which if intended to title Buddy Holly — Lost And Found. The material included alternative takes of classic songs such as Peggy Sue, recorded under studio conditions.

Understandably, it was eagerly bought by Holly collectors throughout the world. The proposed LP met with delay after delay, due to the failure of the interested parties (MCA Records, Holly's widow, the Holly family and the Norman Petty estate) to reach an amicable agreement. In their frustration, Holly fans retitled the projected collection as Lost And Found — And Lost Again!

Now, after nearly two and a half years of waiting, their frustration is being tempered by the appearance of a bootleg album of this

important material, albeit poor in sound quality. How sad it is that so influential an artist as Holly fails to have his work presented in such an unpalatable and shoddy manner.

Sad it is, too, that those whom the fans would wish to see benefiting from this release will not now receive any royalties. MICHAEL HOLLINGS and others, Bromphope, Leeds LS16 9DP.

The devious ways of CD pirates

ON EMI's behalf, let me assure Tony Martin (Opinion, July 18) that, in the UK, we have so far stopped the sale of every pirated compact disc of our recordings which we have found.

However, I believe Mr Martin has highlighted a problem in that it was only on hearing the poor quality of reproduction that he realised he was listening to a pirated CD. It was not necessarily obvious from the sleeve that the sound recordings were still protected within a particular company's catalogue, and one suspects this problem of recognition applies to many retailers.

With regard to the EMI/Capitol catalogue, EMI's position is that in the UK, copyright exists on our sound recordings for a period of 50 years from first publication. Our firm policy is to take whatever legal action is necessary against any importer, wholesaler or retailer who sells product which infringes this copyright.

I believe the majority of retailers do not wish to sell pirated product, let alone run the risk of such action, and therefore if anyone has doubts whether or not a CD is protected under EMI's catalogue, they should first check with us by contacting Keith Stalon at Manchester Square on 01-486 4488. The information will also help us stamp out this piracy.

CHRIS BURT, Company Secretary,
EMI Music, Gloucester Place, London W1A 1ES.

We'll prove law applies to everyone

THE LETTER from Tony Martin, while highlighting a very real and growing problem of back catalogue material appearing on CD without the consent of the copyright owner, is rather unfair in disparaging the efforts of the IFPI and BPI to stop this particular abuse. While, admittedly, no protest has been dragged kicking and screaming to jail, we have had some considerable success in getting the CDs off shelves — at least within the UK.

Mr Martin glosses over the point that there are very real difficulties in attacking the pirates at source as we are normally seek to do.

Most fundamental of all is that, due to differences in the length of copyright protection around the world, the discs may in fact be

legal where they are produced. Japan, for example, only protects recordings for 20 years and in Denmark — another prime source of supply — anything produced before mid-1961 is freely copyable.

However, this does not mean that the CDs can legally be sold in the UK. Britain protects recordings for 50 years, so any unauthorised copy material produced after 1937 is illegal and actionable. We make this point — sometimes freely — to the major outlets and all have co-operated by withdrawing stocks from sale.

Additionally, several CD plants in Europe have been forced to stop custom-pressing pirate back catalogue, and anything dubious from outside the EEC should be stopped by the BPI/MCPS joint licensing scheme.

Mr Martin is right in one respect. We do not have the manpower to monitor every UK outlet on a continual basis. Perhaps he — and other readers who share his love of music and his art — could help us by letting us know where those suspect CDs are still on sale.

The law applies just as much to a small trader as it does to a huge record store. If any dealer doubts this, we will be happy to convince him — in court.

PETER CROCKFORD, Legal Adviser/Anti-Piracy Co-ordinator, IFPI, Regent Street, London W1R 5PL.

Sales block

FOR the third time in two weeks, I've been told by teleshop staff that certain items which my customers have asked me to get are "only available through the rep".

In common with most small shops, record company reps do not call on us. Why should our customers be deprived? It is any wonder that the small-town shops are still closing down at an alarming rate?

It seems that record companies are again — and more than ever before — pursuing policies that, at the end, will limit their own sales outlets as well as consumer choice. MARTIN ANSCOMBE, Pop Inn, Watton, Norfolk IP25 6EP.

Euro gamble

IN RESPONSE to your recent invitation for suggestions for A Song For Europe 1988, may I propose that publishers actually get something in return for the enormous entry fee?

To spend £75 in submitting an entry only to have it disappear into the sewer (or down the drain) is not only disheartening for the small independent publisher, but it does make one wonder if the song ever got heard at all in view of the lamentable standard of the qualifying finalists.

It would be a small courtesy for all entrants to be informed of how the votes for down the drain! Even if one disagrees with the judges, one would have an indication of the suitability of the type of material submitted, and it would encourage publishers to try again in the following year.

Under the present system, I am more inclined to put the £75 in the booties this year. At least you get to find out how your horse performed.

JENNI NICHOLSON, Bathub Music, Bath BA2 4BA,
MUSIC WEEK 15 AUGUST, 1987

MUSIC WEEK



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Three bands get extra Donington push

MUSIC FOR Nations has taken space in the Donington programme to promote the back catalogue of the three bands on the bill who made their UK debuts on the label.

WASP, Metallica and Anthrax. A single from WASP, 'Scream Until You Like It', is being released by Capitol to tie in with the band's appearance and the UK release of the film from which it is taken, *Citrouilles II*.



NEW SINGLE from WASP



THE POP Icons, pictured, have out a single, *Boy Leaves The City*, on a September 4 to coincide with their 11-date UK tour. The record is out on Huge Big through Pinnacle.

B R I E F S

● THE PET Shop Boys' new single, *What Have I Done To Deserve This* is being backed with advertising in *Just 17*, *Smash Hits*, *m* and *Melody Maker*.

● FM-REVOLVER is taking press advertising to promote the new albums from The Macc Lads and hardcore punk/metal crossover band Amexib. The Macc Lads' *Bitter*, *Fit Crack* will also benefit from a poster campaign in the north of England and coincides with a UK tour. Amexib's *Monoliths* will also be promoted on a national tour.

● THE NEW single from Heart, *Who Will You Run To*, is being backed by press advertising and London flyposting. In-store material will include stand-up counter cards and posters. The single is released by Capitol on September 1.

● MUSIC PRESS advertising has been bought by Wire Records to promote the new single and album from The Leather Nun, *Cool Shoes and Steel Construction*.

● RAZOR RECORDS is taking press advertising to promote Chelsea Kids, a re-released Heavy Metal Kids album. The LP was originally titled *Kitsch*.

● FEAR OF Darkness are having a single, *Lay Me Down*, released by Sugar Shock to tie in with their nationwide club tour.

● JTT JIVE is the title of the Bhundu Boys single released by WEA on Monday 17 to coincide with a tour of Scotland and Yorkshire.

● TERRAPLANE ARE having a single, *Moving Targets*, released by Epic.

● ANTILLES, THE new jazz label set up by Island, is planning an advertising campaign to support the debut album by The Jazz Warriors, *Out Of Many, One People*.



NATIONAL FLYPOSTING and music press advertising has been organised by Magnet for Chris Real's new single, *Loving You Again*. The singer is due to make several television appearances to support the record.

BELATED CONGRATULATIONS OR IS IT?

TO
PETE (HITMAKER) WATERMAN

MATT (PERFECT) AITKEN

MIKE (SUPER) STOCK

ON

A Supreme effort from Nick East, the man that went West!

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Fighting talk from PK as Supreme joins EMI

SUPREME RECORDS has switched distribution from FRT to EMI the first substantial label to leave FRT since its takeover by the Richards family.

FRT says the move will make no difference to its operation and there will be no job losses. Managing director Richard Ikin comments: "Our pricing is extremely amicable

and we look forward to welcoming Supreme back. We achieved success from the label's launch but we are not yet in the position to offer the kind of financial inducements that our rivals can do. But, I am working on it and I will lure them back one day soon."

Peter Thompson, newly-appointed business affairs manager

at EMI manufacturing and distribution, adds: "I am personally delighted with the signing of Supreme, the first major deal since my appointment. They are an exciting addition to our M&D roster particularly because of Mel And Kim and have some of the best product around today."

Gold Discs signs for dual deal

GO! DISCS records are to be available through both Chrysalis and PolyGram following the company's signing of a second distributor.

Go! artists already linked with Chrysalis — Billy Bragg, The Housemartins and The Bathers — will continue to be released through that company although all new signings will go via PolyGram.

Andy MacDonald, managing director of Go!, comments: "We have been in a non-exclusive deal with Chrysalis for quite a long while and we have been talking to quite a lot of people about a sales and distribution deal for our new signings."

Chrysalis recently switched its distribution from PolyGram to CBS.

New Sonnet name as media interests grow

STOCKHOLM: Sonnet, founded 31 years ago as a record company, has assumed a new identity this month and become a consortium linking together major names and interests in the Scandinavian entertainment industry.

Now known as Sonnet Media AB, it includes three leading Swedish entrepreneurial personalities among its assets in Sleg Anderson (Polar Records, Sweden Music), Thomas Johansson (director of EMA Theatre Scandinavia's largest concert and management agency), and Lennart Karlsson (head of Boldakinen, one of Sweden's largest restaurant chains featuring live en-

tertainment). The primary motive in this expansion of the corporate structure and financial resources of Sonnet is "to take maximum advantage of the opportunities provided by the anticipated deregulation of the broadcasting media in Sweden".

Sonnet director Dag Hageqvist comments: "This strengthening of the company's structure and resources comes at a time when we are all on the verge of a major explosion in the broadcasting media which will bring with it a vastly increased demand for programming. Sonnet will be ready to meet that demand."

Northern industry convention

A DAY of seminars on the music industry is being organised by Leeds indie label Extra under the banner of The Northern Music Convention.

Held at the Brunswick Terrace Lecture Theatre in Leeds on October 17, topics covered will include publishing, obtaining gigs, getting videos made and the role of the plager. Extra is promising expert speakers from many specialised fields.

Stephen McCann, a partner in Extra, comments: "There have been a lot of people coming to us for advice. We thought that rather than waste time talking to people individually, we would get together people who know more than we do and put them all in the same

place at the same time. "We're hoping that the convention will make a profit but that's not the main consideration. The main aim is to try to help people."

Tickets are £6 and can be bought only by postal application to Extra, PO Box XG 18, Leeds LS15 7EU. Cheques should be made to Extra.

Rep killed

A LIGHTNING Distribution sales rep has been killed in a road accident while on his rounds. John McCormack (28) was rep for the South-west and had been with the company since 1984. He leaves a wife and a baby of six months.

MUSICAL MASS

EMI HAS appointed Michaela Coonally as production services manager. She previously worked in promotion at PolyGram and Arista. Fiona Stylianou has joined Magnet Records as press and promotions co-ordinator from the Inno Factory. Jane Wilkes, previously with Phonogram & Arista, has joined Go! Discs' A&R department. Rusty Engle, previously with Trident Studios, has been appointed head of Mother Records. Will Downs, previously chief accountant with Sarm/ZTT, has joined SBK Songs as finance manager. John Turner has left EMI to become head of national radio promotion of A&M. He replaces Alan Jones who is leaving the industry. Former Siren head of press Nicola Moore has joined PolyGram International. Julia Heddon has been appointed major accounts manager of MCPS following a two-year management training course. Paul Northcott becomes artist relations manager for both CBS and Epic. Jackie Hyde has been appointed his assistant. Guy Moot has joined SBK Songs as manager of talent acquisition and development. He was previously A&R manager of Chrysalis. Bob Moore has joined Fennec as national sales manager. Mark Howell has been promoted to radio promotion manager of Phonogram. Andrew Lennie has joined the office of promotion executive. Nicola Barlow has become a director of Richard Robson Associates.

When the Cartel were made aware of the fact that the PolyGram strike force had the record, they took umbrage. There was one week where PolyGram and the Cartel both had copies of the record.

Bob Fisher, Phonogram product manager responsible for All About Eve, continues: "I was being told that the record would sell if stock was available. As far as I could see, the only losers in that situation were going to be the band. Regardless of which companies are involved, you are talking about an artist's career and I would never stich up an artist's career."

Fisher maintains that in the week the PolyGram strike force had the record, they were not actively working it but were making it available if they were asked.



ALL ABOUT EVE: their indie single was helped by PolyGram.

Indie debate

► FROM PAGE ONE

were very alarming to us so we allowed Phonogram to manufacture some records on the Eden label and just supply them to their strike force.

"When the Cartel were made aware of the fact that the PolyGram strike force had the record, they took umbrage. There was one week where PolyGram and the Cartel both had copies of the record."

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WEA split

► FROM PAGE ONE

longer term. "I'll leave me free to pick up on any problems and also to apply my vision of where the company is going," he says.

It is reckoned that there will be a heavy marketing bias in the US division because it will be dealing purely with finished product, while the UK side will be developing product from scratch. WEA International non-US product will also be dealt with by the UK division.

Import bans

IMPORTATION BANS have been placed under the BPM/MCPS import licensing scheme on the following records: The Boots Are Made For Walking — Man To Man Meet, Jessica Williams (MXO 711); Can't Wait To See The Movie, Roger Daltrey (Atlantic blue 817591), cassette 817591-2; Document, REM IRS 42059, LP, cassette, CD; Better Way, James Ingram (MCA 53125, 12-inch MCA 23768); Be There, Pointer Sisters (MCA 53120, 12-inch MCA 23769); Cross My Broken Heart, Jax (MCA 53123, 12-inch MCA 23767); Don't You Want Me, Jody Watley (MCA 53162, 12-inch MCA 23785).

Backing set for London Arena expansion

THE FINAL stages of financing for the London Arena, the 12,500-seat venue being built by the Allied Entertainment Group, have been completed and the building is scheduled for opening in autumn 1988. Tim Walsh, formerly entertainment manager of Alexandra Palace, has been appointed general manager.

WATERFRONT RECORDS has signed a new distribution deal with Backs Records/The Cartel.

World BRIEFING

AMSTERDAM: Bob Spinoza left electronics giant board of directors, has given an assurance that the company will not launch a DAT recorder before global deals on anti-copying measures. He points out it is useless to produce recorders before there is "a generous supply" of DAT software, and the international music industry wants agreement first on an anti-copying device before supplying pre-recorded DAT tapes.

Within hours of this statement, there was further encouragement for those opposing the unrestricted introduction of DAT when Grundig, in which Philips has a 30 per cent stake, confirmed that it will only market DAT hardware in Europe through a co-production deal with another European company. Grundig's Dutch VP Peter Harmsen says "producing a DAT recorder without such a deal would be 'too risky'".

HAMBURG: West German record retailers are demanding a return to the analogue era. Compact discs similar to that already operating for analogue records. Their trade association hopes for an agreement by the autumn.

Record companies, however, are unwilling to repeat what they perceive as mistakes made in the analogue era when large numbers of unsold discs were accepted back. Teldec distribution chief Gerhard Husken comments: "We have no intention of granting similar rights for CD. We expect CD sales to double this year, and it is in the interest of the dealer to have a wide selection on offer as possible."

VIENNA: Receipts of the A&M Austrian copyright society for 1986 were £27.1m, a 10 per cent more than the 1985 total. Overseas earnings totalled £2.6m, 13 per cent up, but A&M paid out £2.3m to foreign copyright societies. Its administration costs amounted to 17.2 per cent of income.

The overall increase is attributed to higher concert ticket prices, higher income for the ORF national broadcasting service (£9.8m), and a three per cent rise in UK to foreign licensing to 37,000. Live entertainment events earned £5.1m for the society.

AMSTERDAM: Hans Tonino has been appointed managing director of Durco Records, located in the Dutch town of Weesp, where he will be in charge of all record and music publishing activities in the Benelux countries as well as the manufacturing facilities and the recording studio.

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MAD Services

TOP INDIE SINGLES

1	TRUTH FAITH	New Order	Factory FAC 183/7 (12 - FAC 183) (P)
2	STEP BY STEP	Tuffy	Transglobal/Rhythm King/Mute TTYE 511 (U/R)
3	FLOWERS IN OUR HAIR	All About Eve	Eden EVEN(X) 4
4	HEY LOVE	Rhythm King/Privity	Mute S11 (BMG) King Sin 014
5	ROK DA HOUSE (REMIX)	Rhythm King/Mute	THE Basementers featuring The Cookie Crew 11 (T) (U/R)
6	VICTIM OF LOVE	Enroute	Mute 12 (MUTE 61 (U/R)/SP)
7	I NEED A MAN/ENERGY IS EUROBEAT	Blue To Man	Bolts BOLT5 512 (P)
8	BLISS MONDAY	New Order	Factory - (FAC 73) (P)
9	COOKYPUSS (EP)	Beastie Boys	Ret Cage - (MORT 2) (PAC)
10	HAVEN'T STOPPED DANCING YET	Gonzalez	Dance On Wax - (DANCE 112) (U/R)
11	CAN'T TAKE NO MORE	The Soap Dancers	Raw TV Products RTV 12 (3) (P/F)
12	SKANKIN' QUEENS 1000 Times	Bodinas	Pop BOD 1 (2) (BMG)
13	THE WANDERER	Teed Chippington	Vindoloh UGH 15 (T) (U/R)
14	GO BUDDY GO	The Members	Anagram/Cherry Rad 12 (1) ANA 35 (P)
15	NOSEDIAG KARMA	Georgie Bykers On Acid	Intopte IT (T) 046 (U/R)
16	FIVE GET OVER EXCITED	The Housemartins	Gal Discs G00X 18 (P)

17	LOVE MISSILE FI-T	Top Wall	Chapter 22 12 (12) CHAP 13 (U/NM)
18	LIT' DEVIL	The Cult	Beggars Banquet BEG 188 (T) (W)
19	STRANGELOVE	Depeche Mode	Mute 12 (BONG 13 (U/R)/SP)
20	HIGH BLOW MAN	Danielle Dar	Awesome AOR 10 (T) (U)
21	WHEN YOU'RE SAD	A.R. Kane	One Little India 12 (P 2) (U/NM)
22	PREACHER MAN	FIDL Of The Nephilim	Situation Two SIT 46 (T) (U)
23	BURNING THE FIELDS	Fields Of The Nephilim	Tower NI (U)
24	IN THE SUMMERTIME	Wang Perry and The Brothers Grimm	Illegal MUNG (T) 1 (P)
25	BEDROCK (EP)	The Fortun All Trade Revue	Score Bizzaro - (WOMBAN 13) (U/R)
26	TEXAS	James Ray & The Performance	Merchall Release MRAY 38 (T) (U/R)
27	LIFE IS LIFE	Labrad	Mute MUTE 62 (U/R)/SP
28	HEADACHE (EP)	Big Black	Blasfilm/Mute BFF 14 (U)
29	THIS HOUSE IS A HOUSE OF TROUBLE	Sally Timms & The Drifting Cowgirls	T.L.M. 12 (M) MOT 6 (U/R)
30	YON YONSON	The Dawn Howard Singers	Hall/Injahl - (HAL 24) (U/R)
31	TALUHAH GOSH	Talulah Gosh	53rd & 3rd AGARR 81 (U/R)
32	HAPPY BIRTHDAY	Bombi Slam	Product Inc./Mute PROD 13 (U/R)
33	PSYCHEDELIC SHACK	Big Zap!	T.J.M. 12 (M) MOT 7 (U/R)
34	BIZARRE LOVE TRIANGLE	New Order	Factory FAC 637 (P)

35	OUR SUMMER	All About Eve	Eden EVEN(X) 3 (U/NM)
36	SHEILA TAKE A BOW	The Smiths	Rough Trade RT (T) 196 (U/R)
37	THE PEEL SESSION (27.3.83)	Billy Bragg	Strange Fruit (SFP5 027) (P)
38	THE PEEI SESSION	New Order	Strange Fruit (SFP5 001) (P)
39	EVERY KINDA PEOPLE	Mint Juleps	SHI BU(Y)TY 25 (E)
40	LIKE A HURRICANE/GARDEN OF DELIGHT	The Mission	Chapter 22 (12) (CHAP 7) (U/NM)
41	PURPLE HAZE	Broken Bones	Fever FEV 005 (U/R)
42	POWER	Fields Of The Nephilim	Situation T-Lo SIT 42 (T) (U)
43	CASTLES/VELVETEN EP	Rose Of Avalanche	Fire BLAZE 19 EP (U)
44	TRADERS IN DEATH	Broken Bones	RFB - (RFB5N 4) (P)
45	THE IMPOSSIBLE MISSION	Alens Sea	Anagram/Cherry Rad 12 (1) ANA 34 (P)
46	GIRL WITH GREEN EYES	The Doctors Children	Buttolo - (BUFF 1) (P)
47	LONDON POSSE	London Posse	Biglife BLR 2 (T) (U/R)
48	ROCK THIS HOUSE	Rhythm King/Mute	- (LEFT 107) (U/R)
49	GIRL COME OUT	Skin	Product Inc./Mute 12 (P) MOD 6 (U/R)
50	STRANGERS WHEN WE MEET	The Smithereens	Enigma Europe ENG 3 (T) (U/R)

Compiled by Music Week Research

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Distributed by Pinnacle. (Can't mention the record company as they don't like advertising, neither do the group but we have to make a living!!) (P)

TOP 25 ALBUMS

1	THE CIRCUS	Erasure	Mute STUMM 35 (U/R)/SP
2	ELECTRIC	The Cult	Beggars Banquet BEGA 80 (W)
3	WITHIN THE REALM OF A DYING SUN	David Canby	4AD CAD 705 (U/R)
4	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH 101 (U/R)
5	LONEY IS AN EYESORE	Various	4AD CAD 703 (U/R)
6	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (U/R)
7	WONDERLAND	Erasure	Mute STUMM 25 (U/R)/SP
8	LONDON O HULL 4	The Housemartins	Gal Discs AGOLF 7 (P)
9	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (U/R)
10	LOVE SODOMY AND THE LASH	The Pogues	SHIF SEEZ 58 (E)
11	RUIN	The Cult	Beggars Banquet BEGA 65 (W)
12	BACK TO BASICS	Billy Bragg	Gal Discs AGODF 8 (P)
13	HATFUL OF HOLLOW	Various	Rough Trade ROUGH 76 (U/R)
14	GIVE ME CONVICTION OR GIVE ME DEATH	Dead Kennedy's	Alternative Tactiles VIRUS 57 (U/R)
15	TURNING REBELLION INTO MONEY	Conflict	Mortahale MORT 30 (U/R)
16	TSMIMBO-DZE-MOTO	The Rhonda Boys	Discochic AFRLP 03 (U/R)
17	JANKEAT 2	Various	Rhythm King/Mute LEFTP 2 (U/R)
18	FUNK AUF DER NACHT OBEN OFFENEN ...	Einsturzende Neubauten	Score Bizzaro BART 332 (U/R)
19	NEVER MIND THE BALLOTS	Cumbawamba	App! Prop PRPO 002 (U/R)
20	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (U/R)
21	SCUM	Napalm Death	Eorache MOSH 3 (U/R)
22	MISSION IMPOSSIBLE	James Taylor Quartet	Re-Elect The President REAGAN 3 (U/R)
23	1987	Justified Anacids of Mums	KLF Communications JAMS1 P (U/R)
24	INKY BLAOTERS	Danielle Dar	Awesome 13 (U/R)
25	HIGH PRIEST OF LOVE	Zodiac Mindwarp & The Love Reaction	Food WARP 1 (U)

JET STAR ADVERTISEMENT 01-961 5818

REGGAE DISCO CHART

1	YOU CAUGHT MY EYE	Jody Rucker	Orbitone
2	JUST DON'T WANT TO BE LONELY	Freddie McGeary	Grimsby
3	HOL A FRESH	Dee Jay	Telediscs
4	HALF SLIM	John Cooper	Headlight
5	CALL ME RAMBO	Various	Headlight
6	HARD UP BACHELOR	London Cross	Arts
7	FUNNY DREAMS	Lighty Gardens & The Offbeat Posse	World D
8	BABY I'VE BEEN MISSING YOU	Imagined	Slough
9	LONEY IS	Various	Discs Inc
10	THE CLOSER I GET TO YOU	Freddie McGeary	People Like Us
11	DON'T STOP	Various	Chordland
12	THESE SONGS	Ricky Thomas	Orbitone
13	SO AMAZING	Various	Telediscs
14	PICK A SOUND	Stash-O-Chic	Edible
15	PROMISE ME	Various	Telediscs
16	HIP HOP REGGAE	London D Connection MC	Big One
17	HONESTLY	Various	Telediscs
18	FEELING OF LOVE	Various	Eye Style
19	BIG BILLYMAN	Various	Super Power
20	FIRST-LOVE/LADY SOUL	Various	Telediscs

REGGAE ALBUM CHART

1	SOUL AND SAX	Various	Orbitone
2	WE'VE HAD ENOUGH	Various	Chingy
3	DANCEHALL SESSION	Various	800
4	TALK DON'T BOTHER ME	Gregory Isaacs	SKA
5	ALL IN THE SAME BOAT	Freddie McGeary	Grimsby
6	BY THE KEELES ...	Various	600
7	HAI SAI SO	Various	Dynasty
8	THE REAL ENEMY	Various	Orbitone
9	CAN'T BE WITH YOU TONIGHT	Jody Rucker	Orbitone
10	ME NAME TIGER	Various	Island

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Kaplan's Resurrection: it's an authentic passion

THE GILBERT Kaplan Story epitomises the American Dream. An eminently successful and rich businessman — founder of *Institutional Investor*, a leading American financial magazine — Kaplan is also a music lover with a single passion — Mahler's Resurrection Symphony.

In 1982, he surprised friends and risked his reputation among business associates and rivals by hiring an orchestra and conducting the work in the Carnegie Hall, New York.

"I was told it was not something a grown man should do," he smiles. "I came out five pounds lighter."

What really astounded his audience, however, was that the performance had the hallmarks of excellence. One critic called it among the five greatest performances of the work — surely one of the most difficult to conduct in the repertoire — he had ever heard.

Since then, Kaplan has repeated the experience across the world — just two or three times a year — before returning to his desk at *Institutional Investor*.

Last week he was to be found in St David's Hall, Cardiff, surrounded by the LSO and a hand-picked recording team led by the producer James Mallinson and the sound engineer Tony Faulkner. The occasion was his first recording of the Second Symphony — and there is no doubt that it will cause tremendous interest when it is released in October.

October? Less than three months after recording? Yes, for even more surprisingly, this is to be released by Pickwick on its IMP Classics label. The recording contract came through the offices of MCA... when Ivor Schloberg of Pickwick signed the MCA contract last year he surely did not expect to capture such a jewel.

But there is no doubt that the mid-price CD label has been extremely lucky. For Kaplan is not simply a rich man indulging in a passion. He knows Mahler's Second Symphony probably better than any other single conductor... for a start, he is the only one ever to conduct the 90 minute work from memory.

He has heard every one of the 32 recordings of the work — from the 1924 Oskar Fried acoustical recording to those by Solti (who, incidentally, advised him at the start of the project), Maazel and Bernstein. He has heard scores of performances, both live and on taped tapes.

Kaplan points out that the Second Symphony is probably the most minutely detailed score among all the major works. "I cannot imagine that there is a composer who has put more instructions into a piece for musicians than this great man," observed Kaplan.

He says that he first decided to change from listener to performer and conduct the work because "It would be the ultimate step to get inside the music. It is the difference between a chef and a gourmet — the chef has the opportunity to vary the ingredients and create the ultimate sauce".

In Cardiff — his tenth performance — he reckoned he was ready to go into the studio. Among various offers, he took up the invitation by MCA and immediately turned to the orchestra with which he felt the strongest rapport — the LSO. It was with the LSO that he felt he gave his best performance — in the Royal Albert Hall last year.

BY THAT time, he not only had bought the original autograph score of the work, but also had Mahler's wooden baton — not, he confesses, the best of batons, but being able to use it on the recording was a small sign of reverence.

"I am going for an authentic performance," he says. "I feel it is absolutely inexcusable to be excessively interpretative because Mahler is so precise. Of course, there is clearly room for interpolation — there will be some Kaplan in the recording — but the hero of this symphony is Mahler, not the conductor."

Throughout his affair with the Resurrection, Kaplan has found his musical instincts vindicated. He took the third movement faster than was indicated in the published score, but couldn't agree with the metronome marking. Recently, while studying an autograph score, he discovered that Mahler himself had marked in a different metronome



HOOKED ON RESURRECTION: Gilbert Kaplan

marking — identical to the one Kaplan had chosen. Although other recordings of the work are due — including one

from Simon Rattle and another from Leonard Bernstein (his third) — this Resurrection is likely to be a Revelation.

GILBERT KAPLAN — businessman and music lover — has conducted an 'authentic performance' of Mahler's Resurrection Symphony, to be released in October. Here he talks to Nicolas Soames

COMPACT

CLASSICAL

DIGITAL AUDIO

- 1 **MIS & Veritas** CBS/MCA/BMG
 - 2 **INTRODUCING THE MARLOWE ACCORDING TO...** Treva Tread 'N' Andy CBS
 - 3 **WHITNEY, Whitney Houston** Arista
 - 4 **THE JOSHUA TREE, U2** Island
 - 5 **BAR ANIMALS, Brent** Capitol
 - 6 **INVISIBLE TOUCH, Genesis** Virgin
 - 7 **ORIGINAL SOUNDTRACK WHO'S THAT GUY?** Madonna/TriStar
 - 8 **BROTHERS IN ARMS** Epic/Snells Vertigo/Phonogram
 - 9 **THE ISLAND STORY, Veritas** Island
 - 10 **101 PUPPETS' LONELY HEARTS CLUB BAND** The Beatles Polygram
 - 11 **CLITCHING AT STRAWS, Marlene** EMI
 - 12 **KEEP YOUR DISTANCE, Genesis Killed The Cat** Mercury/Phonogram
 - 13 **TANGO IN THE NIGHT, Hitchcock/Biz** Warner Brothers
 - 14 **IT'S BETTER TO TRAVEL** Steve Du Solter Mercury/Phonogram
 - 15 **LIVE IN THE CITY OF LIGHT, Simple Minds** Virgin
 - 16 **13 IN CONCERT LYON/HOUSTON** Jean-Michel Lema Dreyfus/Polydor
 - 17 **SQUIDGIE STAMBOUL, Season Vega** A&M
 - 18 **THE RETURN OF BRUNO** Bruce Willis Melton
 - 19 **CIRCUS, Bonnie** A&M
 - 20 **15 K&M, Mel & Kim** Supraphon
- Compiled by Gillian for the BBC Music Week and BBC "1987"

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A nice day for Roxanne

by Barry Lazel
ROXANNE SHANTE'S HAVE A Nice Day, currently climbing the disco/dance chart on domestic release after getting a strong head start as an import last month, marks the return of one of New York's best-known female rappers after a long hiatus during which she seemed to have disappeared from the scene altogether.

"I've had a full year off and it was for two very important reasons," says Roxanne who hasn't been heard of in this country since her *Bite* success in 1986.

Firstly, I decided to finish off my



ROXANNE'S BACK... with a vengeance

education before going any further in music. It's been making me

living up to now, but I really fall to need to get some qualifications under my belt," said Roxanne.

"I also had a son. He's now four months old and has been taking up a lot of my time."

Have A Nice Day has been licensed for the UK by A&M's Mike Sefson for the buzzing breakout label in a swift move, based on initial club reaction here as the US import. In the US it is on the Cold Chillin' label run by New York rapper and WBLS DJ Marley Marl, himself a recording artist, signed to MCA.

"I'm flattered that A&M in England liked the record enough to pick it up," she said.

"If it hits as everyone says it should, there's a chance that I might get over to Britain to promote it. I'd jump at the chance to do British TV, radio and club appearances."

"As for Marley Marl, he produced *Have A Nice Day*. He and I go back a long way, we're both from the same area, and our music comes from the same roots. Marley reckons we could go gold with the single soon."

Roxanne is currently working with Marley Marl on an album, which in the US at least, should see release in the late summer. "I'm not allowed to talk about the tracks yet, but we're pleased with the way it's going. There are some hard strong numbers already done, and maybe half-a-dozen of them could be good singles to follow *Have A Nice Day*. But we'll look for a hit with that first!"

James Brown

C O L U M N

THE RE-CYCLING of James Brown-related funk alides is turning into a major industry, not only here for London's "rare groove" revivalist craze but also in the US generally on the rap scene. The biggest cliché on scratch records has become "words 'got on up,'" lifted from James Brown's *Get Up, Get into It, Get Involved*. These words, however, were uttered not by Brown but by the long-underrated original member of his *Famous Flames* vocal backing trio, **Bobby Byrd**, who scored several Brown-produced US soul hits over the years in his own right. Now here at last, as seems only right, we get a reissue of **BOBBY BYRD I Know You Got Soul** (Urban URX8 B), the 1971 basis for the current rap's scratch treatment by **Eric B. & Rakim**, together with other quintessential grooves of similar vintage but strongly not up Get Up, Get into It, Get Involved.

Rare groove fanatics are lashing out £10 a copy, when they can find one, for an otherwise reggae LP from Jamaica, **DUB SPECIALISTS** (Batter Dub Studio One SEP-001), just to get an instrumental dub version of James Brown's *Get On The Good Foot*, while a currently hot UK dodgy white label, the uncredited London Beats Vol 1 (M 001), is a scratch-mixed medley of rusty rare groove beats including a hefty wedge of James Brown.

Continuing the theme on the latest US import, **FRESH GROUND** Facelin James (Tommy Boy B1 001) uses both James Brown and Bobby Byrd's "you got it" from the above mentioned reissue, **BO DADDY KANE** Get Into It (Piran P5 2011) on an Eric B. & Rakim-copied Bobby Byrd rap'n scratch, and **KAY GEE** My Record Is Hot (B Bay Records BB-003) is a sticky cut'n' scratch using a James Brown riff.

This has all just been in the news itself! Incidentally, the hottest rap map out of last week's reviews turned out to be **FATS** The B-Fats (Rooktop Records RT 002), while other newsworthy imports include **SPANISH PRINCE** Dance Everybody Dance (4th + 8 Way BWAY 442), "whoop-oh" chants and cut-ups of the Jackson 5 rare groove-revived I Want You Back being the commercial chances of this new rap. **BRUCE** The Fly (Del Sun Town SPI7 12), MC Run D rapping in praise of his scratching DJ Sic Sic, who uses funk for Jamaica amongst others, **CHANDRA SIMMONS** Never Gonna Let You Go (FRESH Records FRES 003) plays Sims-style lightweight wiggler selling, despite some painfully flat guitar

singing, because golden boy Mantrank mixed it, **REESE & SANTONIO** The Sound (KAS 010), Island's minimalistic setting for rether, eagerly sought as in short initial supply) for its heretic fligade *How To Play Our Music*, **MASON** Pour O' On (Elektra G-66793), defused by an earlier version already having flipped here the commercially under-rated all-floor-pocking Double-X-Posure, the O'lahoman brothers' sick center is now in several new mixes including a so-called Creamy House one, remaining strong.

A surprisingly flat raring import hit this new disc here is **LEVERT** Casanova (Atlantic A82177), a subtly jaunty go-go-ish jigger of mplied bouncy rhythm, and also due to this Eddie Levert of the O'Jays' snowed-out trio's LP. The Big Showdown (Atlantic 781 773-1), selling especially for its quality slows. Also on 12-inch here are **C.J.**

MACKINTOSH & TINSLEY The Tables Are Turned (Music Of Life NOTE 4, via Finnem), strong panolric pop boosting the talent of UK champion scratcher C.J., who cuts his stuff to brilliant effect. **FIVE STAR** Whenever You're Ready (Teet 553AR 200), the typically pairing **PERSONS** these days only get spinoff disc interest from their pop chart success, this release being crucially timed as it will be interesting to see whether September 15 Michael Jackson album diverts teeny-boppy royalties and pocket money. **PRINCE U** Get The Look (Paisley Park Records W8287), the lapidary rocky duet with Sheila Epton is a sticky gem but the flip's mix of the almost rare groove-meets-house (but still purple-lined) Housequake was always one of the album's floor-fillers. **CHERYL GLASGOW** Glued To The Spot (Live Music LMS 001) is a sticky gem but the flip's mix of the almost rare groove-meets-house (but still purple-lined) Housequake was always one of the album's floor-fillers.

SPAIN Glued To The Spot (Live Music LMS 001) is a sticky gem but the flip's mix of the almost rare groove-meets-house (but still purple-lined) Housequake was always one of the album's floor-fillers. **SPAIN** Glued To The Spot (Live Music LMS 001) is a sticky gem but the flip's mix of the almost rare groove-meets-house (but still purple-lined) Housequake was always one of the album's floor-fillers.

MASTER GENERAL The House Master General (Flick & Romero Records FRO001, via US 68-75927), perfectly creditable if not particularly outstanding homerogue dance instrumental from a new label in South Berntest, Essex; **MERCEDDES** Danain' Non Stop (Legal Light Records LD 26, via US 68-75927), a sticky gem but the flip's mix of the almost rare groove-meets-house (but still purple-lined) Housequake was always one of the album's floor-fillers.

RADIO LONDON

A LIST	
JONATHAN BUILE: Euro	J&R
NATALIE COLE: Long Sign	Meridian/EMI
FORCE M.D.: Love A Minute	Tea/Big MCA
DAVID GRANT: Change	Falstar
MICHAEL JACKSON/SIDAH GARRETT: I'm Got A Feeling	Capitol
SHERLOCK: Get Call	Warner/Bushnell
LILLO THOMAS: Question	Capitol
PRINCE DJ Get The Look	Paisley Park/Warner/Bushnell
DIANNE WARWICK & JEFFREY OSBORNE: Home Plans	Arista
THE WHISKEYS: Special B.K.	Subo/MCA

C L I M B E R S	
ANJA SUI: Back	Arca
NAD AUGUSTINE: Hot Gal	EMI
PEGGY BLU: You Can Help Me To Dance	Whit Label
KELLY CHARLES: You're My Good For Me	New Frontiers (Import)
EXPLAINERS: Where	Cherish
FIVE STAR: Wherever You Go	Tea/Big MCA
WHITNEY HOUSTON: I Wanna Dance with Somebody	Arca
FREDDIE JACKSON: You're Putting A Soul On Me	Capitol
STEPHANIE MILLS: You're Beautiful	MCA (Japan)
EMCEE: The A-Sides	Columbia/Parade

As featured on the **TONY BLACKBURN** Show, Radio London from 12 noon Monday-Friday 10.30-11.00

DISCO TOP ALBUMS

1	ALEXANDER O'NEAL	Import	Tea 200 994 (C)
2	TERENCE TRENT DARTY	Import	Meridian/EMI
3	VARIOUS	Rock On The Wall	Del. Jackson/EMI (C)
4	WHITNEY HOUSTON	Whisper	Arca 298 141 (BMC)
5	REGINA BELLE	As By Heart	Capitol 998 1 (C)
6	BENNY G.	Dusties	Arca 292 792 (BMC)
7	VANESSE THOMAS	Waiting	Capitol 936 341 (C)
8	JAMES ROBINSON	City	Tea 487 4023 (Japan)
9	MADONNA	Madonna	Whitney/EMI (C)
10	JOHN WHITE	High Profile	Capitol 936 341 (C)
11	VARIOUS	Four	Capitol 936 341 (C)
12	ERIC & KAREN	Hot! 1-2	Capitol 936 341 (C)
13	LUTHER VANDROSS	Give Me Love	Capitol 936 341 (C)
14	VANDROSS	Capitol Collaborations	Capitol 936 341 (C)
15	STEPHANIE MILLS	Stephanie Mills	MCA 492 238 (J)
16	LUTHER VANDROSS	Give Me Love	Capitol 936 341 (C)
17	GEORGE BENSON/AL KALUKE	Remembrance	Warner Bros. WBR 001
18	JANICE JULLICK	Don't Waste A Minute	Wala 303 203 (Japan)
19	MANTRANK	Never Gonna Let You Go	EMI 016 016 58 (B)
20	GROVER WASHINGTON JR.	Shades	Capitol 936 341 (C)

Compiled by MWR

THE TEMPTATIONS
AIN'T TOO PROUD TO BEG
PAPA WAX
ROLLIN' STONE
FEATURING
AIN'T TOO PROUD TO BEG
FROM
THE MIGHTY BUDWEISER
T.V. COMMERCIAL
REMIX 1987

TOP Dance SINGLES

15 AUGUST 1987

- THIS WEEK** **LAST WEEK** **WEEKS ON CHART**
- 1** **3** **1** **RODBLOCK**
Stock Aitken Waterman Breakout/A&M USA (F) 611 (F)
- 2** **8** **1** **I JUST CAN'T STOP LOVING YOU**
Michael Jackson/Siedoh Garrett Epic 650297 (I) — 650292 6 (I)
- 3** **5** **4** **JUST CALL SHIRAZ**
Warner Brothers WB820 (T) (W)
- 4** **5** **2** **NEVER GONNA GIVE YOU UP**
Rick Astley RCA PB 41447 (12 — PT 41448) (BMG)
- 5** **1** **1** **WHO'S THAT GIRL**
Madonna Sire WB341 (T) (W)
- 6** **7** **1** **I REALLY DIDN'T MEAN IT**
Luther Vandross Epic LUTH (T) 3 (I)
- 7** **3** **3** **CALL ME**
Spinnac CBS 6502797 (12 — 650279 6) (I)
- 8** **5** **5** **F.L.M.**
Mel & Kim Supreme SUPRE (T) 113 (A)
- 9** **13** **3** **TOY BOY**
Sinitta Fonlane (12)FAN 12 (A)
- 10** **6** **11** **ALWAYS**
Atlantic Starr Warner Brothers WB455 (T) (W)
- 11** **15** **6** **JUST GIVE THE DJ A BREAK**
Cooltempo/Chrysalis Dynamics II Featuring: Top Tough Tee COOLX 157 (I)
- 12** **10** **10** **HAVE A NICE DAY**
Liesha Shonta Cold Chillin'/Breakout/A&M USA (T) 612 (F)
- 13** **17** **2** **RIES**
Jonathan Butler Jive JIVE (T) 141 (BMG)
- 14** **11** **1** **ODPS UPSIDE YOUR HEAD '87**
The Gap Band Club/Phonogram JAB (X) 54 (F)
- 15** **7** **7** **JUST DON'T WANT TO BE LONELY**
Freddie McGregor German DGT (T) 24 (I) (F)

- 16** **12** **4** **SHE'S ON IT**
Bessie Bony Def Jam BEAST (T) 2 (I)
- 17** **37** **1** **JUMP START**
Nathalie Cole Manhattan/EMI (12)M 27 (E)
- 18** **15** **2** **DOWNTOWN**
Lillo Thomas Capitol (12)CL 453 (E)
- 19** **6** **2** **SONGBIRD**
James G. Arista R15 (T) 18 (BMG)
- 20** **20** **3** **FIRE**
Sly & Robbie 4th + B'Way/Island (12)BRW 71 (F)
- 21** **7** **1** **FUNKY TOWN**
Pseudo Echo RCA PB 49765 (12 — PT 49766) (BMG)
- 22** **16** **6** **JIVE TALKIN'**
Change Sound High Hardback 7B055 4 (12 — B055 4) (A)
- 23** **29** **4** **CHANGE**
David Grant Crystal POSY (X) 871 (F)
- 24** **31** **3** **DON'T STOP THE LOVE**
Tangie In Cheek Primal/A&M (I) (J5)
- 25** **13** **4** **SERIOUS MIX**
Mirage Debut/Passion DEBT (X) 3028 (A)
- 26** **12** **2** **CASANOVA**
Lavanova Atlantic A9217 (T) (W)
- 27** **30** **3** **PUT THE NEEDLE TO THE RECORD**
David Grant Criminal CR 12-614 (Import)
- 28** **14** **6** **YOU CAUGHT MY EYE**
Judy Boucher Orbital OR 722 (12 — OR 1222) (J5) (E)
- 29** **16** **1** **LOVE POWER**
Dionne Warwick & Jeffrey Osborne Arista R15 (T) 22 (BMG)
- 30** **23** **6** **THE GODFATHER**
Spinnac Teff City TUF 12619 (Import)
- 31** **19** **18** **LAST NIGHT**
Kid A Fly Cooltempo/Chrysalis COOL (X) 148 (I)
- 32** **24** **3** **POINT OF NO RETURN**
Exposé Arista R15 (T) 22 (BMG)
- 33** **28** **7** **PERSONAL TOUCH**
Errol Brown WEA Y2 130 (T) (W)
- 34** **18** **3** **MY BOY LULLIPOP**
Milla Island (12)WIP 6574 (E)
- 35** **65** **2** **LOVE IS A HOUSE**
Force M.D.'s Tommy Boy/WEA UB252 (T) (W)
- 36** **22** **4** **YOU'RE GONNA GET YOURS**
Public Enemy Def Jam 6509753 (12 — 650975 6) (I)
- 37** **27** **1** **WISHING WELL**
Terence Trent D'Arby CBS TRENT (T) 2 (I)
- 38** **26** **7** **HOW COULD YOU BREAK MY HEART**
Bobby Womack Arista R15 (T) 17 (BMG)
- 39** **36** **4** **I HEARD A RUMOUR**
Bonnie Somers London NANA 13 (12 — NANA 13) (F)
- 40** **31** **13** **I WANNA DANCE WITH SOMEBODY...**
Whitney Houston Arista R15 (T) 1 (BMG)
- 41** **43** **1** **I FOUND LOVIN'**
Falck Band Master Mix (12)CHE 840 (I)
- 42** **NEW** **1** **ELECTRICA SALSA**
Off Sonet SON (L) 2322 (A)
- 43** **48** **3** **CAN WE DO IT AGAIN**
James Robinson Tabu 6509027 (12 — 650902 6) (I)
- 44** **NEW** **1** **U GOT THE LOOK**
Prince Paisley Park/Warner Brothers W 8289 (T) (W)
- 45** **4** **1** **SIMPLY MAGIC**
Feedback Production House PNT (I) 6027 (A)
- 46** **3** **1** **STILL A THRILL**
Judy Wicks MCA MCA (T) 1168 (F)
- 47** **NEW** **1** **SPY IN THE HOUSE OF LOVE**
Was Not Was Fontana/Phonogram WAS 2 (12) (F)
- 48** **53** **2** **NEVER GONNA LET YOU GO**
Chondro Simmons Fresh FRE 0013X (Import)
- 49** **4** **6** **(YOUR LOVE...) HIGHER AND HIGHER**
Jackie Wilson SMP SKAL (12) 12 (A)
- 50** **NEW** **1** **I CAN'T FORGET**
Mel Lee Breakout/A&M USA (I) 607 (F)
- 51** **49** **9** **DON'T LOOK ANY FURTHER**
Dennis Edwards featuring Siedoh Garrett 1334 (BMG)
- 52** **20** **2** **COME TOGETHER**
Hanson & Davies Fresh FRE 12 (Import)
- 53** **25** **3** **STEP BY STEP**
Tuffy Transglobal/Rhythm King/Meta TYPE 5 (T) (J) (R)
- 54** **49** **6** **I FOUND LOVIN'**
Steve Welch A. J. (12)AJ 299 (A)
- 55** **NEW** **1** **SPECIAL F/X**
The Whispers Salsar/MCA MCA (T) 1178 (F)
- 56** **62** **2** **WISH ON A STAR**
Oliver Chastillon Champion CHAMP (12)40 (BMG)
- 57** **32** **3** **THIS BRUTAL HOUSE**
Nina D'Almeida Cooltempo/Chrysalis COOL (X) 142 (I)
- 58** **44** **1** **UNDER THE BOARDWALK**
Bruce Willis Motown 28 41349 (2T — 41350) (BMG)
- 59** **NEW** **1** **HOW SOON WE FORGET**
Colonel Abrams MCA MCA (T) 1179 (F)

- 60** **41** **1** **SCREAM (PRIMAL SCREAM)**
Mastodon 10/Virgin TEN (T) 169 (E)
- 61** **NEW** **1** **SHATTERED GLASS**
Laura Branigan Atlantic A9921 (T) (W)
- 62** **NEW** **1** **HAPPY (REMIX)**
Surface CBS 650937 (12 — 650939 6) (I)
- 63** **50** **2** **TRAMP (REMIX)**
Salt-n-Pepa Champion CHAMP (12)51 (BMG)
- 64** **29** **1** **SHOW ME THE WAY**
Regina Belle CBS 650938 (7 (12 — 650938 6) (I)
- 65** **NEW** **1** **CARINO**
T-Coy DeConstruction M6222 (A)
- 66** **NEW** **1** **WHO FOUND WHO**
Jellybean featuring Elisa Fiorillo Chrysalis 439099 (Import)
- 67** **47** **2** **IF I WAS YOUR GIRLFRIEND**
Prince Paisley Park/Warner Brothers WB3241 (T) (W)
- 68** **54** **12** **I'M BAD**
L.L. Cool J. Def Jam 650856-7 (12 — 650856-6) (I)
- 69** **73** **2** **THE FINEST INGREDIENTS**
D.J. Mega Mix MM 001 White Label
- 70** **68** **10** **NO WAY BACK/DO IT PROPERLY**
Adonis feat. 2 Puerto Ricans, A Blackman and A Dominican London/LON (X) 136 (F)
- 71** **NEW** **1** **BLOCK PARTY**
Disc T Next Plateau NP 50064 (Import)
- 72** **70** **1** **LONDON POSSE**
London Posse featuring Slypho Big Life — (BLR 27) (I) (R)
- 73** **10** **1** **I THINK I'M OVER YOU**
Mini Curry Total Experience (2)789 (I) (Import)
- 74** **NEW** **1** **NO TURNING BACK**
David Joseph 4th + B'Way/Island (12) DRW 66 (E)
- 75** **6** **1** **I BELIEVE IN MIRACLES**
Jackson Sisters Urban/Polydor UR8 (X) 4 (F)

C.J. MACKINTOSH & EINSTEIN
"THE TABLES ARE TURNIN'" — NOTE 4
OUT NOW!

ASHE & EDDY
RAGGAMM FIN HIP-HOP NOTE 5
OUT NOW!

TRASH BACK
COOLING OFF NOTE 6
RELEASED 24th AUGUST

SOCIAL ILLNESS
"FRESH BUUFF" — NOTE 8
RELEASED 24th AUGUST

STOP PRESS!!

NEW DEREK B "GET DOWN" — NOTE 007
RELEASED 14th SEPTEMBER

HARD AS HELL
RAP — THE NEXT GENERATION
RELEASED 7th SEPTEMBER
(YOU'VE BEEN WARNED)

FOLLOW UP TO DEF BEATS 1 — MODE F2

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SUCCESSFULLY DISTRIBUTED BY PINNACLE

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Wilson

THE PHILADELPHIA CLASSIC....

ONLY THE STRONG SURVIVE

7" JIVE 146 & 12" JIVE T 146

12" INCLUDES EXTENDED VERSION PLUS 2 EXTRA TRACKS!

PRODUCED BY STOCK, AITKEN & WATERMAN

RELEASE DATE AUGUST 10th

JIVE



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

15 AUGUST 1987

TOP • 75 • SINGLES

• LEVERT •

NEW 7" & EXTENDED REMIX 3-TRACK 12" - A9217/T

CASANOVA

OUT NOW!

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Chart Week	Rank	Title	Artist	Prod./Publ.	Label	
1	1	I JUST CAN'T STOP LOVING YOU	Michael Jackson/Teddy Gander (Quincy Jones/Michael Jackson)	WB	102922 (12) - 48322 (4) (C)	
2	1	LA BAMBÁ	Los Lobos (Mitchell Frazer/Carla Music)	Shanley/FFRR/London/ASAVE	13 (3) P	
3	4	CALL ME	Spagna (Larry Pignagnoli/Theo Spagna)	CBS 45029 (7) - 7 - 43279 (4) (C)	Spagna (Larry Pignagnoli/Theo Spagna)	Cappuccino/Intelle Music
4	3	TRUE FAITH	New Order (Stephen Hague/New Order)	Factory FAC 1837 (12) - 12 - 1421 (4) (C)	Factory FAC 1837 (12) - 12 - 1421 (4) (C)	Warner Bros/Warner Bros/Cat/Cat
5	3	ALONE	Heather Headley (Ron Winans)	Warner Bros. Music	Capitol (ZKL) 44 (4) (C)	
6	10	LABOUR OF LOVE	Hue & Cry (Harvey Jay Goldberg/James Bondello)	Chappell Music	Capitol (ZKL) 44 (4) (C)	
7	7	ALWAYS	Atlantic Starr (David Lewis/Wayne Lewis)	Island Music	Warner Brothers W 84557 (7) (W)	
8	5	WHO'S THAT GIRL	Madonna (Madonna/Patrick Leonard)	Warner Bros. Music	Sire W83471 (7) (W)	
9	6	ANIMAL	Blondie (Robert John 'Mutt' Lange)	Blondie/Kidz/Verse/Red/Zomba Music	EPIC 1 (1) (F)	
10	2	TOY BOY	Sinitta (Scott Aiken/Waterman)	All Boys Music	Falson (12) JAN 12 (4)	
11	3	SOMEWHERE OUT THERE (From 'An American Tail')	Linda Kravitz and James Ingram (Peter Asher)	MCA Music	WCA 0470 (11) (P)	
12	4	SWEET LITTLE MYSTERY	The Jackson Opinions (Phyllis Hyman/Jimi Keltie)	WEI Wet Wet (Michael Becker/The Axeman)	Chrysalis/Frenetic Music	
13	17	ROADBLOCK	Breakout/ABAM USA (Ricki-Lee)	All Boys Music	Breakout/ABAM USA (1) 417 (1) (P)	
14	3	NEVER GONNA GIVE YOU UP	RCR 41447 (12) - 12 - 41448 (8) (W)	RCR 41447 (12) - 12 - 41448 (8) (W)	RCR 41447 (12) - 12 - 41448 (8) (W)	
15	12	JUST DON'T WANT TO BE LONELY	Predella McGee (Doreen Green)	Island Music	Gemini DGG 78 (1) (1) (F)	
16	16	I HEARD A RUMOUR	Los Angeles (Linda Nash)	Island Music	Island Music 11 (12) - NASH 12 (3) (P)	
17	17	I'VE TALKIN'	Joe Rapch (Chris Patten/Andrew Georgina)	Gibb Bros/Chappell Music	Handbook 78055 4 (12) - 8055 4 (4) (C)	
18	10	SHES ON IT	Bonnie Blyden (Rick Rubin)	Island Music	Def Jam BEAST 17 (1) (C)	
19	8	IT'S A SIN	Fel Shop Boys (Richard Mendelsohn/Stephen Hague)	10 Music	Parlophone/EMI (2) 81458 (1) (F)	
20	12	UNDER THE BOARDWALK	Bruce Willis (Robert Kraft) TM Music (Curtis May)	10 Music	Motown 211419 (12) - 21 4120 (1) (8) (W)	
21	18	REALLY DIDN'T MEAN IT	Leather Vendors (Leather Vendors/Marcus Miller)	RCR Songs/MCA Music	Epic LHM 73 (1) (C)	
22	7	YOU CAUGHT MY EYE	Hickory Grove (Stacy Roberts)	Reward Music	Mercury OR 722 (12) - 7 - 1222 (5) (F)	
23	6	F.M.M.	Mill & Kim (Stacy Roberts)	All Boys Music	Express SUP 1 (1) 113 (4) (C)	
24	26	FUNKY TOWN	Peabo Breyer (Brian Canham)	Intersong Music	RCR PI 4785 (12) - 12 - 4786 (8) (C)	
25	9	I SURKENDER TO THE SPIRIT OF THE NIGHT	Sandra Pimental (Jon Astrop)	Zomba Music	Jive FOX 1 (1) 6 (8) (C)	
26	3	GIRLS, GIRLS, GIRLS	Hickory Grove (Stacy Roberts)	Reward Music	Echoes EKR 5 (1) (7) (W)	
27	11	WISHING WELL	Teresa T. Sliwa (Tanya Tucker)	Warner Bros. Music	Capitol (ZKL) 73 (1) (C)	
28	9	A LITTLE BOOGIE WOOGIE (IN THE BACK OF...)	Shakin' Stevens (Mike Leander/John Sprague)	MCA Music/Filmtrax	Epic SHAKY 3 (1) (C)	
29	18	NEVER SAID GOODBYE	Hickory Grove (Stacy Roberts)	Polgram Music	Venture/Phonogram JCV 21 (1) (2) (C)	
30	11	HAPPY WHEN IT RAINS	The Jesus And Mary Chain (William Reid/Al Pridel)	Warner Bros. Music	Chrysalis WEA 960 (12) - 12 - 960 (5) (W)	
31	27	JUST CALL	Sherick (Michael Stokes)	Warner Bros.	Warner Brothers Music W 8330 (7) (W)	
32	2	DOPS UP YOUR HEAD (87 MIX)	The Gap Band (Lionel Sims)	Mixer Music	Columbia/Phonogram JAR 54 (1) (F)	
33	8	SAY YOU REALLY WANT ME	Tim Finn (The Impetuous Dick Rudolph/Bruce Swedien)	MCA/Cap. Con.	MCA KIM 7 (4) (C)	
34	4	BRIDGETO YOUR HEART	Wes (Christopher Neil)	Sir Annes Music/Island Music	RCR BR 1440 (12) - 12 - 1440 (6) (8) (C)	
35	2	PERSONAL TOUCH	Erol Brown (Tony Swain/Suzanne Tolly)	Warner Bros. Music	WEA T 120 (7) (W)	
36	3	LIPS LIKE SUGAR	Erol Brown (Tony Swain/Suzanne Tolly)	Warner Bros. Music	WEA T 144 (7) (W)	
37	4	SUGAR MICE	Morticia (Chris Kimley)	Manilla/Charisma Music	EMI (2) 2448 (1) (8) (C)	

TITLES A-Z (WRITERS)

Alice Bagshaw (Morticia)	1	Long (Paul Henning)	15
Alvin Karpis (Morticia)	2	Long (Paul Henning)	15
Alvin Karpis (Morticia)	3	Long (Paul Henning)	15
Alvin Karpis (Morticia)	4	Long (Paul Henning)	15
Alvin Karpis (Morticia)	5	Long (Paul Henning)	15
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Alvin Karpis (Morticia)	72	Long (Paul Henning)	15
Alvin Karpis (Morticia)	73	Long (Paul Henning)	15
Alvin Karpis (Morticia)	74	Long (Paul Henning)	15
Alvin Karpis (Morticia)	75	Long (Paul Henning)	15

CHERYL BAKER

NEW 7" & EXTENDED 12" SINGLE - YZ152/T

IF PARADISE IS HALF AS NICE

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38	NEW	I GOT THE LOOK	Tracey Prince/Warner Bros. Music	Police Park/Warner Brothers W8297 (1) (A)		
39	27	SWEETEST SMILE	Black (Dove Day)	Copyright Control	AAM AM1 394 (1) (F)	
40	3	THE LIVING DAYLIGHTS	Johny & The Jitters (Conroy/McKinnon/Berry)	SBRK Songs/Water Music	Warner Brothers W 83557 (7) (W)	
41	4	IF MY PRETTY ONE	Cliff Richard (Alan Tarney)	Morrison Leashy Music	EMI 12126 (1) (3)	
42	33	I WANNA DANCE WITH SOMEONE	White (Tony Martin/Michael Walker)	London (LON) 14 (5) (F)		
43	4	THE MOTIVE	Janet (John Davies)	Then Songs/DeJama	London (LON) 14 (5) (F)	
44	NEW	PAPA WAS A ROLLIN' STONE	The Starmeters (Norman Whitefield)	Jobete Music	Motown BR 4112 (12) - 12 - 4142 (8) (W)	
45	35	THE TEMPLAR	The Firm (Gordon O'Connor)	Bank 121 (8) (1) (A)		
46	34	SOLD	Boy George (Stewart Levine)	Virgin/DeJama/Warner Bros. Music	Virgin BOY 1221 (1) (2)	
47	38	KONGRIG	Kenji (Preston Glass)	SBRK Songs/Copyright Control	Arista BR112 (1) (8) (W)	
48	57	HEART AND SOUL	T'Pol (Roy Thomas Baker)	AMP Publishing/Virgin Music	Sire/Virgin SNA 4121 (1) (2)	
49	3	LA BAMBÁ	Los Lobos (Mitchell Frazer/Carla Music)	Shanley/FFRR/London/ASAVE	13 (3) P	
50	2	JUST GIVE IT A BREAK	Dynamix (I. Furlong)	Island (12) 76 (1) (1) (F)	Collapsa/Capitol CO200 (1) (3) (C)	
51	6	MY BOY LULLOUP	Hillie (Ernest Ranglin)	Plantation-Non	Island (12) 76 (1) (1) (F)	
52	47	MOURN	Squeeze (Eric 'E.T.' Thorne)	Glen Tibrook	Virgin Music	AHM AMMY 400 (1) (P)
53	6	WOT'S IT TO	Bobby Brown (Alan Slickin/Philip Thornalley)	MCA Music	Mercury/MCA EM 1204 (1) (4) (F)	
54	3	SPY IN THE HOUSE OF LOVE	Was Not Was (Paul Stanley/O'Duffy)	MCA Music	Phonogram WSA 312 (1) (F)	
55	3	CHANGE	David Grant (David Grant/Roy & Bob Carter)	Cap Con/Polgram	Polgram POL 213 (1) (7) (F)	
56	5	LIES	Jonathan Butler (Bobby J. Erdmann)	Zomba Music	Jive LIVE 1 (1) (4) (8) (C)	
57	2	CHAIN-GANG SMILE	Bobby Byrd (Richard James Burgess)	Songs Outside	Parlophone (12) 8410 (1) (3)	
58	21	REALLY DIDN'T MEAN IT	Natlie Cook (Reggie Calloway/Vincent Calloway)	10 Music	Mercury/MCA EM 1204 (1) (4) (F)	
59	5	WAS THAT YOU?	Spero OD Decady (Zaus B. Held)	Virgin Music	10 Virgin TINE 1 (1) (3) (F)	
60	4	IF I	Sly & Robbie (Rick Lewell)	Chappell Music	4th - 8 (Way) Island (12) 88 (1) (7) (F)	
61	7	YOUR LOVE LEAVING ME HIGHER AND HIGHER	Sam Smiley (John G. Davis)	EMC Music	SMP SMC 1110 (1) (4) (F)	
62	41	IS THIS LOVE	Winkie (Mike Storch/Neil Winter/Chris/Owens)	Warner Bros. Music	EMI (2) 81 (1) (3) (F)	
63	9	MISFIT	Quincy (Killed The Cat)	Stewart Levine (Cora Sounds/Chloe/Warner Bros.)	MCA (2) 81 (1) (3) (F)	
64	10	HOVERVILLE AND IT PROMISED US THE WORLD	The Christians (Louise Latham)	10 Music/Cap. Con	Island (12) 528 (1) (F)	
65	NEW	LOVE POWER	Jenna Maroney & Jeffrey Osborne (Bacharach/Bayer Sager)	Island/Coral	Arista BR157 (1) (8) (C)	
66	50	YOU'RE THE VOICE	Johny & The Jitters (Conroy/McKinnon/Berry)	SBRK Songs/Water Music	Warner Brothers W 83557 (7) (W)	
67	NEW	SOME KIND OF WONDERFUL	The Blow Monkeys (Michael Baker)	Trash Songs/3MG Music	1CA MON 10 (1) (3) (C)	
68	60	I WANT YOUR SEX RHYTHM 1	George Michael (George Michael)	Morrison Leashy Music	Epic (LST) 1 (1) (4) (C)	
69	NEW	SPECIAL FX	Whitney Houston (F. Sylvers III)	Jobete Music	Sire/MCA (MCA) 1178 (1) (F)	
70	49	SERIOUS X	Nigali (Nigali Wright/Nigali John Darnell)	Copyright Control	Dub/Pastorion DBE11 (1) 2028 (1) (A)	
71	NEW	HAVE A NICE DAY	Chill (Chill/Brown/ABAM USA)	Copyright Control	Chill (1) 412 (1) (F)	
72	NEW	IF THERE WAS A MAN	The Premiers (G. J. Barry/P. O'Duffy)	SBRK/Hive House Of Soul/Cue Books	Red 12 14 (1) (7) (C)	
73	6	WHERE THE ACTION IS	Whitney Houston (F. Sylvers III)	Jobete Music	RCA ROOM 17 (1) (8) (C)	
74	11	STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2 (Daniel Lanoan/Brian Eno/Blixa Baskind)	Island (12) 528 (1) (F)	Island (12) 528 (1) (F)	
75	NEW	HOW SLOW WE FORGET	Colonel Abrams (Colonel Abrams)	Copyright Control	MCA (MCA) 1178 (1) (F)	

THE NEXT 25

76	NEW	SERIOUS X	Nigali (Nigali Wright/Nigali John Darnell)	Copyright Control	Dub/Pastorion DBE11 (1) 2028 (1) (A)
77	NEW	IF THERE WAS A MAN	The Premiers (G. J. Barry/P. O'Duffy)	SBRK/Hive House Of Soul/Cue Books	Red 12 14 (1) (7) (C)
78	NEW	WHERE THE ACTION IS	Whitney Houston (F. Sylvers III)	Jobete Music	RCA ROOM 17 (1) (8) (C)
79	NEW	HOW SLOW WE FORGET	Colonel Abrams (Colonel Abrams)	Copyright Control	MCA (MCA) 1178 (1) (F)
80	NEW	IF THERE WAS A MAN	The Premiers (G. J. Barry/P. O'Duffy)	SBRK/Hive House Of Soul/Cue Books	Red 12 14 (1) (7) (C)
81	NEW	WHERE THE ACTION IS	Whitney Houston (F. Sylvers III)	Jobete Music	RCA ROOM 17 (1) (8) (C)
82	NEW	HOW SLOW WE FORGET	Colonel Abrams (Colonel Abrams)	Copyright Control	MCA (MCA) 1178 (1) (F)
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100	NEW	HOW SLOW WE FORGET	Colonel Abrams (Colonel Abrams)	Copyright Control	MCA (MCA) 1178 (1) (F)

Top 75 chart updates to date (31 weeks) - 483
Total Sales over last week - 75

TOP 100 ALBUMS

15 AUGUST 1987

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



No 1 HITS 6 *** CD

- | | | |
|----|---|--------------------------|
| 1 | HITS 6 *** CD | CD/WEA/EMO/HITS 6 |
| 2 | INTRODUCING THE HARBOUR ACCORDING TO Terence Trent D'Arby | CD CBS 150171 |
| 3 | SIXTIES MIX — 60 SEQUENCED HITS FROM THE 60s • Various | Syfyx 2048 232 |
| 4 | WHITNEY *** CD | Atco 228 141 |
| 5 | ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL' • Madonna/Venous | Sea W/102 |
| 6 | THE JOSHUA TREE *** CD | Island 105 |
| 7 | BAD ANIMALS CD | Capitol ESTU 2022 |
| 8 | INVISIBLE TOUCH *** CD | Virgin GRN 2 |
| 9 | KEEP YOUR DISTANCE • CD | Mercury/Thompson CAT 171 |
| 10 | F.L.M. • CD | Sygnis 502 |
| 11 | TRUE BLUE ***** CD | 5th W/54 |
| 12 | LICENSED TO ILL • CD | Dat/Dan/CBS 56100 1 |
| 13 | HEARSAY | Telav 00791-1 |
| 14 | THE RETURN OF BRUNO • CD | Moscow 11 7251 |
| 15 | LIVE IN THE CITY OF LIGHT • CD | Virgin SML 1 |
| 16 | SOLITUDE STANDING • CD | AAAM 50247 |
| 17 | CLUTCHING AT STRAWS • CD | EMI BMD 100 |
| 18 | IT'S BETTER TO TRAVEL • CD | Mercury/Thompson OUT 171 |
| 19 | GIVE ME THE REASON • CD | Epic BPC 601 134 |
| 20 | ATLANTIC SOUL CLASSICS — 16 HITS • CD | Atlantic W/151 |

NEW ORDER

SUBSTANCE

THE SINGLES

1980-1987

Double Album - PACT 206 Double Cassette - PACT 206C
Double CD - PACT 206

CONTAINS

TRUE FAITH

59 WHISPERING JACK CD

48 John Formham Wrasler/BMG RT 1728

60 NO JACKET REQUIRED ***** CD

50 Phil Collins Virgin 17215

61 LIKE A VIRGIN *** CD

61 Madonna Sea W/23

62 HITS REVIVAL •

46 Various Keltie 135

63 STREET LIFE — 20 GREAT HITS • CD

59 Bryan Ferry/Roxy Music EMI/PTV 1

64 GIRLS GIRLS, GIRLS CD

63 Molly Cole Belton 8719

65 SGT. PEPPER'S LONELY HEARTS CLUB BAND CD

57 The Beatles Polygram CD 02744 842

66 QUEEN GREATEST HITS ***** CD

69 Queen EMI/PTV 20

67 THE WHOLE STORY ** CD

85 Kate Bush EMI/RTV 1

68 RUMOURS ***** CD

80 Fleetwood Mac Warner Brothers K 5324

69 ELECTRIC • CD

84 The Cult Bryan Tonart HEG 80

70 STRONG PERSUADER • CD

51 The Robert Cray Band Mercury/Thompson M25917

71 LIVE MAGIC • CD

78 Queen EMI BPC 519

72 COLLABORATION CD

62 George Benson/Fein/Alph Warrner Brothers W 931

73 THE BEST OF HOUSE VOLUME 1

99 Various Serious 8300 1

74 STANDING ON A BEACH — THE SINGLES • CD

90 Tina Turner Fiction FIM 12

75 NO PROTECTION CD

70 Slenipha Gravelick R 84110

76 BREAK EVERY RULE • CD

88 Tina Turner Capitol EST 2018

77 HEART • CD

71 Heart Capitol E1A 2022 1

78 STRANGE WEATHER CD

98 Marianne Faithfull Island IIF 9724

Revolutionaries

by Bruce Dessau

When the enigmatic Prince split up his backing band The Revolution last September, it came as a shock to everyone, not in the least to guitarist Wendy Melvoin and keyboard player Lisa Coleman. Although the separation was painful for the longstanding friends, pop life has to go on, and nearly a year later the duo release a single. Waterfall, soon to be followed by their eponymous debut LP (both on Virgin). They are determined to show that The Revolution was not the end but the beginning. Huddled together in a suite in their London hotel, they are reluctant to talk about the disintegration of the band that fleshed out Prince's elaborate psychedelic soul fantasies, but much of their album is a product of that traumatic period. Waterfall is a lush funky dissonance on the instability of relationships while Lisa describes the LP sessions as "bleeding on tape."

The Los Angeles-born duo have an impeccable musical pedigree, both coming from large families of accomplished musicians. Wendy's father is a respected session man who has worked with the likes of Barbara Streisand and Bette Midler, while her best friend Gary Coleman — Lisa's father — is a prominent figure on the LA music scene. The forthcoming album is very much a family affair. Wendy's brother Jonathan plays percussion and drums as does Lisa's brother David, while her father guests on congas and her twin sister Susannah, who also worked with The Revolution, contributes backing vocals. There are tentative plans about live shows, but Wendy has certain qualms about the current set up: "It might be nice to have our parents on the road with us but we don't want to end up too much like the Partridge Family."

On the album, rock ballads rub

shoulders with frilly funky upbeat pop. But there are only brief flashes — for better or for worse — of Prince's eclectic style. Similarities and comparisons were inevitable as the duo had already been songwriters in the Prince camp, penning Mountains and Sometimes It Snows in April for the Partridge LP.

Wendy and Lisa try to add a further dimension to pop with their inclusion of other types of music. There are discreet shifts in rhythm and mood, reflecting their traditional jazz and classical backgrounds. As Lisa explains: "You can't just mix Bulgarian tom toms with rock and roll, you have to be more subtle about it."

Any thoughts of subtly flew out of the window for the video to accompany Waterfall when they chose madcap British actor Tim Pope to make it. They had an immediate empathy with Pope — best known for his deranged Curfew videos — as neither party wanted a straightforward narrative story-board. Instead Waterfall is a succession of simple images "We connected with Tim straight away," says Lisa. "The great thing about him is that he doesn't ask you to wear a lampshade in his videos without explaining why he wants you to wear a lampshade! And like us he hates MTV and the idea of having 10m edits every 30 seconds."

Wendy's rise to fame in Prince's band was particularly rapid. Still in her early twenties, she got an audition for the band, through Lisa, straight from high school, when the diminutive superstar was looking for a new guitarist. She was an immediate hit. "I was the first audition and also the last." Such was her style, that she even managed to steal the limelight from Prince in the video for Kiss, by perching on a stool and curving a wry, disparaging lip at his rhythmic antics.

A modest pair, they are still surprised how easy it was for them to secure a record deal. When most bands split up, the members have to scrounge about for contracts, going out for a lot of business lunches and coming away with nothing but indignation. But their time with the royal ruler obviously stood them in good stead. "We had a lotta lunches and a lotta offers," smiles Wendy.

Join the Kane mutiny

by Martin Aston

"WE FORMED basically because the kind of music that we wanted to listen to wasn't being made anymore."

Which sounds like as good a reason as any. In fact, it's probably the best reason of all because someone's dealing with music for music's sake. But are Alex and Rudi of new 4AD signing A R Kane really saying that their style of music has never been made before?

"OK, it has been made before," says Rudi, qualifying Alex's extravagant claim. "But not the style or form, but the kind of music, the actual approach to making it."

Can you say who? Alex: "Miles Davis around 1967 to 1970 ... early Weather Report, and that's about really."

Rudi: "It's mostly jazz although there are some elements of rock music, like Can or Jimi Hendrix. But we don't recognise 'rock' or 'jazz' as valid categories. They're just working titles. Rock, jazz, blues, soul, we borrow from all of them." But can they define what approach they share with these luminaries?

Alex: "It isn't based around any formula but on what you're feeling. It comes directly out of the emotions, out of the guitar and onto a bit of tape. We're just experimenting, playing around and still learning. We've been together over a year without having ever played with anyone else. We know a lot of our music is derived but there is a small element that's original and we're going to discover what it is, and expand it."

Confident boys indeed, as 4AD confirmed later that week their guitar and excellent single 'You Push A Knife (on One Little)' drew in the ever-aware Ivo, and subsequently the first 4AD single Lollia has just been released.

And 4AD have done it again. Like Throwing Muses last year, they've found a band who are unique, quite wondrous and as daring as they are promising. The three-track single — Lollia is accompanied by the provocatively titled Sodo Masochism: A Must and Butterfly Collector — is a glorious cloudburst of guitars, rooted by a massive drum machine track and swept away by three jewels of melodies.

The single was produced by Robin Guthrie of The Cocteau Twins, and certainly shares some elements of the latter band's grand



ARKANE: gang members Alex and Rudi

architecture of sound. Surely, though, there was a danger of slipping into the 4AD sound bag?

Alex: "It really wasn't a plan at all. Ivo wanted a producer for the record, and he mentioned a couple of people including Robin who came to see us live and asked if he could produce it."

Rudi: "We admire his work, and it was a brilliant opportunity for a brand new band. We were well aware of the 4AD connection, but if you listen to the single, you can hear a progression away from that. For these particular songs, it fitted. There are other songs which we would have done which wouldn't have fitted so, we wouldn't have chosen Robin. He actually spent half the time wondering what he was listening there for because we knew what we wanted."

At least there will be no more comparisons to a black jazz And Mary Chain which greeted A R Kane when You Push A Knife was first heard. Rudi cagars: "We can see why people would compare The Mary Chain to us because the song had a lot of feedback, and at first listening, if people didn't know either group, they could have easily have thought we were The Mary Chain. It was written as a very well composed pop song which just happened to be really noisy. It's not like The Mary Chain at all. We've also been called 'Goth-horror', he giggles before going on to lambast the whole "4AD-goth" syndrome which is new as outdated as platform boots.

A R Kane have actually made another record in collaboration with 4AD artists, this time Colourbox. Going under the title M.A.R.K.S. (an amalgam of all the participants' first name initials), the rim was for Alex and Rudi to make a dance record, pure and simple. Antina is the result. "But we didn't actually play with Colourbox because they're computer! They've got such a different style and approach so it was very hard work. A lot of blood was spilt! But we got on really well. The other side of the record is their track Pump Up The Grooves which we did the guitars for, and if you listen really carefully, you can spot them."

Alex: "They're in there for a couple of seconds a couple of times, which is a shame because they really take off when they do come in. Arrogant upstairs or just brazenly confident bargainers? Almost all the latter, but we're splash of the former just to keep things spicy. A R Kane are going to be very, very interesting to follow from now on.

Getz back

RUMOURS ABOUT the inferiority of Branford Marsalis's talent proved to be correct when he appeared at the Royal Festival Hall, as part of the Capital Radio JVC Jazz Parade, exuding an aura of cool that was almost glacial. Marsalis and his quartet epitomised all that is modern in jazz; they looked smart, poised, they revealed no bad habits, they generated very little warmth. Could these men be human, one wondered?

Branford, who has established himself as the more musically controversial of the Marsalis brothers, displayed a dazzling technique and had a communicative air that proved he was definitely flesh and blood. The band kicked off with the old standard Cherokee — injecting it with a fair measure of zest — and moved on to the more breath momentous of Branford's own compositions. The material was impressive, but it was only an Solstice that they came anywhere near to conveying an iota of emotion.

Stan Getz and his quartet were a marginally warmer proposition although they lacked the economy and verve of the Marsalis band. Getz is a figure who has transcended the parameters of jazz and as such had every reason to look relaxed and confident.

He certainly took his time — there was nothing hurried in his endeavours to show that he is still master of the tender, sensual saxophone sound with which he has long been associated, albeit now wrapped around a modern framework. It seems a shame, though, that the Getz A Go Go days have been completely swept aside and one couldn't but yearn for the perfect musical simplicity of his era with Astrud Gilberto.

In the case of both Getz and Marsalis, form rather than content was the most important consideration — making music primarily for musicians rather than unashamed music lovers.

KAREN FAUX

Check out's career

IF PRESENT progress is maintained and, of course, if it stays together for some time to come — there seems a good chance that the Check Core Electric Band liked set for to becoming the finest of all combos fronted by the multi-talented and brilliant virtuoso of the Elektrik Band's stunning performance during the second evening of this year's JVC/Capital Radio Jazz Festival: a anything to go with its all-round brilliance will eclipse the achievements even of the first, much-lamented edition of Return to Forever.



WENDY AND LISA: starting their own revolution

TOP 75 SINGLES



MUSIC WEEK

W



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

- No 1** **I JUST CAN'T STOP LOVING YOU**
Michael Jackson/Sadeah Garrett
tel: 629282 (12) — 69282 (6)
Sals/JFF/Reed/LAS/UK 13
- 2** **LA BAMBAM**
Les Lobos
CBS (65279) (12) — 69279 (6)
- 3** **CALL ME**
Frankie Goes to Hollywood
CBS (65279) (12) — 69279 (6)
- 4** **TRUE FAITH**
New Order
Fonity/FAC (837) (12) — FAC (83)
- 5** **ALONE**
Heart
Capitol (176) (48)
- 6** **LABOUR OF LOVE**
Hue & Cry

Atlantic/Snare
Cran/Virgin (VE) (4)
- 7** **ALWAYS**
Atlantic/Snare
Warner Brothers/WB (855) (4)
- 8** **WHO'S THAT GIRL**
Madonna
Sire/WB (411)
- 9** **ANIMAL**
Dad Lippard

Bulgares/Biblo/Phonogram (LFF) (1)
- 10** **TOY BOY**
Santitas
Sire/WB (411)
- 11** **SOMEWHERE OUT THERE (from 'An American Tail')**
Linda Ronstadt and James Ingram
MCA/MCA (1) (13)
- 12** **SWEET LITTLE MYSTERY**
Rick Astley

The Precision Organization/Phonogram (EWE) (4) (2)
- 13** **ROADBLOCK**
Steak Aikman/Waterman
Brookland/AM (USA) (P) (31)
- 14** **NEVER GONNA GIVE YOU UP**
Rick Astley

S&A/B (104) (12) — FF (4) (46)
- 15** **JUST DON'T WANT TO BE LONELY**
Freddie McGregor
German (DG) (7) (24)
- 16** **I HEARD A RUMOUR**
Bananarama
London/NAMA (13) (12) — NAMA (13)
- 17** **JIVE TALKIN'**
Boogie Box High
Headbuck/BROSSE (4) (12) — BROSSE (4)
- 18** **SHE'S ON IT**
Beastie Boys
Dad Lippard (12) (2)
- 19** **IT'S A SIN**
Pet Shop Boys
Polygram/EMI (12) (8) (5) (8)
- 20** **UNDER THE BOARDWALK**
Bruce Springsteen
Meridian (A) (13) (10) (12) — FF (4) (26)

1987/88

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

- 53** **WOT'S IT TO YA**
Robbie Nevil
Meridian/EMI (12) (M) (24)
- 54** **SPY IN THE HOUSE OF LOVE**
Vice Versa
Polygram/Phonogram/WAS (2) (2)
- 55** **CHANGE**
David Grant
Polygram (HDP) (8) (7)
- 56** **LIES**
Janichan Butler
Jaw (JIVE) (4) (1)
- 57** **CHAIN-GANG SMILE**
Brother Beyond
Polygram (12) (8) (4) (6)
- 58** **JUMP START**
Natalie
Meridian/EMI (12) (M) (22)
- 59** **WAS THAT YOU?**
Spear Of Destiny
10 (10) (6) (EM) (1) (2)
- 60** **FIRE**
Sly & Robbie
4th + 7th (10) (10) (10) (2) (8) (7) (1)
- 61** **(YOUR) LOVE KEEPS LIFTING ME HIGHER AND HIGHER**
Jackie Wilson
SNP (500) (12) (10)
- 62** **IS THIS LOVE**
Whitesnake
EMI (12) (8) (3)
- 63** **MISFIT**
Curiosity Killed The Cat
Mercury/Phonogram (CAT) (4)
- 64** **HOOVERVILLE (And They Promised Us The World)**
The Christians
Island (12) (5) (2) (8)
- 65** **LOVE POWER**
Dionne Warwick & Jeffrey Osborne
Arista (6) (5) (1) (2)
- 66** **YOU'RE THE VOICE**
John Farnham
Whitely/MCA/PB (4) (10) (12) — FF (4) (24)
- 67** **SOME KIND OF WONDERFUL**
The Blow Monkeys
RCA/MCA (1) (7)
- 68** **I WANT YOUR SEX RHYTHM 1 LUST**
George Michael
Epic (US) (1) (1)
- 69** **SPECIAL F./X**
Whispers
Sals/MCA/MCA (1) (1) (1) (8)
- 70** **SERIOUS MIX**
Ariane
Debut/Possion (DE) (10) (3) (8)
- 71** **HAVE A NICE DAY**
Roxanne Shanté
Cold Chillin'/Beverly (AM) (USA) (7) (5) (2)
- 72** **IF THERE WAS A MAN**
The Pretenders For '007
Red (12) (16) (7)
- 73** **WHERE THE ACTION IS**

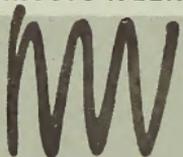
IF IT'S OUT IT'S IN!

MASTERFILE

Music Week Masterfile is the brand new monthly guide to everything being released in the UK—Singles, Albums, Cassettes, CDs, Music Videos.

Masterfile offers you a host of unique and useful features... it's fully cross referenced, so, for example you can even find an album when you only know the name of one track on it... this facility is especially handy when you need to find an "oldie"... Masterfile will tell you at once whether it's on a new compilation, albeit of "various artists". Masterfile doesn't stop at releases though. There's also a full listing of singles and albums chart positions for the year to date, in every issue, based on the *OFFICIAL MUSIC WEEK/TOP OF THE POPS CHARTS*. Every third issue containing not just that month's new releases but also the preceding two months' information... so you don't have to keep referring to three separate magazines. There is a six monthly edition and the year's final issue contains the *FULL TWELVE MONTHS'* information. Because Masterfile is produced by Music Week you know that it's the most comprehensive, accurate and reliable data source available. Take out a year's subscription now and you'll wonder how you managed without it.

MUSIC WEEK



rap and hip hop, and sometimes combining to form hybrid offshoots, these musical styles are providing the musical soundtrack accompanying what

are on *Karrang!* Apart from simply becoming extremely popular, there is also the aspect of it becoming, as one record company A&R man put it, "super trendy".

time high after gross misrepresentation of the genre by the heavily criticised TV show, ECT — appears to have changed polarity. As Virgin Records' Jon

of the "rock"

for some time something of a radio program — people — an sached an all- Webster points out, "Look at the Radio One playlist today... A few years ago I think it would have been very unlikely for Bon Jovi, Sammy Hagar and Mötley Crüe to be on Radio One Chartbusters in the same week." Perhaps 'very unlikely' is a bit of an under-



MOTLEY CRUE (top) and Bon Jovi: on Radio One Chartbusters in the same week

at heavy is hip

statement...

What might be expected to happen in this situation — a sudden and sizeable popularity of a particular area of music — is a repeat of the strategy that accompanied the punk explosion, where the big record companies were running around like headless chickens, signing anything and everything they bumped

'For a UK company which is supposed to be one of the big ones, our UK roster is only 26 artists, which is remarkably small'

into that had even a remote possibility of becoming an instant cash crop. But that is unlikely to happen very often with the new heavy rock "explosion", according to Phonogram's David Bates.

"I like to think there are enough professionals in A&R departments now who wouldn't do that," he says. I think it's inevitable that some will try, but it's a desperate measure and could be very costly. For a UK company that's supposed to be one of the big ones, our UK roster is only 26 artists, which is remarkably small. That tells you that we are remarkably picky about what we sign."

The punk era threw up countless bands virtually

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and Blitz Records A.B. in Sweden.

These Great LP's are available now...

LONDON - Dont Cry Wolf (AXIS LP1)
E.X.E. - Stricken by Might (AXIS LP2)
and in early September...
CANDLEMASS - t.b.a (AXIS LP3)

The word is that heavy is hip

HEAVY METAL and all its new permutations has finally fulfilled the potential that many major record companies banked on back in the Seventies — it's now popular, trendy and indisputably big business. Paul Henderson reports



IT IS not necessary to be an analytical genius in order to have noticed that heavy rock, that most consistently unfashionable, unquestionably passé seam of rock, is, however, currently undergoing quite a renaissance, both in the UK and the US. It is a turnaround that must come as a surprise even to its most ardent supporters.

In the US, the real surprise is the massive (and quite sudden) popularity, alongside the growth of more mainstream heavy rock, of some of its extreme variations — particularly thrash and speed metal. Shoulder-to-shoulder with rap and hip hop, and sometimes combining to form hybrid offshoots, these musical styles are providing the musical soundtrack accompanying what

appears to be a US version, in terms of musical attitudes, of British Funk circa 1976/77, which, of course, the US did not experience at that time.

The kind of bands which are making it here in the UK — and enjoying massive success in the US — tend to be the ones leaning towards a pop appeal; the more melodic bands, as represented by Bon Jovi, Whitesnake, Van Halen, Def Leppard et al (the more acceptable face of rock?) Massive album sales, healthy chart positions, their faces now just as likely to appear and just as at home on the covers of *Smash Hits* and *Number One* as they are on *Kerrang!* Apart from simply becoming extremely popular, there is also the aspect of it becoming, as one record company A&R man put it, "super trendy".

Now, after years of being derided by all but a few, the word is that heavy is hip! Witness a number of bands suddenly embracing Zeppelin-like riffs and proclaiming "We've always been into heavy metal."

The effect of the "rock" tag, which for some time has acted as something of a repellent to radio programmers and TV people — an effect that reached an all-time high after gross misrepresentation of the genre by the heavily criticised TV show, FCT — appears to have changed polarity.

As Virgin Records' Jon



MOTLEY CRUE (top) and Bon Jovi: on Radio One Chartbusters in the same week

Webster points out: "Look at the Radio One playlist today... A few years ago I think it would have been very unlikely for Bon Jovi, Sammy Hagar and Mötley Crüe to be on Radio One Chartbusters in the same week." Perhaps 'very unlikely' is a bit of an under-

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and Bliz Records A.B. in Sweden.

HEAVY METAL



METALLICA: RECENTLY moved to Phonogram and revving up for their Donington appearance

overnight who had the "right" dress sense, the "right attitude," but zero musical ability. Many signings were made on the strength of little more than a whim and a prayer. But back then it often didn't matter too much if the band couldn't actually play; these days it does.

"When you look at the competition," says Bates, whose company is currently enjoying successes with Bon Jovi, Def Leppard among others, "you can see that it's

a very competitive area. It's not enough to have a weird haircut, a lot of makeup and scream at the top of your voice. You really have to compete on a songwriting level, a performance level and a musicianship level."

Unlike an increasing number of mainstream pop acts, many of whom achieve chart success before having played a single show, the route taken by the majority of the heavy rock brigade is still largely that of becoming established on

the basis of playing live. What it means for the record companies is that it is very difficult (although by no means impossible) to break an unknown band (quickly) by circumventing this somewhat traditional and systematic process. On the other hand, for record companies to enter such a comparatively long-term commitment can prove very costly.

"The real part of the expense with a hard rock band is that they have to

tour, and tour, and tour," explains 10 Records' Danny Goodwin. "With just about anyone you care to mention they started out very small, playing the smaller places. And as they start to get bigger so does their production cost, and the record company ultimately has to underwrite this until you get to a stage where the band can do three nights at Hammersmith Odeon and the tours start to become self-supporting."

There is also the added drawback that in the time taken to break the act, the fashion has shifted, the bottom has dropped out of the market and the massive sales we are seeing at the moment have reverted to the more modest, pre-renaissance levels.

The punk era also saw the evolution of "poaching" on a wide scale by the major record companies, accompanied by the now familiar cry from the independents that they were being used as unpaid A&R departments. Because of the difficulty in breaking bands quickly in heavy rock,

this practice of "poaching," according to specialist label Music For Nations' MD Martin Hooker, is, unfortunately for him and other independent/specialist labels, again becoming an increasingly attractive strategy to some of the majors.

"We've just lost Metallica to Phonogram," he says.

'When we signed Metallica, not only were the majors not interested, they thought it was hilarious'

"It's a sore point, because it's happened to us many times. We were the people to break Metallica, Anthrax, Megadeth, WASP... As soon as you break one of these acts into a bigger market and you show that they can sell several hundred thousand albums, then the majors come in and either buy out your contract or just wait until the contract expires and then take the

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DEF LEPPARD — the more acceptable face of heavy metal?

band. It's one of those things, but it's very annoying. I know for a fact that there are two record companies who between them are at the moment trying to poach five bands on our label.

"When we signed Metallica, not only were the majors not interested, they thought it was hilarious. But several hundred thousand albums later they don't think it's so funny."

But most of the companies which are reaping the rewards from the current rock trend are the ones who are seeing the results of a long term outlook. Those who have signed good acts in any musical category, subscribing to the

prevailing theory that the time will come for every style of music. Phonogram signed Def Leppard in the middle of the punk era, which didn't seem like the most astute move at the time. EMI can't have expected immediate success with Marillion, Iron Maiden or Whitesnake.

Virgin's Jan Webster says: "Over the years we've spent a lot of money investing in all aspects of the marketing and promotion of Gary Moore, and now it's paying off."

"In this area of music the 'overnight sensation' is a rare commodity. For the first time in a while, it's the bands who have put in the work who are reaping success.

Is UK talent wasted?

WITH THE thrash and speed metal variations of heavy rock gaining ground one might think that it is easier for new up and coming UK acts to get deals. This, however, is not the case, writes Meggy Farron.

Just when a band thinks it has heard every answer possible from the A&R department out pops a new one as one band manager recently claimed. When he told an A&R person of a major label — "They don't drink and they don't take drugs," the A&R person responded with "I don't think I'll like them then." The band's manager was quick to say "Don't worry, they look as if they drink and they look as if they take drugs."

UK bands are totally confused as to what A&R people want of them and in their confusion many are sending out demos of what they think is required instead of following their instincts. There are bands in this country who have all the right credentials but they need a little time and a little money just like the Bon Javis, the Motley Cruces and the Europes have had. Many of today's successes didn't start out looking a million dollars and most had a few albums that went in the bin before they cracked it.

We are well over halfway through the Eighties and far from the UK leading the field like it did in the Sixties and Seventies it is be-

coming, in many instances, a marketing puppet for the US. For many bands it's the indie labels who are their life line. The small specialist rock labels are doing a good job these days and if you dig deep enough you'll see that many major rock acts began their lives on small labels.

Musik For Nations continues to go from strength to strength, having attained a healthy roster of acts and currently establishing UK thrash acts as Onslaught and Sacrilege. Cess Wessels of Roadrunner records, whose head office is in Holland, has opened up a UK office partly to promote existing products and to sign new bands.

Motorhead's label GWR also looks set to pounce on some UK thrash. Managing director Doug Smith says: "I actively look for bands all the time. The acts are out there, it's just that the lack of suitable live venues prohibits young bands from coming to the surface so easily". The acts are certainly out there: Kagoa Charlot, Little Angels, Excolibur, Fast Kutz, MGM, Voyager UK, and many more.

Many major record companies say they are unwilling to invest in an act that is unable to get day time radio, but at the time of writing there are five heavy rock records on the Radio One (A) playlist.



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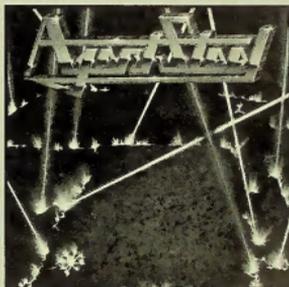
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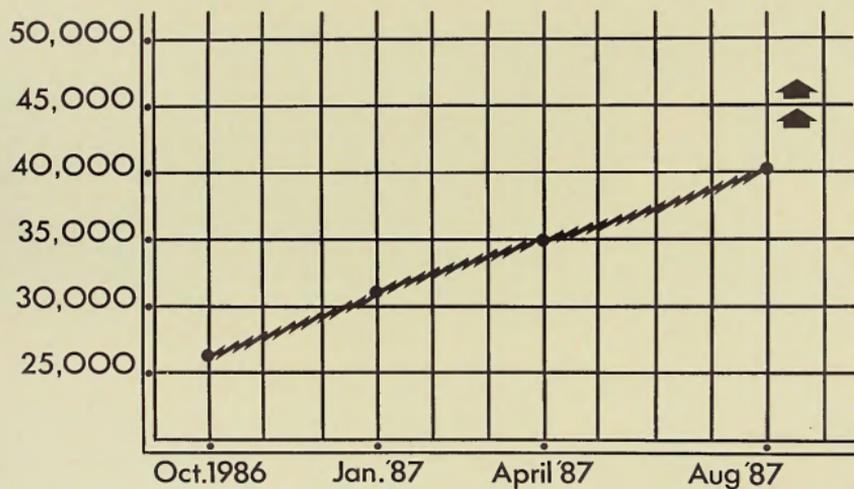


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Donington: pulling power grows

HUGE INTERNATIONAL rock stars rarely get excited about visiting small Leicestershire villages. Indeed, most gold disc owners have never heard of most rural Midlands communities. The names of Sheepy Parva, Lower Bagthorpe, Fenny Bentley and Colston Bassett do not figure prominently in metal folklore, writes Jeff Clark-Meads.

But there is one untidy, unpretty, unremarkable village whose name has the power to ignite the emotions: Castle Donington.

Since 1980, Donington has been the world's premier metal venue, now finding that its name is used easily and glibly in every city east of Los Angeles. Such is its reputation that securing a place on the bill is the nearest thing to being

illuminated on the roll of honour that the world of heavy rock has to offer.

For evidence of Donington's pulling power, you need look no further than this year's bill: every band and every musician — with the exception of Scotsman Jimmy Bain — is from the US, and they've all been prepared to make the trek to appear.

Headliner Jon Bon Jovi has been excited by the show to the extent that journalists have been using the subject of Donington to get him sparkling in interviews, and, even with all that has happened to him in the last 12 months, he has said on several occasions that this is the event he has been most looking forward to.

Foebly the only people not looking forward to Donington are the bands who failed to make it onto the bill. Competition for places each year is intense, and the battle to be included in 1988 will begin almost as soon as the 1987



THE BAILEY Brothers will be competing this year's Donington which coincides with the release of a debut album.

show has finished.

Some very substantial names have been so eager to play at Donington that appearing at the bottom of the running order doesn't seem to have bothered them very much. Motley Crue were already a stadium-filling band in the US when they opened the 1984 show and first on this year, Cinderella, feel that having notched 3m album sales doesn't make them too big or too proud.

It's a perverse point, though, that for all its size, prestige and influence Donington has a remarkable track record for killing off its opening bands. To date the list of missing in action includes Touch,

More, Diamond Head and Anvil — most of whom put on very creditable sets but disappeared without trace as soon as they left the Monsters Of Rock stage.

The other side of that coin is the reputations Donington has made. Dio played their first ever gig there four years ago and are back this weekend as second top. Motley Crue used the Donington springboard to conquer the UK ZZ Top put in a fleeting, mid-bill appearance in '83 then came back as headliners two years later and Bon Jovi — well, they've not done too badly after their afternoon set in '85, have they?

● THE BAILEY Brothers, com-

peres at this year's Donington, are having their own record company launched. Part of the Castle Communications group, the label will be an outlet for emerging bands and is debuting with a 10-track album, *Diminished Responsibility*.

Dealer priced at £1.82, the album will be advertised in the Donington programme and includes Kooga who are on the Reading bill.

The Bailey Brothers will be making personal appearances to promote the album and the record company and Castle feels that they have a strong enough reputation for fans to accept their recommendation on new bands.

HEAVY METAL CHART

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	1	WHITESNAKE 1987 Whitesnake	Liberty/EMI EMCP 3528 (E)
2	2	SLIPPERY WHEN WET Bon Jovi	Vertigo/Phonogram VERH 38 (F)
3	11	GIRLS, GIRLS, GIRLS Mötley Crue	Elektra EKT 39 (W)
4	—	APPETITE FOR DESTRUCTION Guns n' Roses	Geffen WX 125 (W)
5	6	RECKLESS Bryan Adams	A&M AMA 501 3 (F)
6	5	INTO THE FIRE Bryan Adams	A&M AMA 3097 (F)
7	7	THE FINAL COUNTDOWN Europe	Epic EPC 26808 (C)
8	22	PYROMANIA Def Leppard	Vertigo/Phonogram VERS 2 (F)
9	15	BON JOVI Bon Jovi	Vertigo/Phonogram VERL 14 (F)
10	12	7800° FAHRENHEIT Bon Jovi	Vertigo/Phonogram VERL 24 (F)
11	8	CONTAGIOUS Y&T	Geffen K924142-1 (W)
12	3	LOVE IS FOR SUCKERS Twisted Sister	Atlantic 871 772-1 (W)
13	19	GEORGIA SATELLITES Georgia Satellites	Elektra 960496-1 (W)
14	13	THE NUMBER OF THE BEAST Iron Maiden	Fame EMC 3400 (E)
15	10	TRIBUTE Ozzy Osbourne	Epic EPC 450 4571 (C)
16	9	SAMMY HAGAR Sammy Hagar	Geffen WX 114 (W)
17	18	ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
18	21	LOOK WHAT THE CAT DRAGGED IN Poison	Music For Nations MFN 69 (F)
19	17	AMONG THE LIVING Anthrax	Island ILPS 9845 (E)
20	—	FASTER PUSSYCAT Foster Puycat	Elektra 960730-1 (W)
21	26	TRICK OR TREAT Fastway	CBS 450441-1 (C)
22	4	CLUTCHING AT STRAWS Manilow	EMI EMD 1002 (E)
23	14	PRIEST... LIVE! Judas Priest	CBS 450 369-1 (C)
24	16	NIGHT SONGS Cinderella	Vertigo/Phonogram VERH 37 (F)
25	34	SAINTS AND SINNERS Whitesnake	Liberty/EMI ATAK 10 (E)
26	25	REIGN IN BLOOD Slayer	London LONLP 34 (F)
27	20	PIECE OF MIND Iron Maiden	EMI EMA 800 (E)
28	24	WILD FRONTIER Gary Moore	10/virgin DIX 56 (E)
29	23	THE PLAGUE Nuclear Assault	Under One Flag MFLAG 13 (P)
30	31	EYES OF HORROR Possessed	Under One Flag MFLAG 16 (P)
31	27	INTO THE PANDEMONIUM Celtic Frost	Noise/ID NOISE 065 (I/RE)
32	28	FIGHTING THE WORLD Manowar	Atco/WEA K790563-1 (W)
33	32	FREHELEY'S COMET Ace Frehley	Atlantic K781 491 (M)
34	35	RIDE THE LIGHTNING Metallica	Music For Nations MFN 27 (P)
35	29	MASTER OF PUPPETS Metallica	Music For Nations MFN 60 (P)
36	30	MAXIMUM SECURITY Tony MacAlpine	Vertigo/Phonogram VERH 44 (F)
37	33	BARK AT THE MOON Ozzy Osbourne	Epic 25739 (C)
38	38	HIGH PRIEST OF LOVE Zodiac Mindwarp And The Love Reaction	Food WARP 1 (I)
39	—	SEVENTH OF NEVER Chestain	Black Dragon BD 025 (P)
40	Re	SPREADING THE DISEASE Anthrax	Music For Nations MFN 62 (I)

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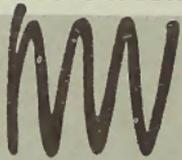
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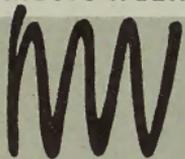
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- T W E L V E I N C H**
- 1 **TRUE FAITH**, New Order
 2 **JUST GOTS TO GO**, The Police
 3 **CALL ME**, Scorpions
 4 **ROADBLOCK**, Boyz n the Bunch
 5 **LABOUR OF LOVE**, Hue & Cry
 6 **NEVER GONNA GET YOU UP**, Rick Astley
 7 **ALONE**, Heart
 8 **ALWAYS**, Atlantic Starr
 9 **IF I HADN'T MET YOU**, Luther Vandross
 10 **ALWAYS**, Atlantic Starr
 11 **HAPPY UNUSUAL**, The Police
 12 **JUST DON'T WANT TO BELOMEL**, Justin Guarini
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★ LP REVIEWS

STOCK IT

MARY COUGHLAN: Under The Influence. *Mystery/WEA WX 103.* Producer: Erik Visser. Perhaps the word "marketable" is overused, but Coughlan's follow up to the equally stunning *Tired And Emotiona* can only be described in superlatives. Her impeccable delivery of an unbelievably high quality collection of songs generally without a pedigree by composers without the very few repeated brings only the very finest female singers to mind — Holiday (for subject matter and emotion), Fitzgerald (for phrasing), Srebnick, Vaughan and very few others ever. She would probably give equal credit to producer/arranger/composer Visser, and his considerable talents certainly contribute in no small measure to the magnificence of this masterpiece, while both he and Coughlan are major discoveries. Don't expect massive sales, as this type of quality will evade the innocent and the immature, but please stock it. **JT**

THE FABULOUS THUNDERBIRDS: Hot Number Epic 4509491. Producer: Dave

LESTER BOWEN'S BRASS FANTASY: Twilight Dreams Venture VE2. **PETER DE HAVILLAND:** Bois Du Boulogne Venture VE3. **MICHAEL SULLABHAN:** The Dolphin's Way Venture VE1. **HANS-JOACHIM ROEDELIUS:** Moment Felici Venture VE4. All distribution: Virgin. Venture Studios' original's deliberate steps into the world of music that fits the category "other." The packaging and approach is very much in the vein of new age, but thankfully like Virgin's sister label EG the music comes across without the crushing pomposity and "important" statements which have so far marred much of what has passed beneath that banner. Lester Bowen, the most prominent artist, tries a number of styles, works well on an Herb Alpert-ish disco groove, loses it a mile in trying the old Miles Davis trick of covering a pop hit, in this case a rather tame Thriller, but brings it all back with some more soul jazz. Probably of greatest appeal. De Havilland's great excitement on the keyboards and rushes off with verve and fury through some compositions which sound just like a funkier, funkier, funkier Guinness may sound interesting to some but a little unpleasant to others. One for special tastes. Finally Hans-Joachim Roedelius, an impressive sounding name to drop in mixed company and an impressive sounding record to own. Moments Felici is by far the best release of the four, winding through a collection of intriguing pieces, capped off with the wonderfully moving uber dan Wolken. Definitely the one to push, but the other three deserve their place. **DH**



Edmonds. Will success pass the Fab Thuns? Last year's *Tuff Enuff* was the sales breakthrough but struck me as a disappointing set aided by a sleazy MTV video. No such misgivings on this splendid follow-up. Where *Tuff Enuff* goes a no towards Stax with a *Wrap It Up* cover, *Hot Number* goes the whole hog bringing in the Memphis Horns on selected tracks to provide a wider range of musical delights, while leader Kim Wilson blows plenty of sharp horn and maintains a fancy-horned ability to write new songs that sound like old chestnuts: seven of them here. He even gets poignant to good effect on *Streets Of Gold*, bit of a triumph really. **RM**

VARIOUS ARTISTS: *Imperial Musicians 1951-1963: The Rhythm In Rhythm & Blues.* Stateside SLS5030; *United Artists Black Singles 1959-1967.* Motor City to Central Park. SLS5031. *Sue Instrumentals 1959-1967.* The Best Is On. SSL 6029; *The Soul of Minat Records 1966-1969.* *Strut and Flirtin'.* SLS5028. In the wake of the 501 sets there has been a plethora of soul compilations. These may include some great tunes but the same is usually unadventurous. Fortunately some labels, such as Kent and Stateside, are digging a bit deeper into the archives and are coming up with less familiar recordings that are just as worthy of attention. This latest set of four LPs from Stateside features a total of 55 tracks and there is not a dud one among them. Played in chronological order the LPs provide a fascinating aural history lesson in the development of soul music. *Imperial* kicks off with stamping R&B courtesy of the likes of Fats Domino and Smiley Lewis. *United Artists* takes us a stage further with the pop and doo-wop of vocal groups such as the Exciters, Falcons and Marzels, as well as two garage tinged classics from *Coronet* *Mims*. *Sue Records* throws in some organ, guitar and sax based instruments that bring together jazz, boogie, R&B and soul. By the time we get to the *Minat* collection, perhaps the best LP of the set, we are talking pure soul. There is a number of Banks storming 60 Minutes, and a great trio from Bobby Womack, as well as other essential cuts from Gloria Jones, Jimmy Holiday and Alton Roy. The series is let down by the unusably modern and low-key cover designs but the sleeve notes are refreshingly informative. And with the good quality, digitally remastered sound and the budget price-tags there is no

excuse for not stocking the whole set. **AB**

STOCK IT

NEW ORDER: *Substance.* Factory FAC 200. Distribution: *Pinnacle.* The singles to date offer four sides, the transition to date of *India* pair to mainstream pop. Placed together the growth is fascinating, but the collection jarrs. It's been a slow move to their present status, some of the early stuff sounding little more than nostalgic and at times damn clumsy. Overall though we have hear some of the best recordings of recent years and as such will find it at the top of the indie charts and clearly in the national charts. A retrospect can never be quite as sparkling as the brand new and *Substance* must be treated with some appreciation of this. **DH**

BAD DRESS SENSE: *Goodbye... It Was Fun.* Vinyl Solution Sol 4. Distribution: *Pinnacle.* From the same stable as the excellent *Slupids* (see *Performance*), sharing as it does one Ed Shred. Here Ed takes over, writing, singing and playing all the guitars. *Bad Dress Sense* aren't as pop-hardcore as *The Slupids* but still maximize an urgent guitar thrill, mixing more towards a rock 'n' roll slant. The production is quite primitive, with weak vocals, but at least the energy is maintained. More melody would also have been welcome but never mind, there are thoughtful, honest lyrics instead that do well to question punk and hardcore's lack of individuality instead of slavishly copying it. This should do well in the indie charts. **MA**

STOCK IT

COLENSO PARADE: *Glenavon.* Fire FIRE LP 4. Distribution: *Nine Mile and the Cartel.* A pot pourri of Colenso material, culled from deleted singles, B sides and sessions, which vibrantly shows just what a creative and enterprising group they are. From side one's opener, the heart wrenching classic single of last year *Fantasia Eyes*, it's easy to drift into the Colenso's melodic nostalgia. It seems that the group are finally set to sign a major deal, and on this display it's hardly surprising that they've been snapped up. First class. **DEH**

SINGLES

Reviewed by Jerry Smith

ALAN RANKINE: *The World Begins To Look Her Age* (Virgin VS 97112). Alan Rankine issues his first major solo single with a polished and powerful remake of the title track to this former Associates' brilliant *Duques De Crepuscule* album of last year.

THE JESUS AND MARY CHAIN: *Happy When It Rains* (blanco y negro/WEA NEG 25(T)). These sparkling popsters become ever cuddlier as their all enveloping sound loses its spiky edge for a more atmospheric approach, and although missing the underlying hooks of *April Skies*, teen popper fame is fast approaching!

PRINCE: *U Got The Look* (Paisley Park/WEA W 8289(T)). Yet another superlative track from the magnificent *Sign 'O' The Times* double LP, this time a rather suggestive duet with Sheila E.arts that's sure to romp up the charts.

HOT HOUSE: *The Way We Walk* (deConstruction/RCA CHEZ(T) 2). A superb, sizzling soul scorcher, this brilliant number should carry on where their excellent debut single, *Don't Come To Stay*, left off and propel them into the charts.

THE FAT BOYS & THE BEACH BOYS: *Wipeout* (Urban/Polydor URB(X) 5). Seems like a good idea teaming up these enormous rappers with the Beach Boys for a roppin' version of the Surfers' surf classic, but the novelty pales fast.

SALVATION SUNDAY: *Come To Your Senses* (Polydor SAL(X) 3). With yet another producer, Wayne Livesey, Salvation Sunday's early promise seems to be evaporating with this cacophy, if unremarkable, approximation of *The Pretenders*.

THE PRETENDERS FOR 007: *There Was A Man* (Real/WEA YZ 149(T)). Talking of whom, this number from the Bond film *The Living Daylights* isn't up to their normal high standards, but then it isn't much by John Barry's either, although success by association seems assured.

STOCK IT

CROWDED HOUSE: *Something So Strong* (Capitol [12]CL 456). With massive success *Steeltide* and after a recent flirtation with the UK charts with *Don't Dream It's Over*,



SALVATION SUNDAY'S Joanne Winterbottom: coming to their senses

this strong number should be the one to break these former Split Enz over here.

HURRAH! *How Many Rivers?* (Kitchenware/Arista SK(X) 31). Rather an apt tune for a band for whom nothing goes right, despite producing bright sparkling tunes within a powerful sound, and taken from their brilliant *Tell God I'm Here* LP.

GUTHRIE HANDLEY WITH WAYNE HUSSEY: *Where's The Lambs To The Slaughter/Prism 125* (T). Mission man Wayne Hussey turns up in the most unlikely places, like this rambling atmospheric display with definite indie appeal.

STOCK IT

CAST OF THOUSANDS: *Nothing is Forever* (Fun After All 12FAA 108). More fun from the indie side of the tracks with this striking, moody track and its superb vocal. With a forthcoming debut LP, Passion, they are a band destined for the proverbial big things.

GHOST DANCE: *When I Call* (Karbon KAR 608T). Ghost Dance get better and better with every release and this is their most commercial yet, with Anne Marie's superb vocals set in a swelling sea of throbbing rhythms.

WHITNEY HOUSTON: *Didn't We Almost Have It All* (Arista RI(S)T 31). Another strident and over-dramatic track from her massively successful *Whitney* LP and although a limp ballad it's sure to be another in a long line of hits.



FAT BOYS: fat chance with the Beach Boys

T R A C K I N G

by Dave Henderson

THE MUCH mentioned but recently absent **Primitives** have a new single through their own Lazy Label through Rough Trade and the Cartel. It's called *Through The Flowers* and it comes in a string of formats as long as your bank balance will allow. ROR cassettes continue its European offensive with Rhythm Collision Dub Volume One, a collaboration between **The Ruts DC** and **The Med Professor**, that originally appeared back in '82. It's cassette-only and through Red Rhino, the original is of course long deleted. **Nitzer Ebb** take Joan in *The Chant* from their current Mute album *Total Age*, and after remixing and generally manhandling it, they release the done thing as a thunderous track that's destined to follow their current Euro charters onto a million Teutonic dancefloors.

Mute associate label Product Inc has several new things ready to go including a new seven and 12 inch from **Swans** called *New Mind*. This will be followed in September by a double LP from the group entitled *Children Of God*, which will surface on September 14 and be available as LP, CD and cassette. Product Inc will also have an album from the raved about ravers **Pussy Galore** — entitled *Kill Now* — and that features an ex **Sonic Youth** drummer, **Pussy Galore** take ready for overall as they also have an album called *Groovy Hate Guck* on Vinyl Drip Interna-

tional due real soon. That lost one is through **Revolver**, but that's the last of it through Rough Trade and the Cartel.

THERE'S AN excellent single from **The Go Hole** called *Flight Of Angels* on Big Pop through Pinnacle, similarly **The Wall-Flowers**, who got a lot of press before for their last EP, have attention for their last EP, have a newie on Idea which is even better. It's called *83.7 Degrees* and should see them even nearer the charts. **The Cordless** you either love them or hate them) have a 12 inch. There's *Too Many Irons In The Fire*, on Alphabet, while **Head** have a single, *I Can't Stop*, on Demon. **The Durutti Column** have a new 12 inch on Factory called *Devix Triangles*, ex-**Virgin Prunes** **Gavin Friday** and **Simon Carmody** have a lackluster single on the **Stones** you Can't Always Get What You Want and, and **3 Muteplus 3** do *Shuffl' Rhinox*, a 12 inch on Ace. New Star singles from Ace include **Eddie Floyd's** *groovy Knock On Wood*, **Booker T And The MGs** cricket anthem *Soul Limbo*, **Isaac Hayes'** pre-adolescent funk on the Theme *From Shaft* and **Veda Brown's** legendary *Short Stoppin'* (well, it's legendary in our house, anyway).

RON JOHNSON, that label about town, has a couple of releases that should appeal differing sides of the Pop Population. The

Mackenzies' *A Sensual Assault* is a surprisingly rhythmic affair that smells like it's the music of the Future... or thereabouts. A groove, a dancebeat and all things that are sticky and sweet with it, while **The Shrus** get their head stuck in their guitar cases on their album *Take Me Aside For A Midnight Harangue*. More palatable perhaps might be **Rote Kapelle's** desperately hummable *Il Movers...* But does it Swing? mini LP with a great, on In Tape, and also features tracks culled from **Peel** sessions and Previous releases. Ah, now, I should have said that the **Rox's** were through Nine Miles and that the **Rotes** are through Red Rhino. Still, here's a good a place as any, I suppose.

LET'S ALL go to Bristol and Revolver then. Down there, between the windsurfing and tips to Cheddar Gorge for parties, they're releasing **Daniel Drummond's** solo EP. Program. DD was formerly lead vocalist with **Lack Of Knowledge** and more recently **The Crazy Pink Revolvers**, and several Lockies and **Living In Texas** People help him out on the disc. That's on DTG, as is **Kar Trumpet's** album *On The Dr* which features **Bruce Gilbert** from **Wire** and **Gary Robbins** from **Poison-giris** among others. Already considered as something akin to early **Wire** and **Alternative TV**, I'm looking forward to this one. Talking of **ATV**, they've got it together, again and they've a new single, *My Baby's Laughing* new single. **My Baby's Laughing** new single, **My Baby's Laughing** new single, who're also touting around the pretty hot **Silver Chapter**, who'll soon have a four track EP released on the label. Anagram is through Pinnacle and is an associate to **Cherry Red**, as is **El** who have five new singles ready to roll this month... some of which are a touch dubious. The good features news from **The Kings Of Luxembourg**, **Louis Philippe** and the rather excellent **Mardian Hill**, the not sure is **Anthony Adverse**, and the, are you serious?, is **The Would-Be-Gods**.

COMING SOON, on the big Red Rhino lorry in the sky, is a well choreographed double LP that is pretty damn hard to de-



NITZER EBB: Euro charting, chanting and thunderous

scribe. OK I'll have a go... Yes, well a **Grunn** are from Belgium and they're radical music. Their *Too Many Cocks Spoil The Breath* 12 inch is on Play It Again, Sam and the whole shebang revolves around a hefty drum beat, while **A House** who've just signed to Blanco Y Negro/WEA have their first two RIP singles put together on a stylish packed 12 inch. **The Cassandra Complex** have a couple of releases on Play It Again Sam label, a double live album called *Feel The Width* and a new 12 inch entitled *Kill The Children*. Did you know that **Donny Osmond** had just signed to **Virgin's** **Wall**, **The Crucifixion Of Donny Osmond** have a 12 inch called *Love Puppy* out on Audio Instinct to coincide with the event, and **CUJ**, who should be friends of **The Wedding Present**, have had a Peel session and are bad at it, have their first release, a 12 inch called *You're The Boss* on Reception.

FURTHER ALONG, **The Dusted** have a new 12 inch on Rouska called *The Dropping Well*, while labelmates **Son Of Sam** have a new 12 inch and their first full length album, which are respectively called *Gain* and *Rich And Famous*. On Kaleidoscope Sound, **The Surf Drums** do *Black Tambourine* on seven and 12, while label supremo **Joe Foster** dons his **Slaughter Joe** hat to unleash the album *All Around My Hobby Horse's* Head.

THE INIMITABLE **Zooz** Rift, that all-American, er, American unleashes a kind of greatest hits

on his SST LP *Looser Than Clams* (through Pinnacle). The opus features tracks from his previous, daring *Platters Island Of Living Puke* and *Amputees In Limbo* among others. What's more, it's pretty damn good. **Lanewell** offer us a set of finely attuned instrumental cuts that border surf, punk, metal and all points in between on their *Susquatch Rock* album on SST, while Ace have several compilations including *Louisiana Blues* covering some of the *Jim Records* catalogue and *Strutting At The Bronze Peacock*, a fine set which focuses on early *Fifties* blues and jump blues. From **Ace's** *Stax* tie-in there's also **The Staple Singers'** *Be A Man* Album which includes the group's two biggest selling records, *Respect Yourself* and *I'll Take You There*, while **Shirley Brown** has her evergreen album *Woman To Woman* dusted off again. On **Ace's** *Big Beat* affiliate, new signings **The Bugs** have a fine thrashingly-horrible album of post-rockably called *DarkSide*.

YES, **The Leather Nun** have a new album, *Stead Construction*, on **Wire** along with a gloriously bizarre single called *Cool Shoes*. Both of these are through *Nine Mile*, as is fellow **Wirists** **Thirteen Moons'** much awaited new LP *Origins*. Finally the most odd and strangely perverse record this week must be **KH Ugly Pops'** outrageously murderous cover of the **Jim Hendrix** chestnut *Purple Juice* on **Fever** through Red Rhino. Performed with a gut-wrenching guitar solo, screamed vocals and the voice of the great bad himself on the flip, it's a weird... make no mistake.



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Seidenberg

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THERE'S NO doubt that sell-through has given the industry a big boost, especially with the 'under a lenser' policy and the co-operation of big chain retail outlets, such as Woolworths. Music titles take a 20 per cent slice of the sell-through cake,

and a buoyant 20 per cent it is. Now, many duplicating companies are expanding their capacity.

At Rank's new duplicating facility in Brentford, there are 3000 slave machines and the company is constantly expanding its facilities there, says Richard Bourne, Sales and Marketing Director.

"Ours is the fourth largest duplicator's in the world," he says, "and we were the first to install three DAT machines."

With the advent of the video single, Bourne says duplicators have to be almost pro-active to keep pace with the record industry's demands. And this is where high-speed duplicating pays its way.

"Before you tended to get the video after the song was released, now the video single is being exploited at the same time as the song. At the moment, the

majority of pre-recordings tend to be compilations lasting 30 to 60 minutes.

"The E15 video single is likely to emerge at £4.95 just before Christmas. There's likely to be more choice in music sell-through at the end of the year — such as wider marketing of vinyl and video together in the same package," he says.

Paul Bradley, one of the three directors at TapeTech, says there has been an enormous increase in business for companies that handle music titles. "We are fortunate as we do all Picture Music International and Virgin's duplication," he says.

"Our clients have good product, and with their decision in the spring to bring the price of their sell-through titles down from up to £24 to £6.99 and £9.99, their duplicating demands have grown enormously."

Although Bradley acknowledges that music sell-through duplication is on a growth curve at the moment, he sees the key to further growth in the expansion of retail outlets.

"Distribution, after all, is at the end of the whole process. It's no good being able to produce the

**'Distribution
is at the end
of the whole
process. The
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must find
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BRADLEY



THE TEAM: From left — Paul Bradley, Alastor Bowes and Mike Johnson

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19	(20) THE MEANING OF LIFE (CIC/Screen Legends)	£9.99	VHR 1093
20	(—) STAR TREK: THE CAGE (CIC/Screen Legends)	£9.99	VHR 2207

Compiled by Music Week Research © 1987

VIDEO DUPLICATION

product quickly if you've nowhere to sell it. The music industry must find itself more outlets." TapeTech itself is expanding. The company is putting in half a million pounds of capital investment this autumn, and will be increasing its machine power. This follows a three-quarters of a million pound investment this time last year.

DOUBLE VISION specialises in handling master copies for other duplicating firms. As Managing Director Malcolm Stacey explains, his company makes a duplication of the Master copy — one generation away from the original — for duplicators to use.

Double Vision also does mastering for CD video. CDV combines the quality of CD sound with picture storage, and the standard of reproduction is high.

"We were the first company in London to have two of Sony's new BVH audio video tape recorders, which lets us master digital audio," says Stacey proudly, "and we can convert masters to other formats, such as NSTC and PAL."

Sell-through has been music to Videoprint's ears. The company not only does duplication

for British firms, but also handles overseas accounts. As Simon Knight explained, a lot of music in demand is UK-originated, so it makes sense to duplicate at source.

"The Scandinavians are big customers of ours. And because we have developed economies of scale, we are able to duplicate large numbers of sell-through titles and handle the sheer volume of demand."

Mayking Records is Videoprint's parent company, and the relationship is going to be crucial.

"We are in co-operation with Mayking's CD-making plant, and this means we can offer CDV to Mayking's clients."

In September we will be starting five-inch CDVs, and so will be able to offer the whole spectrum of music and video to the industry."

September is an important landmark in Videoprint's history — literally. The company will be moving to premises in Wandsworth that will be four times the size of its present site. Investment company 3i has put £3 million into Videoprint.

"Once the move has been made, our capacity will be doubled — from 100,000 tapes a week to 200,000," said Knight.

Fraser Peacock has also reorganised its plant so that the administrative staff have moved



MALCOLM STACEY: "We were first"

'Video singles are good news as we can produce larger numbers of them due to their sheet length'

TO PAGE 25 ▶

MUSIC VIDEO

Rank	Artist	Description (track)	Format/Label	Price
1	U2	'Under a Blood Red Sky'	VHS/Video	£4.95
2	GENESIS	'Visible Touch'	VHS/Video	£4.95
3	FIVE STAR	'Sick And Steel'	VHS/Video	£4.95
4	HITS 6	'Various Artists'	VHS/Video	£4.95
5	QUEEN	'We Will Rock You'	VHS/Video	£4.95
6	GEORGE MICHAEL	'I Want Your Sex'	VHS/Video	£4.95
7	KATE BUSH	'The Whole Story'	VHS/Video	£4.95
8	SWING OUT SISTER	'And Why Not?'	VHS/Video	£4.95
9	MEAT LOAF	'Hell On A High Heel'	VHS/Video	£4.95
10	MICHAEL JACKSON	'Making Thriller'	VHS/Video	£4.95
11	ALICE COOPER	'The Nightmare Returns'	VHS/Video	£4.95
12	THE MISSION	'Various Artists'	VHS/Video	£4.95
13	TINA TURNER	'What You See Is What You Get'	VHS/Video	£4.95
14	GENESIS	'Live - The Mama Tour'	VHS/Video	£4.95
15	QUEEN	'Greatest Hits'	VHS/Video	£4.95
16	MADONNA	'Live At The Virgin Tour'	VHS/Video	£4.95
17	ERASURE	'Live At The Smeeton'	VHS/Video	£4.95
18	THE STRAITS	'Live At The Video Mix'	VHS/Video	£4.95
19	THE STRAITS	'Alchemy Live'	VHS/Video	£4.95
20	QUEEN	'Live In Budapest'	VHS/Video	£4.95
21	MEL & KIM F.I.M.	'Various Artists'	VHS/Video	£4.95
22	JUDAS PREST	'Live'	VHS/Video	£4.95
23	MARILLION	'1982-1986 The Videos'	VHS/Video	£4.95
24	THE DOORS	'Dance On Fire'	VHS/Video	£4.95
25	TOM JONES	'The Best Of Tom Jones'	VHS/Video	£4.95
26	U2	'The Unforgettable Fire'	VHS/Video	£4.95
27	ELVIS PRESLEY	'That's The Way It Is'	VHS/Video	£4.95
28	MAGNUM	'The Second Hour'	VHS/Video	£4.95
29	BON JOVI	'The Second Hour'	VHS/Video	£4.95
30	NOW THAT'S WHAT I CALL MUSIC 9	'Various Artists'	VHS/Video	£4.95

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A winner in the great race against time

By Julia Seidenberg

TONY MERCER doesn't know the meaning of working from 9 to 5 far in his business, video duplication, flexibility is of the essence. And it's his tireless approach that has made his company, Video Services, a success.

The company is geared solely to the needs of the record industry and Mercer's previous career, in music broadcasting, has taught him that time is the industry's most precious commodity.

"If a band becomes an overnight success, they've got to capitalise on it," he says. "And that means they may need their promos to be out and circulating within hours.

"When we first set up Video Services, five years ago, and one of our clients rang up wanting copies of a promo, it

would take 24 hours. Now we can turn out 100 promo copies in an hour."

The speed is achieved because the entire process — from duplication to cassette loading is done in-house.

The company uses high-grade VHS tape and can cut it to length to suit the client. As Mercer points out, there's no

'If a band becomes an overnight hit, the record company may need promos within hours'

point in using 30 minutes' worth of tape if the promo only lasts for ten. "And the reduc-

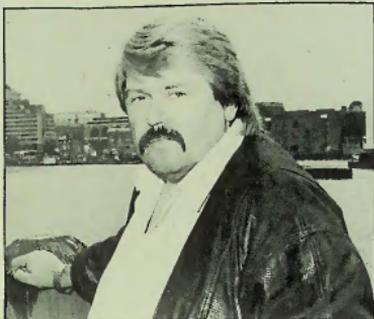
tion in the cost of duplicating tape is passed on to our customers," says Mercer.

Labelling is done by a computer, and the final tapes are loaded into specifically-designed boxes with the record company's own logo prominently displayed. For Video Services' major clients, such as RCA and Chryslis, each record label has its own box colour.

Video Services owns a fleet of radio-controlled cars and motorbike messengers, waiting to deliver the finished promos. And the delivery service is free of charge.

Mercer is also proud of the fact that small duplicating orders are not charged at a higher rate than large ones.

"Our lowest unit rate is 10, so if a small record company wants, say, two one-inch and five VHS copies, they'll be charged at the 10-rate; we



CLOCKING UP a success: Tony Mercer and his Video Services company are moving to Docklands.

won't charge them a higher rate just because their order is small."

Quality is as important as value at Video Services. And every Sunday, all the duplicating slave machines are checked and cleaned.

The company is doing so well, that it has outgrown its premises. At the end of November, Video Services will move to the London Docklands, to a site opposite Tower Bridge.

"We want to expand our duplicating banks because, at the moment, we're having to store masters at security archives. It'll be more convenient to have them in-house."

The company will also be taking on more staff.

Mercer attributes the company's success to its accent on efficiency and reliability: "Clients say they like us because we're a friendly company," he said.

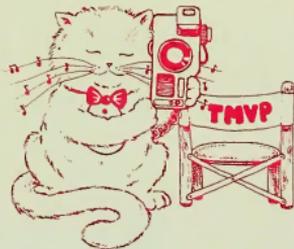


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VIDEO DUPLICATION



VIDEOPRINT TEAM. From left — Simon Valley, Brian Banner, Robert Barrs-James and Simon Knight

► FROM PAGE 23

offices and given the duplicating section more space.

Mike Carey, Sales and Marketing Manager, says that music duplication has grown to take up to 30 per cent of the company's current workload.

"The Dire Straits title is keeping us busy," he said, "and we're doing a lot for PolyGram. At the moment people seem to be stockpiling for Christmas. The video singles are good news for us, as we can produce larger numbers of them due to their short length, and we've had to redeploy staff to cope with the extra packing that's required,"

says Carey.

Expansion, it seems, is the current byword. And with the £4.95 video single aiming to make its impact this Christmas, duplicators are going to be kept

busy. Once sell-through has clinched more retail outlets' deals, the current growth curve it's creating for duplicators is set to turn into a line that will shoot right off company sales charts.

Slave work all night long

VIDEO DUPLICATOR HVS is considering introducing a 24-hour production schedule to keep up with growing demand for its services.

David Brown, general manager, sales and marketing, says: "We looked at the possibility of putting in more slave machines to increase capacity, but the problem with that is

that if work tails off, you still have the machines."

HVS, which has more than 400 VHS slaves plus Beta and foreign standards, does a lot of corporate duplication work. It also has three major sell-through contracts with the BBC, CIC and Virgin and provides a lot of NTSC work.

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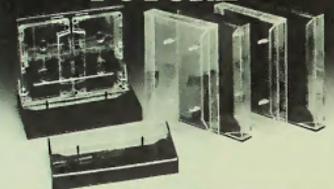
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MUSIC WEEK



A new opportunity has arisen for two senior appointments on one of the UK's leading business papers — Music Week — which covers all aspects of the recorded music industry. One is a new post, while the other vacancy arises out of the need to replace a valued member of staff stepped by Richard Branson.

Features Editor

A skilled journalist capable of coming up with fresh ideas and following lines through is needed to oversee several existing sections of Music Week and to expand the general features element of the paper. You will be able to research and write crisp bright features with a strong authority, and ideally have experience of commissioning and editing copy from a variety of sources. You will also ideally be well acquainted with the structure of the music business and be a music enthusiast, as well as being able to demonstrate high journalistic standards.

Production Editor

You will be responsible for overseeing the subbing, lay-out and visual appearance of the main news of Music Week, its supplements and sister paper Studio Week. You will ideally be used to liaising with printers and ad staff, as well as the editorial team. In addition to demonstrating a flair for design and an abiding eye for detail, you will already have the experience — necessary for you to appreciate the rigours of maintaining a demanding production schedule. A feel for music would also be an advantage, though production skills will count for more than knowledge of the music business.

Salaries for both posts are negotiable but will naturally include the benefits of working for a large company.

Please write, with details of your areas of expertise, to: David Dolan, Editor, Music Week, Spotlight Publications, Great London House, Hammersmith Road, London W14 7JZ. Please mark your letter clearly "Features" or "Production".

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Getting lucky with Well Red

FANCY A night out in a London casino, with dinner for two followed by a session on the roulette wheel? Virgin Records is offering a lucky dealer the chance to have a night on the town, and maybe even make a hefty profit.

Get lucky is the title of the latest dance floor stormer from Well Red, and dealers have the chance of some luck themselves by answering the question: Who provides "glutinous maximum alignment" on the single? If you're stuck for the answer, well it's all over the record itself.

The winning dealer will be given a night out and dinner at the Golden Horseshoe in London's Queensway, and there will be £100-worth of chips to play with.

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Answers on the coupon should arrive at Music Week's offices no later than August 21, when the winning entry will be drawn.

Send your coupon to Well Red Competition, Music Week, Greater London House, Hampstead Road, London NW1 7QZ.

by Chris White
LIGHTNING DISTRIBUTION is to hold a series of road shows around the country in early autumn to give retailers the opportunity to meet major suppliers in their own area. At least 40 companies will be taking part, including BBC Video, CBS/Fox Video, Channel Five, PolyGram, Palace, Syfy Video, Precision Software, Guild Home Video and MGM/UA Home Video. The Lightning '87 Circuit kicks off at Merseyside's Haydock Park on October 6, moving on to Leicester (8), Newcastle (13), Glasgow (15), Bristol (22) and Gatwick (29), and climaxing with an open day at Lightning's head office in North London on November 1. It will be preceded by a £30,000 publicity campaign including trade press advertising and a dealer mail-out.

Total investment in the tour, including the booking of venues, is around £60,000.

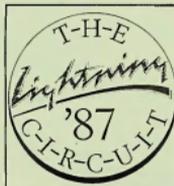
"Hopefully the Lightning '87 Circuit will be the first of many such tours," says Lightning's national sales manager Ken Gregory. "We're doing it to provide an opportunity for dealers and suppliers to meet on a regional basis, and in an informal atmosphere. There will be special offers and show discounts to tie in with the

events, and we're hoping to attract new and existing customers."

Lightning is hoping that of at least 3,000 dealers will attend the road show. "Dealer reaction so far has been good—and of at least another eight companies are going to be taking part in it," Gregory adds. "We will naturally be inviting our own dealer base but anyone else who thinks that they can deal with Lightning will be most welcome to attend any of the dates."



GERBINA JOBLOTTI who has been promoting her new dance single Mr. Big Stuff on Sals Records with various London PAs, including The Hippodrome, descended on Our Price's King's Road, Chelsea branch to present shop manager Darryl Watkins with a copy of her single. Distribution is through Atlas/PRT.



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D I A R Y

IF EVER it was thought that dear old Auntie Beeb would plod along at its own sweet pace, oblivious to the changes in the communications and entertainment world around it, Radio One at least has given a clear signal that things will never be the same again. The controversial appointment of Roger Lewis as head of Radio One music department has upset the cosy Civil Service approach to promotions within the corporation and put several noses out of joint, but shows a determination to recognise the "hire the best, fire the rest" attitude of the BBC's commercial counterparts. The comparatively young Lewis, who moved from Capital not long ago, was apparently asked to apply for the job... While on Egon House matters, best wishes to Radio One controller Johnny Beurling for a speedy recovery after some minor surgery... Which well known artist manager asked of an A&R person: "Can we get that producer with the double-barrelled name, you know, Stack Atkinson-Waterman?" A minor addition perhaps worth adding to the list of talent the late John Hammond signed to CBS (MW, July 25): Bruce Springsteen... Thousands of teenage girls descended on the Empire Ballroom in London's Leicester Square to see the likes of Gary Crowley, Jonathan Ross, a Futzbox and Smiley Culture at *Just 17's* open day... Grease to Greece? What International diplomacy could PPL chairman John Brooks be cooking up in taking a 30lb keg of fat on his holiday?...

NOT MANY record company presidents get the Prime Minister to pay tribute when they change jobs, and PolyGram International's Jan Timmer is no exception. But he did have Janet Brown doing her lifelike impression at his farewell party in Berkeley Square last Thursday. She said his hobbies are "whisky and golf, but it's only the whisky he can put down in one". Looking at financial director Jan Cook, she commented: "You'd think a man in your position would have a good clothing allowance". Among those bidding farewell were Ken East, Richard Busch and the IFPI's Ian Thomas, and his parting gifts included Skating On The River, an original oil painting by Dutch artist L Smets, and sundry CDVs. Timmer officially becomes director of Philips consumer electronics division in Eindhoven on Monday (17)... Retirement lunch for Doreen Davies and Derek Mills at the Roof Garden on October 4. Tickets are £25, and full details are available from WEA's Alan McGee... CBS supreme Lawrence Tisch denies rumours \$2 billion buy-out bid for the CBS Records Group being organised by management... Phonogram MD David Strone quote on stories predicting a move to MCA: "If I had £1 for every rumour that's been circulating about me, I'd be even richer than I hope to be"... Sad to report the death of producer Alex Sackin of Bob Marley, Third World and Duran Duran fame following a Bahamas road accident.

COMMENT

FANCY the idea of referring to the Pepsi Chart? It would certainly give added meaning to the idea of "bubbling under". Think of some of the marketing opportunities if the chart sponsor were a fast food chain such as Burger King — "It takes two rags to wipe a whopper", and so on. But, more seriously, sponsorship is coming and will be one of the commercial realities of the chart in future years whether people like it or not. It may be Pepsi or some other youth orientated product that recognises the value of being associated with such a fast moving, widely publicised, fashion conscious medium as the chart. Nesco's Network Chart association is said to have transformed the coffee's image from being old-fashioned and yesterday's drink to one of being modern and hip. What the chart will certainly not become is the Benson & Hedges Top 40, or the Guinness Chart — bearing in mind the chart's acknowledged influence and association with young people, these are non-starters and the choice becomes fairly limited.

The involvement of a household name product will certainly ease the cost burden of increasing the chart panel to 500 shops, though

the contribution of each chart partner remains considerable. The spin-off benefit of a multi-national publicly-conscious enterprise is that it would obviously be keen to promote the chart connection as widely as possible and hopefully switch more people on to music and the idea of buying it.

In these days of sophisticated communications strategy and opinion forming, the need to put across the right positive message makes sense of the BPI's decision to appoint a PR outfit like Lynne Frenks. The business has tended to be defensive over the years about protecting its rights and backward about promoting its achievements. Band Aid and Live Aid helped to change the latter stance and now the time must be right to make sure that the world at large is clear on just what the threats are to everyone involved with the music business through the infringement of copyright.

David Dalton



I WANT MY MTV: Eton John officially launches MTV Europe from the Roky Club in Amsterdam.



IN THE SWIM: BMG/RCA marketing director Gareth Morris chats with a couple of executives at the company's summer party.



MY CAMERA NEVER LIES: Astoria boss John Gunnell celebrates the venue's re-opening with Shelley Preston and Mike Nolan.



GLASS IN HAND: Recently retired EMI Music director of technical resources Wally Rand (left) had some illustrious company at a lunch to mark his 53 years with EMI.

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FANTASTIC NEWS: All eyes are on Scarle! Fantastic as they celebrate their signing to Arista.



FIRM SALES: To mark his first number one, PRT Distribution MD Richard Lin presented The Firm with a silver disc for Star Trekker.



LOVE IS NO STRANGER: Dave Stewart joins with The Furys and Davey Arthur at his wedding reception. Centre stage are Sabbath Fahey's parents, Joe and Helen.

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| 3. Los Lobos "La Bamba" London | 9. Tina Charles "I Love To Love" DMC/Arista |
| 4. Cutting Crew "I've Been In Love Before" Siren | 10. Cameo "Word Up" Club |
| 5. Byron Lee "Tiny Winey" Creole | 11. Wham! "Club Fantastic" Innervision |
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