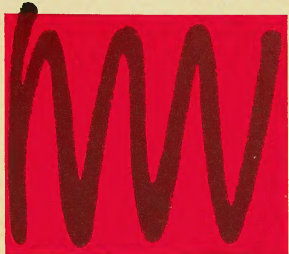


The Beatles
Rocky Berg
Are Still
Are Still

MUSIC WEEK



£1.80 U.S.\$2.75

ISSN 0265-1548

IMPACT dents WCI's claims for Chappell

A SENIOR executive at Warner Communications Inc has hit back at the IMPACT campaign being waged against the takeover by WCI of Chappell Music — and has provoked a further storm of criticism in the process.

Speaking to MW from New York, Geoffrey Holmes, WCI senior vice president, observes that the merger has received approval from the US federal authorities, and he does not expect any problems about its implementation from the regulatory body in the UK.

"Warner was already in the record business and the music pub-

lishing business before this issue arose," Holmes points out. "the fact we now have the Chappell catalogues doesn't change basic facts. Major record companies have been known to sell publishing interests before like PolyGram selling Chappell and CBS selling CBS Songs to SBK, who are leading this campaign against the merger. These are facts of commercial life.

"Music publishing has changed over recent years. A significant number of artists now set up their own publishing companies, and

TO PAGE FOUR ▶



LEADING PROTAGONISTS of the IMPACT campaign are SBK Songs UK managing director Richard Thomas (back), David Platz (Bucks Music), left, and Tim Hollier (Finlatrix).

Start the week early with MW

MUSIC WEEK AND everybody's week will be starting earlier from Sunday, October 4, when the his-

toric first "Sunday chart" will be compiled.

For many years the operation of record companies and retailers alike has revolved around the middle of the week: Tuesday — the new chart is available; Wednesday — Music Week is published with full chart details; Thursday — Top Of The Pops is broadcast. These three key elements — plus Radio One's focus on the top 40 throughout the week — are the most significant influences on sales of pre-recorded music.

The midweek focus is shifted significantly from October 4 when Radio One will be broadcasting a top 40 rundown drawn from a chart calculated up to Saturday, the previous day, rather than drawn from the previous week's chart. The top 40 will be aired within minutes of the chart being produced by Gallup.

Music Week is also gearing up to bring readers its unique comprehensive chart service earlier than ever.

From the issue dated October

10 — that is the issue after next — additional investment in new publishing arrangements means that all subscribers and news stand buyers should have copies in their hands by Tuesday every week.

The new arrangements mean that both editorial and advertisement deadlines will generally be one day earlier than at present.

CBS ponders Sony offer

NEW YORK: CBS Inc has formally acknowledged "a further expression of interest" by the Sony Corporation in a possible purchase of the CBS Records Group.

The CBS board of directors held a special meeting on September 16 to discuss the offer, promising to respond "in due course", and the next scheduled board meeting is set for October 14, although a deal could be closed before then.

Simone: court says go, Obie says no

POLYGRAM HAS failed in a bid for a court injunction preventing David Simone working for another company before the expiry of his contract at the end of next year.

It is now almost two weeks since Simone was in the Phonogram managing director's chair he occupied for 18 months and Mr Justice Potts said in the High Court last week that he should not be prevented from seeking employment elsewhere.

However, PolyGram chairman Maurice Oberstein says in a message to staff that he will do all he can to prevent Simone's departure and he argues that his contract is valid until the last day of 1988.

Simone comments: "PolyGram made an application on Wednesday of last week in the High Court for an injunction restraining me from taking employment with any other company in the record industry. At the hearing, the judge refused to grant the application and awarded all costs to me.

"I am very sad that my relationship with Phonogram should

have ended in this way with the total breakdown of my relationship with the senior executives of PolyGram. I feel it was totally wrong that they should have sought to obtain a court order against me but, of course, I am delighted with the decision. I am, happily, now in a position to pursue my career."

The day after the court hearing, Oberstein sent a memo to all Phonogram staff in which he said: "We do not accept that David Simone has any grounds for feeling entitled to resign and we have therefore not accepted his resignation."

Oberstein goes on to pay tribute to Simone's abilities, saying: "My first act as chairman of PolyGram was to appoint David Simone as managing director. Having known him previously through the BPI, I had the highest regard for his talents and abilities. There is no-one better fitted to run a successful record company."

He concludes: "In the best interests of Phonogram, I feel it is now necessary to do all I can to

prevent his departure."

PolyGram has now filed with the court notice that it is to appeal against the decision.

Simone joined Phonogram from Arista in 1985 as replacement for Brian Shepherd who left to head A&M. Arista was Simone's breakthrough into the majors, having previously been deputy managing director of Gem Records.

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- Gregson and Collister, and gets pretty excited by The Motor Cycle Boy. Performance catches up with Def Leppard and Matthide Santing, plus LP/singles reviews, indie news, dance, James Hamilton and the HM chart. Starts **18**
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K-tel's £300,000 James Brown spend

A £300,000 TV campaign in support of The Best Of James Brown — The Godfather Of Soul is being mounted by K-tel from Monday (28).

Initially, the ads will be seen in

TVS and a radio version will appear on Capital prior to a national roll out later.

The 18-track album covers a 30-year period from Please Please Please to Living In America.

Clapton's TV Cream

NATIONAL TV advertising is being mounted by PolyGram in support of The Cream Of Eric Clapton, a

16-track compilation of the guitarist's career.

The promotion runs until the middle of October in London and Central then rolls out nationwide. Support will also include a nationwide display campaign.

The album features tracks from Clapton's days with Cream as well as his most modern solo works.



Dr & Medics LP and tour

THE SECOND album from Dr & The Medics, I Keep Thinking It's Tuesday, is released by IRS on Monday (28) to fit in with the band's UK tour beginning on October 1.



MCA IS releasing a B B King compilation, introducing B B King, on October 5 to tie in with the American's UK tour during October.

● THE £300,000 TV campaign by Stylus in support of the double-album compilation Odyssey — The Greatest Hits is to be given a national roll-out.



BMG's big 24 for CD mid-price

A NEW mid-price compact disc line will be launched by BMG Music International on October 12, drawing upon the combined catalogue resources of RCA and Arista. There will be 24 titles, many of them appearing on CD for the first time, and among those featured are Eurythmics, Blow Mankins, Clannad, Elvis Presley, Thompson Twins and the Alan Parsons Project.

The dealer price will be £4.86 and the recommended retail price £7.99. The launch will be supported by leaflets, posters and national advertising, and there will be a second release in December.

● FASTER PUSSYCAT have a single, Don't Change That Song, released by Elektra on Monday (28) to coincide with their support slot on the Guns N' Roses tour.

● BMG IS launching a series of 14-hour-long, spoken word cassettes, each containing two 30-minute horror stories. The series, titled Nightmare, is being backed by national IRL advertising and in-store promotion.

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'Obscene' LP seized by police

A MANCHESTER record shop faces prosecution under the Obscene Publications Act following the seizure by police of stock from the premises.

Two plain clothes officers visited Eastern Bloc in the city centre on Wednesday of last week and told staff they were taking action because of a window display promoting The Fucking Guns. The display included a copy of their new LP *Like Nicks, The Fucking Pricks* and *Like Linc Cunts by The Flux Of Pink Indians*. The detectives took away the shop's entire stock of 13 titles.

Martin Price, manager of the indie store, says the officers — one man and one woman — told him they had bought a copy of the double album some days previously. After informing him of his rights, they said he is likely to face prosecution under the Obscene Publications and Indecent Displays Acts.

Greater Manchester Police confirm that two officers did visit the premises with warrants under both those statutes. A spokesman would not comment on whether charges would now follow.

The record is on the One Little Independent label, distributed by Nine Mile/Be Corral. Nine Mile director Rod Thompson says the company will continue carrying the album and that shops are still stocking it. Price comments that he re-stocked the day after the seizure of his original copies.

Derek Birrell, who runs One Little Indian, comments: "I think this is

very dangerous in that if our records get police attention then everybody else is liable. Yes, I admit that this record could be seen to be offensive by some people but there is a lot more stuff out there — like *Whitesnake* and *Slayer* — which is sexist nonsense and might be a better subject than our records."

However, Alison Schnackenberg, who chairs indie sector organisation Umbrella, adds: "Once

police losing away records from shops becomes the rule rather than the exception, then this sort of thing becomes a problem. But, at present, I don't think it's a matter for concern.

"I don't think this is a case of police going in looking for something offensive and looking to cause trouble. I think in this instance they had received a complaint and had to take action."



THE ALBUM sleeve that led to police action.

Sampling faces legal test CD price wars put squeeze on indies?

THE CURRENT fashion of remixing will come under a legal spotlight as soon as the result of a dispute concerning Pump Up The Volume by M.A.R.R.S.

Pete Waterman Ltd and All Boys Music obtained a High Court injunction in late September against 4AD Records, alleging that Pump Up The Volume infringed copyright of Roadblock, the Stock Aitken Waterman hit. Pump Up The Volume entered the chart at 33 on its first week of release on 12-inch sales, and climbed to 11 and then two following the 7-inch release a week later.

The injunction was withdrawn last Wednesday (16), and 4AD issued a statement apologising to retailers for the loss of sales caused

by the legal measure and speculating that the record "would very probably have been at number one" if this seizure "were it not for Waterman's action".

Pete Waterman told MW that it had not been realised that the 7-inch was the remix when the decision to take out the injunction had been made, and that it had been intended to withdraw the injunction last Wednesday anyway.

"If we'd had more information from 4AD and perhaps done some more research ourselves, the injunction might have been avoided," he comments. "They've admitted that Roadblock has been sampled for the record, and we will be taking legal steps to obtain a share of the royalties."

UNLESS RECORD companies substantially reduce their dealer prices for full-price CD titles, independent retailers might be faced with the prospect of having to shave up to £2 off their margins on chart CDs, this Christmas.

There is growing speculation that the multiples' battle for dominance of the Christmas CD market could lead to an all-out price war — with £9.99 firmed as the likely retail price for chart CDs and "hot" new releases.

Independent dealers suffered badly when fierce competition between the high street majors led to savage price-cutting on chart LPs in the early Eighties.

The next few weeks are likely to be a test of nerves for the high street multiples as they put the finishing touches to their pre-Christmas promotional plans. WH Smith, Our Price, Woolworths, Boots, HMV and Virgin all say they want to avoid a repetition of the album price war. But they also admit that the CD software market is likely to be so competitive this Christmas that aggressive pricing tactics could be inevitable.

Ultimately, it may be a case of "who dares wins" — although each of the store chains told Music Week that they would consider retaliatory action if they were provoked by price-cutting moves from any of the others.

● The multiples set the scene on p.30.

IMPACT

FROM PAGE ONE
their companies are serviced as owners of the rights by companies such as ours."

David Fitz of Backs Music, a member of the IMPACT campaign, denounces this attitude as "blatant nonsense, and typical of the stance taken by those with record alliances."

"If his theory was true," Platf continues, "composers and songwriters could bypass publishers completely and collect their money from performing rights and mechanical rights societies. Music publishers must discover talent and develop it, for otherwise they cannot be in business."

The type of publishing Mr Holmes is talking about is just sitting and administering and doing nothing else. It's a banking operation, with recording and publishing contracts with the highest bidder. It's got nothing to do with any kind of creativity."

SBK songwriters have rallied round to refute Holmes' interpretation of music publishing law. "I've been currently in Los Angeles, and has been with SBK for five years, and is busy co-writing songs and producing records in the US under the company's sponsorship."

"My career has been helped creatively by SBK investing in me and putting me with other writers here in the States," he says. "The backbone of the music industry is creating songs, and without that there is no industry."

Grant Black, who manages another SBK writer, Chris Sutton, also collaborating in the US with American songwriters, supports that opinion.

"Chris has really benefited from the aggression and support of SBK Songs. He is now working with some of the best writers in the world, and without SBK's emotional and financial cushion, he might still be cleaning windows."

IMPACT has criticised comments by a WCI lawyer, Im Roussel, on Channel 4 News on September 9 as typical of the lack of awareness and understanding displayed by large corporations in these matters. Talking about the proposed Warner-Chappell merger, Roussel said:

"We take the view that the structure of the industry means that the interests of all parties are protected. In particular, in the UK we have the statutory royalty rate which protects the interests of the composers, and we find it difficult to understand what the basis of their objection is."

IMPACT points out that proposed Government copyright legislation to abolish the statutory mechanical royalty rate.

MJ/BPI set summit talks

REPRESENTATIVES OF the Musicians Union and the BPI are due to meet on Friday (25) for the first of a series of discussions of matters of mutual interest.

The two organisations have agreed to set up a standing committee without a formal agenda to debate all aspects of the industry.

WORLD BRIEFING

LOS ANGELES: Record companies will now be able to sue recording artists in the state of California if they fail to deliver guaranteed and/or optional albums. The new law, effective from January 1 next, allows labels to sue for damages up to 45 days after expiry of a given contract.

The law will also enable recording artists to sue labels for breach of contract, though most observers believe that the legislation is geared towards the benefit of record labels.

TOKYO: The Virgin Group is to launch its own record company subsidiary here this month, and is said to be the first wholly foreign-owned record enterprise to be established in Japan. JVC will be handling manufacturing and distribution, and the first releases are set for next month, with a turnover of £6m projected for the first year.

The Virgin company will be headed by Akira Yokota, former head of the JVC subsidiary Victor Musical Industries, and there will be a promotion office in Osaka.

PARIS: The French Government will cut the 33 per cent VAT on records and tapes to 18.6 per cent from January 1 next. The unexpected decision is expected to give a major boost to the sagging French record industry.

The revenue loss to the Government is estimated at about £61m, but this should be compensated by the expected rise in sales as well as reaping a bonus in public relations.

NEW YORK: Marantz, the first company to have announced availability of DAT machines in the US before Christmas, has now postponed deliveries until the first quarter of next year.

The official reason is "technical problems" in manufacturing in Japan, but Marantz US president Jim Tweeddale admits that Japanese are being "very cautious" because they wish to avoid offending any US interest groups.

AMSTERDAM: The American label Enigma has set up a European office here headed by US president Jim Tweeddale as operations manager. Formed five years ago, Enigma releases jazz, dance, heavy metal and pop rock repertoire, with Poison, Dryer, The Smithereens and Don Dixon among its artists.

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Castle keen for publishing debut

CASTLE COMMUNICATIONS' much-rumoured entry into publishing amounts to the company being interested in acquiring "a couple of catalogues", according to commercial director Jon Beecher.

He says Castle is keen to buy outright small publishing companies with catalogues of standards but less enthusiastic about signing publishing deals with emerging bands.

"We've got a little bit of money to spend," Beecher comments, "and we are looking at all ways in which we can expand."

Castle, which has so far made its

money from licensing material from the majors, is also looking to sign bands directly, and has taken the first steps towards this by commissioning classical recordings for a new range of compact discs. The Cirrus series is being launched in October and is being claimed to be the first wholly digital mid-price CD label.

Another move for the company is expansion into the US. Castle hopes to make its complicitors available there and open its own office, and Beecher remarks: "With all the problems with importers, there is scope for us doing P&D deals in the States."



INCANTATION HAVE formed their own record label, Hiom, and signed a distribution deal with FRT. The band (pictured above) are aiming to ultimately sign other acts to the company.

Scotti signs with Polydor

POLYDOR HAS signed a long term marketing and distribution deal with Scotti Brothers, the US label whose artist roster includes James Brown and rock band Lion.

The label was previously signed to CBS, where its successes included *Survivor*, with the theme from Rocky. Polydor's first release from the label will be the soundtrack to the film *He's My Girl*, scheduled for UK release at the end of the year.

Import bans

IMPORT BANS have been placed by the MCPS under its joint licensing scheme with the BPI on Elton John Live With The Melbourne Symphony Orchestra (MCA 2-8022, CZ-8022, 07-8022), Alphabet City by ABC (PolyGram 8323911) and Hysteria by Def Leppard (PolyGram 830675/1 — LP; 830675/2 — cassette; 830675/4 — CD).

THE NEXT Longmans Seminar will examine artist management, including the subjects of merchandising, agency and sponsorship.

Directory

RECENT MOVES: Making Music to 20 Bowling Green Lane, London EC1R (01-251) 1900, fax 01-278 4003; tele 29904) ... Nine Mile Distribution and Cartel Midlands (Wholesale) to 6 New Street, Warwick CV34 4RK (0926 499899 distribution, 0926 496060 wholesale) ... Jennie Halsall Public Relations Consultants to 36 West Street, London WC2 (01-379 3212; tele 265871; fax 01-836 2204) ... Photoplay Music's correct address is The Penthouse, 73 Portland Place, London W1 ... Trojan Recordings' telephone number is 01-935 4666 ... Media Mailing to PO Box 658, London W2 9HS (01-997 8699) ... Morgan International has moved to 17 Red Lion Square, London WC1R 4QH (01-831 2232) ... Red Rhino Distribution to The Grain Store, 74 Eldon Street, York YO3 7NE (0904 611656; fax 0904 644190) ... Time Capsule Brokerage to 363/365 Harrow Road, London W9 3NA (01-960 0154; tele 9413640 ABS G; fax 01-968 4897) ... Hi-Lo Records & Tapes to The Barn, Bramshott Chase, Hindhead, Surrey ... Silvo Productions/Silva Screen Records to Silva House, 261 Royal College Street, London NW1 9LU (01-284 0525) ...

NEWS IN BRIEF

- A NEW publishing, production and management company has been set up at Black Barn Studios in Ripley, Surrey. Q Music UK Limited is a partnership between Robin Black of Black Barn and Mike Cobb who has previously worked with Surrey Sound and Nigel Gray Productions.
- THE IN Tape label is due to be re-launched by founder Jim Khan-

bolta in the first week of October with a compilation album of the company's early days.

- TYNE TEES Television, the company which produces The X-Files, was made a profit of £2.5m in the six months to June 30. The pre-tax figure is a 50 per cent increase over the comparable period last year.

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STEADY



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Getting their wings on Route 88

THE BOURNEMOUTH conference was also the first leg of the 1987 WEA International Roadshow — tagged Route 88 — with seven mini-conventions on four continents up to October 12.

The roadshow concept is designed to showcase product earmarked to break internationally for WEA's affiliates around the world and marketing director of WEA Europe Jürgen Otterstein made the point that international exploitation of product should not be seen as "a one-way street from this country to the

rest of the world". UK acts singled out for the roadshow treatment are Echo And The Bunnymen, The Jesus and Mary Chain and The Sisters Of Mercy.

Australia showcased singer Jenny Morris, Weddings Parties Anything and Flotsam Jetsam; France featured Paparazzi, Gaults De Luxe, Gold and Herbert Leonard; Holland showed Lois Lane and Fatal Flowers; Ireland presented Christy Moore and Mary Coughlan; West Germany focused on Inge And Anita Hampel, and April May; Canada featured Frazer Haze and Blue Rodeo; Italy had Via Verdi, Stefano Ruffini, Grazia Di Michele

and Alan Sorrenti; while Sweden showcased Anna, plus former Abba star Agnetha Faltskog, who will be coming up with an album soon, produced by Peter Carlens.

Also featured by WEA International was Donna Summer, with a slower (for her) more sophisticated-sounding track, Dinner With Gerdbeth. Underlining the importance of breaking international acts in the UK market, new UK division managing director Max Hole said "It can act as a springboard into the rest of the world", adding that an international A&R manager would be appointed to assist in that area.

Other stops for the Route 88 roadshow are Paris Aachen, Rome, Rio, Kyoto and Brisbane.



FLYING THE FLAG: WEA chairman Rob Dicks flanked by new UK division head Max Hole and deputy Maria Bellas (left), with US division head Paul Conroy and Deputy Ray Sill.



REVOLUTIONARY PAUL Conroy, making his "declaration of intent".

No flagging for Conroy

DRESSED SUITABLY as an American revolutionary, new US division managing director Paul Conroy put forward an official declaration of intent during which the newly-created division was expected to "swear our allegiance to the flag and state our aims for the future". The "intents" include a commitment to break new acts, support all tours, target market to suit individual artists, TV advertise and tailor-made to "make big albums bigger", gain expertise in growing areas of repertoire and persevere with artists to build long-term careers.

Among the substantial marketing plans lined up for the autumn Atlantic Soul Classics will be launched by a London TV and IRL campaign, while the massive project for 1988 focusing on 40 Years of Atlantic will get underway even now, building it up as the "premier contemporary R&B label".

A picture disc of Cousin A Commem will herald the UK A Comm Dance album from Madonna,

featuring new mixes of her most danceable hits, plus new track Spotlight. Her four albums will also be featured in a 60-second TV ad.

More "tail-end marketing" for Graceland features TV spots and a Warner Music Video-release for Graceland-The African Concert. WEA is also looking to "double" sales of Fleetwood Mac's Tongue In The Night before Christmas using a novel, fully-animated TV ad based on the LP sleeve in what will become a Europe-wide promotion.

Other artists set for substantial promotion this autumn includes Yes, the Bee Gees, Foreigner and George Harrison, while it was announced that new worldwide signing Elvis Costello will have his first album through the company next spring.

A "new venture" for the company is Rock History on CD, highlighting catalogue available in the format through a generic campaign, while mid-price will gain further attention via a new Prime Cuts onslaught.

True Brit and True Jit

THE UK division presentation had its own truly British travelogue-style version of the conference's Route 88 theme and — awarding the appointment of a marketing director for the division — newly-appointed marketing director of the US division Andy Murray outlined individual marketing plans.

The Pretenders — The Singles, a compilation of the group's hits, is expected to be a big seller. Released on October 19, the dealer price is £4.25 (£7.29 for the CD version) and promotion will include the release of a re-mixed version of Kid as a single.

WEA will be cranking up its support for **The Sisters Of Mercy**, surrounding new single This Corrosion, which Murray predicts will be "the start of a tidal wave" for the group. Lavish packaging will provide several different versions and there will be 500 CD singles available for retail outlets. A "mini-epic" promo film will cause a stir, the company reckons.

Ads have been lined up to back **The Blundu Boys'** album True Jit, plus the single Jive, aiming for a substantial breakthrough for the Zimbabwe band **Primal Scream** are touring in September and October to support the album Sonic Boom Flower, while **The Screaming Blue Messiahs** currently in the US to promote their Bikini Red album — will be back in the UK early next year.

Echo And The Bunnymen — featured heavily in the presentation with tracks The Game, Lips Like Sugar and Twist And Shout, start

touring in October culminating in a Wembley date on November 2. Also touring will be **Aztec Camera**, backing LP Love.

"We don't stop when we get a successful album," said Murray in unveiling a TV re-promotion campaign for Simply Red's Men And Women, with 30-second and 10-second ads across key TV regions. They are touring in December and the next single will be the Cole Porter number Ev'ry Time We Say Goodbye.

While Telstar has put together a TV package of Elaine Paige material, WEA will be re-promoting the artist's Christmas LP on the back of

that. And further exploitation of WEA's Black catalogue — now successful on A&M — comes in the form of a seven-track mini-album.

New signing **Louise Goffin** won't have a new album out until next year, but a new single — Send A Message — has been taken from LP This Is The Place, and a successful WEA debut is expected for former Hot Chocolate front man Errol Brown with Body Rockin'.

Other featured artists included Charm School, Sophie And Peter Johnson, The Jesus And Mary Chain, Nick Kamen and Matt Bianco.



THE NEW team for WEA's UK division headed by managing director Max Hole, suitably dressed for the occasion.

I N T E R N A T I O N A L

NOTABLE one-line quotes from the conference include: "WEA UK is a model company — the consolidation of our international operation" (Stephen Shrimpton, senior vice-president Europe, WEA International). "We don't want to become an unwieldy giant — each act is going to be more focused" (WEA UK chairman Rob Dicks outlining the think-

ing behind the split of the UK company)... "I'm here to wove the European flag" (Jürgen Otterstein, marketing director WEA Europe, aiming to balance the natural focus on US and UK repertoire)... "England is the battleground of Europe" (WEA US division MD Paul Conroy calling for the right level of support from US labels)... "We have to change

a little to meet the challenges of tomorrow" (Shrimpton on the realignment of the UK operation)... "It isn't going to be them and us" (Dicks also on the US/UK split)... "I'll tell you what — I'd take more than MCA to get me out of this company" (Conroy summing up the spirit of the conference when MC'ing the conference dinner)... "That's all folks!"



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TOP 25 SINGLES

- 1 **PUMP UP THE VOLUME/ANITAMA** (L) M.A.R./B/S 4AD AD 707 (U/R)
- 2 **ME AND THE FARMER** Gal Discs GD (X) 19 (C)
- 3 **CARS ('E REG MODEL)** Gary Numan Beggars Banquet BEG 199 (T) (W)
- 4 **NEVER LET ME DOWN AGAIN** Depeche Mode Mute (12) 780NG 14 (U/R/SP)
- 5 **TRUE FAITH** New Order Factory FAC 183/7 (12) - FAC 183 (P)
- 6 **THE MOTION OF LOVE** Great Love/Jacob Beggars Banquet BEG 192 (T) (D) (W)
- 7 **GIRLFRIEND IN A COMA** The Smiths Rough Trade RT 71 (U/R)
- 8 **WILDFLOWER** The Cult Beggars Banquet BEG 195 (W)
- 9 **SOFT AS YOUR FACE** The Soup Dragons Row TV Products RTV 12/4 (U/R)
- 10 **THRU THE FLOWERS** The Primitives Lazy LAZY 067 (U/R)
- 11 **BARFOOTIN'** Robert Parker Cheryl CY2 121 (CH)
- 12 **GET DOWN** Derek 8 Music Of Life NOTE007 (P)
- 13 **THESE BOOTS ARE MADE FOR WALKING** Jessica Williams/Man To Man Diamond DMR 1 (S) 2 (SP)
- 14 **T.V. MAN** Belushi Beggars Banquet BEG 197 (T) (W)
- 15 **BABY TURPENTINE** Crazyhead Food FOOD 10 (U/R)
- 16 **JACKO** T.C. Curtis & T-Jam Hot Mesh TC77 (P)

- 17 **A WORD TO THE WISE** (EP) Ghost Dance Karbon (KAR 608-P) (T)
- 18 **BIG ROCK CANDY MOUNTAIN** The Motor Cycle Boy Rough Trade RT 72 (T) (D) (U/R)
- 19 **LIL' DEVIL** Beggars Banquet BEG 188 (T) (W)
- 20 **THE TABLES ARE TURNING** F.J. MacLennan Music Of Life NOTE 4 (P)
- 21 **CLOCKS IN OUR HAIR** All About Eve Eden EVEN X14
- 22 **CRY TOUGH** Music For Nations (12) KUT 127 (P)
- 23 **WHITNEY JOINS THE ANCIENTS** Justified Ancients Of Mumu KLF Comm. JAMS 247 (U/R)
- 24 **NEVER AND ALWAYS** Three Johns Abstract (12) AB5043 (P)
- 25 **THE BIRTHDAY** Sugar Cubes One Little Indian (12) 7177 (U/NM)
- 26 **STEP BY STEP** Transglobal/Rhythm King/Mute TYPE 51 (U/R)
- 27 **FIVE GET OVER EXCITED** The Housemartins Gal Discs GODIX 18 (F)
- 28 **LONDON POSSE** London Posse featuring Slypho Single BLR 2T (U/R)
- 29 **THE PEEL SESSION** Strange Fruit - (SPFS 032) (P)
- 30 **VICTIM OF LOVE** Erosare Mute (12) MUTE 61 (U/R/SP)
- 31 **NEED A MAN/ENERGY IS EUROBEAT** Man To Man Bolls BOLTS 5 (S) (2) (P)
- 32 **TEMPLE OF LOVE** Sisters Of Mercy Merciful Release MR (X) 27 (U)
- 33 **OUR SUMMER** All About Eve Eden EVEN X13 (U)
- 34 **COOKYPUSS** (EP) Beastie Boys Rat Cage - (MORT 26) (SD)

- 35 **HAVEN'T STOPPED DANCING YET** Contortees Dance On Wax - (DANCE 112) (U/RX)
 - 36 **THE MODEL** Big Black Blast First BFFP 24 (U/R)
 - 37 **STRANGELOVE** Depeche Mode Mute (12) BONG 13 (U/R/SP)
 - 38 **THE PEEL SESSION** T. Rex Strange Fruit - (SPFS 032) (P)
 - 39 **FOREVER** Into A Circle Abstract (12) AB5044 (P)
 - 40 **BLUE MONDAY** New Order Factory - (FAC 73) (P)
 - 41 **CAN'T TAKE NO MORE** The Soap Dragons Row TV Products RTV (12) 1 (U/FF)
 - 42 **LOVE WILL TEAR US APART** Guy Division Factory FAC 232 (12) (P)
 - 43 **GIRL TO THE POWER OF 6** Miki Jags SM BUY 1 (T) 263 (E)
 - 44 **UNSEARABLE** Wonderlust Far Out GONE002 (U/FF)
 - 45 **ROK DA HOUSE** (REMIX) Rhythm King/Mute/LMF The Boomtasters featuring The Cookie Crew 1 (11) (U/R)
 - 46 **ONE SUMMER** Mute Mute 51 (U/R/SP)
 - 47 **LOCKED-OUT OF THE LOVE-IN** 1000 Voices Idea IDEA 006 (P)
 - 48 **SOMETIMES** Erosare Mute (12) MUTE 51 (U/R/SP)
 - 49 **BIG HOLLOW MAN** Danielle Dax Awesome AOR 10 (T) (U/R)
 - 50 **STOP KILLING ME** The Firmings Lazy LAZY 3 (T) (U/R)
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- 1 **SUBSTANCE** New Order Factory FACT 200 (P)
- 2 **ELECTRIC** The Cult Beggars Banquet BEGA 80 (W)
- 3 **THE CIRCUS** Erosare Mute STUMM 35 (U/R/SP)
- 4 **LOVE** The Cult Beggars Banquet BEGA 65 (W)
- 5 **THE LONDON O HULL 4** The Housemartins Gal Discs AGOLP 7 (P)
- 6 **THE WORLD WON'T LISTEN** The Smiths Rough Trade ROUGH 101 (U/R)
- 7 **DON'T TOUCH THE BANG BANG FRUIT** The Meteors Anagram GRAM30 (P)
- 8 **DEFENDER** Rory Gallagher Demon FIEND 98 (P)
- 9 **ROCK 'N' ROLL** Motorhead GWR GWLP 14 (A)
- 10 **HATFUL OF HOLLOW** The Smiths Rough Trade ROUGH 76 (U/R)
- 11 **BACK TO BASICS** Billy Bragg Gal Discs AGODP 8 (F)
- 12 **THE FAT SKIER** Throwing Muses 4AD MAD 706 (U/R)
- 13 **DAWNRAZOR** Fields Of The Nephthim Situation Two SITUP 18 (U/R)
- 14 **PLAYED** The Bodines Pop BOOL 2001 (BMG)
- 15 **LOUDER THAN BOMBS** The Smiths Rough Trade ROUGH 225 (U/R)
- 16 **THE QUEEN IS DEAD** The Smiths Rough Trade ROUGH 66 (U/R)
- 17 **THE MAN - BEST OF ELVIS COSTELLO** Elvis Costello Demon FIEND52 (P)
- 18 **THE SINGLES 81-85** Depeche Mode Mute MUTE 1 (U/R/SP)
- 19 **WONDERLAND** Erosare Mute STUAM 25 (U/R/SP)
- 20 **SPEED KILLS VOLUME 3** Various Under One Flag FLAG1 (P)
- 21 **THE SMITHS** Rough Trade ROUGH68 (U/R)
- 22 **GIVE ME CONVICTION OR GIVE ME DEATH** Dead Kennedys Alternative Tentacles VIRUS 57 (SD)
- 23 **WIDE BLUE YONDER** Cowboy Band Cooking Vinyl COOK 006 (U/NM)
- 24 **FALSE ACCUSATIONS** Robert Gray Band Demon FIEND 43 (P)
- 25 **JACKBEAT 2** Various Rhythm King/Mute LEFLP 1 (U/R)

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REGGAE CHART

WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	11	SARA Thomas & Paul	Live And Love
2	11	HALF SLIM Hugh & Johnny	Black & Blue
3	4	HILL AND GULLY Johnny & Obba Babalundun	Manhattan
4	3	HIP HOP REGGAE Energy Drum Computer MC	Big City
5	6	DON'T STOP Sound	Cherryband
6	8	HONESTLY Issac Kerton	Techniques
7	9	HOL AFRESH Red Dragon	Tech-niques
8	20	QUALITY OF LOVING YOU Carl Sinclair	Kalichuck
9	10	WALKS - IN REPTAIL	Radio, Music
10	11	MOVE ON UP Marcus Joseph	Hot Shots
11	12	CRIB CRAZY Jahmya Campbell	Earth
12	13	TEARS FROM MY EYES Jason Bond	Obba-bun
13	14	DON'T WANT TO LOSE YOUR LOVE Michael Cooper	Reagan
14	16	FIRST LOVE Joseph Whips	Techniques
15	19	IT'S NOT UNUSUAL Benny Lee Co	Cherryband
16	8	BIG BELLY MAN Robert Bailey	Super Power
17	15	JUST DON'T WANT TO BE LONELY Freddie McGregor	Getaway
18	18	NEW YORK LIFE Lionel Richie	Manhattan
19	15	BUFFLE AND ROCK Little Charles	T. Y. & D.
20	19	HARD UP BACHELOR Sandra Cera	Amaz

REGGAE DISCO CHART

1	1	SARA Thomas & Paul	Live And Love
2	3	NICE TO HAVE YOU BACK AGAIN Inez & Charlie	Obba-bun
3	2	SOUL AND SAX Inez & Charlie	Obba-bun
4	4	TROUBLE IN AFRICA Papa Leo	Manhattan
5	7	SAMPLER Various Artists	Manhattan
6	9	GOT TO BE A Father	Live and Love
7	6	WE'VE HAD ENOUGH Mista	S. W. King
8	5	HAI FI SAY SO Josey Wales	Dynasty
9	11	TALK DON'T BOTHER ME Gregory Isaacs	Shangri-la
10	10	CAN'T BE WITH YOU TONIGHT Judy Mouch	Obba-bun

NEW RELEASE - DISCOS

LIFE	Cherry-Lewis	Kalichuck
HOW GLAD I AM	Paul Hill	Black & Blue
SO MUCH THINGS TO SAY	Erica Doolley	Manhattan
DEJA VU	Emely Jones	Comet Band
DON'T STOP THE LOVE	Temps N. Clark	Comet Band
NATURE PLANNED II	Carlton Smith	Sound

NEW RELEASES - LPS

UP TILL NOW	Charlie	803
OUT OF CONTROL	Roboband	Shake It
SERIOUS DUB	Vanessa Andrus	Amaz

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Here are the new hot numbers from TBD With effect from Thursday 24th September

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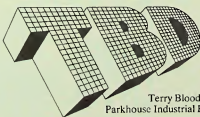


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Bringing us nicely back to the subject of our new telephone numbers that come into operation on September 24th.

We've installed a new, advanced digital phone system which will give you a faster response time than ever before. And, because it creates increased capacity, it'll mean we'll have the promptest and smoothest service around, even at the peak Xmas period!

Unfortunately this will also mean that you can no longer use our old numbers, so why not pin the new ones on the wall ready for your next call? They could be the most profitable lines in your store.



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Battle lines drawn on bonus royalties row

by Nigel Hunter

THE ROW between the two American collection agencies, Broadcast Music Inc (BMI) and the American Society of Composers, Authors & Publishers (ASCAP), continues apace, centred on BMI's decision to stop paying bonuses on performance royalties to writers who have left BMI for ASCAP or elsewhere.

BMI operates a bonus scheme whereby royalties are increased for member songwriters whose works exceed certain numbers of broadcasts in the US. It is owned by broadcasting companies, a fact constantly referred to by its rival ASCAP, which is owned by its members.

An advertisement by 34 disgruntled former BMI members has appeared in the American trade press and *Music Week* (September 5), claiming they are being "unfairly treated" and "financially penalised" by BMI because they have left and joined ASCAP. Among the writers are Emmylou Harris, Fred Karlin and Jack Nitzsche.

Their grievance hinges on what they claim is their agreement to

receive 100 per cent of their royalties as long as their works remain with BMI, including bonuses, and they further state that BMI has honoured this agreement previously.

"Now, however, BMI has unilaterally decided to 'rewrite' the agreement and cut our royalty payment by up to 80 per cent of what we would have received if we were still with BMI or if we agree to go back."

BMI in a letter to its affiliated writers signed by president Frances W Preston says: "Over the last 10 years, we have seen some songwriters migrate from BMI to ASCAP but leave their catalogues behind at BMI. It created a situation in which many high-performance songs were earning substantial payments from BMI, but the money was going to a songwriter who preferred membership with ASCAP — and that money was no longer available for songwriters who were in the BMI family. We felt we had to adjust our schedule to undo that inequity."

Acting on behalf of songwriting members who have joined from BMI, ASCAP has complained officially against the bonus policy to the American Arbitration Associa-

tion. It is also backing the complaining ex-BMI members and paying their legal costs. Under ASCAP rules, songwriters who join the society from elsewhere must have their songs published by an ASCAP affiliate before the society will handle the songs.

If a writer publishes his or her own work, there is no problem but if the publisher is separate, then he has to agree to transfer the songs from one performing rights group to another. As affiliated publishers will continue to collect bonuses from BMI on qualifying songs irrespective of whether the writers have left BMI, there is no inducement for the publishers to move the songs to ASCAP.

PRS chief executive Michael Frengford comments: "This is an American domestic squabble, and UK songwriters who are members of the PRS are not affected."

● TOKYO: Erasure will represent the UK in the 18th World Popular Song Festival scheduled for October 31 in the Nippon Budokan Hall here with a song called *The Circus*. There are 11 countries taking part in the final competing for a top prize of £6,135.



THE SILK And Steel album by Five Star is piling up the trophies for the songwriters whose work was included in it. *Hot on the heels of Marvin Marrow's presentation from MCA Music (MW, September 19) comes this cluster for Nick Trevisick (centre) who wrote Find The Time and Are You Man Enough. Seen with him are his manager John Campbell (left) and Island Music managing director Hein Van Der Ree, who made the presentation, marking 1.2m sales.*

All change at EMI publishing

EMI MUSIC Publishing is restructuring its repertoire division "to meet changing demands in the marketplace more effectively". The division will now function in two distinct areas — acquisition and catalogue development — and each will handle UK and international repertoire.

The personnel exchange with Screen Gems in the US is being terminated early, with Peter Doyle returning next month to become manager of the acquisition department and Barbie Richard returning to Screen Gems. Reporting to Doyle will be for acquisition manag-

ers — Nick Phillips, Steve Walters, Tim Davies and Geoff Keeling — with Phillips and Davies concentrating on international material and Walters and Keeling specialising in UK music.

Bob Clifford will head the catalogue development department, with three managers in Allen Jacobs, Chris Ellis and Steve Hills and two promotion managers, Lesley McWilliams and Robert Blenngau. Jacobs will be responsible for admin, music arranging and copying, and the studio. Doyle and Clifford report to creative director Brian Hopkins.

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Abigail Music Ltd.

Flam Music Ltd.

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Freddie Mercury

EMI Music Publishing Ltd.

DANIEL (2 Million)

Elton John

Dick James Music Ltd.

EYE IN THE SKY

Alan Parsons

Eric Woolfson

Woolfsongs Ltd.

FOR YOUR EYES ONLY

Michael Leeson

HELP

Paul McCartney

John Lennon

Northern Songs Ltd.

HERE THERE AND EVERYWHERE (2 Million)

Paul McCartney

John Lennon

Northern Songs Ltd.

HONKY TONK WOMEN

Keith Richard

Mick Jagger

ONE THAT YOU LOVE

Riva Music Ltd.

ROCKET MAN

Elton John

Dick James Music Ltd.

STUCK IN THE MIDDLE WITH YOU

Gerald Rafferty

Joe Egan

EMI Music Publishing Ltd.

Baby Bug Music Ltd.

SUMMER SONG

Keith Noble

Cive Metcalf

United Partnership Ltd.

WILD WORLD

Cat Stevens

Freshwater Music Ltd.

YOUR SONG (2 Million)

Elton John

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Ichiban bonanza

by Barry Lazell

ICHIBAN RECORDS, an intriguing name with an equally intriguing Chinese-script logo which might suggest a decidedly esoteric output, is actually an Atlanta, Georgia-based US independent label, strongly specialist in soul and dance music.

With production by PRT, Ichiban has just launched in the UK, with a Wembley-based office run by Gof Abbey, initial releases include two 12-inchers plus seven albums selected from the label's US output of the past few months, representative of the broad spectrum of styles which Ichiban espouses.

The first 12-inch is Juicy-O (12



CLARENCE CARTER, producing and recording for Ichiban.

PO 2), by long-time dancefloor favourites Slave, now in a four-piece incarnation, while also impressive is female soulstress Janice Bullock's Do You Really Love Me (WIL 3003), which is actually on the Ichiban-marketed WRG label, helmed by soul legend William Bell (it is also included on the new Street Sounds '87-2 compilation, which should ensure plentiful exposure for the otherwise little-known Ms. Bullock).

Both these records are tasters for new albums by the artists concerned, Slave's being Make Believe (ICH 1009), and Janice Bullock's Don't Start A Fire (WIL 3003). These are joined on the LP roster by the down-home Chicago-recorded Nothing Takes The Place Of You by Artis 'Blues Boy' White (ICH 1008), Chick Sings Chuck, an offbeat tribute set by singer/guitarist Chick Willis to his near namesake, one of the leading R&B stylists of the Fifties (ICH 1012); Clarence Carter-produced soul set Double Talk by Pat Cooley (ICH 1010); former Atlantic hitmaker Carter himself with Dr.C.C. (ICH 1003); and another favourite dancefloor name from the late Sixties/early Seventies, Prince Phillip Mitchell with Devastation (ICH 1024).

The albums will probably appeal to varied markets within the broad specialist sector, while the two 12-inchers are clearly items to watch. The advent of another solid black music catalogue on to the UK market is certainly a welcome development.

Ichiban is based at Stanley House, Stanley Avenue, Wembley, Middx HA4 4JB, where Gof Abbey can be contacted for further details about the label's future plans on (01) 901 1555.

Beating them into Submission on the floor

A NEW dance and black music label, Submission Records, has been launched in the North Midlands, by club DJ Graeme Park and the producer/remixer/engineer team of Tim Mold and John Crossley. Based in Derby, with national distribution via Nine Mile and The Cartel, Submission's stated aim is "to be a showcase for British talent, so often ignored by the major labels... the best forms of dance music will be covered in various styles, and a number of releases are planned for the forthcoming months."

Initial Submission releases on 12-inch are being launched under a generic Urban Beat series, which is to encompass House sounds, Hip-Hop/Electro, and "some cool reggae versions of the song, the record also contains an instrumental 'Drumapella' mix, plus a House version — the latter being the track which Submission will be pushing hard to dancefloors over the coming weeks. The label is keeping mum about the identity of Spotlight's vocalist, the clear hint being that it is somebody well-known.

Two further 12-inchers are also scheduled for release shortly in the Urban Beat series, these being soul outfit Dreaming (Of You) by One Beat, and the Hip-Hop cut Not Fellas But Girls (Funky Sound) by Two Nasty featuring DJ Def Dude. Submission Records can be contacted at The Bakery, Boyer Street, Derby DE3 3TD, and further info on the new label and its releases is available from Graeme Park on (0332) 385021.

C O L U M N

ALREADY HUGO following the limited circulation of a white label and now finally due out here is **L.A. MIX** (Don't Stop Jammin') (Breakout USAT 615), a brilliant pastiche of the old **Montana/MSB Heavy Vibes/Love** is the Massage sound overlaid with telling soul samples from many other disco classics from a few years ago. It took a while for most people to realize that in this case, L.A. stands not for Los Angeles but for none other than British megastar supreme, **Les Adams!** It will, I fear, further fuel the fire that seems likely to singe many in the music business, now should anyone finally get around to taking a test case to court over the question of the infringement of copyright by the modern techniques of sampling and scratching other people's records. There was almost a legal conversation between **Steak Aitken Waterman** and **A.R.S.** last week, but the various injunctions were dropped before they got too far. Pump Up The Volume and the jingly Do It Properly style of 'house' piano have incidentally cropped up yet again in the various white labelled versions of **BLUE MERCEDES** I Want To Be Your Property, of which probably the best (as most instrumental) version is the **Get Busy** Yo! Mix (IMCA Records BONAX 1161), not maybe generally available just yet.

The most obvious pop crossovers on UK release this week are **THE CHAMPS** (quaila Cooltemp. COOLX 152), the six-track Tex-Mex instrumental classic from 1958 in a newly extended version and flipped by last year's hip hop adaptation, **JOSEKI LOVE** (Pee Wee's Dance: **BLAST** BOYS) She's Crazy (Def Jam BEAST 13), Led Zep-based catchy heavy metal rock double A with the fabulous purity flying Coolies-ski duvettent anthem, Girls, a male funk with similar pop potential, **TONY ESPOSITO** (Papa Chico (Indie: BLT 1), via PRT), lethargically jaunty haunting slow Eurobeat juggler already shaping up as one of those innocently catchy pop disco smoothes, **JESSICA WILLIAMS MEETS MAN 2 MAN** These Boots Are Made For Walkin' (Diamond Records DMRT 312, via Spartan), blatant not very clever Hi-NRG revival of Nancy Sinatra's classic. Showing similar early signs of pop success, **ABC: The Night You Married Love** (Hearic Chic Mix) (Chic/Nature N18X 112), Pete Waterman & Pete Hammond-ranked soul reworking incorporating (but not emulating) bits from Chic hit, **BANANARAMA** Love In The

First Degree (Jalels Mix) (London NAXX 14), **Steak Aitken Waterman**-created Mel & Kim-ish tight weight centerer with a Roodie-lock-up Mr. Sleaze flip that actually features **Freddie** (to the top) **PWL** Remix, **Champion CHAMP 12-45**, always popular chugging girl group chenter from over four years ago now in a new light remix from the Waterman camp, **THE ELOYS Funky Like A Train** (Club JABX 58), an Afro-ish flourished James Brown-type repetitively chanted monotonous burbled which didn't hit in 1976 but has now become a Cross The Trade-style genuine "vava groove", **CARRIE McDOWELL** Uh Uh No No Casual Sex (Motown ZT 41264), catchily skittering "slay-ebbie" message proving to be quite a nagger, especially on radio.

Current import singles include **AUDREY WHEELER** Irresistible (Capitol V-1533), annoyingly wailed beefy backbeat reggae getting strong soul response, **ROYAL ROY** Opato Now (Slog Nub) (Schaudy D Records SD-118), highly enthusiastic rap using one of those admitted spelling codes to intriguing effect, **CAROLYN PORTER** I Said I And I Mean It (Atlantic C-86686), old infectious frisky building wrangler, cut a while with growing support, **TRIO CONNECTION** Alone In The House (Nu-Sounds Records NS 1110), jerky apodic rap 'n' scratch not in fact about London's Beatrice, now a black music venue, although obviously the wife won't want **FROSTY** I Need Love Now (Tommy Boy 18 906), young female answer version to (check the spelling!) **Lo! My Girl's I Need Love**, **GRAND POORHAT TONY D & COOL GINO G** It's My Day (Body Rock BR 006), James Brown intros and a briefly scratched out on otherwise weary rap jitters, **COOL C** Juice Crew Dis (Hilpop Records HTI-001), juddery slork rag gater with a sneer sound like Public Enemy, **MADAME X** Just That Type Of Girl (Atlantic C-86654), sparsely muted then jolly wiggled oddball US hit in Vanity & Jane Jackson "badly girl" style, maybe a grower. Others out here include **BLAZE** If You Should Need A Friend (Debut DEBTX 302), catchily lively house song with 80s-ish jazzy organ, warm on organ, **RENOTE** Fees, So Good (FM Dance 12 VHF 38, via Revolver), another generally striking simple jack track, **REACT** Love Reaction (Clubbeat CE 121, via WEA/Island), Boyd Jarvis-produced jerky house bouncer let down by overly prominent pop vocals.

RADIO LONDON

A LIST

ATLANTIC STAR: One Love & One Woman	Blues
JONATHAN BULLER: Love	Blues
CHIC: Look For Me	Atlantic
THE INDEPENDENT BOYZ & THE RUDE BOY OF HOUSE: House Train	Magnetic Demos
MIKEAL JACKSON: Love	Funk
JELLYBEAN FEATURING STEVEN DANTE: Don't Stop	Chrysalis
LL COOL J: There A Minute	Def Jam
NU/UK/R: Run Up The Volume	RAO
FREDDIE MCGREGOR: Musical Mystery Sounds	Polygram
LUTHER VANDROSS: Step To Love	Funk

C L I M B E R S

REGINA BELLE: You Can't Take Me	CBS
BILLY COCHRAN: Some One Like You	GRP
ETHEL: Love & Hate	Atlantic (import)
FRIDOG: Reggae Rhythms	Chrysalis
FRIDOG JACKSON: Jam Sings	Capitol
CARRI JOHNSON: Little Satisfaction	101 Ways
MUSIC: There A Minute	DeLaunay (import)
ROSE FORCE: Candy Rock	Careless
AUDREY WHEELER: Irresistible	Capitol (import)
TONY VALENTE: Goodbye	White Label

As featured on the TONY VALENTE New Audio Index CD 1989. Now Available on CD 1989.

I KNOW WHAT LOVE IS



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TOP Dance SINGLES

26 SEPTEMBER 1987

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	2	PUMP UP THE VOLUME/ANITA (L...) M/A/R/S	64D...	6AD707	(L/R)T
2	1	NEVER GONNA GIVE YOU UP Rick Astley	RCA PB 41447	12	-PT 41448
3	NEW	BAD Michael Jackson	CBS 6511557	12	-651155 6
4	3	CASANOVA LeVert	Atlantic A9217	(T)W	
5	4	CAUSING A COMMOTION Madonna	Sire W8224	(T)W	
6	4	WIPEOUT Fall Boys & The Beach Boys	Urban/Polydor UR8	(X)S	(F)
7	9	HOUSE NATION House Master Boyz and The Roots Boyz Of House	Magnetic Dance MAGDT1	(BMG)	
8	8	JACK LE FREAK Chic	Atlantic A9198	(T)W	
9	12	I NEED LOVE L.L. Cool J	Def Jam 6511017	12	-651101 8
10	6	IT'S OVER Level 42	Polydor POSP	(X)900	(F)
11	10	LIES Jonathan Butler	JIVE JIVE	(T)141	(BMG)
12	11	I DON'T WANT TO BE A HERO Johnny Hates Jazz	Virgin VS	(T)1000	(F)
13	15	STOP TO LOVE Luther Vandross	Epic LUTM	(T)12	(C)
14	7	TOY BOY Smiths	Fanfare	(T)2/FAN 12	(A)
15	NEW	THE REAL THING Cyndi Lauper featuring Steven Dante	Chrysalis CHS	(T)3167	(C)
16	13	MY LOVE IS GUARANTEED Cybil	Champion CHAMP	(T)255	(BMG)
17	NEW	CROCKETT'S THEME Jon Hammer	MCA MCA(T) 1193	(C)	
18	27	THAT GIRL (GROOVY SITUATION) Treddie McGreggor	Polydor POSP(X) 884	(F)	
19	18	U GOT THE LOOK Prince and Sheena Easton	Warner Brothers W 8287	(T)W	
20	25	I FOUND LOVIN' Fatback Band	Master Mix	(T)12/CHC 8401	(A)

21	17	THE OPERA HOUSE Jack E. Morris	Champion CHAMP	(T)250	(BMG)
22	36	ONE LOVER AT A TIME Allistic Stars	Warner Brothers W8327	(T)W	
23	24	I KNOW YOU GOT SOUL Bobby Byrd	Urban/Polydor UR8	(X)S	(F)
24	14	I JUST CAN'T STOP LOVING YOU Michael Jackson/Suzie Green	Epic 6502027	12	-650202 6
25	26	THE NIGHT YOU MURDERED LOVE Christina Lesly V and ABC/ABC	Phonogram NT(X) 112	(F)	
26	16	CALL ME Spagna	CBS 6502279	12	-650227 6
27	34	LOWDOWN Hindsight	Circus/Virgin YR(T) 5	(C)	
28	28	JUMP START Natalie Cole	Manhattan/EMI	(T)2/MT 22	(E)
29	72	'YOU'RE PUTTIN' A RUSH ON ME Stephanie Mills	MCA MCA(T) 1187	(F)	

30	17	ROADBLOCK Shock Aiken Waterman	Breakout/A&M U/F	(F) 611	(F)
31	NEW	UH, UH, NO NO CASUAL SEX Cameo	Malvern 28 41501	12	-27 41502
32	30	I FOUND LOVIN' Steve Walsh	A.1.	(T)A2199	(A)
33	20	FUNKY TOWN Passio Echo	RCA PB 49705	12	-PT 49706
34	9	PUT THE NEEDLE TO THE RECORD Criminal Element Orchestra	Cosmo/Phonogram COOL(X) 150	(C)	
35	NEW	CAN'T YOU SEE ME Roy Ayers	Urban/Polydor UR8	(X) 6	(F)
36	29	WATERFALL Wendy and Lisa	Virgin VS 9991	12	(E)
37	NEW	SHES MINE Cameo	Club/Phonogram JAB(X) 57	(F)	
38	37	OOH, YOU MAKE ME FEEL (REMIX) Loose Ends	Virgin VS 9911	12	(E)
39	NEW	WALK IN THE PARK (1987 Production) Rick Straker	Section ED(T)U	12	3333
40	37	LOOKING OUT FOR YOU Rick Clarke	RCA PB 41497	12	-PT 41498
41	NEW	ONLY IN MY DREAMS Debbie Gibson	Atlantic A 9322	(T)W	
42	NEW	THE WORD (EP) Vivian	Jive RAPER(T) 1	(BMG)	
43	NEW	SO THE STORY GOES Living In A Box featuring Bobby Womack	Chrysalis LIR(X) 3	(C)	
44	NEW	THE B-FATS B-Fats	Champion CHAMP	(T)257	(BMG)
45	23	JUST CALL Sherrick	Warner Brothers W8390	(T)W	
46	41	SARA Frankie Poul	Live & Love	-LTD46	(J5)
47	42	WHO'S THAT GIRL Madonna	Sire W8341	(T)W	
48	NEW	GET DOWN Decks &	Music Of Life	(NOTE 007)	(P)
49	21	DIDN'T WE ALMOST HAVE IT ALL Whitney Houston	Arista R15(T) 31	(BMG)	
50	NEW	JACKO T.C. Curtis & T. Jam	Hot Mel!	(T)2/CTJ 009	(F)

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TOP 10 ALBUMS

1	1	BAD Michael Jackson	Epic 450290-1	(C)
2	NEW	BETWEEN THE LINES Five Star	Tenri/RCA PL 71505	(BMG)
3	2	JONATHAN BUTLER Jonathan Butler	Jive HIP 46	(BMG)
4	7	HEARSAY Alexander O'Neal	Tabu 450 936-1	(C)
5	NEW	ATLANTIC SOUL CLASSICS Various	Atlantic WX 125	(W)
6	3	GIVE ME THE REASON Luther Vandross	Epic 450 134-1	(C)
7	4	WHITNEY Whitney Houston	Arista 208 141	(BMG)
8	5	SHERICK Sherrick	Warner Brothers WX118	(W)
9	6	INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby	CBS 450 911-1	(C)
10	4	FOREVER, FOR ALWAYS, FOR LOVE Luther Vandross	Epic EPC 25013	(C)

TOP 10 BUBBLERS

1	DINNER WITH GERSHWIN Dawn Summer	CBS UR237	(T)C
2	I OWE YOU NOTHING Eric	CBS ATOM(T) 1	(C)
3	FUNKY SENSATION Gwen McCrae	Rhythm King/Mute	(LEFT 131) (L/R)T
4	DANCE TO THE MUSIC Sly and the Family Stone	Portrait SLY(T) 1	(C)
5	HALF SLIM Jesseca Giffon	Body Music	-BZT05
6	DANCING IN THE CITY (SUMMER '87 MIX) Marshall Hall	Columbia	(L)D159
7	BOYS WITH THE BEST INTENTIONS Animal Nightlife	10/Virgin	TE(T)185
8	ONE HEARTBEAT Smiley Robinson	Motown Z841525	12 -ZT41526
9	GUILTY FOR LOVING YOU Carl S. Clair	Kol A. Besh	-KAL006
10	I WON'T CRY Glee Goldsmith	RCA PB41493	12 -PT41494



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Limelight scoops MTV video awards

by Sue Sillitoe

FILM AND video production company Limelight has won 10 out of 15 of the categories at this year's MTV awards with most of the accolades for Stephen Johnson's Sledgehammer video for Peter Gabriel.

Sledgehammer won nine of the categories, while Mike Plummer was awarded best cinematography for Peter Core's *C'est La Vie* video for Robbie Nevil. Julien Temple, another Limelight director, was given the honour of being inducted into the MTV Hall of Fame.

Limelight's success is especially notable as it follows on from last year's MTV awards when the company swept the board with videos for A-Ha and Dire Straits.

Another award winner is Limelight's Steve Barron who gained an

Emmy for Best Family Entertainment for his Storyteller pilot for NBC. It was one of a series commissioned by Jim Henson and recreated a life known but authentic European fable entitled *Fansy My Hedgehog*. He is now in the process of completing another episode called *Fearnot*.

Barron has also been busy raising money for the preservation of the Korup rainforest in the Canebrakes where 48,000 acres of rainforest is being destroyed every eight hours.

A celebrity cricket match was held at Edgbaston for the final of the Korup Cricket Cup. Some 5,000 people attended the event which raised £100,000 for the cause. A guitar donated and signed by David Bowie fetched £8,000 at an auction.



UNIVERSAL FILM and Video has appointed Roy Adams as sales director with responsibility for 1.6mm video and sound operations. Adams, who worked for Universal as assistant lab manager in the Seventies was formerly with Technicolor as sales manager.

Beta bows out at PMI

PICTURE MUSIC International has stopped manufacturing in the Beta format after deciding that it is uneconomic.

PMI's Gordon McKenzie says: "After pioneering the £9.99 price level for top products we have found it uneconomical to produce Beta. The tape stock is more expensive than VHS and the insignificant sales volume means that packaging costs and duplication are prohibitively expensive."

MUSIC VIDEO

Rank	Artist	Title	Format	Label
1	U2	"Under A Blood Red Sky"	Live (12 tracks) 61 min/£9.99	Virgin VMD 045
2	PRINCE AND THE REVOLUTION	Live (19 tracks) 2hr/£9.99	Channel 5 CFI 01292	Wienersworld VC 4032
3	MEL & KIM: F.L.M.	Video Single (2 tracks) 7min/£3.99	Channel 5 CFI 07427	
4	LEVEL 42	Live At Wembley (12 tracks) 1hr 13min/£9.99	Channel 5 CFI 07427	
5	DIRE STRAITS: Alchemy Live	Live (10 tracks) 1hr 20min/£9.99	Channel 5 CFI 02122	
6	GEORGE MICHAEL: I Want Your Sex	Video Single 7min/£3.99	CBS/Fox S19950	
7	HITS 6	Compilation (14 tracks) 55min/£9.99	CBS/Fox S27450	
8	ELVIS PRESLEY: '56-IN THE BEGINNING	Compilation (20 tracks) 71hr 30min/£9.99	Virgin VMD 238	
9	GENESIS: Visible Touch	Compilation 46hr/£9.99	Virgin VMD 704	
10	KIM WILDE: Another Step	Compilation (4 tracks) 22min/£6.99	CIC VHR 3016	
11	MARILLION: Video Single	Video Single (2 tracks) 13min/£4.99	MYM/PROOF 702	
12	FIVE STAR: Silk And Steel	Compilation (6 tracks) 27min/£9.99	RCA/Columbia RVI 11265	
13	ELVIS PRESLEY: Aloha In Hawaii	Live (25 tracks) 1hr 15min/£11.99	Virgin VMD 092	
14	MADONNA: The Virgin Tour	Live (10 tracks) 20min/£9.99	WEA Music K9381053	
15	ELVIS PRESLEY: '68 Comeback Special	Compilation (19 tracks) 1hr 16min/£9.99	Virgin VMD 082	
16	SHIRLEY BASSEY: You Ain't...	Live 1hr 7min/£6.99	Video Gems 81021	
17	TOM JONES: Best Of Tom Jones	Video Collection VC 4033		
18	ELVIS PRESLEY: That's The Way It Is	Live (14 tracks) 1hr 44min/£9.99	MGM/J&M SMV 10373	
19	MICHAEL JACKSON: Making Thriller	Compilation 1hr/£9.99	Vestron MA 11000	
20	NEIL DIAMOND: Love At The Greek	Live 1hr/£9.99	Vestron MA 11005	

Compiled by Gallup for Music Week © 1987


New names at AIRtv

JOHN WILLIS, former editor/engineer at AIRtv Facilities, has been promoted to director of operations just four months after joining the company.

Willis was instrumental in helping AIRtv Facilities launch MTV Europe in July by overseeing the technical and training aspects of the contract.

He is currently working on the expansion and refinement of AIRtv's post-production editing, telecine and graphics departments.

Other AIRtv appointments include Clive Davis, who has joined the company from TV Video to head up its graphics department. Roy Ponton and Mike Brennan who have joined AIRtv as editors.



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TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

M

No. 1

- 1 **BAD** •• CD
Michael Jackson
Epic/EPC 85207-1
- 2 **DANCING WITH STRANGERS** • CD
Crisis Area
Major/MCA 5217
- 3 **WONDERFUL LIFE** • CD
Beck
A&M/A&M 3145
- 4 **ACTUALLY** •• CD
Peri Gilpin Boys
Polygram/P 250, 104
- 5 **ALWAYS GUARANTEED** • CD
Cliff Richard
EMI EMD 1104
- 6 **A MOMENTARY LAPSE OF REASON** • CD
Pink Floyd
EMI EMD 1003
- 7 **BETWEEN THE LINES** • CD
Five Star
Tandem/T 1155
- 8 **CHANGING FACES — THE VERY BEST OF...** •• CD
DCC & Goody & Creme
MCA/Polgram/DC&G
- 9 **THE CREAM OF ERIC CLAPTON** • CD
Eric Clapton
Polygram/ECTV 1
- 10 **THE JOSHUA TREE** ••• CD
L7
Island/IGS
- 11 **HYSTERIA** •• CD
Def Leppard
Blipson/Bliip/Mosgram/MT&P 1
- 12 **HITS 6** •••• CD
Various
CBS/WEA/BMG/HIS 4
- 13 **WHITNEY** •••• CD
Whitney Houston
A&M 200, 141
- 14 **SUBSTANCE** • CD
New Order
Ferry/FAC 200
- 15 **PRESELY — THE ALL TIME GREATEST HITS** •• CD
Emin Preseley
MCA/1 81302/2
- 16 **ORIGINAL SOUNDTRACK WHO'S THAT GIRL!** • CD
Madonna/Various
Sire/WIC 2
- 17 **JONATHAN BUTLER** • CD
Jonathan Butler
Island/IGS 46
- 18 **GIVE ME THE REASON** •• CD
Luther Vandross
Epic/EPC 15113/1
- 19 **CREST OF A KNAVE** • CD
Jethro Tull
Cyntha/CX 1940
- 20 **INTRODUCING THE HARDLINE ACCORDING TO** •• CD
T. D. Ford/Daddy
S&W 49211, 1



STAR

5

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betweem

59

- 38 **SHERRICK**
Sherrick
Warrn/Peders/W 118
- 60 **FORE** •••• CD
Henry Lewis and The News
Chryslr/CD 1534
- 61 **QUEEN GREATEST HITS** ••••• CD
Queen
EMI EMN 28
- 62 **NEVER TOO MUCH**
Luther Vandross
Epic/EPC 3207
- 63 **SILK AND STEEL** ••••• CD
Sue Star
Tandem/T 1100
- 64 **SO** •••• CD
Peter Cobirol
Virgin/BG 5
- 65 **PICTURE BOOK** •••• CD
Simply Red
Epic/BG 72
- 66 **THE UNFORGETTABLE FIRE** •••• CD
L7
Island/IGS
- 67 **AMERICAN ENGLISH** • CD
Wax
RCA/EPC 11453
- 68 **IN CONCERT — LYON/HOUSTON** •• CD
Jazz Miles/John Lurie
Dunhill/Slyde/ROH/14
- 69 **THE FIRST ALBUM** •• CD
Madonna
Sire/WIC 2
- 70 **THE JAZZ SINGER** •• CD
Neil Diamond
Capitol/ECS 12128
- 71 **BACK IN THE HIGHLIFE** •• CD
Steve Winwood
Island/IGS 9814
- 72 **DISCO** •• CD
Peri Gilpin Boys
EMI RMC 1001
- 73 **ANOTHER STEP** • CD
Kim Wilde
MCA/UM 1
- 74 **SINGLES — 45'S AND UNDER** •• CD
Various
A&M/MCA/BS&S 2
- 75 **STRETSOUNDS 87 VOLUME 2**
Various
Streetsounds 87SD 032
- 76 **INJECTED** •
The The
Sire/Buzzco/EPC 2070
- 77 **NO JACKET REQUIRED** ••••• CD
Phil Collins
Virgin/21245
- 78 **STREET LIFE — 20 GREAT HITS** •• CD
Bryan Ferry/Royal Music
Epic/Vega/ECTV 1



Folk — to the power of two

by John Tobler

ONE OF the most widely acclaimed new acts in folk music, with strong crossover appeal, is Manchester-based duo, Clive Gregson and Christine Collister. Gregson first attracted attention in the late Seventies as leader of Any Trouble, a group which made two albums for Siff and two more for EMI-America. "There was nowhere else for the band to go, which was why we split up. We'd consistently lost money touring and never sold many records — we were an unpopular pop group," he comments.

The duo's connection with Richard Thompson has been a distinct advantage in interesting Thompson fans in Gregson's often masterly songs and Collister's remarkable voice, so it comes as some surprise to learn that Gregson only got to meet Thompson (although he'd been a fan for some years) at the wedding of record producer John Wood, who had worked with both Thompson and Any Trouble.

"Richard and I kept in touch after that, and when he was recording *Shoot Out the Lights*, Linda [his then wife] was very pregnant, and Joe Boyd, who produced that album, asked me to help out on backing vocals. Joining his band was a stroke of luck — Any Trouble had split up just before Xmas, 1984, and I'd decided to make a solo album [*Strange Persuasions*, on Demon], when he told me he might have a job for me. He had a US tour booked to promote *Across A Crowded Room*, and some members of his band weren't available, so he asked me. Two or three weeks before we started, he asked me if Chris would like to come, and it was the first US tour he'd done that made money."

Collister was invited by Thompson to provide backing vocals for *Across A Crowded Room*. "Clive gave me a tape we'd done a song, and Richard said he'd write me a disc,

which he still hasn't done!" Both she and Gregson have also worked on a number of other intriguing albums in recent times, including two by Loudon Wainwright, one by Mark Germino on RCA, two by Thompson, plus the latest albums by The Oyster Band and by Ashley Hutchings, but the main issue at the moment is their first studio LP, *Mischief*, due for imminent release on Special Delivery.

Their previous outing, *Home And Away*, a deserved big seller on Cooking Vinyl, was originally intended for sale on gigs, but CV boss Pete Lawrence asked to re-release it on vinyl, since when it has sold prodigiously.

Says Gregson: "The thing with *Home And Away* was that it was recorded on my portastudio and cost about £30 to make, whereas *Mischief* has cost between £7,000 and £8,000, which isn't much for the kind of record we've made."
Mischief is certainly a fine album. Backed by a trio of Howard Lees (guitar, half of Hobson & Lees, a duo whose recent LP was produced by Clive), Ruon McFarlane (bass, another Thompson alum), and Martin Hughes (drums, sometimes with Any Trouble), the album features nine Gregson originals, one he co-wrote with John Hobson (the other half of Hobson & Lees), and one cover of I Wouldn't Treat A Dog, as recorded by Bobby Blue.

Immediate highlights seem to be a fresh version of *We're Not Over* (yet an earlier incarnation is on *Cooking Vinyl's The Cutting Edge* sampler), the powerful I Specialise, of which Collister says "I took a lot of convincing to do that song. I didn't know what it was about from Clive's demo, but he told me it had to be sung by a woman, because it's a male/female dialogue with the woman taking what is traditionally known as the man's role, and the lyric: I Will Be There. Overall, *Mischief* provides new surprises each time it's played, and will certainly become at least a firm favourite as *Home And Away* with its hard-working duo continuing to promote it on their frequent gigs.

Strange Persuasions, Demon #ENL 45. Distribution: Pinnac.

Home And Away, Cooking Vinyl COOK 003. Distribution: Nine Mile/Carle.

I Specialise, Special Delivery SPD 1010. Distribution: Nine Mile/Carle.

Cleary possible

by Paul O'Mahony

"I GOT a bit restricted by The Blades and the way the music was going. I just wanted a new band to start afresh, so I formed The Partisans. There was a lot of people who were excited about this." So says Paul Cleary, the renowned Irish artist whose impossible mini-album on Howire (IL) has catapulted him and his new outfit firmly into division one of unsigned contenders. His steadily growing UK cult following should now expand still further beyond that established by his former band, The Blades when it goes on release in the UK (via Red Rhino) within the next few weeks.

Of an incisive lyric (a general political nature [left versus right, establishment versus one] as well as sparkling observations on personal relationships, impossible makes Cleary out as so much more than "another Elvis Costello". The Partisans, after all, are not only a band in the truest sense of the word but the finest set of musicians treading the boards in the Emerald Isle at present.

"Without being big-headed," declares Cleary, "in The Blades the problem was that the focus was on me. That is the way people perceived it, and the way people talked or wrote about it. Now, in The Partisans, Conor [Bradley] is a great performer in himself, he entertains the crowd and he's a brilliant guitarist. I mean, if I write a guitar line for something like the song *Impossible* or *Country Boy* it sounds melodic, but when I give it to him it suddenly becomes dramatic because of the way he plays it. Tony Smith, still gets offered to drum with other bands, while Damien McGroona (bass) is really important for the vocal harmonies and actually used to front a band himself. So, it is a complete band."

An important point is that, at only 27, Paul Cleary may appear to have been around since the birth of rock'n'roll itself, yet his musical cohorts are even younger, being in their mid-twenties. What has contributed to Cleary's profile as some father-figure songwriter is that he began his performing career at a relatively young age. His 'first real band', The Blades, grew out of the punk explosion in 1977, releasing two singles on Enigma — a subsidiary of S.G. The band followed this with numerous singles

for indie label, Reekus, before signing to Elektra America in late '83 and recording the album *The Last Man In Europe*. "As it transpired, the record never got released worldwide by Elektra but Reekus pressed ahead with his rights for the Irish territory. "There was a lot of heavy touring" — going on in Elektra of the time," explains Cleary, who was dismayed at the time by what was happening, irrespective of course, as he remains philosophical about when faced with the reality that such instances an artist can suffer the consequences of being caught up in the merry-go-round before the commercial activity behind the scenes.

"It took time to realise that it is an industry. The fact is that I want The Partisans to sell a lot of records, and play the stages of the world, and play something I'm ashamed to say because it's the reality of the situation. We're all committed long-term to this band, and we're looking to the attentions of international audiences because we are good enough to do that."

Indeed, from the rip-roaring flavour of *Country Boy* to the delicate pop of *I'm Dan* (in The heavy seductiveness of the title track, the seven cuts on *Impossible* exhibit a stylistic diversity and commercial accessibility not found in Cleary's previous work, a lot of which must be attributed to his growing maturity as an artist and songwriter as well as to his musical associates.

If in financial terms the mini-album was cheaply produced, its songs and delivery are rich with listening pleasure. *Impossible* has also proven to be enormously successful in Ireland, as Howire's Eamonn Carr points out: "The response has exceeded even my expectations. It is the first time that a mini-album has reached the Singles Playlists of the national radio stations, RTE 1 and RTE 2. All the tracks on *Impossible* have been played at different times of the day and night. In addition, it is one of the fastest selling Howire albums on the basis of the first six weeks sales and WEA, our distributors for Ireland, have it on their books as being in the top 10 selling albums of the last two months." As to Howire's role in The Partisans' continued success, Eamonn declares that "at present, it's a one-off. Paul and the lads have agreed to do another album for us but I suspect that a major may well have them signed before that."

Paul Cleary and The Partisans are no longer, as the song goes, fighting "a losing fight." *Impossible* will be available in the UK via Red Rhino imminently, with select live dates to follow.



Motorbiking

by Jerry Smith

FANS OF shambling, anark pop may have been distraught when the lovely, voluptuous Alex left the Shop Assistants but she's back. The new band, curiously titled *The Motorbiking*, has been formed along with two clean-cut, ex-Meat Puppets, Michael and Eddie, and already they have a stunning single out, *Big Rock Candy Mountain*, which fairly bristles with vibrant energy and contains enough sparkling pop hooks to keep even the most jaded radio programmer happy.

Despite the name, taken from Mickey Rourke's character in *Rumblefish*, and a mutual interest in leatherwear, *The Motorbiking* are carrying on a fine tradition of sharp, spring-heeled Scottish pop that owes more to Divine than Marlon Brando's Wild Ones. Leader of the pack, Alex, confesses things even more, "I want to be Billy Idol," she states matter-of-factly, "or early Elvis Presley, although I think I'm running towards the latter version!" Jokes aside, they certainly perform a mean version of His Latest Flame, rather like the Monkees on speed.

In true bedst band style, they formed after Michael and Eddie had moved from their native East Kilbride ("Well no one stays in East Kilbride out of choice") into Alex's Edinburgh flat. "I was in my room doing nothing and they were in their room, playing guitars and writing songs; they needed a singer and I needed a band, so we got together." The stuff on which legends are made and none the less so when their drummer, Paul McDermott, was snatched from the scene by a sudden death. Office, and guitarist Scotty turns out to have been a Micro-Biology student.

Alex has no worries about being restricted by the confines of the so-called indie ghetto. "We're well into being number one all over the world," which should help her in her ambition to write theme tune to a James Bond movie.

Presently on tour with the Jesus And Mary Chain, Alex's comment on the thought of playing their very first live dates on such a stage is: "It's a typically alarming." The chances of us all playing the same thing at the same time are remote, to say the least."

Don't let your self-deprecating nature put you off. *The Motorbiking* are set to put in gear one of the most capable pop machines seen for some while.

Def Leppard

jam

WELL AT last, having made it round the world three or four years ago, **Def Leppard** are here to make it on their home ground. But one could have been forgiven for thinking that they were still struggling and not yet able to afford the sort of show belittling a world status rock act. The light show at the **Hammersmith Odeon** was small and boring and the PA may have been big but the sound was carelessly treated to become hard and painful. There was a pyramid of seats reaching to the drums behind which a smidge of dry ice wafted from time to time, but the end result was more like boiling a kettle.

Compare this show with say Iron Maiden and there just isn't any contest. **Def Leppard** are a good band. They played and sang without all the strutting, preening and posing for which rock is infamous and were warmly received. But the powers that be should have surrounded them a little more with a stage show that reflected their status. Instead we were left wondering 'who's on next?'

MAGGI FARRAN

Dressed for business

YOU KNOW a band have still got their feet on the floor when the only difference between them and the audience is that the audience are better dressed.

Tesla are never going to have airs and graces in either their music or their attitudes; any band that takes the steps of the **Hammersmith Odeon** in jeans and shirts that have seen more miles than a space shuttle is not seeking to pose.

These five Americans have a direct style that refuses to acknowledge opposition, and it's effective enough to work even when the most in the hall are waiting for the

official main attraction, **Def Leppard**. Stealing to material from their refreshingly uncomplicated debut album on **Geffin**, they made an impact right from the start with the excellent **Cumin' Alcha**. Live then compounded the success with the likes of **E2**, **Go**, **Little Suzie** and **Gettin' Better**.

By the end, they had justified the faith of their fans — and there were plenty of them there — and fired the interest of the uninitiated.

JEFF CLARK-MEADS

Dream sequence

JUST THE one measly date after nearly two years since **REM's** last descension into Britain, but that's where the gripe ends and Michael Stipe begins the begin. The singer's white Hair Krishna apron-and-draws and grey jacket was as bequipping a choice of garb as **REM** always are as a band — a rousing, twisting dervish of a traditional *ghr/*blues/dms band who are as traditional as a tradition can get. In line with the riveting new **IRS** album *Document*, **REM** in 1987 are heirs of a harder rock than in previous sightings, but their grasp of texture and dynamics still assures that they're the group almost all American bands must look to go for invention and attitude.



MICHAEL STIPE: blinking good REM

This is a band that can sell 600,000 of every album back home but have yet to show withering signs of stodginess. Live, **REM** are more ragged than regimented, more combustible than component. Older songs like **Driver 8**, **Feeling Gravid's Pull** and **Wolves**, lower (the latter played for the first time since 1983), all exquisite mirrorings of folk harmonics, uncanon, looping rock rhythms and Stipe's usual lyrical unweavings, are closer to gazing into a musical wishing well than being forced to admire the tightly-honed strengths of a well-practised live outfit — something **REM** can equally maintain but reckon it's not half as much fun and meaningful.

Fun and meaning **REM** show both into the same bed with the manic Dylan-fueled ironies of *It's The End Of The World As We Know It (And I Feel Fine)*, the new single, as well as their last, *Supersun*. Their new material highlighted on the **Hammersmith Odeon** veers to the darker, more foreboding side of **REM**: thick, circling guitar lines from Peter Buck cutting into cream-of-the-crap harmonies from bassist Mike Mills and Stipe, and of course Stipe's own nasal, yearning whines.

On the other side of the road, **REM** whack out brash punk-era covers of **Wire's Strange** and **Iggy Pop's Funtime**: it's their ability to run the whole gamut that makes them so special.

Four encores, a rather anonymous Robyn Hitchcock guesting on second guitar for three of them, and the surprise **Radio Free Europe** after the house lights had gone up — all in all, nothing less than brilliant.

MARTIN ASTON

Waltzing Mathilde

MATHILDE SANTING has been one of **WEA's** best kept secrets for some time. But while her warm and well-crafted records are always guaranteed affectionate and respectful reviews from those who know, it now looks as if her admirers may well have to share her with a larger audience.

Those who picked the **Bloomsbury Theatre** were no strangers to the Dutch chanteuse or her excellent Ensemble of guitar, double bass, synth, drums and some stu-

ning percussion — and there was a touch of "our song" in the fervour which greeted the witty, wistful, melancholy and simply bouncy aspects of the double set.

Santing's at home at any pace and in any mood, but at her best on more reflective numbers like **Too Warm** is **There Any Way Out Of This Dream?** and though it's always seemed as though that crystalline voice, capable of such warmth and precision, could never a lady living any time she decided to pick in individuality for a proper chart career, it looks like sticking to her guns is going to pay off with a long career.

The Ensemble have never

seemed so accomplished and interesting either and were an object lesson in how an ordinary rock bunch of guys can be rendered almost meumic simply by their absorption in their playing. Even the jauntier, poppy songs which, on vinyl, marred the **CD** of **This Dream LP**, were bolstered with some really inventive arrangements, which drove the audience into raptures and finally on to its feet for a standing ovation at the end of two encores. "Why try to change me now?" the song on the last song, "Never" cried the audience. Catch on to **Mathilde** Santing now and feel smug for ever.

DANNY VAN EMDEN

HEAVY METAL ALBUMS

The Month	Title	Artist	Label	Catalogue No.
1	HYSTERIA	Def Leppard	Elektra	EMK 1011
2	SLEEPY WHEN WET	Iron Maiden	Mercury	MRU 238
3	WHITESNAKE 1987	Whitesnake	Elektra	EMK 1022
4	PERMANENT VACATION	Aerosmith	WEA	9120
5	DREAM EVIL	Dream Evil	Mercury	MRU 239
6	ROCK 'N' ROLL	Rock 'n' Roll	Capitol	9141
7	PYROMANIA	Def Leppard	Mercury	MRU 240
8	INTO THE FIRE	Blue Angels	ADM	207
9	GEORGIA SATELLITES	Georgia Satellites	Elektra	965
10	GIRLS, GIRLS, GIRLS	Wah! Wah!	Elektra	967
11	7203 FARBENHEIT	7203 Farbenheit	Mercury	MRU 241
12	HALL OF THE MOUNTAIN KING	Mountain King	Atlantic	81275
13	BOB JOVI	Bob Jovi	Mercury	MRU 242
14	MASTER OF PUPPETS	Metallica	Mercury	MRU 243
15	AMONG THE LIVING	Amos	Mercury	MRU 244
16	APPETITE FOR DESTRUCTION	Guns N' Roses	Capitol	9142
17	NIGHT SONGS	Night Songs	Mercury	MRU 245
18	MECHANICAL RESONANCE	Toto	Atlantic	81276
19	RECKLESS	Bryan Adams	ADM	208
20	ELIMINATOR	22	Warner	969
21	THE FINAL COUNTDOWN	Europe	Capitol	9143
22	TRUCK OR TREAT	Truck or Treat	Capitol	9144
23	LOOK WHAT THE CAT DROGGED IN	Patience	Atlantic	81277
24	LOVE IS FOR SUCKERS	Twisted Sister	Atlantic	81278
25	PRIDE	White Lies	Mercury	MRU 246
26	SAMMY HAGAR	Sammy Hagar	Capitol	9145
27	RIDE THE LIGHTNING	Metallica	Mercury	MRU 247
28	HIGH AND DRY	High and Dry	Mercury	MRU 248
29	LIVE AFTER DEATH	Black Sabbath	BMG	11
30	SPEED KILLS VOLUME 3	Various	Under One Roof	11
31	THE MIND OF THE BEAST	Iron Maiden	Mercury	MRU 249
32	PIECE OF MY MIND	Van Halen	Capitol	9146
33	IRON MAIDEN	Iron Maiden	Mercury	MRU 250
34	INSIDE THE ELECTRIC CIRCUS	WASP	Capitol	9147
35	TRIBUTE	Over Oblivion	Capitol	9148
36	WILD FRONTIER	Cory Moberg	Mercury	MRU 251
37	KILL 'EM ALL	Metallica	Mercury	MRU 252
38	SPREADING THE DISEASE	Wah! Wah!	Elektra	968
39	THE LAST COMMAND	WASP	Capitol	9149
40	AFTERBURNER	Def Leppard	Mercury	MRU 253

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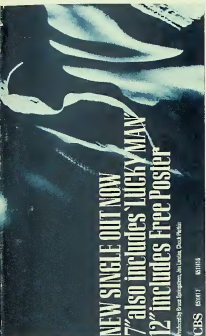
- No 1** NEVER GONNA GIVE YOU UP ⁷ ₇
Rick Astley RCA PB 81447 (12) — PT 11488 7/24/79
- 2** PUMP UP THE VOLUME/ANITUA (...) ⁷ ₇
M.A.R.S. A&M B 140 7/27
- 3** SOME PEOPLE ⁷ ₇
Cliff Richard EMI 12 264 18
- 4** CAUSING A COMMOTION ⁷ ₇
Madonna Sire WE22421
- 5** BAD ⁷ ₇
Michael Jackson Epic 6511337 (12) — 6511354
- 6** HEART AND SOUL ⁷ ₇
Tina Turner Sire/Warner 59N 4172
- 7** WIPEOUT ⁷ ₇
For Boys and The Beach Boys UrbanPolydor URB 913 5
- 8** HOUSE NATION ⁷ ₇
The House Master Boys & The Rudie Boy Of House Magnetic Dance MAG20 (7) 1
- 9** HEY MATTHEW ⁷ ₇
Karel Falcko I.R.S./MCA/IMPACT Ltd
- 10** IT'S OVER (REMIX) ⁷ ₇
Level 42 Polydor POP376 190
- 11** I DON'T WANT TO BE A HERO ⁷ ₇
Johnny Hates Jazz Virgin 9511 1020 7/24/79
- 12** CASANOVA ⁷ ₇
LeVert Atlantic 692111
- 13** WHERE THE STREETS HAVE NO NAME ⁷ ₇
U2 Island 12 235 940
- 14** TOY BOY ⁷ ₇
Sintaro Fontaine 132 FAN 12
- 15** WHAT HAVE I DONE TO DESERVE THIS? ⁷ ₇
Pet Shop Boys and Dusty Springfield Parlophone 12 R 6143
- 16** I NEED LOVE ⁷ ₇
LL Cool J Def Jam 651101 (12) — 651101 8 7/24/79
- 17** WONDERFUL LIFE ⁷ ₇
Black Atlantic 692111
- 18** LIES ⁷ ₇
Jonathan Butler Jive 9167 (11)
- 19** CROCKETT'S THEME (Instrumental New Mix) ⁷ ₇
Jan Hammer MCA/MCA/D 1395 7/24/79
- 20** POUR SOME SUGAR ON ME ⁷ ₇
Def Leppard Atlantic 692111
- 21** SWEET LITTLE MYSTERY ⁷ ₇
Budgie/Budgie Phonogram LEP 13 2

75
74
73

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

- 53** YOU WIN AGAIN (Fade) ⁷ ₇
Bee Gees Warner Brothers WB55 (7)
- 54** ANIMAL ⁷ ₇
Def Leppard Budgie/Budgie Phonogram LEP11 1
- 55** NEVER LET ME DOWN AGAIN ⁷ ₇
Dapunta Mode Mure 12 RBONG 14
- 56** ONLY IN MY DREAMS ⁷ ₇
Debbie Gibson Atlantic A 6229 (7)
- 57** WHENEVER YOU'RE READY ⁷ ₇
Eric Burdon & The New Animals Telcel RCA PB 4127 (12) — PT 41428
- 58** THE LONER ⁷ ₇
Gary Moore 101 Virgin 1240 (7) 128
- 59** SCREAM UNTIL YOU LIKE IT ⁷ ₇
W.A.S.P. Capitol 12 122 158
- 60** FREE ⁷ ₇
Carole King & The Car Mercury Phonogram CATX10 13
- 61** LITTLE LIES ⁷ ₇
Fishwood Mac Warner Brothers WB29 (7)
- 62** LA BAMBOLA ⁷ ₇
Los Lobos Slash/EPIC London LASH102 13
- 63** CAN'T GIVE ME LOVE ⁷ ₇
Pepi and Shirine Polydor POP376 185
- 64** MY LOVE IS GUARANTEED ⁷ ₇
Sybil Champion CHAMP1 (12) 55
- 65** WHITE COATS (EP) ⁷ ₇
New Model Army EMI 12 RNMA 6
- 66** WHEN THE FINGERS POINT ⁷ ₇
The Christians Island 12 136 335
- 67** ONE LOVER AT A TIME ⁷ ₇
Atlantic Starr Warner Brothers WB32 (7)
- 68** UH, UH, NO NO CASUAL SEX ⁷ ₇
Carrie Rickey/Los Lobos MCA/BMG 28 1159 (12) — 28 1159 (12)
- 69** COME ON, LET'S GO ⁷ ₇
Los Lobos
- 70** I'M IN IT FOR LOVE ⁷ ₇
Donny Osmond Virgin 15 996 120
- 71** WATERFALL ⁷ ₇
Wendy & Lisa Virgin 15 998 (12)
- 72** LABOUR OF LOVE ⁷ ₇
Hue & Cry Virgin 15 997 (12)
- 73** JUMP START ⁷ ₇
Notable Cole Virgin 15 997 (12) 4
- Manufactured by EMI 12 131 12

21 **SWEET LITTLE MYSTERY**
 We'll Wait For You
 Atlantic AT108.11
 22 **JACK LE FREAK**
 Chic
 23 **TOMORROW**
 The Commanders
 London LONX1142
 24 **BRIDGE TO YOUR HEART**
 Wax
 RCA R 41805.112 - 7/41/86
 25 **STOP TO LOVE**
 Luther Vandross
 Epic LUM1112
 26 **CARS ('E' REG MODEL)**
 Gary Numan
 Virgin V 202.122
 27 **GUNGLASS**
 A.M.A.M. '88
 28 **ME AND THE FARMER**
 The Housemartins
 29 **CALL ME**
 Spagna
 CBS 652979.112 - 6/5/79.6
 30 **U GOT THE LOOK**
 Prince and The New Power Generation
 Paisley Park/Warner Brothers WB387.11
 31 **NIGHT YOU MURDERED LOVE**
 ABC
 Warner Bros. (Photogram) MUX1112 - 3/22/82
 32 **THE MOTIVE (Living Without You)**
 Then Jerico
 London LONX1145
 33 **FULL METAL JACKET (I Wanna Be Your Drill...)**
 Abigail Meard and Nigel Goulding
 Warner Brothers WB 187



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34 **COME SEE ABOUT ME**
 Shakti Stevens
 Epic SHACT.1114
 35 **NEVER LET ME DOWN**
 David Bowie
 EMI America 11268A.229
 36 **DIDN'T WE ALMOST HAVE IT ALL**
 Whitney Houston
 Arista AR311.31
 37 **I JUST CAN'T STOP LOVING YOU**
 Michael Jackson, Stevie Nicks
 Epic 652202.112 - 6/8/82.6
 38 **FUNKY TOWN**
 Pseudo Echo
 RCA R 47105.112 - 7/17/81

39 **WHO WILL YOU RUN TO**
 Heart
 Capitol 1121. CL 657
 40 **SOMEWHERE OUT THERE (from "An American Tail")**
 Linda Kostand and James Ingram
 MCA MCA.11132
 41 **LET'S WORK**
 Mick Jagger
 CBS 6511028.112 - 6/1/79.4
 42 **VALERIE**
 Steve Winwood
 Island 11215.536
 43 **SECRET AGENT MAN - JAMES BOND IS BACK**
 Bruce Willis
 Atlantic 28 11427.112 - 2/11/88
 44 **BOHEMIAN RHAPSODY**
 Queen
 EMI 11218A.14
 45 **I FOUND LOVIN'**
 Steve Walsh
 A. 11218A1799
 46 **I FOUND LOVIN'**
 Feistech Band
 Master Mus. 11218C.881
 47 **THE GIRL (GROOVY SITUATION)**
 Freddie McGearty
 Polygram PGR57X.884
 48 **MARY'S PRAYER**
 Danny Wilson
 Virgin VS 304112
 49 **STRENGTH TO STRENGTH**
 Hair & City
 Geffen GEF 1071.6
 50 **TRUE FAITH**
 New Order
 Factory FAC 130.7.112 - FAC 10
 51 **THE REAL THING**
 Jellybean featuring Steven Dante
 Cherry CBS 11218.187
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LP REVIEWS

MICK JAGGER: Primitive Poodle. CBS 460123. H: Hunt the Coady. Malone as he finally turns up on Vietnam pipes towards the end of this surprisingly varied LP. Whether or not Jagger felt that out of the Stones he's able to vary his expressions we'll probably never know, but what we do know is that this, apart from the disastrous single, is Let's Work, shows an artist with a few new ideas and the sheer neck to recycle some old into the accepted Stones backing. Jagger's vocals sound even more ludicrously mannered, an odd thing to realize after 25 years of world celebrity. It'll sell and it's not embarrassing. **DH**

CLIFF RICHARD: Always Guaranteed...EMI EMD 804. **PRUDERATE:** Alan Tarney. Riding high again with recent and current top 10s (includes all added here), Cliff returns with his first album for a long time, a solid AOR package bearing the indelible stamp of Alan Tarney. He produced, arranged, sang backing vocals, played most of the instruments, wrote nine of the ten songs, and probably made the tea as well. Cliff, luckily, was on hand to do some singing, and makes the more adventurous use of his vocal range than he has before. He's achieved his Eighties work, on a set of soft lushly commercial mid-and-up tempo offerings, most of which have nagging hooks, single action. No real rock'n'roll in sight, but there will be plenty of takers for this. **BL**

PAUL KING: Joy. CBS 405029. His first solo album, and one can't help but think it's going to be a hard slog for its chart prospects, bearing in mind King's lengthy absence from the recording scene and the fact that there is so much strong competition around. The album has very much an American feel to it which isn't too surprising as it has been produced in New York by Dan "Instant Replay" Hartman who has also co-written with King five of the numbers. There's a variety of musical influences, including a touch of early Malowin, and the overall effect is pleasant, if rather unexciting listening. A single will be the key to success here. **EW**

Laura Branigan: Touch. Atlantic WX 119. Producers: Various. Having been quite impressed with Branigan's Gloria some years ago, and having noted that in the record reviews, she had more recently, this had to be interesting. The ship in the pop market for a latterday Shirley Bassey, material and all, might just be filled by Branigan. Her reading of The Power Of Love seems too much like Jennifer Rush's two year old chart topper. Golden boy Stock, Artken & Waterman produce a couple of tracks here, and there's also a modern day update of Shirley Ellis's 1965 hit, The Name Game. Several other songs, like those written by Sue Shifrin and Bob Marlette (sic) are quite classy, and with exposure, this could sell unexpectedly well. **JT**

FAT BOYS: Crusin' Urban URBP 3. Producers: Fat Boys and various. As robustly good-humoured as you might expect from the delectably obese trio, who have followed the Beatles and Run-DMC to hitman by mixing rap with more traditional forms of pop. In the Fat's case, this includes not only surfing, but even soft, chiffon-style girl group pop on the opposite end of them seems to have a rhythmic feel to it. The changes is essential to make a whole LP of rappers palatable, and these boys have other specialties as well. One of them seems to have a rhythmic feel to it. The changes is essential to make a whole LP of rappers palatable, and these boys have other specialties as well. One of them seems to have a rhythmic feel to it. The changes is essential to make a whole LP of rappers palatable, and these boys have other specialties as well. One of them seems to have a rhythmic feel to it. **RM**

EDITH PIAF: Heart And Soul (Syms SLMR 734). With a £300,000 TV spend which started at the end of last month in Harlech before rolling out nationally, this collection of 16 tracks is the diminutive Parisian singer should do well. Most of the classics are here — No Regrets, La Vie En Rose, Autumn Leaves and Mi Amor among them all. She lived hard, peaked the heights and plumbed the depths, and you can hear it all in this unique, compelling voice. **NH**

FAIRPORT CONVENTION: Heyday. Hannibal Records HNSB 1329. A significant problem with this is that when one attempts to play it, people who "know" about this sort of thing insist on learning over you and exclaiming that Heyday is folk-rock at its best, and they mean best. But who can argue, the classic Fairport line-up, taken from late Sixties BBC radio sessions and an artifact of feeling beauty. Some of the most sensitive playing and singing is heard as the band rummage through cover versions of the time, with Steady Danny sings Lennox (Cohen) standing out further, and the rest representing a remarkable strength in numbers. A contender for the hall of classics. **DH**

LUDICROUS: It's Like Everything Else. Kaleidoscope Sounds KSLP 004. Distribution: Red Rhino and the Cartel. Fantastic, and somewhat culty, debut LP from this two piece who were likened to everyone from Half Man Half Biscuit to The Fall. Sure, the likeness is there, but, Ludicrous have so much more in store for the unsuspecting punter. Here, the newwave rock sound is fed through the daily rock treadmill and turns up trumps in a real life-meets-but-out fiction mode. Classic screenplay ideas run a life over some withdrawal, but ultimately thickening music. More Eastenders from Dynasty. **DEH**

THE CHILLS: Brave Worlds. Flying Nun UK FNK 12. Distribution: The Cartel. So, the new wave darlings from this year's New Music Seminar — many a cheque book was wagged in their general direction — have a brand new LP. And, although I dread to admit that the Fin-strapped legion of Sue Shifrin's aristocracy might be right on once, this is a pretty sound sell. The Chills' New Zealand roots are re-



MICK JAGGER, primitive, yet cool

membered by their swoying, hot-handed sound beating off against some lyrical charm and some disarming arrangements. The travelling to foreign climes has served them well, too, as a new collection of rock stargeness walks hand-in-hand with the clichés of yesterday's men. The Chills have a chance to be pretty damn big and this LP suggests that they might just make it. **DEH**

THE MONTELLAS: Protection (Arista R15T) 34. Another promising new band as Bob Sargeant produces a track displaying an excellent rasping vocal and some sparkling guitar work for a marmoset single. **POP WILL EAT ITSELF:** Beaver Patrol (Chapter 22) (12) (CHAP 16). Noughty Grebas mix up a mean mess of rocking hip-hop in typical spotty urban style with, no doubt, the aim of getting up a few people's noses.

WHEN IN ROME: The Promise (10/19/98) (TENT) 186. Manchester issue a very strong debut with a classic, dramatic pop tune. Unforgettable chorus plus slick Ben Rogan production.

This week's reviewers: Martin Aston, Dave E. Henderson, Dunstyn Hill, and, although I dread to admit that the Fin-strapped legion of Sue Shifrin's aristocracy might be right on once, this is a pretty sound sell. The Chills' New Zealand roots are re-

SINGLES

Reviewed by Jerry Smith

LOYD COLE & THE COMMOTIONS: My Bag (Polydor COL-EX) 7. Lloyd Cole returns after a long break with an imminent tour, new LP Mainstream and this fab single as a preview. Clock full of class, Cole lyricist and a potent rhythm, the charts beckon once more.

THE SHAMEN: Christopher Mayhew Says (Moksha SOMA 3 T1). More brilliant psychronic pop as the Shamen salute the LSD experienced MP. A ferocious beat and fuzz guitar underpins the sensurround effects whilst the flip delivers the cold reality of Shifting On Britain.

SCARLET FANTASIC: No Memory (Arista R15T) 36. Two thirds of Sweeney rapper with this very catchy debut, whose bubbling, raunchy cartoon style should ensure plenty of exposure to send it chartwards.

BALAAAM & THE ANGEL: I Love The Things You Do To Me (Virgin VS 939) (12). Balaaam & The Angel come up with their most accessible single to date with this powerful, engaging number given added chart potential by Steve Brown's polished production.

WAS NOT WAS: Walk The Dinosaur (Fontana/Phonogram WS 3(22)). Those murky 'Was Brothers' Dan and David, issue another wacky slice of infectious, pre-historic, funk with strong crossover potential.

RAYMONDE: Solid State (Arista Blue/Guitar/Chrysalis AZUR(X) 5). Raymonde return with a new line up and revised direction for their second single; a bright, slicker number with a refreshing edge.

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CLANNAD: Something To Believe In (RCA PB 41543 (PT 41544)). Clannad's smooth, evocative sound is effectively complemented here by Bruce Hornsby's dynamic piano playing for a striking version of their forthcoming LP, Sinus.

RICHARD CARPENTER & DUSTY SPRINGFIELD: Something In Your Eyes (A&M AM(Y) 406). Having gained her first hit in 46 years with the Pet Shop Boys, Dusty Springfield looks set to repeat it within weeks with this mawkish ballad.

NICK KAMEN: Come Softly To Me (WEA VZ 13317). This heart-throbber's version of the ballad, previously covered by Frankie Vaughan and the Fleetwoods, will stretch the loyalty of his fans with its ponderous pace and cracked vocal.

NOMA HENDRYX: Baby Go Go (EMI America 12) (EA 238). Prince pops up again as the writer, under the pseudonym of Joey Coco, of this bubbling track from her latest LP, Femme Trouble. Also featuring George Clinton and Mavis Staples, it deserves attention.

GWEN MCRAE: Funky Sensation (Rhythm King/Mute LEFT 1517). This classic funk track is re-recorded by the cult soul singer and could pick up chart recognition with the current interest in rare soul.

THE GO HOLE: Flight of Angels (Big Pop GONE 1). Bright, vibrant guitars and a manic beat back up two refreshingly subtle pop tunes which, as their debut single, bodes well for the future.

BENNY PROFANE: Devil Laughing (Ediesta CALC 26). Although the title track of this much acclaimed band's EP is disappointing, the three other tracks prove much more interesting, including a minor classic in the curiously disarming Sitch Track.

MARDEN HILL: Robe (at/Cherry Red GPO 30). The best out of the latest batch from this wonderfully eclectic label is this brilliant swinging soul jazz. Well worth checking out, as are all releases.

YES: Love Will Find A Way (Atco/Atlantic A 9449). Re-emerging after three years is supergroup Yes, with more music for intransigents, to promote an upcoming new LP, Big Generator.



TRACKING

by Dave Henderson

VOLUME TWO of the Indie Top 20 (remember the 20 cuts on volume one, a toped set, went top five in all independent charts), is ready to roll with the change of format. The onus now is on vinyl, what's more, there's so much music in this top 20 that it's going to be a double LP set. Featured is a plethora of magnificent fodder that every home should already ring to, but if it doesn't, this is everyone's chance to get hip!

FEATURED are **Crazyhead's** What Gives You the Idea, **Renegade Sound Wave's** Kroy Twins, Don't It Make You Feel from **The Bangs!** Slam, **All About Eve's** Our Summer, **The Chesterfields'** classic Ask Johnny Dee, **Mighty Mystik's** Built Like A Car, **The Pastels'** Crowl Bobbie, **Every Child in Heaven** from **The Passmore Sisters** and **If Love Was a Train** by **Michelle Shocked** among many others. A bargain? Yes, you said it! Meanwhile, as all this takes place, Factory have more releases scheduled for late September and early October to

join their new **Misao**, **Biting Tongues** and **Wolke** singles. The newies are **I Could Be So Good For You** by **The Pleasure Crew** on 12 inch, **Meat Mouth Is Murder** by **Meat Mouth** on 12, **N'Sal Fik** by **Fedala** on 12 and **Happy Mondays'** 24 Hour Party People 12 inch. To be finalized are a 12 inch and album from **Duritti Column** and a seven and 12 inch from author **Theresa Judy Vermorel**. All of this through Pinnacle.

A BURNING question this week is raised by a scuzzy test pressing from **Tot** entitled **Kill All The Boys**. On **Film Flam** it sneaked onto the Tracking turntable. What's it all about, where's it from and does the press release reveal anything more than that they like **A Certain Ratio** and **The Weather Prophets**? Not Well, it's a dance-orientated noise that's worth looking out for, with the danger that it might actually emanate from the people who bring you other **Film Flam** releases through Pinnacle. Confused? More CDs, cassettes and albums from **Beggars Banquet** as **Gene Loves Jezbel**

have their new LP **House Of Dolls** (current 45 is a charter, so check for **It's A Sin**) and **The Remones** (pretend to be **Hollywood** to **Sandy**, [cut status still applies, so shred those Joans], **Beggars** also release the third album from **Love And Rockets** called **Earth Sun Moon**.

RATHER SPECIAL from **Special Deliveries**, hot on the heels of their **Tin Star** LP, is a single from **York-based outfit Malcolm's Interview**. The group were formerly with **Cooking Vinyl** and have a real line in twisting the new folk sounds into a more contemporary groove on their **Finer Points Of Feeling** single, which will soon be followed by their second LP **Breakfast in Bedlam**. This lot should be really hot. That's through **Nine Mile** and the **Cortel**. Over at **Product Inc** (through **Rough Trade** and the **Cortel**), American group **Pussy Galore**, who feature **Bob Bert** ex of **Sonic Youth** on drums, have their second UK release in **Right Now!** — a noisy, grinding, outright stuffed with swear words and the like. Again, this lot could be destined to wander rather hastily into the gap soon to be vacated by **Big Black**. And they're, like, louder, too.

MORE VITAL compilations on the horizon — featuring a wealth of talented worldwide ne'er-do-wells — include, at the helm, **Perdurabo** on **Cathexis**, through **Fast Forward** and the **Cortel**, a crushingly evocative selection which concentrates on the wilder side of world commut, with tracks from **The Band of Holy Joy**, **The Wolfgang Press**, **La Huerte**, **A Primary Industry**, **Heads On Sticks** and more. Stronger still is **Dead MC's** American compilation, **MIC From The Dead Zone II**, a compilation of diverse noise with contributions from **Psyclones**, **Smersh**, **For Against**, **Digital Sex**, **The Haters** and a whole lot more. More compilations? **Wax Felt** have an album, cassette and CD entitled **Gold Mine Trash** — a collection of fine material taken from the group's early days at **Cherry Red**. Included is the masterfully superb **Penelope Tree** and the awesome **My Face Is On Fire**. Avoid at your Peril.



FELT: Feeling good on the Gold Mine Trash

MARK STEWART'S Mafia has a new single on both seven and 12 inch on **Mute** called **Stranger Than I Love You** while **Depeche Mode** follow up their most numerous one-able 45, **Never Let Me Down Again**, with a new LP, **Music For The Masses**. And, oh yes, **Mark Stewart** will be releasing a self-titled album on **Mute** in the nearness of quite soon, too. Over in **Belgium**, **The Play It Again Sam** label, through **Red Rhino** and the **Cortel**, have a whole set of new singles ready to roll with the seven and 12 inch, **Kill Your Children** by **Cassandra Complex**, **The Sound's** **Iron Years** on 12 inch and **Chris And Casey's** **Exotika** album and CD. **AZ Grumpy**, that extreme outfit of sexy sexualists for something like that) have an LP called **Black Vinyl Under Cover** on **Play It Again Sam** Plus a CD, **Silver Circle Under Plastic**, while **Siglo XX** offer **View Of The Weir** 12 inch and **Steve Lake** does **So Cruel**, which is new album. Busy times.

ON **RED Rhino's** subsidiary, **Edista**, there's another bunch of newbies that show a very varied view of life. **Shink Peg Slax** have an album wilyly called **Twelve Songs Never Made Famous** by **Frank Sinatra**, **The Pleasureheads**, that wacky geezer band, preview their debut album in the new year with a 12 inch called **Trouse**, **Ganzsche** have a 12 inch called **Hammer**, **FSK** (those German chaps) have **The American Sector** on 12 and **638-938** have a 12 inch called **Altoic View Of Vinyl**. Furthermore, **Gore**, those Euro guitar-toters have a new

album called **Mean Man's Dream!** But who are **Pump?** Formerly a **Pre-Nocturnal Emissions**, it's some for **Nocturnal Emissions**, it now seems that they're a crew fronted by **Underneath** former **Lemon Kitten/Shock Head Peter Karl Blake** and their much-awaited debut album, **The De-oration Of The Durio**. **Continues**, **On Final Image**, looks to be supported by live dates through **Europe**. The mystery, as we say in **Miss Marple** voice, continues.

ROUGH TRADE have an intriguing set of releases scheduled, touching all bases. **The Smiths'** **Girlfriend** in **A Cora** single is soon to be followed by their last album for **RT**, and their last with **Johnny Marr**. **Strangeways Here We Come** has been met with mixed emotions so far, but it shouldn't stop the record selling. Also from **Rough Trade**, **Liverpool** band **Stepping Razor** head off into the latino groove with their debut 45, **The Motorcycle Boy** — with members of **The Shop Assistants** and **Meat Whiplash** in tow — have a single called **Big Rock Candy Mountain** and **Opal** have their long-awaited **Happy Home** **Baby LP** finally released. Still imminent are all these years is the zany debut from **The Might Be Giants** — a US duo who have their own **Dial-A-Song** network in the States — Plus a special CD-only collection from **Cabaret Voltaire**, which concentrates on their primal screams which sadly have all now been deleted.



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London/Polygram RMY 1
- 95 **EVERY BREATH YOU TAKE — THE SINGLES** * * * * * CD
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- 96 **WAR** * CD
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Sire WK 525

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Worth TV goes to the Dogs

by Jerry Smith

OPPORTUNITIES TO see music dealt with in an intelligent and informative manner by television have never been slimmer, as, since the demise of *The Tube*, regular coverage has been left to the various court formal shows and the latest, *The Roxy*, all serve a purpose but can be juked to be little more than video jukeboxes, so it is no surprise that many record companies are trying for airtime on Channel 4's latest success story, *Network 7*, although as a youth-oriented, current affairs programme it has no specific music spot!

It has taken veteran presenter, Janet Street-Porter and LWT producer Jane Hewland two years to bring their idea for a vibrant, up-to-date show that seeks to inform an audience that doesn't watch so-called serious TV, to the screen. *Network 7* deals with music in the same journalistic fashion as every other subject on the show — so no promo slots, however arty the video, but their intrepid presenters, all of whom have strong journalistic backgrounds and research their own material, have already had a scoop with the Beastie Boys and grappled with the phenomenon of *Ilkka* metal.

To show how seriously Channel 4 are taking all this, their head of youth programming, John Cummins, assigned half his yearly budget to the series and got Keith MacMillan (who devised the *Chart Show*) to design a studio and introduce adventurous, hi-tech graphics. Under his austerian that TV studios are no longer interesting places to make programmes, *Network 7* is broadcast from a large warehouse on the Isle of Dogs fitted out with a ramshackle collection of bizarrely customised caravans, wrecked army surplus vehicles and suspended aircraft seats with lighting made from dustbins and sunbed canopies! The show's unrelenting magazine-for-



MAGENTA: POPS role is restricted to gossip and interviews

mat is pepped up by chaotic editing and a barrage of computer graphics while this channel-within-a-channel actually commissions outside productions.

The Sunday morning live slot has meant that they can read to the Sunday press headlines, some of which they have created themselves with features that have varied from cash card fraud, a gay wedding to more recently readings from Peter Wright's *Spycatcher*. Juicy gossip is provided by Magenta deVine, previously known for her PR work for Sique Sique Spinuk, and is delivered from her own cute little pink caravan.

She admits that her interviews with the likes of Terence Trent D'Arby have been rather lame so far, but will get more bite as she learns more about live TV, and combats requests for newer talent by stating that people are only interested in the stars.

Network 7 is top-rated in terms of audience appreciation, with a higher approval rating among those who watch it, more like it than any other show. And with the ratings up around the 2m mark, the show reaches just the sort of audience (16-25) that record companies and other leisure industries target their advertising at.

John Cummins is planning for a new music show dealing with fresh talent and scheduled for October, although he is being very cagey about any further details at the moment. Are John Cummins and Channel 4 happy with *Network 7*? Janet and Keith have created something new, innovative and very exciting, he says. "*Network 7* is all the things I considered it could be and more. Channel 4 is very pleased."

CD: as the price comes down, the action heats up

Brinkmanship hits the High Street this autumn as the multiples vie for a bigger slice of the CD cake, with prices as the next likely battleground. An naturally they want lower dealer prices to help them grow, reports Brian Oliver.

EVEN NOW the multiples are offering chart CDs at £10.99, while Woolworths introduced a price point of £9.99 last summer.

As a result, Woolworths — which now carries CD product in 410 stores — claims to have increased its share of the CD market to about 10 per cent (compared with WH Smith's estimated 15 per cent, Our Price's 10 per cent and Boots' 6.5 per cent).

Meanwhile, all of the multiples are presently lining up their CD promotions for the vital pre-Christmas season.

WH Smith — which is currently offering WEA's jazz and classical CDs at £10.99 — says it will be making "a major Christmas offer" which is expected to be price-based. WHS is keeping the promotion under wraps, but industry observers believe it could involve a £9.99 offer on selected releases.

Woolworths is understood to be lining up a CD promotion, plus a series of specially-complimented "box sets" for the Christmas market (although the special packs have not yet been finalised and artists are still being selected).

CD will represent the "leading edge" of Boots' hardware and software activities this Christmas. On the software side, a comprehensive promotional programme will aim to expand membership of Boots' Compact Disc Club which

proved enormously popular last year, says the retailer. In-store promotional activities will break in early October, followed by above-the-line advertising in November and December.

HMV and Virgin are also planning CD promotions this autumn. While they are unwilling to reveal details of this stage, both deny that their schemes will be price-based. "I don't think anybody wants to get involved in a price war, but anything could happen this Christmas," says Virgin Retail's sales manager, Gerard Talbot.

Boots' marketing manager, Ian Wheeler, says: "I anticipate that retailers will take some kind of drop in their margins in order to make a drive for market share. I wouldn't be surprised to see a fairly common price of around £9.99 for best-selling chart titles by Christmas."

Wheeler feels that WHS has "done a good job" in winning a major share of CD software sales. "But they are there to be hit this autumn," he says. "It will be interesting to see how their retail share holds up in the coming months. Boots and Woolworths should be able to take a significant slice from them." Wheeler stresses that Boots would not actively seek to reduce CD prices — although he says that it would react to "market pressure". "I expect Woolworths to continue their £9.99 summer campaign into the autumn and we would have to match that."

Woolworths record buyer, Paddy Toomey, clearly signals his company's determination to sustain its growing share of CD sales: "The CD market is very important to us and we're going to have our share all right," says Toomey who acknowledges that most retailers blame Woolworths for leading the price-cutting trend. "Within reason, we'll do whatever has to be done."

Toomey admits that his company's £9.99 price point was introduced to attract CD buyers into stores, and to demonstrate Woolworths' major commitment to CD product. But he strongly believes that retail prices for all new re-

leases must fall to below £10 in order to stimulate both software and hardware penetration. "The price of the software is inhibiting the sale of the hardware," he says.

"We have already done our share by cutting prices to £9.99," adds Toomey. "But we can't do it on our own without the manufacturers' support. And we can't live at these profit levels for too long."

Virgin's Talbot agrees: "The margins are not there at the moment. If one company reduced its prices further, we would have to respond. But it wouldn't be much fun trying to make money."

Our Price marketing director David Cliphams says his company is unlikely to lead a price war. "But future price points will depend on how crazy people are. I just hope there won't be a headlong rush to push prices right down. There's an opportunity for all of us to make better margins if pricing is handled sensitively."

HMV's marketing manager, David Terrill, believes that a number of retailers have deliberately "held back" on the pricing front in the hope that record companies might cut their prices this autumn. However, the latest signs are that dealer prices for new CD releases are unlikely to be reduced before January or February. That could force some retailers to take the initiative in the run-up to Christmas.

But Woolworth's Paddy Toomey says: "I hope the record companies themselves will find a way of getting down to price levels which ordinary customers can afford. Retailers and manufacturers would then be able to make reasonable margins — and we could all operate profitably."

HMV's Terrill believes retailers would be crazy to spork off a price war before Christmas: "There is too much at stake. There is so much good product around that consumer demand will be there in any case. A considerable amount of investment is also going into the budget-price end of the market, so it wouldn't make sense to start playing around with prices at the top end of the market."

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HEY THERE LITTLE INDIAN	EGYPTIAN REZART	EGYPTIAN REZART	HAPPY NOW
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Copping a fresh market — the score is back on song

After a period of several years in the doldrums, film soundtrack albums and recordings of stage musicals are making a big comeback. Earlier this year the double-album of Andrew Lloyd Webber's West End hit *Phantom Of The Opera* became the first-ever theatre album to top the charts while the soundtrack albums of music from films like *Beverly Hills Cop*, *Top Gun* and *Who's That Girl* have all been top 20 hits. At the same time a number of enterprising labels and companies specialising in this area of music have been flourishing. Chris White investigates.

EVER SINCE the demise of the big Hollywood musicals, original soundtrack albums have found it a struggle to gain a chart placing. The days when *The Sound Of Music* topped the chart for months (spending a total of 382 weeks on the chart) and other soundtrack albums like *South Pacific* (238 weeks), *West Side Story* (175), *Oliver!* (107), *Doctor Zhivago*

(106), *King And I* (103) and *Paint Your Wagon* (102) were almost permanent fixtures in the top 10 have long gone but the market for film soundtrack/theatre cast recordings is still a very lucrative one. True, many of the pop-oriented LPs like *Top Gun* do enjoy a brief span of chart success but for many of the other LPs featuring the music of less-successful films there is still a lot of sales poten-

tial, particularly among the avid film memorabilia collectors market. Silva Screen Records/Silva Productions was formed in October 1984 by Reynold D'Silva and James Fitzpatrick in affiliation with The Swan Tapes of America and has rapidly carved out a niche for itself, claiming to be the only specialist import/export/wholesaler of film and show records, cassettes and compact discs.

D'Silva says: "The main aim of the distribution company is to fill a gap in the market left by many of the major record companies, by importing from Europe, Australia and Japan, show and soundtrack records which due to a small sales potential the larger labels would not consider as commercially viable product. Where possible we try to negotiate exclusive distribution deals with specialist foreign labels so that we can keep the dealer price as low as possible."

Silva Screen Records is the company's own film soundtrack label and earlier this year it stole a march on the big record companies by picking up the rights to the smash hit film *Crocodile Dundee*, not just for the UK but Europe as well. Among the 16 soundtrack titles in the Silva Screen catalogue are *High Road To China* (starring Tom Selleck), *Damien: Omen II*, *Alien*, *Krull*, *Big Trouble In Little China*, *No Mercy*



THIS IS now: big stars can sell soundtrack albums as well as cinema tickets. Eddie Murphy turns on the charm in *Beverly Hills Cop*.

(with Richard Gere), *Prick Up Your Ears* — the music from the award-winning British film about the life and death of the Sixties playwright Joe Orton — and the most recent, *Blind Date* featuring music and songs from the new Blake Edwards film starring Bruce Willis. The latter has a score by Henry Mancini with songs from Billy Vera, Jennifer Warnes, Gary Morris and Stanley Jordan.

Upcoming film soundtracks from Silva Screen include *Thunderbirds Are Go!*, *Murder On The Orient Express*, *Lady Caroline Lamb*, and *The Omen And Other Great Horror Film Themes*. The label is also capi-

ties and know that their colleagues with their expert knowledge can achieve the best possible sales for specialist product."

But just how big a growth area are soundtrack albums, and looking behind the scenes — how is the music matched to the film? Who makes decision on whether to create new music or use existing material? David Stoner is Silver Screen's production manager and very much involved with the world of film music — both as a fan, and in a professional capacity. He is the first to admit though: "Soundtracks are a curious business — perhaps even a

'Where possible, we try to negotiate exclusive distribution deals with specialist foreign labels to keep the dealer price as low as possible'

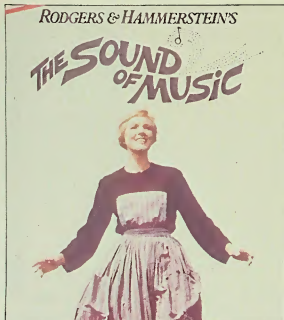
lating on the success of the West End musical *Follies* by releasing an album of Sondheim songs performed by Australian singer Geraldine Turner who has starred in several Sondheim musicals. The LP, *The Stephen Sondheim Songbook*, includes songs from *Follies*, *A Little Night Music*, *Anyone Can Whistle*, *Merrily We Roll Along*, *Company*, *Sweeney Todd* and the theme from the *Warren Beatty* film *Reds*.

D'Silva continues: "Having built up over two years a network of international distributors who specialise in film music, we are always looking for product to record or license, as we can guarantee release in all the major territor-

razy one." Stoner points out: "In theory you are releasing music written to accompany a film but which was not intended to be heard outside the film. Most of the music is never heard by the public and so you perhaps end up releasing a record that has little justification for existing."

"A soundtrack album is a strange animal in the sense that the sales that it can achieve often have very little to do with the quality of the music on the LP. You are very much dependent on the success of the film whether it is a cinema or video release."

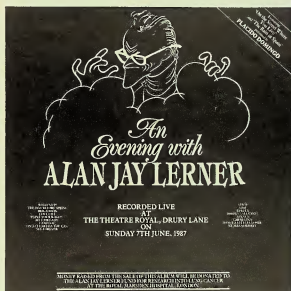
Stoner adds: "The Silva



THAT WAS then: *The Sound Of Music* was the champ soundtrack with permanent residence on the charts for 382 weeks.

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▶ FROM PAGE 34

Screen catalogue has a few soundtracks which at the time of release did not seem to be particularly commercial but they do tick over and the great advantage of a film is that it's always there, either in the cinema, as a video or on TV. It's a very short-sighted policy to delete a soundtrack after the film's initial release.

"Sometimes it happens that a soundtrack album may be released but the film itself isn't particularly a big hit, so the sales are poor. However it can be a totally different story when the video is released with record sales improving dramatically. What was shaping up to be a dead duck can have a whole new lease of life."

Stoner points out that packaging is very important with the release of film soundtrack albums — the use of stills from the film on the LP sleeve are a selling point, and there are close tie-ups with the film company in question, with both design and promotion.

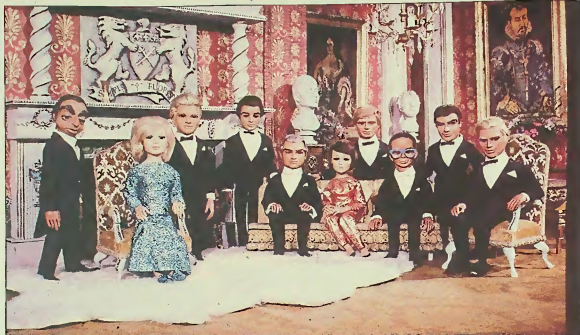
He admits that unless a film is an absolute smash hit, most people consider the soundtrack music to be just background music. "It's almost possible to predict the number of albums you are going to sell with a soundtrack release but there is a very dedicated market of film fans out there who like to collect anything associated with a certain film or artist. In some cases soundtrack albums have become collectors' items — particularly if there is a flop."

There can be problems promoting a soundtrack album because the radio stations aren't usually interested, unless there happen to be hit songs included, and if the film isn't on general release, well who's going to hear the music in the first place anyway? With the Blind Date soundtrack album it was easier to draw attention to it because of the inclusion of tracks by pop names like Billy Vera and The Beaters, Jennifer Warnes, George Morris. We've even had the bonus of a promotional video for Billy Vera's track Let You Get Away.

"My feeling is that there is a lot of apathy among general record buyers about film soundtrack albums but the sales potential of them shouldn't be underrated."

Stoner points out that one of the advantages of film soundtrack albums is that their sales are not restricted to just traditional retailing outlets. "We do a lot of mail-order, particularly to Scandinavia, and there are close tie-ups with various fan clubs, and shops specialising in film magazines."

From a composer's point of view, writing film music is probably more disciplined work than writing the average pop



CULT TIMES can sell for years: the timeless Thunderbirds team up again for the Silva Screen soundtrack *Thunderbirds Are Go!*

hit. James Horner, although only 34, has an impressive list of film credits including *Aliens*, *Star Trek II and III*, *Brainstorm*, *Krull*, *Gorky Park* (recently shown on TV), *The Dresser* and *Commando*.

Although now based in the US, Horner spent much of his education in London and studied at the Royal College of Music before returning to Los Angeles. It was while studying composition at the University of Southern California that he was approached to score a short film for the American Film Institute, an experience which became a turning point in his career.

With the scoring of *Star Trek II* in the big symphonic manner which characterises so many of his scores, Horner finally hit the big time. Talking about his role, writing film music, Horner explains: "I'm hired, I see the film two or three times, and quite often they have put temporary music in — the first thing I do then is find out how long that music has been with the film. If it's been there a while the chances are that, in their minds,

they've become married to it, and I have to convince that it's better with my music than the temporary music."

He adds: "After about a week we have a 'spotting' session, with the music editor, the producer, the director and maybe the editor. They tell me what they're looking for in the music and what they want the music to do, and then we go through the movie reel by reel, scene by scene. The producer will say 'I'd like music there' but the director might have different ideas, then I might suggest that it doesn't need music there at that particular moment."

When it eventually comes to writing the score Horner usually has about five weeks to complete the task. "During that time I'll be in constant contact with the director, and he'll come over and listen to the results. It's important to have that close relationship, I never just go off for six weeks to write the music, and then come back and do a scoring session."

Filmtrax was formed three-and-a-half years ago by John Hall and Tim Hollier and is

probably the leading film music production company in Europe with some 60 film and TV scores created in-house as well as being music publishers of a further 150 films. Amongst the most recent titles have been *The Fourth Protocol*, the film of Frederick Forsyth's novel with music by Lalo Schifrin (who wrote the original music for *Jaws*), *Empire State* — which includes tracks composed and performed by The Commodores, Yello and *New Order*, with additional music by Steve Parsons, and *Withnail And I*, the latest production from Handmade Films featuring tracks from *The Beatles* (*While My Guitar Gently Weeps*), *Jimi Hendrix* and *King Curtis*.

Other scores from Filmtrax have included *Mona Lisa*, the award-winning film starring Michael Caine and Bob Hoskins, *Legend* (with music by Jerry Goldsmith) and *A Room With A View* with music by Richard Robbins.

Composers signed to Filmtrax include Barrie Guard, Steve Parsons, Denis Haines, Peter Sarstedt and John Hawkins, and records released on the record label include the soundtracks of *The Bostonians*, *Sky High*, *Mona Lisa*, *Iceman*, *A Woman's Story*, *Hemingway*, *A Breed Apart* and *The Chain*.

Through the publishing arm, the list of film scores is almost endless and includes *Heat And Dust*, *Dance With A Stranger*, *Goodwinling*, *Final Mission*, *The Barretts Of Wimpole Street*, *The Trygon Factor*, *A Breed Apart*, *Jamaica Inn* and *Young Lady Chatelaine*.

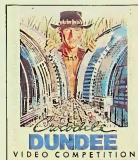
Frank Rodgers, a director of Filmtrax — a rapidly expanding empire — says: "We

guarantee release of all the soundtracks produced by the company on behalf of producers. The return on record income is proportional to the investment from Filmtrax and should help not only to promote the film but also help considerably towards the music-production costs.

Last year saw the opening of Filmtrax Studios in London's Camden Town and the company now produces over 30 scores a year. "In most cases we have not only provided the composer, musicians, and studios but also released on our own label the record of the soundtrack, usually well in advance of the film's opening



A FILMTRAX winner — *Mona Lisa* with Hoskins and Caine



Silva Screen stole a march on the big record companies by picking up the rights to *Crocodile Dundee*

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LP: FILM 021/TC: FILMCD 021



PETER THE GREAT
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CD: SCCD 1011



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LP: FILM 010/TC: FILMCD 010
CD: FILMCD 010



BIG TROUBLE IN LITTLE CHINA
LP: FILM 008/TC: FILMCD 008



EXTREME PREJUDICE
LP: FILM 011/TC: FILMCD 011
CD: FILMCD 011



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LAUREL & HARDY'S MUSIC BOX
LP: FILM 012/TC: FILMCD 012



TV STAR turned film star and pop star, Bruce Willis' *Blind Date* is a Silva Screen soundtrack including Jennifer Warren and Billy Vera.

FROM PAGE 36

which becomes a helpful and cost-effective means of bringing a film to both media and public attention."

Tim Hollier says: "The new 24-track studio under the direction of producer Simon Heyworth has enabled the company to produce scores in a purpose-built studio designed for the specific task of soundtrack production and mixing. In addition the studio is designed to enable producers to fulfill many of the post-production requirements including special effects and other source and dubbing requirements."

The way in which Filmitrax becomes involved in a film is that, for example, Handmade Films who made *Mano Liza* requested an original score plus certain well-known musical items which already existed — Nat King Cole's original recording of *Mano Liza*, a piece from Puccini's *Madama Butterfly* and others. Filmitrax undertook the licensing negotiations for the existing material.

Michael Kamen wrote a connecting score which was assembled by Simon Heyworth. In addition to these kind of films, Filmitrax is also in demand by the producers of medium and low-budget American films. John Hall says: "We get them to send over a video of the completed film and add music to it."

Hall adds: "Filmitrax offers a complete service for film producers including original music, licensing facilities, administration — our intention is to publish and exploit the music relating to any film or TV production, and of course we have our own Filmitrax label. A Room With A View has been one of our biggest-selling albums and we've also done very well with the soundtrack to *Zino*, the story of the daughter of Trotsky, which has

memorabilia. Eventually there was a split between them when Marty decided to concentrate on the retailing side and Yap wanted to get involved with actual production work and the promotion of the TER label.

Since then the label has expanded rapidly and covers a wide range of film music and theatre recordings, from both sides of the Atlantic. Among the most significant releases of the last 12 months have been the soundtrack album for *Aliens*, featuring a large-scale score by James Horner conducting the London Symphony Orchestra, Pattinger, with music by Jerry Goldsmith, *Tai Pan* (following the success of *Shogun*), *Raw Deal*, and the music for Granada TV's series based on the music halls, *Lost Empires*.

TER recently released the soundtrack album for *84 Charing Cross Road*, and John Barry's score for *Peggy Sue Got Married*. Amongst other titles which have been snapped up by film fans have been the score for the TV series *Winds Of Water* and *The Year Of Living Dangerously*.

Most recent release of all is the soundtrack album for *Hope And Glory*, John Boorman's latest film which has recently opened to excellent reviews in the West End. Yap is confident that the album's sales will reflect the film's box-office popularity.

How though does a label like That's Entertainment Records go about producing an original soundtrack recording? TER's managing director Bruce Rowley explains: "An average experience goes something like this... John Yap comes sailing down from his office with a recording of a new title to bring out, and what's the catalogue number for the film in question, and that the release date is yesterday! This usually means that all rounds have been teleaxed and contracts start flying between all the parties concerned, and the wrangling commences. Most importantly, Yap gets the film company to get our credit right on all their advertising and publicity material. Then there is the question of whether the film soundtrack in question should also be released on compact disc — they are all released on LP and chrome cassette but does this particular title warrant a CD release?"

"At the same time track-listings and credits are compiled for the label copy, and orders go flying out with pleas and promises for everything to happen yesterday and never mind Madonna's order, drop everything for us and we'll love you eternally, and you might get to see a preview. Abbey Road and Tappo. One between them arrange lacquers, then the phone calls to the manufacturers start, and we find out who loves us the most, and who will deliver ASAP."

Rowley humorously continues: "In the meantime the artists get to work on sleeve/cassette insert/CD design. Baker-Tamborini would create order from chaos and the art-work magically takes shape. Gremkins that have crept in are contented and it's ready to go. John Yap says that there are generally two types of album soundtracks: those which include several pop hits of the day (for example Saturday Night, *The Woman In Red*, *Tap Gun* and *Flashdance*) and the others are more 'background music' type —

Aliens, *The Fly*, *Mad Max II*, *Witness* and *Blue Velvet*.

That's Entertainment Records tends to release soundtrack albums in the second category and while it may seem strange that some of them do sell, it should be remembered that there are other selling factors apart from the music, Yap says.

For example Mel Gibson is helping to sell the *Mad Max II* soundtrack album because he has a very strong following and a lot of his fans will literally buy anything which features either him or the *Mad Max* character. Then there is the souvenir aspect — people may go and see a film which they really enjoy and they want to have something to remember it by afterwards, so the soundtrack album is an ideal choice. It's better even than buying a brochure."

Yap points out that TER works very closely with the respective film company: "It's vital to work hand in hand but our involvement can be at any stage of the film's production — maybe at the time of filming, but more often than not at the completion. Sometimes we find out that we've got less than four weeks in which to get a soundtrack album into the shops, in time for a new film's opening."

Yap's partner in TER, Robert Mackintosh — brother of the top impresario Cameron — adds that packaging of the finished product is also important. "It has to be representative of what the film is all about so the inclusion of stills on the record sleeve helps to convey that. A lot of people just don't realise what goes into releasing a soundtrack album — there are so many different elements involved, and as a label we have to coordinate closely with the film publicists and distributors, designers and advertising agents."

"Sometimes — in fact more than once — we have to work to very hectic deadlines because it is important to have the soundtrack out in time for a film's opening. Flexibility is the keynote — the film company and advertising people all have their own pressures and tight schedules, and they may not consider our role in getting the record out to be all that important, so we have to fight all the



SILVA SCREEN'S David Stoner: "Soundtracks are a curious business — perhaps even a crazy one."



WITHNAIL AND I. Filmitrax soundtrack with *The Beatles* and *Jimi Hendrix* on the track.

"Promotion is obviously very important and while the film itself is obviously the soundtrack album's biggest promotional asset, we do advertise new TER LPs in specialist magazines to let film buffs know of their availability. Sometimes though it isn't necessary — for example *Blue Velvet* has sold very well, with little advertising, mainly because the music in the film is just so good," Mackintosh adds.

Various That's Entertainment film soundtracks have been released on compact disc, but Mackintosh feels that many film music buffs have not yet been converted to the new sound medium. "We fully intend to release the majority of our film and stage musical titles on CD eventually but at the moment it is still a very young market and it is pop and classical music that seems to do very well on CD. Give it a couple of years though and I'm sure that the market for film music on CD will take off in a big way."

Mackintosh claims that a smaller record label like That's Entertainment Records can do more justice to a film soundtrack or original cast recording release than a major company. "To a large record company such a release probably wouldn't be all that important in their schedule — the latest big-name album would take priority whereas with a label like TER every release is given a lot of attention. We work very closely with the film and theatre companies involved, and that's why they would probably choose a company like us to market their soundtrack music — because we have the necessary expertise and know-how."

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First Night - casting a spell in the theatre

IN LITTLE more than two years, First Night Records has become established as one of the leading labels specialising in theatre music recordings. The label was set up by Safari Records's John Craig and Tony Edwards after the Safari label (the home of all Toyah's early hits) had released a cast recording of the London Palladium production of 'Sing! In The Rain with Tommy Steele.

Craig recalls: "None of the majors would touch it because of the contractual situation with MGM and by the time we got the album out the show had already been running for six months. We did 50,000 units which isn't bad at all and the album was given a second lease of life when Tommy Steele started touring the provinces with the show."

First Night's most triumphant success however has been with the double-album (cassette and CD) recording of the West End production of *Les Misérables* which to date has sold more than 200,000 units in the UK alone. When First Night picked up the rights to the cast recording, there was some scepticism amongst industry observers — but the show became a huge hit, after switching from the Barbican to the Palace Theatre in the West End, and it's success was reflected in sales of the album.

"No one expected it to do as well as it has but then there are those who didn't expect the stage production to do as well as it has!" Craig says. "We picked up the option on the album without even hearing any of the music or seeing the show but I had heard the ori-

ginal French cast recording which convinced me it was a project worth doing."

"We recorded the show while it was still at the Barbican and took it in the shops the week after it opened at the Palace. We had a single off it, I Dreamed A Dream by Patti LaBonne which got a lot of Radio Two airplay and attracted interest in *Les Misérables*, even from those who hadn't seen the show."

Recording a show isn't as expensive as many people think although Craig admits that it can cost \$100,000 in the US to record a show. In the UK it can be a lot cheaper than making a pop album. Craig also points out that one of the secrets of First Night's success is probably the fact that he brought pop music marketing expertise to the label. As the men who signed Toyah to Safari back in 1981, and enjoyed several big-selling records with her, he has plenty of that.

"We've done a lot of advertising, in newspapers like *The Standard* and in theatre programmes and specialist magazines. We also have our own mail-order division *The Cast Collection* which includes show recordings on other labels like Polydor and RCA."

Amongst the West End musicals that Craig has recorded and released on First Night have been *Annie Get Your Gun* (with Suzi Quatro), *Cabaret* (Wayne Sleep), *Charlie Girl* (Paul Nicholas and Cyd Charisse), *Seven Brides For Seven Brothers*, a live recording of *The Gambler* (which starred Mel Smith), the Donmar Warehouse



A SCENE from *Follies*, the Stephen Sondheim musical which was a flop when first staged on Broadway back in the early Seventies, but has become a critical and commercial success after being revived in the West End. First Night has just recorded the show for double-album release next month.

production of *Karn Goes To Hollywood* (featuring Elisabeth Welch, Liz Robertson, David Kernan and Elaine Delmar), the revival of *Gijs*, and a Peter Skellern/Richard Silgog two-man show.

"In this day and age people like to go out and be entertained, it's a form of escapism," Craig explains. "That's why there are so many musicals in the West End, and why they are doing so well. The main record companies have the market cornered for the really big musicals like *Phantom Of The Opera*, *Starlight Express*, *Time*, *42nd Street* and *Chess*, but we've found that there is still a market for some of the other shows. As long as we stay small as a company, and run on a tight budget, we can make a profit on anything we take on — unless the show collapses after only 10 days!"

First Night has come up with one of the biggest ever release schedules for the autumn period, to coincide with its 10-year anniversary (originally as Safari Records). Amongst the albums are the Royal Shakespeare Company cast recording of *Kiss Me Kate*, the Cole Porter musical which is currently enjoying a revival at the Old Vic (featuring ex-Manitard Mann singer Paul Jones, Tim Flavin and Fiona Hendley), the cast recording of the Donmar Warehouse production of *Blues In The Night* which is about to transfer to the Piccadilly Theatre, and a re-issue of *The Hired Man*, the original cast recording of Howard Goodall's successful London musical which is now on provincial tour.

Another album/cassette/CD release Craig is confident will do very well is *An Evening With Alan Jay Lerner*, which was recorded live at the Theatre Royal, Drury Lane during the gala concert tribute to the late composer. All royalties from the album will go to the Alan Jay Lerner Fund for Research Into Lung Cancer at London's Royal Marsden Hospital. The concert featured many of Lerner's greatest songs, from *My Fair Lady*, *Crig*, *Paint Your Wagon*, *Camelot* and his other Broadway and film musicals. The album includes contributions from Plácido Domingo, Elaine Paige, Tim Rice, Douglas Fairbanks and many top names from the Broadway and West End stages who performed

for the charity.

First Night's jewel in the crown though is the West End cast recording of *Follies* which Craig has just completed recording. Stephen Sondheim's early Seventies musical, which was originally a flop on Broadway, has become one of the latest smash hits of the West End theatre and Craig is confident that the double-album recording can become another "Les Mis" for the label.

He says: "This is the new big hit show in London and has all the potential of *Les Misérables* — the producer of this show, Cameron Mackintosh, has three other hit musicals in the West End, *Cats*, *Les Misérables* and *Phantom Of The Opera*, and is regarded as being the greatest theatrical producer in the world since most of the shows he has running in London are also on Broadway and in Australia."

The West End show features schedules for the autumn period, to coincide with its 10-year anniversary (originally as Safari Records). Amongst the albums are the Royal Shakespeare Company cast recording of *Kiss Me Kate*, the Cole Porter musical which is currently enjoying a revival at the Old Vic (featuring ex-Manitard Mann singer Paul Jones, Tim Flavin and Fiona Hendley), the cast recording of the Donmar Warehouse production of *Blues In The Night* which is about to transfer to the Piccadilly Theatre, and a re-issue of *The Hired Man*, the original cast recording of Howard Goodall's successful London musical which is now on provincial tour.

My Mind and I'm Still Here. With more than £1m in advance bookings of the theatre box-office, Craig is confident that his gamble in recording and releasing the show on record will pay off.

There are a couple of rival versions around, one featuring the original Broadway cast recording, and the other the concert version which has been shown on TV, but I'm confident that people are going to want to buy the West End recording as a souvenir of the show," Craig says.

'In this day and age people like to go out and be entertained it's a form of escapism'

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FIRST NIGHT Records' John Craig (centre) with Wayne Sleep and DJ David Hamilton at the launch of the cast recording album of the West End show *Cabaret* in which Sleep starred.

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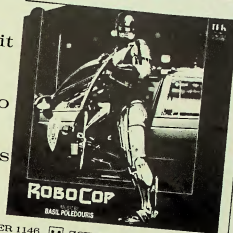
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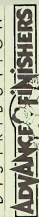
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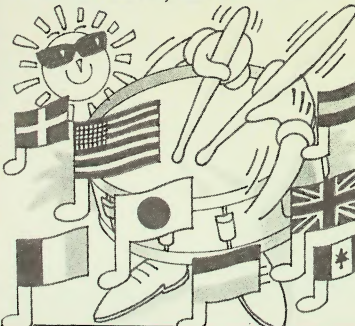
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D I A R Y

THE GOVERNMENT — and more especially Lord Young the Trade & Industry Secretary — seem to be blowing hot and cold once again on the introduction of a 10p levy on blank tape sales in forthcoming copyright legislation. Just when you thought there was some partial recompense for home-taping on the horizon, as advocated by Lord Young's predecessor Paul Channon and the former Information Technology Minister, Geoffrey Pathe, another round of musical chairs ensues in the Cabinet, and the new Trade & Industry incumbent appears to be sign the levy according to Peterborough in *The Daily Telegraph*. Lord Young apparently reckons the 10p will be regarded as licence payment for unbranded home-taping and piracy — and unpopular with young people. So, for the levy lobby, it looks like once more into the breach yet again. . . You gotta love heat — and the music industry always does when one of its own hits hard times. Frank Sinatra, Peggy Lee, Rosemary Clooney and Tony Bennett have rolled round to assist veteran bandleader Woody Herman, bedridden with emphysema and a heart condition and facing eviction from his Hollywood home. The good-hearted foursome have guaranteed to cover his rent arrears and provide further funds for Herman, who needs constant medical care. . . ASCAP has received court approval to pay out approximately \$2.4m in interim local TV licence fees nested in the wake of the Buffalo Broadcasting case. . .

THERE IS nothing strange really in Sony's possible acquisition of CBS, or in the divestment of other US record companies to foreigners, when you consider such intrinsically American swiftness by overseas buyers in recent times. . . On returning from what was apparently a knockout Michael Jackson tour opener in Tokyo, CBS UK MD Paul Russell noticed something had changed in his recently refurbished office. Checking the equipment he realised that his JVC TV set had been replaced by a Sony model "A long-standing arrangement", he assures Dooley. . . Still on that deal, Walter Yerkoff has offered to pay off Dooley's mortgage if we don't pass on the suggestion that Sony has offered the CBS Records Group president \$50m (yes, \$50m) to sign a long term contract should the deal go through. Oops, sorry Walter. . . Expect the appointment of an MD to head up PolyGram's CDV initiative — remember where you read it first. . . That jolly paper the *News of the World* contacted us last week to ask if we could supply them with a photograph of currently suspended Chrysalis Music MD Bruno Kretschmar. As a *NoW* reporter might say, we made our excuses and left. . . Is Arista destined to become purely a rock label based on music style rather than on who found them. . . With Sir Sigi Loch, president of WEA Europe, until early summer? Seems his plans will not be clear until sometime next spring.



MICK'S MIC: Chris Jagger handed over his brother's radio microphone and the world's first wireless guitar to the Hard Rock Cafe's collection of rock memorabilia.



URE WELCOME: Music Sales general manager Frank Johnson hands over the proceeds from the Live Aid Songbook to Midge Ure and Bob Geldof.



BRIGHTON ROCK: Amazulu got friendly with EMI MD Rupert Perry and director of business affairs Gareth Hopkins at the company's sales conference in Brighton.



FENDER LENDERS: Nominis's Dave Pantan and Bill Schultz of Fender got together after setting up the Fender A&R Centre at Normis where professional musicians will be able to test, comment on and evaluate Fender products.

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COMMENT

It couldn't possibly happen here. Or so they said. And from what we can gather from events in Manchester (see p4) it still hasn't happened here. . . yet. However, the incident involving an alleged indecent display of a record in a retailer's window does ring alarm bells which are worth hearing.

I sincerely hope that we never and up in the first position they have faced in the States with stickered warnings of strong lyrics, or restrictions of any kind which limit genuine artistic freedom. But, while no charges have yet been preferred, it's possible for me to say that the title and the cover of this particular record — however artistic — must surely be designed to shock and designed to cash in on that shock value. Hardly much of a principle to uphold there. Certainly the general view of the *Music Week* office on listening to the record was that it was some way short of being the album of

that week. . . or any week. We don't want people to start playing safe and producing a totally bland product in order to placate the likes of Manchester police chief James Anderson. But let's hope that we don't encourage the wrath of the authorities just for the sake of it, so that if there is to be any sort of moral battle — as is currently being waged in the television industry — the music business won't be caught on shaky ground.

What it boils down to is that this incident serves as a timely reminder that we must never be so complacent as to say: "It couldn't possibly happen here."

David Dalton



VICE SQUAD: MCA pluggers enticed Gary Davies into their Miami Vice car to impress on him the merits of Crockett's Theme.



KING OF THE ROAD: WEA salesman of the year Fred Austin and tele-sales person of the year Sonia Bonaventura receive their accolades from sales director Jeff Beard and UK division MD Paul Conroy.



CURIOSITY SATISFIED: Curiosity Killed The Cat relaxed happily into an album-signing session at HMV Oxford Circus.

BOGUE BOX FIGHT

gave it all away



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WHO ARE RESPONSIBLE?

FOR MEL & KIM, SINITTA, ROADBLOCK, RICK ASTLEY, BANANARAMA,
SAMANTHA FOX, MANDY SMITH, EDWIN STARR AND SO MANY OTHERS?

STOCK, AITKEN, WATERMAN

WHO ARE RESPONSIBLE?

FOR A ROADBLOCK IN THE CHARTS AND ARE CURRENTLY MAKING HISTORY?

STOCK, AITKEN, WATERMAN

WHO ARE RESPONSIBLE?

FOR THE FACT THAT AFTER BRINGING US ALL THESE HITS WE AIN'T EVER
GONNA BE RESPECTABLE EITHER?

STOCK, AITKEN, WATERMAN

SAW

THEY.....

.....CAME AND CONQUERED!

THANKS A LOT.....

MIKE, MATT AND PETE!

AND OF COURSE DAVID AND IRENE HOWELLS, PHIL, PETE, IAN, DAIZE, MARK,
KAREN, MIKE, JAMIE, KEVIN, BOYOWA ('YOYO'), RENE, MIKE, GORDON, PETER,
JONATHAN, BOKI, TONY ('TOPS'), MARTIN, TILLY, KELLY, COSTAS, NICKI, LUCY,
SHERIDAN ('SHERI') AND SHARON.

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